Vol. 10

MOVING PICTURE WEEKLY

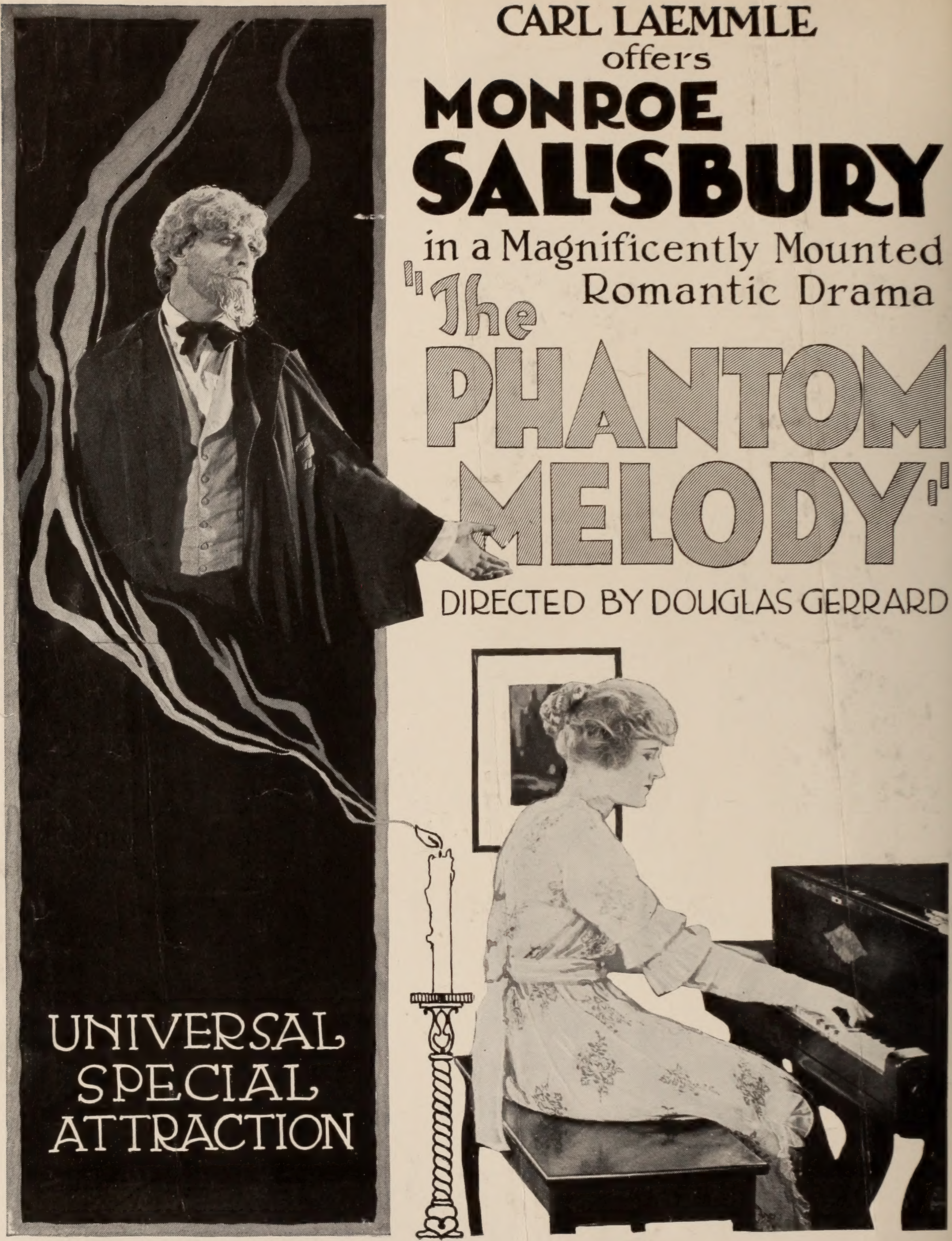
No. 1

The Museum of Modern Art
LIBRARY
Periodical

Feb. 21st 1920

Eddie Lyons
Lee Moran
Harry Carey
Mary MacLaren
Frank Mayo
Tsuru Aoki
Edith Roberts

SPECIAL ATTRACTION STARS



CARL LAEMMLE
offers

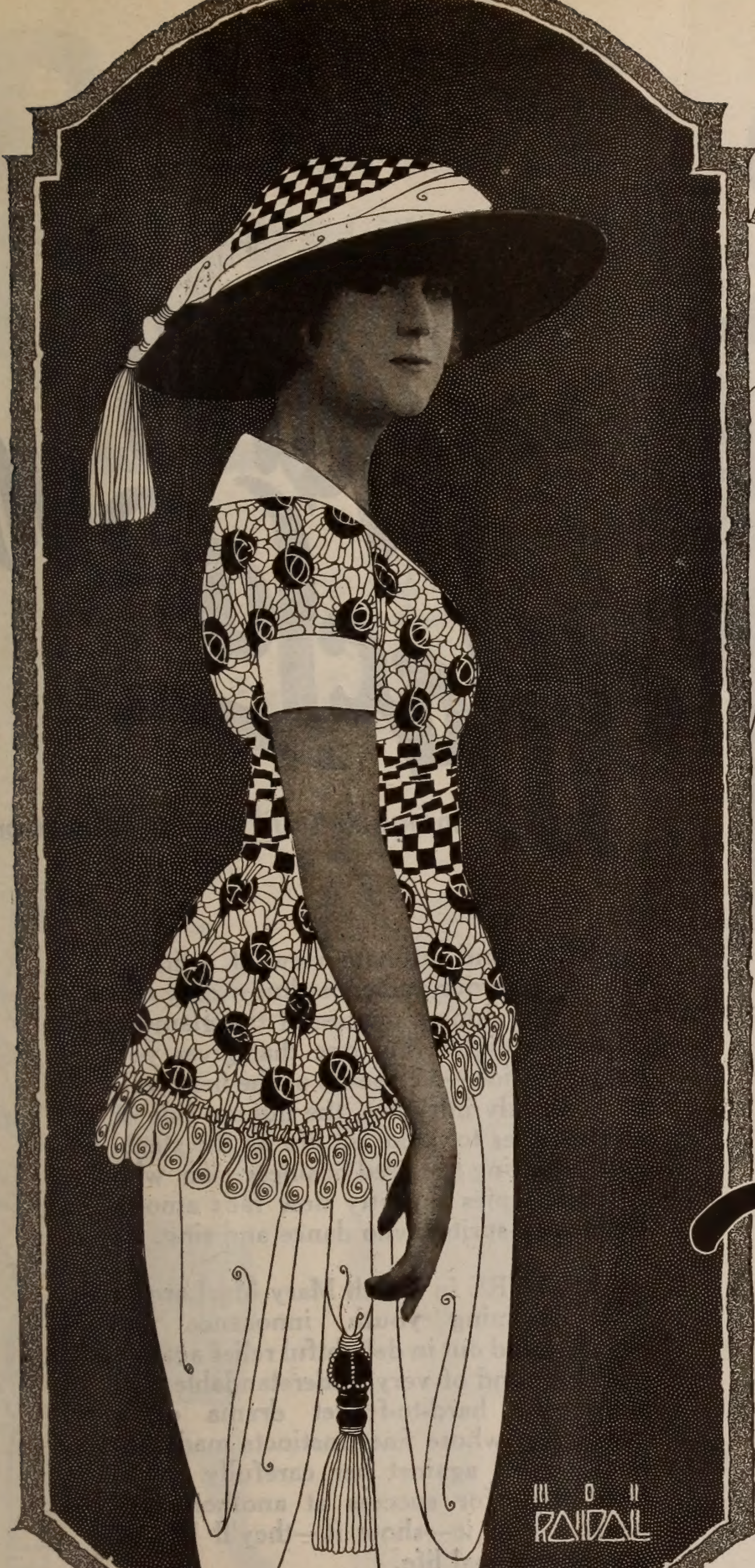
MONROE SALISBURY

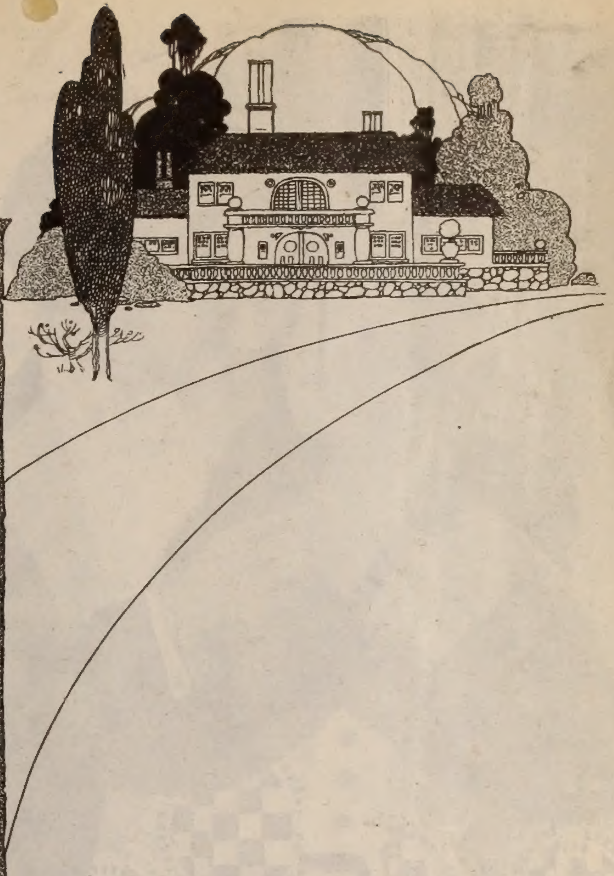
in a Magnificently Mounted
Romantic Drama

"The PHANTOM MELODY"

DIRECTED BY DOUGLAS GERRARD

UNIVERSAL
SPECIAL
ATTRACTION



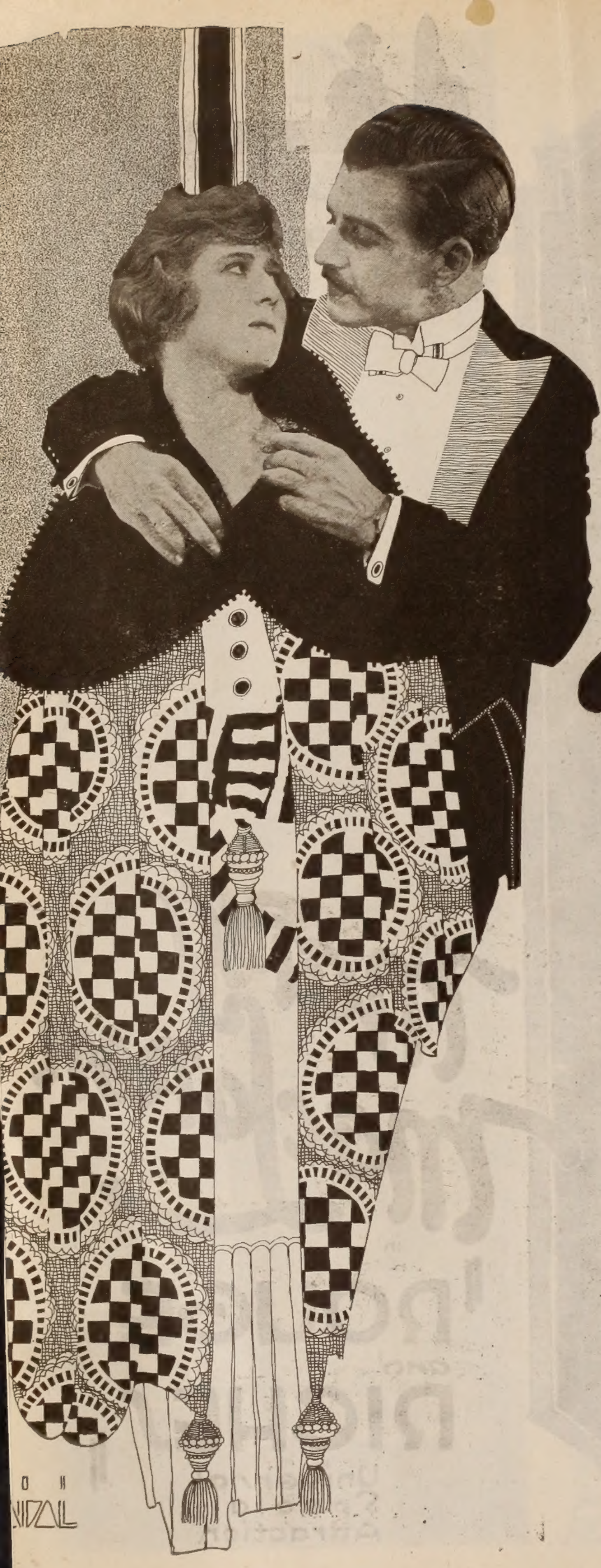


MARY MACLAREN

in

"ROUGE and RICHES"

Universal Special Attraction



Mary MacLaren

In Her Newest Special Attraction,

A REAL and intimate view of a life of which your audiences know only one side. Not alone a picture of the glamour of the footlights, but one that gives you the real inside—a close-up of the fiery jealousy, the sly intrigues, the human side of all that goes to make up life on the stage, not forgetting the tired business man who suddenly spies a pretty new face among the dainty sprites who dance and sing.

A PICTURE in which Mary MacLaren's charming youth, innocence and beauty stand out in delightful relief against a background of very understandable passions—the hard-to-forget drama of a young girl whose finer instincts made her finally rebel against her carefully calculated plans for success at another's expense. See it—show it—they'll like it. It's a bit of real life.

"ROUGE and RICHES"

Mary MacLaren

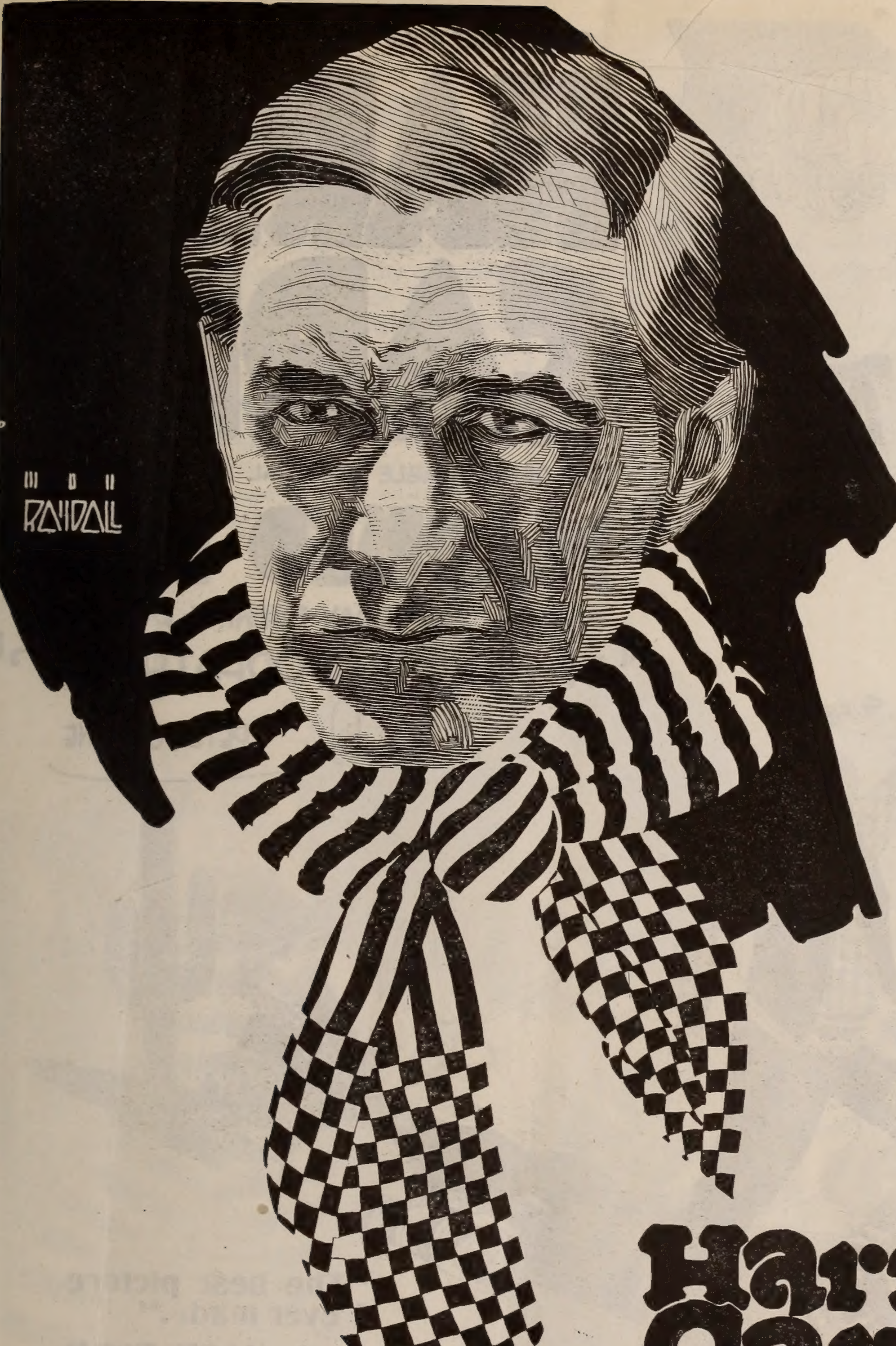
"Bonnie Bonnie Lassie"

"The Pointing Finger"

"The Petal on the Current"

"The Amazing Wife"

PEOPLE like certain screen stars for certain things. and they like MARY MAC LAREN for a rare quality which instantly wins sympathy, no matter in what predicament she is placed. Now add fine intelligence and beauty and you'll know why every one of the four pictures shown here has proved a hit. If you have missed one, see it today at your nearest Universal Exchange—you'll be doing yourself and your patrons a good turn.



Harry Carey

in

"Marked Men"

CARL LAEMMLE *presents*

HARRY CAREY

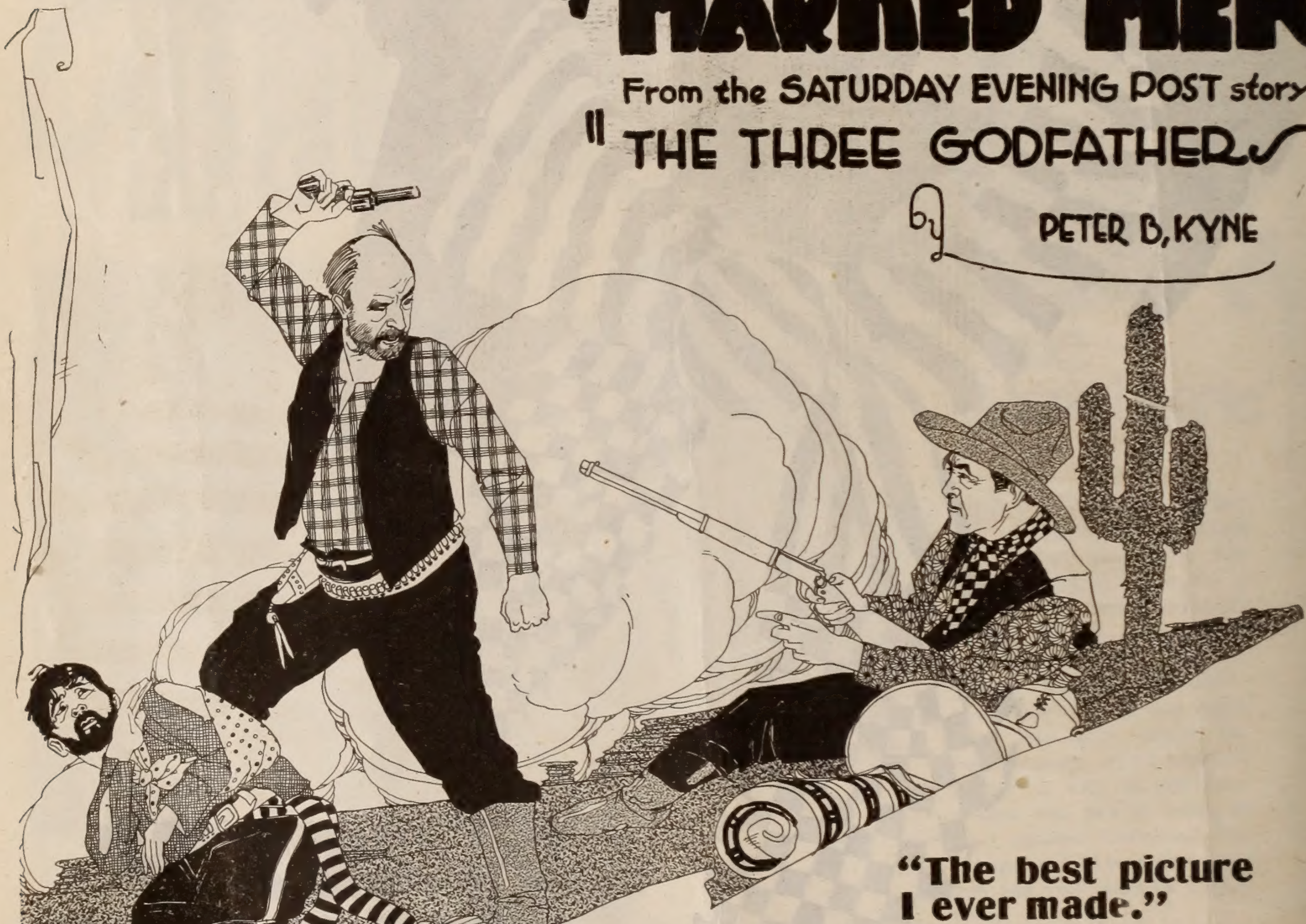
IN A REMARKABLE SPECIAL ATTRACTION

"MARKED MEN"

From the SATURDAY EVENING POST story

"THE THREE GODFATHERS"

by PETER B. KYNE



"The best picture I ever made."

JACK FORD

“Rare Appeal”

SAYS

Moving Picture World

“THE subject is one that will never be forgotten by anyone who has seen it. The story written by Mr. Kyne is worthy of a place with the western classics of Bret Harte and the director (Jack Ford) has caught in splendid style the wonderful atmosphere and profound pathos of the original. It is a tale filled with sublime moments.’

“The prison scenes are well done with great realism. A large cast of men appear as the convicts and the escape is accomplished in a way that is at once exciting and convincing.”

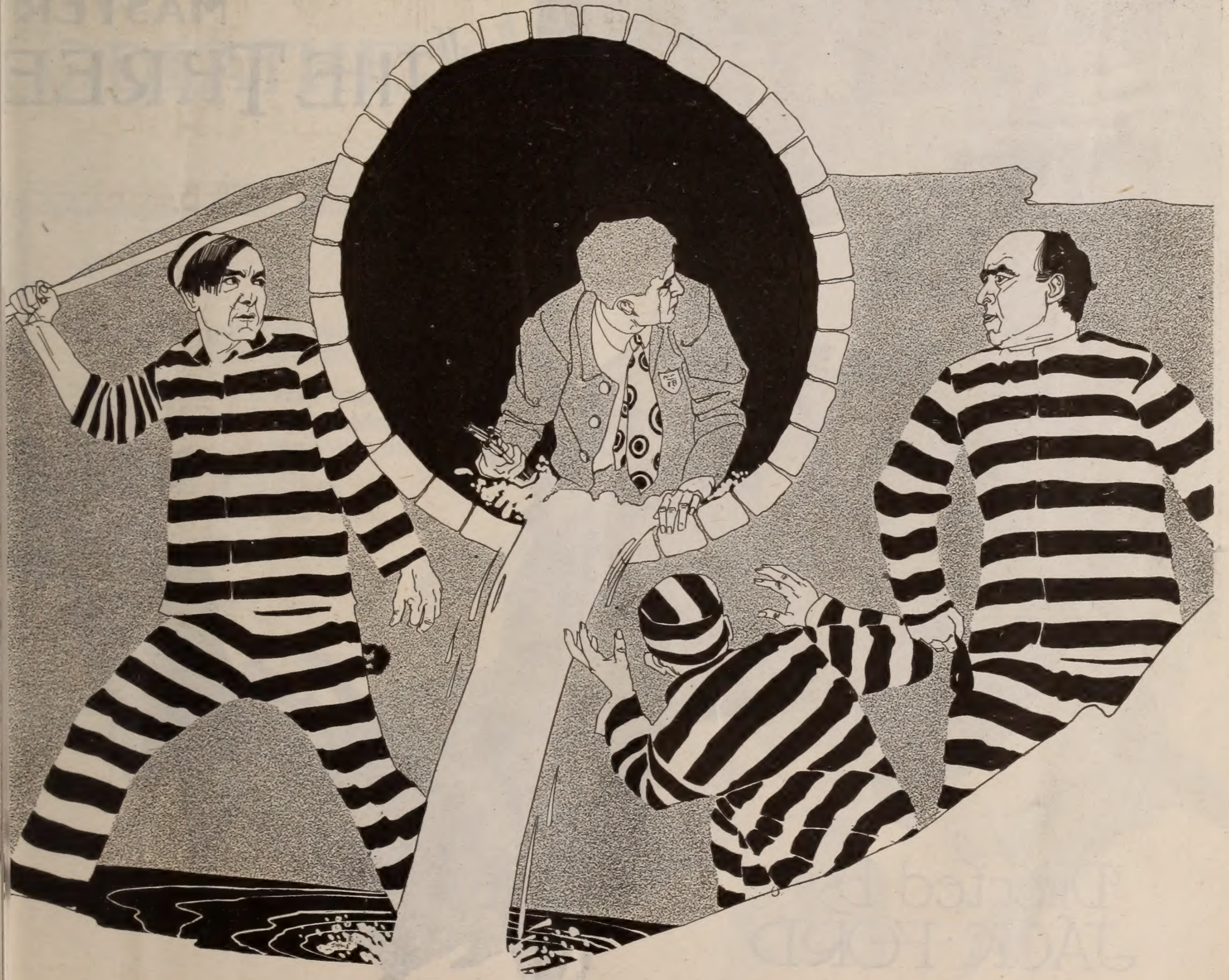
“Star very Pleasing”

SAYS

Motion Picture Journal

“HERE is a picture which you can tell your people is good, and be safe in making the promise. It is an adaptation of “The Three Godfathers,” and the director has caught the author’s idea and made a very worth-while presentation.”

“The story secures attention from the start. The first big thrill comes when the star, an escaping convict, jumps his horse from a bridge into the water. A great deal of the action takes place in the Mojave desert, and in this sequence a stirring and realistic sandstorm is pictured.”



Carl Laemmle
Offers

HARRY

In his latest UNIVERSAL

"MARKED

FROM PETER B. KYNE'S
MASTER
"THE THREE

Directed by
JACK·FORD

CAREY

Special Attraction

MEN"

SATURDAY EVENING POST

PIECE

GODFATHERS"

"You'll like it."
M. P. WORLD

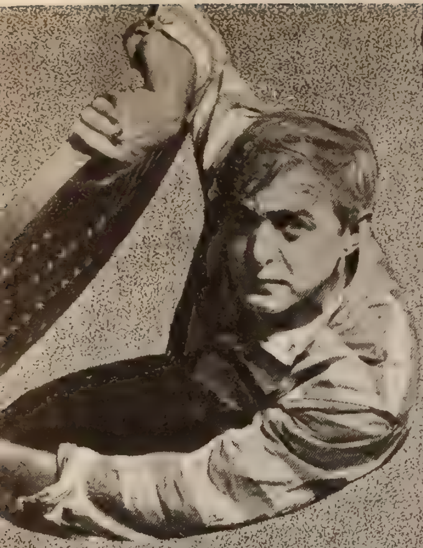
"Carey has put over one of his best."
CLEVELAND NEWS LEADER.

"One of Carey's very best. So powerful it touches every heart-string."
HARRISON'S REPORTS.

"Very fine production. Will please admirers of the star especially."
WID.

"Harry Carey's best in many a moon."
TRADE REVIEW.

"If it's a Carey, it's a hit"



five Selected Carey hits

all directed by Jack Ford

"The Outcasts of Poker Flat"

A MARVELOUS picture of the golden days of the "Forty-niners" with the finest photography that the screen has ever produced. Absorbingly dramatic, superbly directed.

"Riders of Vengeance"

An away-from-the-usual Western with human Harry Carey never so human. An action drama rich with strong heart appeal—the kind that gives you happy thoughts to take home.

"A Gunfightin' Gentleman"

A drama full of suspense and also rousing action but with a mighty good measure of that comedy that fans hunger for in Carey pictures and which Harry Carey gives them to full satisfaction.

"The Ace of the Saddle"

Here's a bit of real, rollicking, rapid-fire western life—with as many chuckles as thrills and Harry Carey doing a lot of that good acting which puts him absolutely in a class by himself.

"The Rider of the Law"

Action, mystery, love, excellent photography and splendid direction make this a superfine Western, with Harry Carey the best thing in it. See it—show it—and make a whole raft of new friends for yourself.

THE MOVING PICTURE WEEKLY
A MAGAZINE FOR MOTION PICTURE EXHIBITORS

Published Weekly by the MOVING PICTURE WEEKLY PUB. CO.
1600 BROADWAY, NEW YORK CITY

PAUL GULICK, *Editor.* TARKINGTON BAKER, *Bus. Mgr.*
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Vol. 10. FEBRUARY 21, 1920. No. 1.

A SPECIAL ATTRACTION DRIVE

THE Jewel Drive was such a huge success in every way that it was decided to have one for Special Attractions. So this week you may expect to be told by the Universal salesman just why you should show the stars who appear in the Universal Special Attraction features. You see we are taking you right into our confidence. The cards are all on the table and the Universal has never made a practice of keeping cards up its sleeve. We proved the efficacy of concentration in our Jewel Drive. If it was good for Jewels, it should be good for Special Attractions.

Last week we promised a solution of the S. R. O. 12 teasers that appeared in various places in "The Moving Picture Weekly." The initials mean joy to every showman and to those who do not pretend to be showmen it is almost needless to say that the initials mean "Standing Room Only." We have chosen that name for the new series of twelve special attractions. The Big 12 and The Big Money 12 have already become household words and indicators of excellence throughout the country. We see no reason why these two weeks should not see a wonderful profit to all exhibitors who can arrange to book the features which comprise these two series.

The S. R. O. 12 are even better and for your information, the names of the features and the stars in them are announced:

HARRY CAREY in
"OVERLAND RED"
by Henry H. Knibbs
Directed by Lynn Reynolds

FRANK MAYO in
"BURNT WINGS"
Adopted from the stage play "THE PRIMROSE PATH,"
by Bayard Veiller
Directed by Christy Cabanne

MARY MAC LAREN in
"THE ROAD TO DIVORCE"
by J. Grubb Alexander
Directed by Philip Rosen

EDITH ROBERTS in
"THE DARING DUCHESS"
Directed by Harry Franklin

FRANK MAYO in
"THE GIRL IN NO. 29"
by Elizabeth Jordan
Directed by Jack Ford

HARRY CAREY in
"BULLET PROOF"
by John Frederick
Directed by Lynn Reynold

TSURU AOKI in
"LOCKED LIPS"
by Clifford Howard
Directed by William C. Dowlan

EDITH ROBERTS in
"JEWEL"
by Clara Louise Burnham
Directed by Rollin Sturgeon

HARRY CAREY in
"BLACK SHEEP"
Directed by Lynn Reynolds

EDDIE LYONS and LEE MORAN
in
"EVERYTHING BUT THE TRUTH"
by Edgar Franklin

TSURU AOKI in
"A TOKIO SIREN"
by Gwendolyn Lewis
Directed by Rollin Sturgeon

THE province of the Moving Picture Weekly is to be as helpful as possible to the exhibitor of moving pictures. We welcome suggestions as to the best manner in which we can be most helpful. An exhibitor made a suggestion recently which we intend to adopt because it is in line with our mission of helpfulness. An exhibitor asked for information in regard to engaging an orchestra for his new theatre. He was a new exhibitor and he naturally wanted to run Universal pictures. He wanted to know how large an orchestra to use in his house and what instruments it should consist of. This is a question which is usually one to be decided by local conditions, but we satisfied him so well that he suggested we make the offer to any exhibitor to help him out in the many problems that confront all exhibitors no matter how much experience they may have had.

So we have decided to do just that. We have asked the music authorities who are putting out our excellent music cue sheets to be responsible for the information which we give in answer to inquiries and when such information is of such a general nature as to be useful to any number of exhibitors or musical directors or piano players we will publish it in the columns of the Weekly.

OUR cue sheets are printed in the press sheets that we publish with every feature that we release. They have given Universal satisfaction. It is impossible in the limited space allowed to give anything but the cues, however. There might be profitably written a story about each photoplay and its musical significance.

Public Notice To C

No. 256 Straight from the Shoulder Talk, by Carl Laemmle, President, Universal Film Manufacturing Company

HEREAFTER when you try to induce artists under contract with the Universal to break their contracts, I shall call you by name. I shall dangle you up before the eyes of the exhibitors of the world and show that these dishonest practices of yours are the direct cause of the frightful increase in the cost of making pictures.

Some of you are now trying to get Mr. Erich von Stroheim because his picture, "Blind Husbands," proves that he is the greatest discovery in years in the matter of directors; and because you have heard that his second picture, "The Devil's Passkey," is even a greater triumph. Unfortunately for you, von Stroheim comes of good old stock and your money and your wiles cannot tempt him from the path of honor.

When Mr. von Stroheim was untried and unknown as a director, why didn't you gamble on him, as the Universal did? Why didn't you have vision enough to see that he had the makings of a great director? Failing to do this, why do you now hang over him like vultures seeking to grab him by hook or crook, with the accent on the crook?

Have you no sense of decency or honor? Don't you know that any profit you might make by causing another man to violate his written word of honor is polluted profit, tainted money which is unfit to spend on your wives and your children? Don't you know that star-stealing or even attempted star-stealing is a specie of pimping which is loathsome in the eyes of civilized men and women?

I serve notice on you here and now that Erich von Stroheim is under contract with the Universal for years to come. And so is Priscilla Dean, whose great production soon to be released will make your smirking mouths water with desire to smash her contract. And so is Harry Carey. And so are Eddie Lyons, Lee Moran, Marie Walcamp, Eddie Polo, Edith Roberts, Frank Mayo, Tod Browning, Rollin Sturgeon, Jack Ford, Allen Holubar, Dorothy Phillips and Robert Andersen.

Do you imagine that by hiding behind "agents" and fake corporations you can still violate all principle and all honor and continue to get away with it unharmed?

rooked Producers:

Do you imagine that because the Universal has been long suffering in the past and has never considered any star worth fighting for when that star developed a sense of dishonor, that we will continue to let you pick our pockets hereafter?

Let this sink into your consciousness:—The Universal has engaged counsel at both coasts to prosecute to the fullest limit of the law any one of you who hereafter befouls the moving picture business by trying to continue your rotten dealings of the past. We intend to exercise our rights at any cost and without a let-up. We will not confine ourselves to enforcing contracts with individuals, but we will punish, as much as the law permits, any crooked agent or corporation who tries to induce any artist to jump a contract with us.

You, and the exhibitors who support you, are directly to blame for the present frightful costs of making pictures. Drunk with easy money, you have tried to use the power of that money to corrupt or dissatisfy artist after artist who had none but honorable intentions and the best of good faith until you came along with your almost irresistible bribes.

You are not going to get away with it any longer. I am going to turn the spotlight on your activities every time those activities are crooked. I am going to frizzle you on the grill of redhot public opinion. I am going to use the one weapon that you are afraid of —The Truth!

This is my final warning. I will not write you any more polite private letters asking you to let our artists alone. As fast as I get the goods on you I will address you publicly and fight the matter out before the eyes of the exhibitors as well as before the courts.

I have tried working with you in National Associations and have found they are not worth a tinker's dam. I have tried every way I can think of to induce you to play the game with the cards on the table. But you don't know how. You used marked cards and you deal from the bottom of the deck!

Crooks of the world, which one of you will be first to take me on!

UNIVERSAL FILM MFG. CO.

Carl Laemmle

President.

The Promise an

¶ Nearly two years ago—on April 13th, 1918, to be specific—Universal announced the forthcoming production of a series of remarkable photoplays to be known as "UNIVERSAL SPECIAL ATTRACTIONS."

¶ We said at that time that we would give the exhibitors of the country the very finest pictures that could be made. We said this because we knew—that we had the plays, the players, the directors, the stages, the knowledge, the experience and the money.

¶ What we promised was that these Universal Special Attractions should be consistently good—that they would maintain a higher average than any other productions ever put on the market.

¶ True to the persistent policy of Universal in producing plays of the highest standard at a price at which you, the Exhibitor, can make a profit we put our real money in these Universal Special Attractions into the Story, the Direction, the Staging—the hundred-and-one things that go to make a picture beautiful as a whole—and by sticking to this policy we purposed to give you a series of productions that would yield you more as a series than any other pictures had ever done before.

¶ That was the idea—the plan behind Universal Special Attractions. Now let us see how it has worked out—and what the future holds. Read the record on the other page.

Universal

SPECIAL ATTRACTIONS

d The Fulfillment

¶ If you have consistently played Universal Special Attractions during these two years of wonderful accomplishment you know, without our telling you, that we have made more than good in every detail of the promise made you back in 1918.

¶ You have seen the stars of this series furnish two of the screen's greatest sensations—Dorothy Phillip and Priscilla Dean—now known to every exhibitor as box-office attractions of the first magnitude.

¶ You have seen Universal Special Attractions precede the public demand with precisely the kind of stories that the times demanded—and you have seen the Photography, the Direction, the Staging of these stories defined to a point which left nothing to be desired.

¶ You have watched the rise of Mary MacLaren, Harry Carey, Monroe Salisbury, Fritzi Brunette, Kenneth Harlan, Edith Roberts, Frank Mayo, Francelia Billington, James J. Corbett and others too numerous to mention.

¶ You—who have made a bigger net out of these consistently-best pictures known as Universal Special Attractions than out of any other productions ever offered you—be assured from the records of the past that the future holds even greater profits for you in dollars and in patron satisfaction.

Universal

SPECIAL ATTRACTIONS

FRANK

Six Feet of

"IT'S one great, big relief," says an Exhibitor, "to see a real man play a real man's part at last. I'm sick and tired of 'chocolate eclairs' for male leads—I want red blood—yes—but I also want a man who can act."

THAT'S MAYO. Six feet of real man, but also a splendidly finished actor—born of stage family, trained and experienced in the art as very few are trained and experienced, yet able and willing to take a punch in order to put one over. See him handle his canoe and fight the "gang" in 'THE BRUTE BREAKER' and you'll see one side of him—watch his sentiment in "LASCA" with Edith Roberts and you'll have the other. Better show your audiences both—for Frank MAYO is here to stay.

**UNIVERSAL
SPECIAL
ATTRACTIONS**

MAYO

Real Man

"LASCA"

A Poem
in
Pictures

"The BRUTE BREAKER"

Publicity for "The Forged Bride"

THE HERALD

PEGGY would have been supremely happy had it not been for her father. He was in the penitentiary. Bill Butters was the cleverest man with the forger's pen in police history.

Peggy tended a soft-drink stand in a beach resort. Among her college-boy patrons was Dick Van Courtland. Dick's estate was managed by Judge Clark Farrell. Dick married Peggy and took her to his palatial home. There as a house-guest was Clara Ramerez, a vampire. Clara coveted Dick for his money and tried to undermine Peggy.

As she stepped into the room to greet the family she saw Judge Farrell. It was he who had leaned down from his judicial bench to sentence Peggy's father to the grim old prison that brooded on the hill behind Dick's mansion.

What did Peggy do?

She did what one girl in a million would have done.

Go to the ———— Theatre tonight and see the solution of this strange problem that confronted the beautiful Peggy and the dashing Dick Van Courtland.

Mary MacLaren, the American Beauty of the Screen, is starring in this production which is called "The Forged Bride." She is supported by a cast of famous players including Barney Sherry as "Judge Farrell," Harold A. Miller, as "Dick Van Courtland," Thomas Jefferson as "Bill Butters" and the beautiful Dagmar Godowsky as "Clara Ramerez."

Thomas Jefferson in "The Forged Bride"

THERE is scarcely a person in America who has ever attended a theatre who does not know the name of Joseph Jefferson. Although this beloved actor has been dead for a number of years, there are millions of theatregoers in this country who will recall his performance of "Rip Van Winkle" as the most wonderful stage presentation of a lifetime.

Thomas Jefferson, the son of the famous Joseph Jefferson, was brought up in the company of his distinguished father, and naturally fell heir to the great roles made renowned by the elder Jefferson. Jefferson, Jr., starred in such stage productions as "Rip Van Winkle," "Lend Me Five Shillings," "The Rivals" and other classics and made a niche for himself in the Hall of Fame of American players.

But like most all other fine actors, Thomas Jefferson heard the call of the silent drama and became a convert to the screen. Several producers have been fortunate in securing his services for character roles that required skillful delineation, and the most recent of these has been Universal, which was able to engage Thomas Jefferson for the part of Old Bill Butters, the notorious forger in "The Forged Bride," whose magic pen signs away his daughter's name and at the same time wins her an opportunity for happiness.

The role of the skillful penman is one of the most important parts in the Universal production, "The Forged Bride," starring Mary MacLaren, which will be shown at the ———— Theatre next ————. It requires acting of the highest, for on the acting of this character depends the tremendous punch which brings the story to its climax. Naturally Thomas Jefferson may be depended upon to give the exquisite performance of the role that it demands.

Mary MacLaren in "The Forged Bride"

WHILE other celebrities of the screen are always careful to have their identities known when they travel, Mary MacLaren, the Universal star, is equally careful that she shall not be known as one of the screen's most popular luminaries.

When she is away from Universal City, Mary MacLaren invariably uses her legal name, Miss Mary MacDonald. Even that does not save her from the throngs of admirers, however, for her off-stage presence is quite as lovely as her screen appearance and she is frequently recognized. Then too, her real name is sometimes confused with that of her sister, Katherine MacDonald, also a screen player.

Mary MacLaren was born in Pittsburgh. After completing her education in Pittsburg, Miss MacLaren went to New York where she appeared at the Winter Garden for a season. She was seen by executives of the "Big U" who realized that she had screen possibilities and sent her to the world's film capital at Universal City.

Her screen successes include "The Model's Confession," "Bread," "Shoes," "The Weaker Vessel," "The Petal on the Current," "Rouge and Riches" and most lately "The Forged Bride."

"The Forged Bride" is considered to be one of the star's best Universal photodramas. It is to be shown on ————at the ———— Theatre.

NOTES.

Frances Raymond, who plays the role of the society matron in "The Forged Bride," is in reality a well known member of California's fashionable set. Formerly a well known actress, she married a wealthy Californian a few years ago and left the stage. Once in a great while, however, she succumbs to the temptation to act again, and when Mary MacLaren asked her to play the part in her photodrama, which is now being shown at the ———— Theatre, she consented.

Satisfying the many inquiries that have been received concerning Dagmar Godowsky, the beautiful girl who plays the heavy role in Mary MacLaren's photodrama, "The Forged Bride," now on view at the ———— Theatre, we are informed that she is the daughter of the famous pianist, Leopold Godowsky, that she was born in Russia and entered the films at the advice of her life-long friend, Mme. Nazimova. This is the second splendid part she has played in a Universal production.

Service Page for "The Forged Bride"

AT A GLANCE.

SUBJECT—"The Forged Bride."

LENGTH—Five Reels.

STAR—Mary MacLaren.

PREVIOUS HITS—"The Unpainted Woman," "The Petal on the Current," "Bread," "Shoes," "The Model's Confession," "The Weaker Vessel," "The Pointing Finger."

DIRECTED BY—Douglas Gerrard.

STORY BY—J. G. Hawks.

SCENARIO BY—Hal Hoadley.

SUPPORTING CAST—Thomas Jefferson, Harold A. Miller, Barney Sherry, Dagmar Godowsky, and Frances Raymond.

LOCALE—A beach resort, a suburban mansion, a penitentiary.

TIME—To-day.

THUMB-NAIL THEME—The story of a hard old convict who disavows his daughter so that she will be eligible, in the eyes of society, to marry the man she loves.

CAST.

Bill Butters	Thomas Jefferson
Peggy	Mary MacLaren
Dick Van Courtland	Harold A. Miller
Dick's Mother	Frances Raymond
Clark Farrell	J. Barney Sherry
Clara Ramerez	Dagmar Godowsky

THE STORY.

BILL BUTTERS, a skillful forger, kites a check, collects on it at the bank, goes hoe to his pretty daughter Peggy, and tells her he is "going straight." From the window Old Bill sees a detail of plainclothes men waiting in the street below. He tells Peggy to pack her things and leave the house. When the police come a moment later they cart him off to the old familiar jail. A week later the aristocratic Judge Clark Farrell frowns down from the bench and sentences Bill to the penitentiary.

"I hope," he says in passing sentence, "that when you leave the prison you will be able to use your great gift with the pen to better purpose." To be near her father, Peggy tends a soft-drink stand. Among the most persistent soft drinkers is Dick Van Courtland. Dick marries her after a whirlwind courtship.

Dick's home is composed of his mother—a society dowager—Judge Clark Farrell—his guardian, and Clara Ramerez. When Dick takes his bride home there is a scene. The girl recognizes Judge Farrell, and with fine courtesy the judge keeps her secret. Clara Ramerez, however, tries to undermine Peggy's standing with the family and visits Bill Butters at the penitentiary. Peggy writes to him that Judge Farrell likes her because she resembles his own daughter who was kidnaped as a baby.

Old Bill gets an idea. He will forge a letter which will make it appear that Peggy, his own beloved daughter, is really the daughter of Judge Farrell. Escaping from the honor squad Old Bill enters the home of Judge Farrell, opens his wall-safe, alters a letter written years ago by the kidnaper of the baby and by his cunning pen disavows his own daughter and makes her the daughter of Farrell. The judge, while seeing through Bill's trick, is content and accepts Peggy as his daughter and wife of his ward.

ADVERTISING PUNCHES.

1—The increasing popularity of the star.

2—The fact that the story was written by J. G. Hawks who wrote most of the William S. Hart successes.

3—The all-star supporting cast including J. Barney Sherry, Thomas Jefferson, Dagmar Godowsky and Harold Miller.

4—The presence of Thomas Jefferson, son of the beloved Joseph Jefferson and the fact that the Universal player strongly resembles his distinguished father.

5—The screen appearance of a new type of vampire; the beautiful Dagmar Godowsky, daughter of Godowsky, the famous pianist.

6—Graphic glimpses of prison life.

7—The rapidity of the action, culminating in one of the most dramatic climaxes ever screened.

8—A wholesome comedy-drama with a punch in every foot.

ADVERTISING DISPLAY LINES

Can a father disavow his dearly beloved daughter? See Mary MacLaren in her latest Universal Photoplay, "The Forged Bride."

Bill Butters, the famous forger, did his best work with the pen when he signed away his daughter's name. See Mary MacLaren in "The Forged Bride."

Barney Sherry, Dagmar Godowsky and Thomas Jefferson are just three of the famous players who support beautiful Mary MacLaren in "The Forged Bride."

Dagmar Godowsky, daughter of Leopold Godowsky, is the limit in vampires in Mary MacLaren's latest Universal Photodrama, "The Forged Bride."

The judge who sentenced her father to a living death in prison turned out to be the guardian of her husband's estate. See Mary MacLaren in "The Forged MBride."

A Los Angeles society matron with millions to burn appears in "The Forged Bride." Who is she? Mary MacLaren plays the starring role.

Monroe

"**A DRAMA of real value,**" says the Exhibitor's Trade Review. "A strong attraction set in an atmosphere at once unique and beautiful—strong plot, clever acting and able direction."

"AN abundance of plot and a strong role for Monroe Salisbury," says the Moving Picture World, "quite different from anything he has had recently, and equally pleasing in its own way."

HERE, then, is a strong special attraction—a picture of wondrous sentiment and heart-appeal—well cast, well portrayed, well worth while. See it. Play it. It cannot fail to please.

UNIVERSAL
SPECIAL ATTRACTION

Salisbury

in a fascinating romance
of high adventure

"The PHANTOM MELODY"

**A Sumptuous
Production
Directed by
Douglas Gerrard**

EDITH

AT Universal City, where more picture stars have been made tha anywhere else in the world, stars hav to make themselves.

There is no printer's ink behin EDITH ROBERTS. She has passe through the Universal School, and he beauty, her talent and her hard worl have made good. When you show he in the two Special Attractions note here you show a young actress o charm, intelligence and personality– who will, from now on, be one of th country's universally popular scree favorites.

UNIVERSAL SPECIAL

ROBERTS

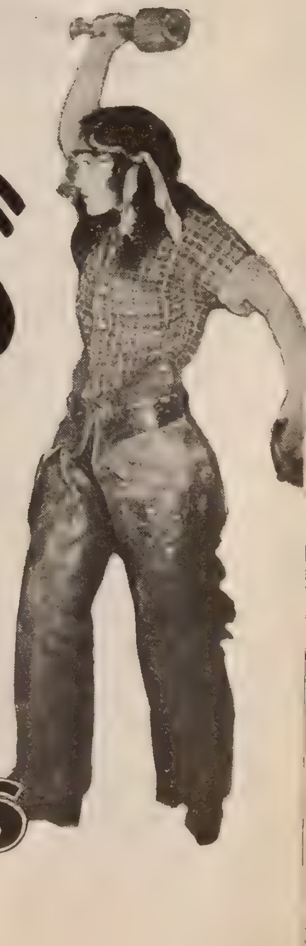
"The TRIFLERS"

A VERY human picture of a little shop-girl who thinks her old friends aren't good enough for her, and who breaks into society, only to get into complications which make her finer instincts rebel. Ably staged and directed by Christy Cabanne, "THE TRIFLERS" is distinctly a picture for the whole family to see and take home with them as a delightful memory.

"LASCA"

With Frank Mayo

"A POEM IN PICTURES" is the right term for this amazingly beautiful romance of the happy days of old along the Rio Grande, directed by Norman Dawn. And EDITH ROBERTS makes the fiery little Lasca an unforgetable figure, full of heart-appeal that will reach every man, woman or child in your audiences. In addition, the photography of this picture is a marvel.



ATTRACTIONS

Service Page for "The Peddler of Lies"

At a Glance

SUBJECT—"The Peddler of Lies."

LENGTH—Six Reels.

STARS—Frank Mayo and Ora Carew.

PREVIOUS HITS—(Mayo) "The Brute Breaker" and "Lasca." (Miss Carew) "Loot" and "Under Suspicion."

DIRECTED BY—William C. Dowlan.

STORY BY—Henry C. Rowland in the Saturday Evening Post.

SCENARIO BY—Philip Hurn.

SUPPORTING CAST—Harold A. Miller, Truman Van Dyke, Bonnie Hill, James Barrow, Dagmar Godowsky, Flora Hollister, Ora Devereaux, Ray Ripley and William Brown.

LOCALE—A magnificent suburban estate.

TIME—To-day.

THUMB-NAIL THEME—The story of a gang of international crooks and its arrest by a Secret Service agent who disguises himself as a peddler.

Advertising Punches

1—The story appeared in the Saturday Evening Post.

2—The name of the author, the widely known Henry C. Rowland.

3—The individual successes of Frank Mayo and Ora Carew, the stars.

4—The luxurious magnificence of the production in the scenes.

5—The presence in the strong supporting cast of Dagmar Godowsky, daughter of Leopold Godowsky, the world-famous pianist.

6—The romantic character portrayed by Mayo; a type refreshingly different from the usual run of screen leads.

7—The fact that the royal family of Belgium was held up on the streets of Santa Barbara, Calif., while one scene of the photodrama was being filmed.

8—A close glimpse of the always mysterious workings of the United States Secret Service.

9—Beautiful photography, delightful bits of comedy and the dramatic punch of a master photodrama.

CAST.

Clamp	Frank Mayo
Diana	Ora Carew
Leontine De Vallignac	Bonnie Hill
James Kirkland	Harold A. Miller
William Kirkland	Truman Van Dyke
Squire Kirkland	James Barrow
Patricia	Dagmar Godowsky
Marquise D'Irancy	Ora Devereaux
Gwendolyn	Flora Hollister
Metcalf	William Brown
Stephan De Vallignac	Ray Ripley
The Kirkland Twins	Hugh and Henry Johnson

THE STORY.

THE Kirkland family, consisting of the Squire, his daughter Diana, and his two sons, William and James, live in a fashionable summer colony where homes of wealth are a matter of course.

Newcomers at the colony are Stephan and Leontine De Vallignac, presumably wealthy Parisians, and their ward, Patricia Melton, whose physical prowess and feline beauty have aroused the admiration of the younger set. The De Vallignacs have wormed themselves into the good graces of the Kirklands and the Metcalfs, a neighboring family.

The Kirkland household is annoyed one day to see an old army truck amble through their grounds driven by a jovial chap named Clamp, whose dress suggests something of a French army uniform with the cap of a Breton fisherman. Clamp is picturesque and his quaint manner of speech and his gallantry appeals to Diana, who sees in him a new type of man.

The Marquise D'Irancy, a beautiful woman from Paris, is at the Metcalf's as a guest. She numbers among her jewels the famous Sultana diamond of almost priceless value. She suddenly misses this jewel one evening at a reception in the Metcalf home. William, Diana's brother, is suspected because he had been with the Marquise that afternoon. She had suffered a fainting spell while they were together.

Diana suspects Clamp because she saw him prowling in the vicinity that afternoon. She resents Clamp's interest in professing to shield William.

Clamp finally reveals that he is a Government sleuth. Together Clamp and Diana lay a trap for the crooks, the De Vallignacs and their pretty ward, three international criminals.

After an exciting chase in the surf and later by motor-boat, automobile and motorcycle, Clamp rounds up the trio and turns them over to the police. Then whisks Diana away in his rattle-trap truck to the nearest parson.

ADVERTISING DISPLAY LINES

He looks like a gypsy, loves like a gypsy and fights like a doughboy. See Frank Mayo in his Universal Photodrama, "The Peddler of Lies."

The Universal Photodrama, "The Peddler of Lies," was filmed from a Saturday Evening Post story by Henry C. Rowland.

Dagmar Godowsky, daughter of Leopold Godowsky, the famous pianist, supports Frank Mayo and Ora Carew in "The Peddler of Lies."

The Saturday Evening Post featured "The Peddler," by Henry C. Rowland. Universal has made it into a brilliant photoplay, Frank Mayo and Ora Carey starring.

Frank Mayo, star of "The Brute Breaker," and Ora Carew, star of "Loot," are playing together in their Universal success, "The Peddler of Lies."

Do you know to what extent government detectives go in the pursuit of international crooks? See "The Peddler of Lies."

Putting "The Peddler of Lies" Over

Exploitation Aids: The suggestions on this page are presented with the idea of supplying the Exhibitor, with a few novel ideas in the exploitation of "The Peddler of Lies." Efficient exploitation is the surest way of catching the public's eye, of arousing the public's curiosity and of drawing patrons into your theatre.

Newspaper Advertising Aids

One column scene cut and mats.
Two column scene cut and mats.
Three column scene cut and mats.
One column Ad. cut and mats.
Two column Ad. cut and mats.
Three column Ad. cut and mats.

Display Lines

One-sheet poster (two styles).
Three-sheet poster (two styles).
Six-sheet poster.
One announcement slide.
One set of eight gelatine lobby photos, 11x14 inches, including title card.
One set of eight Black and White photos, 8x10 inches, including title card.
One gelatine display scene, 22x28 inches.
One four-page rotogravured herald.

The Mysterious Peddler.

"The Peddler of Lies" is built around a strange peddler, in outlandish garb, who drives a rickety truck filled with his wares. This peddler's outfit can be duplicated easily for exploitation purposes.

An old motor-truck, the worse looking the better, hung with pots and pans and other junk, inside and out, and driven by a young fellow in britches, roll puttees, a loose jacket, a colored scarf and a toque-like hat, complete the picture.

The truck should bear a sign something as follows:

"Clamp," the Peddler of Lies.

It can be used for the distribution of heralds. The pans and other objects used in filming the truck can be given away to theatre patrons.

Suggested Tie-Ups

The stirring climax in "The Peddler of Lies" is the struggle in the surf betwen Clamp, the Peddler, and Patricia Melton, a beautiful society crook. Dagmar Godowsky, who plays the role of Patricia, wears a shimmering black one-piece bathing suit in the scene. This suggests an attractive window display of the latest dare in bathing suits.

The plot of "The Peddler of Lies" revolves about the famous Sultâna Diamond, a gem of priceless value and legendary lore. Its protection against theft supplies the motif of the picture. Arrange for a display in a jeweler's window of the most bizarre gem or imitation gem that can be obtained. Station guards on the pavement outside of the window.

Watch Out for the Gypsy Peddler

In exploiting "The Peddler of Lies" considerable attention can be attracted by basing your advertising around the mysterious peddler in the following fashion:

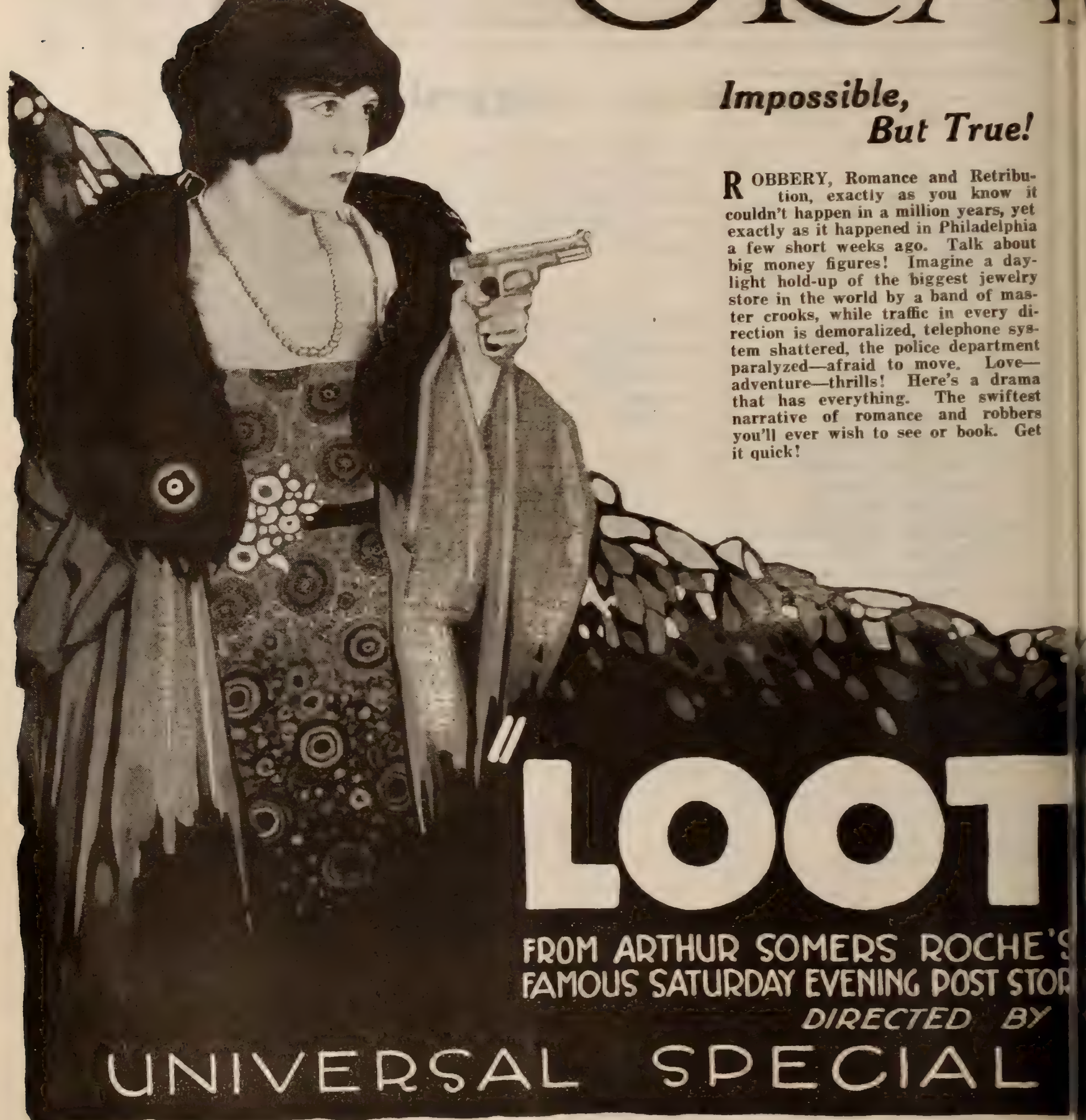
"Look out! Clamp, the mysterious gypsy peddler, is coming to town. Keep an eye on your children. Lock your doors. The fellow Clamp says he is a peddler. Some say he is a detective. Take no chances, however. The mystery surrounding him will not be solved until ——— at the ——— Theatre."

The Master Sleuth

"The Peddler of Lies" is a story of clever detective work in the rounding up of a band of high-class international crooks. Every policeman and detective will be interested in it. Arrange for a special showing for police officials and get their recommendation of the detective work in the film. Since there is a clever twist to the story almost at the end of the film which keeps the whereabouts of the Sultana a secret almost to the very last moment—try showing the picture to the police and stopping short of the end. See if any detective present can guess the truth of the whereabouts of the famous gem, before seeing the end of the picture.

CARL LAEMMLE
Presents

ORA



Impossible,
But True!

ROBBERY, Romance and Retribution, exactly as you know it couldn't happen in a million years, yet exactly as it happened in Philadelphia a few short weeks ago. Talk about big money figures! Imagine a daylight hold-up of the biggest jewelry store in the world by a band of master crooks, while traffic in every direction is demoralized, telephone system shattered, the police department paralyzed—afraid to move. Love—adventure—thrills! Here's a drama that has everything. The swiftest narrative of romance and robbers you'll ever wish to see or book. Get it quick!

"LOOT

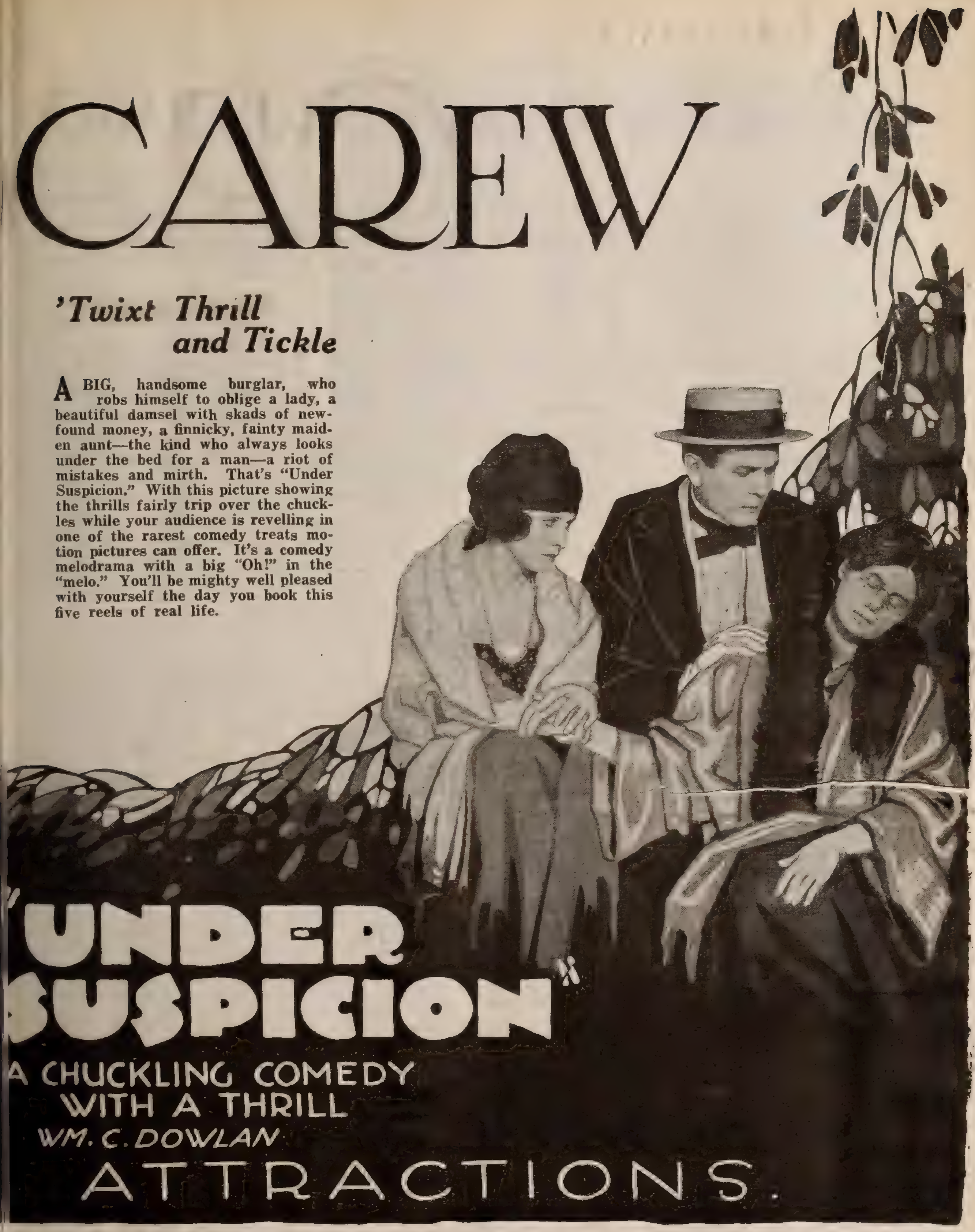
FROM ARTHUR SOMERS ROCHE'S
FAMOUS SATURDAY EVENING POST STOR
DIRECTED BY

UNIVERSAL SPECIAL

CAREW

'Twixt Thrill and Tickle

A BIG, handsome burglar, who robs himself to oblige a lady, a beautiful damsel with skads of new-found money, a finnicky, fainty maiden aunt—the kind who always looks under the bed for a man—a riot of mistakes and mirth. That's "Under Suspicion." With this picture showing the thrills fairly trip over the chuckles while your audience is revelling in one of the rarest comedy treats motion pictures can offer. It's a comedy melodrama with a big "Oh!" in the "melo." You'll be mighty well pleased with yourself the day you book this five reels of real life.



"UNDER SUSPICION"

A CHUCKLING COMEDY
WITH A THRILL

WM. C. DOWLAN

ATTRACTIONS.

CENSORSHIP SIGN OF INTOLERANCE

This report of the annual meeting of the National Board of Review can be used to excellent advantage by every exhibitor who has a censorship problem.

—Editor.

THE National Board of Review of Motion Pictures held its annual luncheon on Saturday, January 31, at the Hotel McAlpin. This has become a notable event by reason, for one thing, of the prominent persons who address these luncheons. Those who spoke at this last gathering, consisting of approximately 150 members of the National Board and a few invited guests, were Miss Mary Shaw, stage artist, and Miss Mary Gray Peck, lecturer and club woman, both members of the National Board's Advisory Committee; William A. Brady, president of the National Association of the Motion Picture Industry; Major Raymond Pullman, secretary of the Americanization committee appointed by Secretary of the Interior Lane; Rupert Hughes, from the Authors' League, and George Middleton, playwright.

Miss Shaw won applause when she put in a plea for special performances for children, and indeed for special theatres for children. The old and middle-aged people, she thought, might shift for themselves, and if they sometimes saw motion pictures they didn't care, for it was their own fault for not being more critical and making their desires known. "Wherever the theatre has failed," she said, "it is because you have failed the theatre. You do not take the theatre seriously enough and ask it for what you want. The same applies to motion pictures. But young people and adolescents should be provided with special films."

SCREEN SHOULD BE FREE

WILLIAM A. BRADY, in his characteristically stirring fashion, declared to the National Board that he was there "to boost the motion picture." He said that the motion picture had made such a record during the war period with regard to loyalty, news achievement as well as general improvement of quality, as to demonstrate that it did not need the interference of legalized censorship. "Now of all times the screen should be left free. If, for instance, a motion picture photographer should catch a Bolshevist planting a bomb, the screen should be free to show this picture. Let us face such things. Let us not permit a gag to be placed upon the motion picture such as was exercised by the censor board in Ohio when it prohibited the showing of Villa's picture on the screen 'lest it incite to hatred,' when every newspaper in the state had published it. The finest agency to expose the Red, to expose the corrupt politician, is the motion picture." Therefore, Mr. Brady plead that the motion picture be taken seriously; also that it be introduced in the schools and the facts of science, history, etc., be taught through this new medium which to the young makes of learning a joy instead of a drudgery.

Mr. Everett Dean Martin, chairman of the National Board of Review, and director of Cooper Union Forum, who presided at the luncheon, expressed his belief that the growing spirit of intolerance in this country was at the basis of any demand for legal censorship. He hoped that this spirit of intolerance would not enter into the use of the motion picture for Americanization purposes. This seemed to be guarded against, however, by the broad attitude towards the motion picture taken by Secretary Lane's committee on Americanization, of which Major Raymond Pullman was present as the representative. Major Pullman, after describing the rapidity with which the committee had been formed and started functioning once the idea was fairly under way, told in general terms of the aims of the movement it was designed to foster and emphasized that the pictures produced under the auspices of the committee "will not be anti-Bolshevist or anti-anything, but pro-American, bringing out the best in America."

RUPERT HUGHES CITES EXAMPLES

RUPERT HUGHES' interest in the subject of censorship and the work of the National Board of Review dated, he said, from the time when the picture based upon his book, "The Unpardonable Sin," ran foul of censorship in Pennsylvania. There is a state censor board there of three people, one of them being a middle-aged lady who, in connection with their action on the picture, backed up by her disclaimer of any pro-Germanism by telling Mr. Hughes that her son was in the Army of Occupation in Germany. It was simply a rule of the board that no mention should be made of approaching maternity. As Mr. Hughes pointed out to her, under this ruling the annunciation of the birth of Christ, if shown on the screen, would be censored by the Pennsylvania board not because sacrilegious, but because indecent. Mr. Hughes could see no object to such censorship unless it regarded maternity as a crime which it should help to prevent.

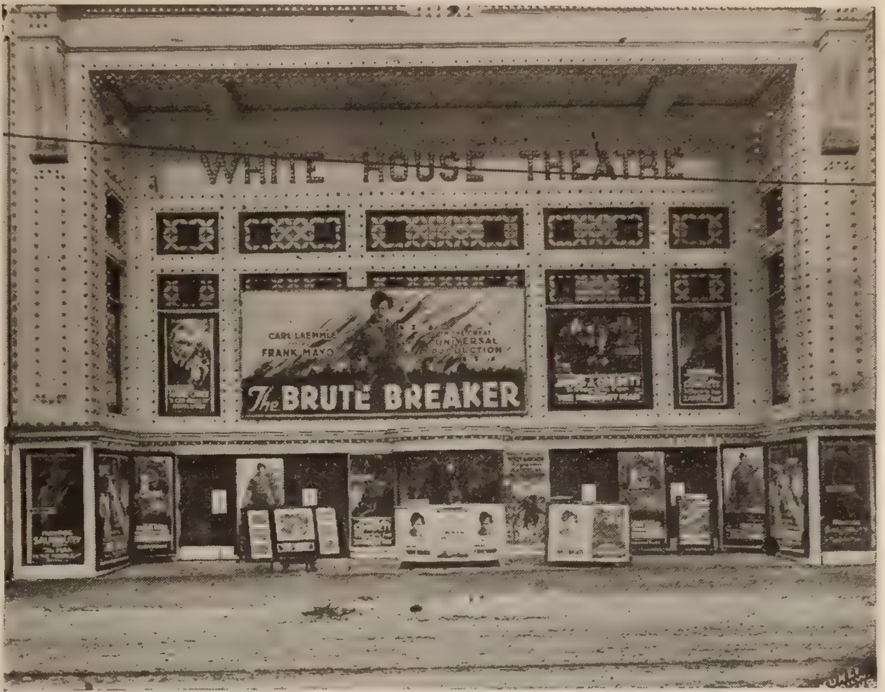
Mr. Hughes suggested this as a test of the alleged evil influence of the moving picture: take a community, he said, that never has had a moving picture theatre—in Italy, Spain, or the heart of Africa—do girls go wrong there? Are none of the crimes and delinquencies to be found there which some people in the United States are fond of ascribing to the motion picture? Consider what Bradford said in his history of New England. After relating how pure and religious were the motives from which the colony was founded, by a group of people who left the shores of the Old World because too wicked for them and sought in the wilderness to establish a state free from corrupting influences, he plaintively confessed the result—that crimes had multiplied in this new haven to an extent so far exceeding their number in the places they had left, that this condition could be accounted for only by the extra overtime efforts of Satan. And the Pilgrims, as Mr. Hughes pointed out, were not subjected to modern temptations such as magazines, light evening gowns, fox trots—and motion pictures.

"In China," said Mr. Hughes, "there are found erected in front of the houses devil-screens. The theory is that the devils approach the houses in a straight line, hit these big screens and bounce off." Now, censorship he considered was very much like these devil screens. It screens us from devils that do not exist. The National Board of Review, however, does not believe in devils, and that is why Mr. Hughes "loves it." The board simply recognizes that a certain amount of censorship is necessary to reflect public opinion to the producers before their product is released. Against the other kind of censorship which is founded on prejudices and prudery and would besmirch things which are perfectly decent by imputing indecency to them, he urged that every effort be exerted.

"AS BAD AS THE DIVORCE LAWS"

THE warning uttered by Dr. Martin against the growing spirit of intolerance as applied to motion pictures was amplified in a stirring address by the playwright

Frank Mayo Popular Star



The White House Theatre, Milwaukee.

ONE of the Universal Special Attraction stars who is attracting considerable attention not only for the rapidity of his rise in the photoplay but for the enthusiastic comments which have been made by trade press critics, is Frank Mayo. It is true that he was introduced to stardom through a remarkable vehicle, "The Brute Breaker," which was directed by Lynn Reynolds.

The lobby display in the accompanying cut represents the effort of the White House Theatre of Milwaukee to do justice to the subject which they advertised far and wide in the newspapers and the billboards. You will notice that the Whitehouse Theatre has an unusual arrangement for an effective display. For instance, they have room for a twenty-four sheet, a six, and two threes in the center of the front above the entrance. In addition to that there is a three on either side on a level with these and on the street level they can use nine three-sheets, two sixs, and six ones, together with two easels for lobby display photographs. Few theatres can make such effective display.

"The Brute Breaker" made such a hit at the White House Theatre that they made an effort to get every one of the Frank Mayo subjects which have been released. These include "The Little Brother of the Rich," "Lasca" and "The Peddler of Lies."

THE NATIONAL BOARDS ANNUAL MEETING

(*Continued from preceding page*)

George Middleton. He said that "I know I voice the protests of all writers when I say I object to having my plays fit the caprices of 45 states of mind. It is like our silly divorce laws that make a man a bachelor in one state while he is a bigamist in another. I feel very strongly that the movies must protest vigorously against the entire tendency of intrusion as expressed in cenorship. I am still a believer in a free press and free films.

"I ask that the film be left free. The ideal American film will be one that is not afraid to show America as it is with all its brilliant sunlight and ominous shadows. It will have the faults at best of the average human. As one grows older he ceases to ask for perfection and tries to accommodate himself to the fact that in life as in institutions the good and the bad are mixed.

"I fear intolerance more than freedom. I believe that error can be fought only in the free air. Repress opinions and thoughts and words, and they will escape in distorted acts. Some of us here are the great-grandchildren of revolutionists who made this country. Some of us here are of alien parentage. America is all things. We should strive to make America a forum where all opinions may live, not an amphitheatre where certain opinions must be killed. Thus only can we achieve understanding and readjustment. And I still believe that there is no greater force in American life to-day to teach that human understanding and sympathy than the small lens of the camera which has no prejudice and no fear, if the hand that directs it is honest and unafraid of the truth."

MASSACHUSETTS AND VIRGINIA

MISS MARY GRAY PECK had recently returned from Massachusetts, where, she reported, a strong movement is afoot, backed by, as she termed them, "the organized forces of self-righteousness." "They are the modern Puritans," she said, "a different sort of person from the old Puritan. He had as his spokesman such a one as John Milton. The modern Puritans, however, have the bacillus of censorship—against which Milton eloquently inveighed—so deep-seated in their systems that probably nothing but death will remove it." Miss Peck, however, did not believe that these organized forces of self-righteousness, composed mostly of women, really represented the women of the State. She said she found that the most effective propaganda for the National Board of Review with Massachusetts audiences was its large list of members who are devoting their time freely to public service through the National Board.

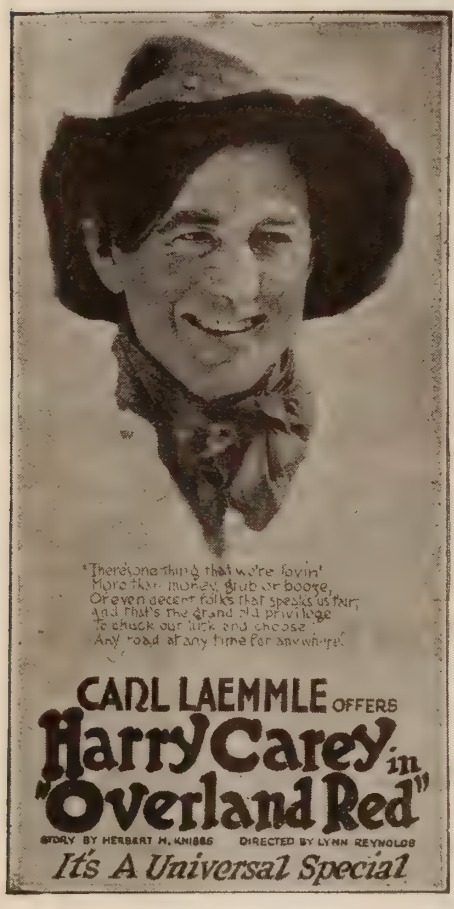
Miss Peck had also recently been in Virginia. There, too, there has been agitation for state motion picture censorship, but she believed that in the case of Virginia the desire for legalized enforcement of morality was on the decline. The spirit of the exhibitors in Virginia was conciliatory and the women's organizations were willing to meet them half way. The prospect was therefore for the settlement of the questions at issue by means of a co-operative arrangement.

If it were only possible for every person who is inclined to favor state censorship in preference to the present system of review by the National Board of Review, to attend one of its annual luncheons and meet the people who do the actual work of reviewing and who control its policies and administration, it is reasonable to predict that even "the organized forces of self-righteousness" whom Miss Peck encountered would feel their props so unsteady that they would seek some other "evil" to attack and for the nonce leave the motion picture to develop in peace under the guardianship of the National Board of Review and the inspiration of leaders of the industry like Mr. Brady and the genius of writers and thinkers like Mr. Hughes.

It's the "Little Things" That Count

Details Essential, Says Jack Ford

By BILLY LEYSER.
In the Cleveland News.


"There's one thing that we're lovin'
More than money, grub or booze,
Or even decent folks that speaks us fair;
And that's the grand old privilege
To chuck our luck and choose
Any road at any time for anywhere."
CARL LAEMMLE OFFERS
Harry Carey in "Overland Red"
STORY BY HERBERT M. KNIBBS
DIRECTED BY LYNN REYNOLDS
It's A Universal Special

Three-Sheet Poster

"EVERY editor in the country agreed that 'The Three Godfathers,' recently presented American fiction lovers through the medium of a weekly magazine, was an excellent story with wonderful dramatic possiilities, but the great percentage of these editors overlooked the fact that as a film subject it stood out as a classic with unlimited possibilities."

"And," continued Jack Ford, Universal's great director, who is responsible for the filming of the story under the title of "Marked Men," "it was the great punches in the story that attracted me. I had Universal buy it, and, of course, it fell to my lot to make a six-reel photoplay out of it with Harry Carey as the star."

DESERT BECOMES STUDIO.

"The public has no idea of the work we had to do preparatory to filming the story. It meant build the old-time western dance hall on the desert. It meant long tedious days of struggle in the merciless sun on a sand covered waste. It meant move men, women and children from up-to-date hotels to the heart of a deserted country, and to make them understand that they were a part of that country and must act accordingly. It meant find types, the kind that would pass the closest scrutiny of the ever critical public. And it meant to take a six-weeks-old baby into this fringe of civilization to become the pivot around which the story was woven."

REAL "EXTRAS."

"Every influence was brought to bear, and we took the opening reel in a penitentiary. There were no imitation bars, only three imitation prisoners out of the 1,100 convicts shown in the picture, and only one acting guard or 'head screw,' shown in the great prison scene. Into this atmosphere I had to take camera men, lights, and on top of it had to make 1,100 desperate men remember that they were really prisoners in the greatest penitentiary of the west and act accordingly.

"In the second reel I had to find one man who dared risk his life for a thrill, and I found him. His duty was to dash through the railing of a high wooden bridge on a horse and fall sixty feet below in a shallow river. I had six camera men there to catch the scene from every angle, and I believe that it will stand as one of the most daring feats ever performed before a camera.

"I had to find a man who could handle a rifle so well that there could not be a fraction of an inch mistake in his aim, for he shoots at Carey, who is swimming a river, and the bullet is seen to hit just three inches from the star's head.

"And then came a man who knew how to dynamite a safe. There were a lot of amateurs about the country, but they wouldn't do. I had to have a professional, and I borrowed him from the penitentiary, where I made the first reel of the picture. He had served ten of his twenty years, but it seems hadn't lost the old knack of 'cracking a crib,' and the scene, as a result, is unusually realistic."

NO IMITATION.

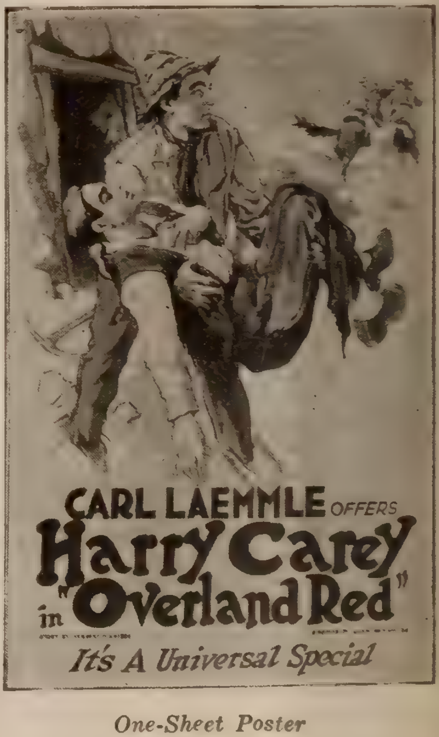
These things Jack Ford told me the other day when he spent a day with me between trains on his way to the coast, were just a few of the details attendant upon making "Marked Men," one of the best films Universal has ever produced, and looked upon by the picture world in general as one of the finest pieces of directing ever done before the camera.

Ford is a stickler for detail. No imitation whiskers are used by people acting under him to show the passing of time. He does not permit them to shave when such a facial effect is needed. In fights there is a real battle, in drinking liquor the real stuff is, or rather, was, used, and at a dance the music really plays.

Ford himself becomes a part of the picture. He acts every scene for his principals, and goes through every move for the minor actors in the cast. "In everything I want realism," is Ford's continual cry.

In "Marked Men" the result of his careful direction will show his wonderful knowledge of western life. For two months he studied the story before outlining any acting. Then he chose his cast, and lastly he spent weeks finding locations for the great punches in the big story. Then came the work which consumed sixty days, all hot, wearisome days, with eight to fourteen hours of untiring acting—and as a result came the masterpiece, "Marked Men."

The photoplay is being shown this week at the Standard theatre and will serve for those who study the intricate ins and outs of the movies as the finest bit of directing seen in many a day.



One-Sheet Poster

The four sketches on these two pages show four of the striking posters for Carey's latest Special Attraction, "Overland Red."

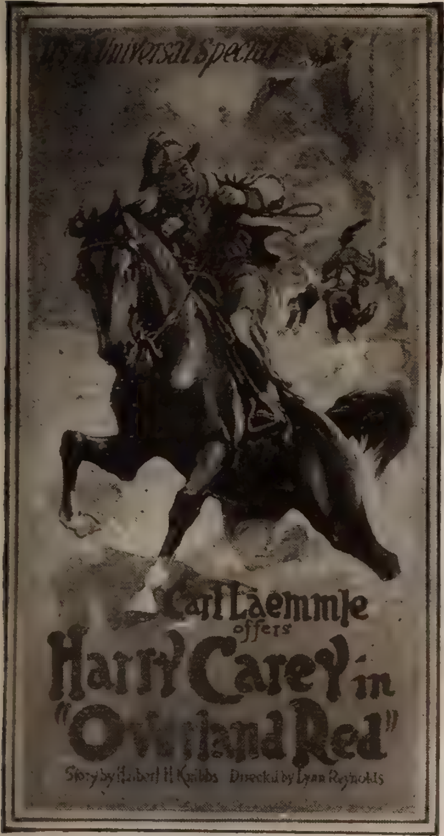
Harry Carey Has Outlasted All the Famous Western Stars

WHAT has become of all the cowboy and western stars that formerly flickered on the silver screen? Where are all those daring riders and broncho busters who were featured in the films of five or six years ago? There were scores of "wild west stars" in those days, but they have all vanished. Only a few have survived, and these may be counted on the fingers of one hand. Of the three or four western stars that have grown in popularity since they first flashed on the screen there is no one better liked than Harry Carey, whose latest photodrama, "Overland Red," is to be seen at the ——— Theatre next ———.

One need not dig deep to find the reason for Harry Carey's increasing success. It's another case of the survival of the fittest. The time has passed when the ability to ride and perform reckless stunts on horseback in itself constituted a star of the cinema. Harry Carey was a star on the dramatic stage for several years before venturing in the movies. Likewise, his horsemanship has not been learned in a riding academy. In his early youth, when threatened with a serious malady, his father, a Supreme Court Judge in the State of New York, sent Harry to a ranch in Montana, and after three years of life in the open he not only developed a marvelous physique, but learned all the tricks of the range and plains which theatregoers admire in his photoplays.

But Carey was an actor first, and whether he is playing the role of a cowboy, an outlaw, a tramp or a gentleman, the spectator is sure to see a characterization of the highest dramatic quality. His latest success "Marked Men" was so great that the whole country is talking about it. It is no wonder that they waited eagerly for his next film.

In "Overland Red," which is founded on the successful novel of that name by H. Herbert Knibbs, Harry Carey is said to have scored one of his most emphatic triumphs.



Three-Sheet Poster.

I don't know a man but who worships some woman. It may be a slip of a school girl, it may be a devoted wife, it may be a sweetheart—or that wonderful gray-haired mother—but it's always a woman. A world without women would be like a garden without flowers.

Women are the Reflection of Good in the World's Mirror of Life.

Harry Carey

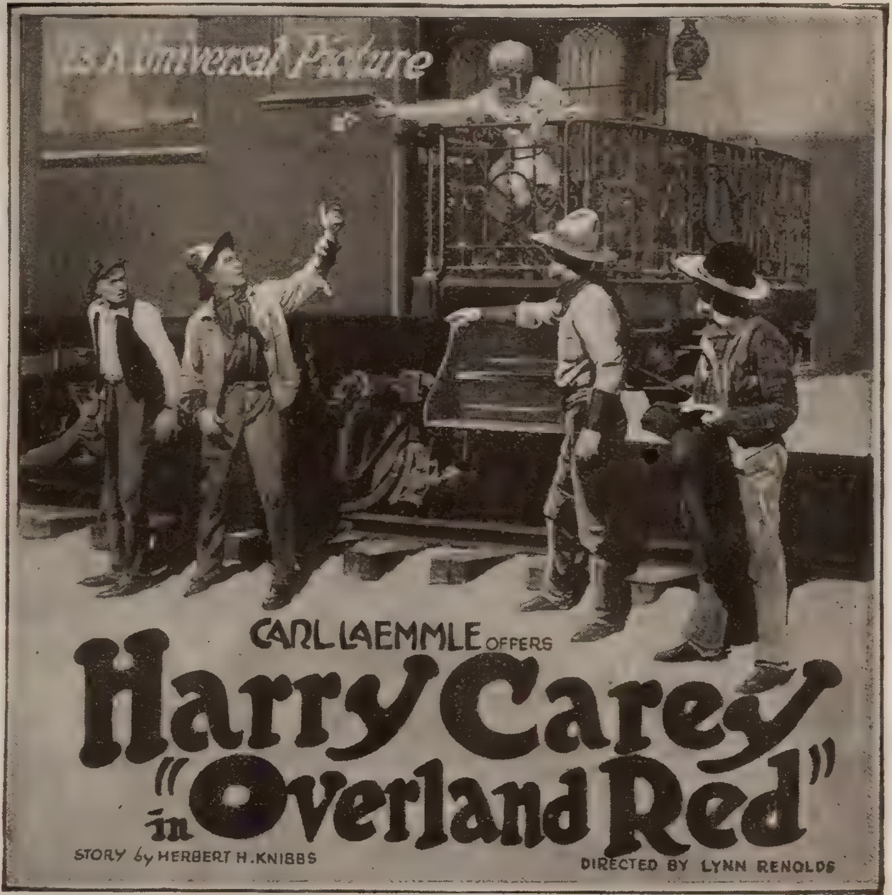
in

"Marked Men"

STANDARD

THEATER

Advertisement in The Cleveland News.



Six-Sheet Poster for "Overland Red."

CARL LAEMMLE
presents

JAMES J.

in a thrilling human-interest story of today

"The Prince of Avenue A

Directed by
JACK FORD

Released
FEBRUARY 23rd

CORBETT

HERE'S something special—with a popular idol for star—just the sort of offering to delight the millions of Corbett admirers—and for that matter, every picture fan—a story that fits him as distinctively as his own well-cut dress clothes. You'll enjoy every minute of the adventures of the man who voted on Avenue "A" and broke into Society on Avenue V—you'll chuckle at his dash into politics and roar of the mighty-fisted way he cleans up a mob of brawny objectors. It's Corbett from a delightfully new angle and Corbett at his best.

A UNIVERSAL SPECIAL ATTRACTION

Current Events.

No. 5.

Metropolis Hard Hit by Heavy Blizzard.—New York City.

Sub-Title.—New Yorkers plow through snow and battle gale in the worst storm of the year. Bucking the wind in Broadway. Snowed in. Surface cars brought to a standstill. But the "line of communication" in Fifth Avenue remains unbroken.

Nature's Handiwork in the Valley of Wonders.—Yosemite Valley, Cal.

Sub-Titles.—"Half Dome" and her mirror—with her night cap of snow. "Sentinel Peak" when the clouds roll by.

Demand Surrender of Teuton War Culprits.

Sub-Titles.—Former Field Marshal Von Hindenburg, who, in addition to the Kaiser and his sons, is to be placed on trial by the Allies for war atrocities. General Eric Von Ludendorff, former first quartermaster-general, whom the Allies have ordered Germany to surrender for trial. Admiral Von Capelle, former German Minister of Marine, demanded for trial as the instigator of submarine outrages. General Liman Von Sanders, who commanded the Turkish Army, to be tried for the massacres of Armenians by the Sulton's savage hordes.

"Sims Biased," is Daniels Charge. —Washington, D. C.

Sub-Titles.—Secretary of the Navy and members of the Senate Committee before whom he challenged Admiral Sims' allegations that the Navy did not fight. "If Admiral Sims had told our men their ships were 'motor lorries' he would have had a revolt in his command." "The crews of our destroyers hunting and attacking submarines thought they were fighting." "The crews of the submarine chasers that attacked the stronghold at Durrazzo and sank two submarines thought they were fighting."

"Steamer Aground!"—S. S. Kennebec runs on rocks off picturesque Morro Costle.—*Havana, Cuba.*

Daring Flyer Skiis Over Mt. Wilson's Summit.

Sub-Title.—Captain Bogart Rogers pilots his plane above the famous observatory housing the largest telescope in the world. "Trick stuff." A forced landing would mean almost certain death.

Coast City Gives Big Welcome To General Pershing.—Pasadena, Cal.

Sub-Titles.—The way to a man's heart is through. A pair of specs and a little speech. Now for some "slum" and a little "canned willie."

Havana—Mecca of America's Thirsty.—Havana, Cuba.

Sub-Titles.—An oasis indeed is the American Country Club, where the liquor flows as it did on Broadway in the old days. The bars do a rushing business. And the African ivory men tumble over the mahogany as of old. The same old traffic problem makes you feel at home. And the traffic cop "bawls you out" in the same old way.

Greatest Dirigible Built To Bomb New York.—Berlin, Germany.

Sub-Title.—Giant Zeppelin L-72, work on which was halted by the armistice, is now being finished for Germany's commercial service.

The Big Drive Winners

WITH an average of over twenty per cent. increase in booking for a three months period, Universal has just announced the results of its recent "Big business drive." The salesmen and the office force of the Universal's Cleveland Exchange have been mailed a check for $2,500 as an award for winning first place in a three months' sales contest which closed on the first of the year. The Cleveland Exchange increased its film sales by 55.5 per cent. over the sales made during the three months immediately preceding the contest.

Detroit was second, with an increase of 54.61 per cent. Detroit's check was $1,300. The third Universal Exchange to come in the money was the Buffalo branch, which captured third place, with an increase of 44.7 per cent. and won a check for $700.

Besides the main awards in the lively sales contest, the most efficient salesman in each of twenty-five exchanges received a check for $100. J. A. Daly, publicity manager of the Charlotte, N. C., Exchange, received $50 as an award for the best and most consistent publicity during the contest. A second publicity prize, $25, was given to Dean Collins of the Portland, Oregon, Universal branch. These prizes are in addition to the provisions made for publicity men in the big contest.

So spirited was the drive that the Universal sales machine, as a whole, averaged an increase of over 25 per cent. during the months of October, November and December, as compared to the months of July, August and September of last year.

The contest was known as the $6,000 Prize Contest, that amount of money being set aside to be divided among three leading exchanges and among the twenty-five top salesmen. Other prizes were added during the competition, until the total amount awarded as a result of the drive was more than $7,000.

The remarkable increase gained by the various exchanges is all the more unusual due to the fact that the results were compared with months in which a previous sales contest was running at full steam—the Universal Anniversary Contest.

Special Attractions From April, 1919

MAE MURRAY
in
"WHAT AM I BID?"
by
HARVEY THEW
Directed by
ROBERT LEONARD

RUPERT JULIAN
in
"THE FIRE FLINGERS"
Story by
WM. J. NEIDIG
Directed by
RUPERT JULIAN

PRISCILLA DEAN
in
"THE EXQUISITE THIEF"
by
HARVEY GATES
Directed by
TOD BROWNING

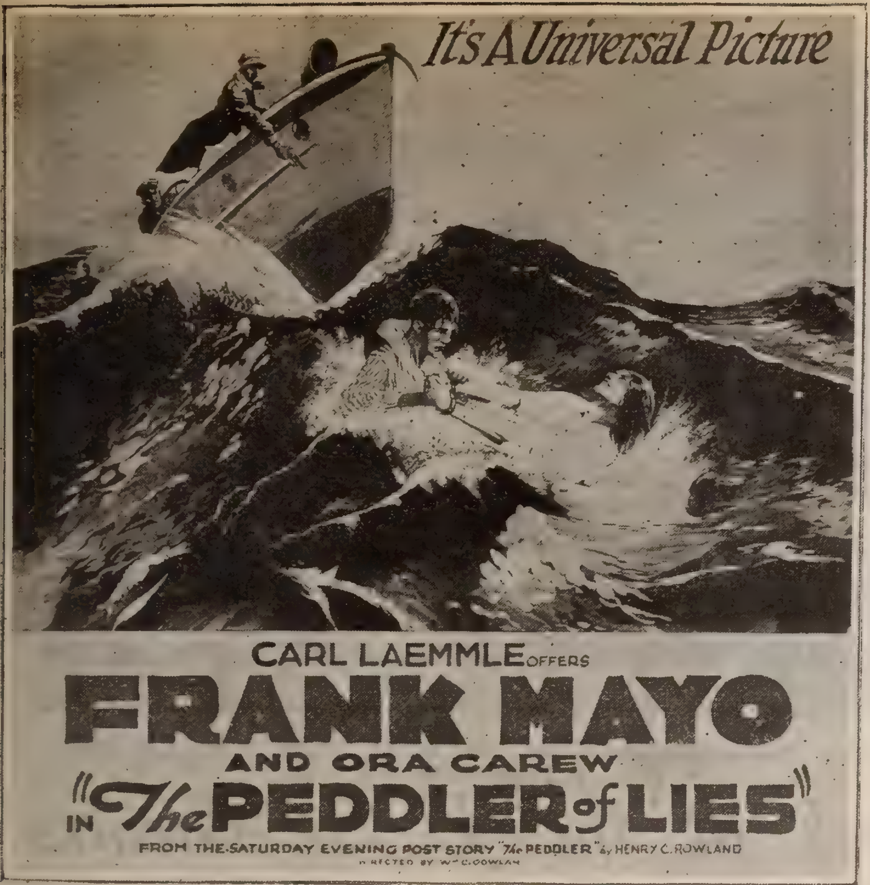
HARRY CAREY
in
"BARE FISTS"
by
EUGENE LEWIS
Directed by
JACK FORD

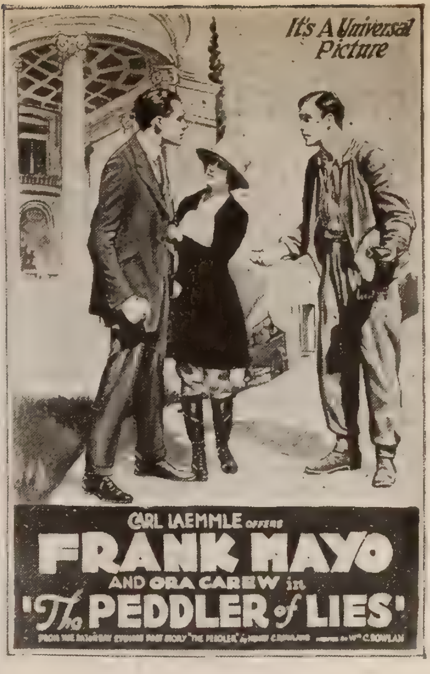
MAE MURRAY
in
"THE DELICIOUS LITTLE DEVIL"
by
HARVEY THEW
Directed by
ROBERT LEONARD

MONROE SALISBURY
in
"THE BLINDING TRAIL"
by
STUART PATON & JOHN CLYMER
Directed by
PAUL POWELL

MARY MacLAREN
in
"THE UNPAINTED WOMAN"
by
SINCLAIR LEWIS
Directed by
TOD BROWNING

MAE MURRAY
in
"THE BIG MONEY PERSON"
by
REBECCA HOPPER EASTMAN
Directed by
BOB LEONARD


It's A Universal Picture
CARL LAEMMLE OFFERS
FRANK MAYO
AND ORA CAREW
IN "The PEDDLER of LIES"
FROM THE SATURDAY EVENING POST STORY "The PEDDLER" by HENRY C. ROWLAND
DIRECTED BY Wm C. DOWLAN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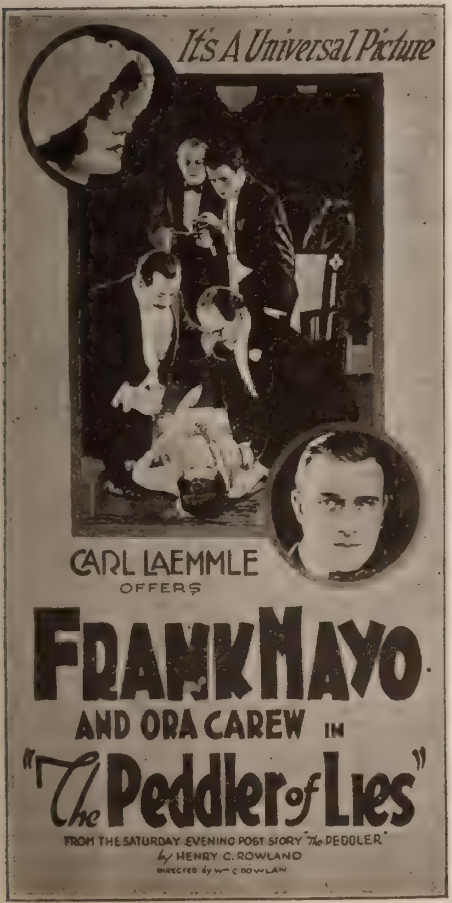
One-Sheet

Below Three-Sheet *Six-Sheet* *Below Three-Sheet*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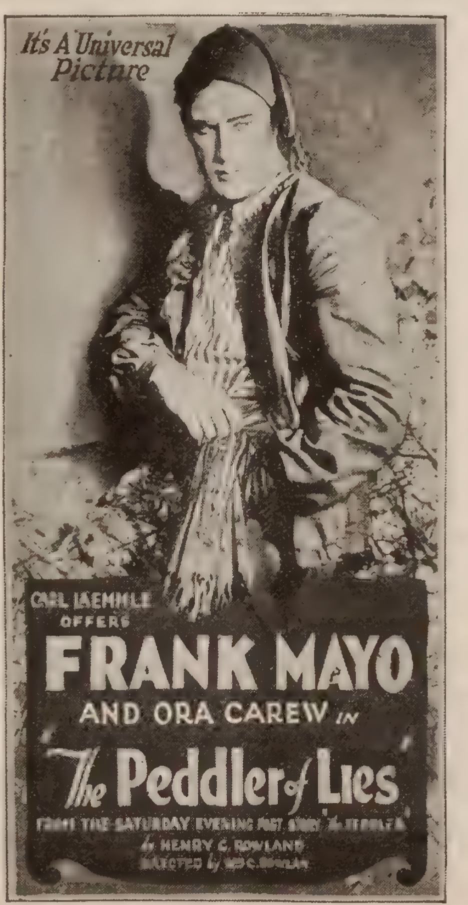
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TO THE
EXHIBITOR

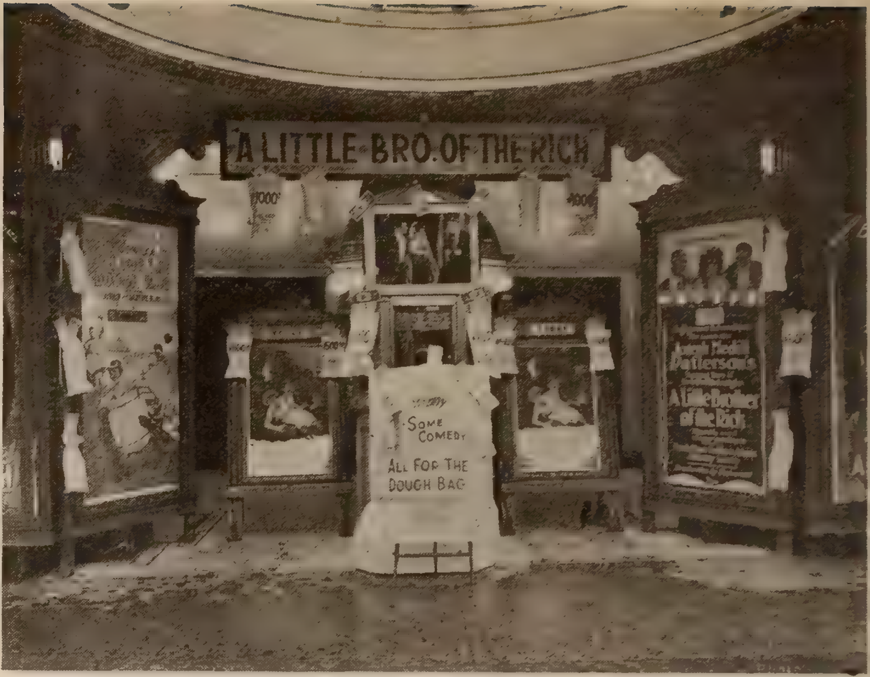
Herewith are shown the four posters prepared for exploiting

"THE PEDDLER OF LIES"

They are beautifully lithographed in five colors.

Here is a Money Lobby

THIS lobby was arranged specially for this picture and for that reason it does not show the entrance to the ticket booth. The picture was taken in the morning with a view to showing the ingenious method of advertising this Special Attraction, which has played all around the Memphis territory and yet made a hit and drew a record crowd when it played at the Princess Theatre. You will notice in the lobby that the Rich part of the title "The Little Brother of the Rich" has been emphasized. The manager of the Princess had booked the Rainbow Comedy "All for the Doughbag" at the same time and he combined both titles in a regular "Money" display in the lobby. He had bags full of money hung all over the place, which gave a most opulent look to the lobby. This idea, with the regular one-sheet and three-sheet posters issued with both the comedy and the feature completed a display that certainly got the money.



Princess Theatre, Memphis, Tenn., and "All for the Doughbag," with Dunhan and Bartine Burkett.

A Strong Week at the U. S. Theatre

THE United States Theatre of Cleveland, O., believes in playing a good thing to the limit. That is why Max Marcus, the manager, books almost a solid week of Special Attractions when he can get them. For instance, he played Salisbury in "The Man in the Moonlight" on one Monday, Mae Murray in "What Am I Bid" on Tuesday, Olive Tell in "The Trap" on Wednesday, Harry Carey in "The Ace of the Saddle" on Thursday. On the rest of the week, he also had Universal pictures on the program. Friday he played Marie Walcamp in "Tempest Cody Bucks the Trust." Saturday he played Corbett in "The Midnight Man." The U. S. Theatre has a very ornate program of pocket size printed in two colors. It would be a pleasure to reproduce the clever thumb nail cuts with which each day of the program is ornamented, but blue ink will not reproduce. This is, however, the general arrangement.

Monday, Nov. 24.

MONROE SALISBURY
in
"The Man in the Moonlight."

"No man who wouldn't fight for him; no girl he couldn't kiss." Such is the epitome of the characteristics of Rossignol, the most feared and admired outlaw the Canadian Northwest ever saw. Don't miss this thrilling drama of the Royal Mounted.

Also Cleo Madison in Episode 5 of "THE GREAT RADIUM MYSTERY," and a Mutt & Jeff Comedy Cartoon—Also an International News—"And He'd Say Oo La La Wee Wee," by the U. S. Orchestra.

Tuesday, Nov. 25.

MAE MURRAY
in
"What Am I Bid"

The beautiful Follies girl has a part worthy of her. This picture was taken in America's scenic wonderland, the Lake Tahoe region. The cast includes Ralph Graves, formerly of Cleveland.

Also starting the biggest serial of love and adventure ever filmed, "SMASHING BARRIERS," with William Duncan—and "The Judge," a snappy comedy. "When the Preacher Makes You Mine," by the U. S. Orchestra.

Wednesday, Nov. 26.

OLIVE TELL
in
"The Trap"

"Man should not concern himself about the past life of the woman he marries if he loves her," he said the day they were married. Was he just like other men? This is one problem put forth in this drama of vigorous life in the Yukon.

Also Episode 11 of "THE CARTER CASE," the big mystery Serial, starring Herbert Rawlinson—and "CHASING HER FORTUNE," as funny as they make 'em.—"LINDA LOU," by the U. S. Orchestra—

Thursday, Nov. 27.

A Big Thanksgiving Show—
Continuous
HARRY CAREY
in
"The Ace of the Saddle"

They stole his cattle and kidnapped his girl, but he got 'em all back and didn't even pull his gun. How did he do it? See it now—you'll know. A laugh and a thrill and a scream—the best close-ups of hard riding you ever saw—a picture with a punch.

Also the last Episode of "THE GREAT GAMBLE," and the first and exclusive pictures showing the actual sinking of Merchant Vessels by German Submarines. This picture was taken as concrete evidence by the German government.—Also a new Harold Lloyd Comedy, "Count Your Votes." "Dreamy Alabama" by the U. S. Orchestra.

Friday, Nov. 28.

CLARA WILLIAMS
in
"Three of Many"

Here is a photoplay treat indeed. An interesting and dramatic story told in a compelling way. Clara Williams carries the main role to dramatic heights. Don't miss this big feature.

—Also—

MARIE WALCAMP in "Tempest Cody Bucks the Trust."
And "HIS MASTER'S VOICE," a rip-roaring comedy.
"SMILE DEAR," by the U. S. Orchestra.

"The Sheriff's Oath."

Two Reel Western Drama.

Featuring Hoot Gibson & Josephine Hill.

CAST.

Jim Morraine	"Hoot" Gibson
His Father	Arthur Mackley
His Mother	Martha Mattox
Mary Anice	Josephine Hill
Her Father	Jim O'Neal
Bart Hawkins	Bert Frank
Crowfoot	William Harrison

JIM MORRAINE, newly elected sheriff of Tenstrike county, calls on Mary Anice to ask her to marry him. He meets her father, who, learning his mission, orders him off the place. Jim's father volunteers to go and see Anice. Meanwhile Bart Hawkins, Jim's rival, has also been kicked off the place by old Anice, for the same reason. Bart's Indian servant, Crowfoot, is gathering firewood in the ravine which separates Anice's cabin from Bart's.

When Old Morraine asks Anice why he objects to Jim, Anice insults him and the two men come to grips. Morraine pulls his gun and fires at Anice who is standing on the brink of a steep slide. Anice, startled, by the shot which misses him and goes through Crowfoot's hat, steps back and tumbles down the slide. He is stunned. Morraine thinking he has killed the old man, resolves to make a get-a-way.

Anice comes too, and struggles to his feet, but Bart who has seen the whole incident, sees a way to get rid of Anice and calmly shoots Anice dead. Crowfoot has seen both incidents.

Jim, as sheriff, is brought to the scene of the murder. He knows that his father has been to see Anice, and suspects him. He goes home and finds his father's gun with one sheel spent. Old Morraine make no attempt to conceal his action from Jim. Jim, however, holds to his oath and arrests his father. His mother casts him off. The verdict of the jury is "Guilty" and the sentence is death. Jim, takes off his badge and resigns his office.

Bart kicks Crowfoot out, on the day of the hanging, and in revenge he goes to Mary and tells her that Bart Hawkins killed her father. Telling Crowfoot to wait in her cabin Mary finds Jim and tells him. Jim phones to the Governor, but he is on an auto trip. Jim tells the sheriff to arrest Bart and tells Mary to get Crowfoot while he rides to intercept the Governor for Morraine's pardon.

He overtakes the Governor, dropping down a cliff into his machine, but the governor does not believe the story. Jim holds him up and tells him he has to get to the jail and stop the hanging or he will get to the other world first. They drive to the jail, arriving twenty minutes before the time set for the hanging. But Crowfoot cannot be found and the Governor says he cannot interfere.

Bart who saw the Indian in Mary's cabin has become suspicious, so he questions the Indian and finding that he has seen the murder, he shoots him.

The clock is one minute before the fatal hour, when Crowfoot, just able to crawl, gets to the jail and tells his story before he dies. Morraine is dragged from the scaffold and saved while Bart is held for his double crime. Jim and Mary are united.

"Good Little Brownie."

Two Reel Century Comedy.

Featuring Brownie the Century Wonder Dog.

Merta Sterling, Cliff Bowes and Virginia Warwick.

Directed by Billy Watson.

(Copyright 1920 by Century Comedy Company

HAPPY HENRY was in love with Virginia Vamp, who was by the way, considerable vamp. Henry took her to the beach one day, to hit the high spots for a nickle, but Virginia grew tired of him, and when Near Bear Billy, whose stand was just crowed with girls, called her, she left Henry flat. But Henry, nothing daunted stole a counter and set it up right in back of Near Beer Billy's key of beverage. He put up a sign, two glasses for a nickle and tapped Billy's keg of Near Beer. Everything was going beautifully until Lota Fat asked for a pickle sandwich and he had to steal one of Billy's. But Billy's partner, Brownie, caught him in the act and led Henry a merry chase all over the place, finally making him take to the open sea.

Henry told his two pals that under a certain umbrella on the beach was the girl he meant to make his wife. But they chose the wrong umbrella and kidnapped Lota Fat, putting her in a big potatoe sack. After much trouble they arrived at the Justice of the Peace's house and forced him to marry Henry and what was in the potatoe sack. Just as the ceremony was finished, who should appear but Virginia Vamp and Near Beer Bill, to congratulate him. When Henry saw what he had married, he went out like a light.

HARRY CAREY
in
"RIDERS OF VENGEANCE"
Story by
G. B. LANCASTER
Directed by
JACK FORD

PRISCILLA DEAN
in
"PRETTY SMOOTH"
by
BAYARD VEILLER
Directed by
ROLLIN STURGEON

MONROE SALISBURY
in
"THE SLEEPING LION"
by
ELLIOT J. CLAWSON
Produced by
RUPERT JULIAN

MARY MacLAREN
in
"THE WEAKER VESSEL"
by
ELMER ELLSWORTH
Directed by
RUPERT JULIAN

HARRY CAREY
in
BRET HARTE'S
"THE OUTCASTS OF POKER FLAT"
Directed by
LYNN REYNOLDS

HEDDA NOVA
in
"THE SPITFIRE OF SEVILLE"
by
JOSEPH FRANKLIN POLLAND
Directed by
GEORGE SEIGMANN

MONROE SALISBURY
in
"THE MAN IN THE MOONLIGHT"
by
ELLIOTT J. CLAUSON
Directed by
PAUL POWELL

MARY MacLAREN
in
"THE PETAL ON THE CURRENT"
by
FANNIE HURST
Directed by
TOD BROWNING

"ELMO THE FEARLESS."

Episode 3.

"The Life Line."

AGAIN Elmo's great strength saves the day and Edith and he set out on their return to the camp. But Guy Hatherton, after hearing Dan's story of the wreck, sets out with Lucille to make a last effort to finish the business. A canoe takes them swiftly down the river. Elmo and Edith on the cliffs above, recognize their pursuers and Elmo ropes Lucille from the canoe and drags her up the cliff. "We'll find out who this girl is," he tells Edith. Guy is overturned into the water and making his way to shore sets out to get at grips with Elmo. Leaving Lucille with Edith, Elmo climbs down the crags to meet his adversary. Lucille, seizing her chance, attacks Edith, and quickly overcomes her. She now plans to deceive Elmo again and changes clothes with the unconscious Edith.

Elmo beats Guy and returns to the girls. Lucille passes herself off as Edith, who in the meantime has wandered off in a dazed condition and fallen from the cliffs to the river below. Unaware of what has happened, Elmo accompanies the false Edith to the little lumber town, where he unexpectedly encounters Guy. Elmo decides to have him arrested for attempted murder. Lucille pretends to agree to the plan, but upon arriving at the sheriff's office, she tells Elmo that she has changed her mind and refuses to swear to the warrant.

In the meantime, Edith has been rescued by a man-ape known as Jacko. The animal takes her to his cave and ministers to her. Edith writes a note which she gives to Jacko, together with her handkerchief, telling the creature to find Elmo and give him her note. Guy has persuaded Lucille to sign a lease of Stilwell's mineral rights in the name of Edith Stilwell. Elmo, completely fooled, witnesses the lease, after doing which he leaves. At this moment arrives the man-ape. But instead of giving the note to Elmo, Jacko makes a mistake and hands it and the handkerchief to Guy. Elmo recognizes Edith's initial on the handkerchief, and also glimpses her signature on the note. At once realizing that Lucille has duped him, he attacks Guy in an attempt to recover the bogus lease and the note. The sheriff and his men rush to Guy's aid, and after a desperate fight, Elmo is overcome and handcuffed in the sheriff's office. Guy sends Dan to the man-ape's cave, with instructions to get Edith and put her out of the way for good. Elmo breaks loose from his bonds and makes a flying leap to a horse outside. The sheriff ropes him, but Jacko coming to Elmo's aid, attacks the sheriff, driving him indoors. Elmo takes the opportunity and escapes on a second horse. Guy and his gang now rush to a bridge spanning a dangerous canon, where they loosen the planks. Elmo comes galloping down the grade and across the bridge. The trap gives way and he is plunged with the horse down to his doom. At this moment appears the Mystery Man, who begins shooting at the gang.

New Screen Magazine.

No. 54.

HENRY WALKER of Tennessee has discovered a new and very profitable game, which is called "Go Seek the Hide." It is a skin game that requires no investment except time and patience, and ink, raccoon and bear skins bring good prices. The modern fairy godmother is Dame Fashion, for in her hand she holds the beauty that will transform any cinderella into a shimmering fairy princess—if she has the magic password—"money." A funny cartoon in which a dog and a pussy cat battle with boxing gloves; a close-up interview with the ferret, not the "tax" kind, but the rat's most deadly enemy; and some laughographs that are found in the want ad columns of daily newspapers on the order of "Wanted—Front parlor steam-heated by bachelor with no children"—complete this issue.

THE BIG TWELVE

ROBERT ANDERSON
in
"COMMON PROPERTY"
By E. J. CLAWSON
Directed by
PAUL POWELL

ORA CAREW
in
"LOOT"
By ARTHUR SOMERS ROCHE
Directed by
WM. C. DOWLAN

MARY MAC LAREN
in
"BONNIE BONNIE LASSIE"
By HENRY C. ROWLAND
Directed by
TOD BROWNING

FRANK MAYO
in
"THE BRUTE BREAKER"
Written and Directed by
LYNN REYNOLDS

HARRY CAREY
in
"THE RIDER OF THE LAW"
By A. G. LANCASTER
Directed by
JACK FORD

KENNETH HARLAN and HELEN JEROME EDDY
in
"THE TREMBLING HOUR"
By K. B. CLARK
Directed by
GEO. SEIGMANN

MONROE SALISBURY
in
"HIS DIVORCED WIFE"
By ELMER ELLSWORTH PEAKE
Directed by
DOUGLAS GERRARD

FRANK MAYO
"A LITTLE BROTHER OF THE RICH"
By JOSEPH MEDILL PATTERSON
Directed by
LYNN REYNOLDS

HARRY CAREY
in
"THE ACE OF THE SADDLE"
By E. J. JACKSON
Directed by
JACK FORD

OLIVE TELL
"THE TRAP"
By RICHARD HARDING DAVIS and
JULES ECKERT GOODMAN
Directed by
FRANK REICHER

FRITZI BRUNETTE
in
"THE WOMAN UNDER COVER"
By SADA COWAN
Directed by
GEO. SEIGMANN

MONROE SALISBURY
in
"SUNDOWN TRAIL"
By J. G. HAWES
Directed by
ROLLIN STURGEON

"THE LION MAN."

Episode 10.

"A Perilous Plunge."

CAST.

Stella	Kathleen O'Connor
Westcott	Jack Perrin
Enright	Henry Barrows
Lacey	Leonard Clapham
Lion Man	Slim Pagett
Celeste	Gertrude Astor
Wang	William Carroll
Ching	C. Norman Hammond

STELLA is saved from the clutching hands of the Chinese Mandurin by the arrival of Westcott, the Sheriff and the mob. Wang's place is wrecked and Wang jailed.

Enright, Lacey, Ching and Celeste, at Ching's house, had discovered the will, and Enright is about to burn it as the Lion Man enters. Throwing down a small smoke bomb he snatches the will and departs.

Westcott and Stella arrive, take Enright, Lacey and Ching prisoners, but Celeste, forces Westcott and Stella to put up their hands. The approach of the Sheriff, forces Enright, Lacey, Celeste and Ching to flee, and commandeering a passing automobile, they drive off.

But, on the road to Topaz, the stolen car is wrecked, and Enright, Lacey, Celeste and Ching take refuge in a deserted stone quarry. Westcott and Stella, also start for Topaz.

Lacey and Ching look down and sees the Lion Man riding up. They rope him and pull him up as Westcott and Stella drive up. Westcott fights off the men and the Lion Man drops back to the ground and leaves.

Stella goes to Westcott's assistance, and with a revolver, holds the men off and she and Westcott start away. But the revolver is not loaded, and as Enright and Lacey begin to fire upon them, they are forced to seek shelter in a nearby cabin.

Enright, Lacey, Ching and Celeste start to batter down the door. Stella finds a phone and summons the Sheriff and a posse.

Westcott and Stella as a last resort take refuge in a closet. Breaking in, Lacey goes to the door of the closet and empties his revolver at it. But upon opening the door they find that Westcott and Stella have ecaped by tearing out a hole in the roof. They rush outside, just as Westcott jumps down on the other side of the cabin and is pursued by Ching.

Enright and Lacey take Westcott to a small flat car and tie him on it and then start it down the steep grade.

Stella is caught by Ching on one of the high buildings, but as she is fighting him off, he loses his balance and falls to his death below.

Looking down, Stella sees Westcott speeding by helplessly on the flat car, and hastily climbing down, she leaps to the car as it passes below her.

She frantically endeavors to releases Westcott, as the car approaches the end of the track, below which is a deep pit, but the car leaps over the end of the track, with Westcott and Stella on it.

"The Latest in Pants."

Lyons Moran Star Comedy.

CAST.

Eddie	Eddie Lyons
Lee	Lee Moran
Aunt	Grace Marvin
Her Ward	Charlotte Merriam
Man Across the Hall	Harry Rattenbury
His Wife	Elsie Cort

EDDIE and Lee are out of work, out of money and out of food. They buy their clothes on the dollar down and dollar a week plan, but fail to meet their payments and the hard-hearted tailor comes to their room and takes all their wearing apparel. The boys are prisoners in their room. To make matters worse they receive a wire from their rich Aunt who notifies them that she is coming with her beautiful young ward to visit the boys and that she expects them to entertain her well.

In the meantime the man across the hall has enjoyed a splendid breakfast which nearly ruined the day for the boys by its fragrant odor drifting over the transom into their room. When the man completes his breakfast he takes his wife and suit cases and leaves to catch a train for a long journey. The boys overhear them departing.

When the couple leave the boys go over to the room across the hall, get in and help themselves to food and clothing. The clothing was made for the man who was twice as big as the boys, but any old port in the storm was the motto of Eddie and Lee at that time.

The man and his wife miss their train and start to return home. In the meantime the Aunt and her ward arrive and find the boys dressed in the big pants of the man across the hall. The boys explain their garb by claiming that it is the latest style. They put on the stolen food which does not suit the Aunt, who is fond of fruit. She sends the boys after fruit. The boys find some money in the pants they have stolen and they go after the fruit. On the way the boys run into the returning man and wife and the clothes are recognized. A chase follows ending up with the boys being exposed before the rich Aunt.

THE BIG MONEY 12

"Under Suspicion"

with
ORA CAREW and
FORREST STANLEY
Story by
MILDRED CONSIDINE
Directed by
WM. DOWLAN

"Lasca"

with
EDITH ROBERTS
and FRANK MAYO
Story by
FRANK DESPREZ
Directed by
NORMAN DAWN

HARRY CAREY
in

"A Gun-Fightin' Gentleman"

with
KATHLEEN O'CONNOR
Story by
HARRY CAREY
and JACK FORD
Directed by
JACK FORD

MARY MacLAREN
in

"The Pointing Finger"

with
DAVID BUTLER
Adapted from the novel,
"No Experience Required"
By FRANK R. ADAMS
Directed by
EDWARD KULL

"The Day She Paid"

with
FRANCELIA BILLINGTON
Adapted from the story
"Oats and the Woman"
By FANNIE HURST
Directed by
REX INGRAM

."The Triflers"

with
EDITH ROBERTS
DAVID BUTLER
FORREST STANLEY
Story by
JOSEPH FRANKLIN POLAND
Directed by
CHRISTY CABANNE

(Continued on page 40)

International News.

No. 5.

Belgium Honors Martyrs of Liege.—Liege, Belgium.

Sub-Title.—Solemn procession marks ceremony in honor of patriotic victims of the German occupation.

Turning California Into An Electrical State.—Fresno, Cal.

Sub-Titles.—Views of the huge Kerckhoff dam just completed—another of the vast projects designed to save fuel for sunshine land. Newspaper editors looking over the dam soon to be converted into a great lake.

Safety First.—Shot-proof cap invented for shipyard workers.—*Alameda, Cal.*

Sub-Title.—A rain of steel bullets doesn't even annoy him.

Spring Arrives In the Fashion World.—New York City.

Sub-Titles.—A few glimpses at Maytime styles for miss and master, 1920. And this for grownup sister.

More Changes in President's Cabinet.—Washington, D. C.

Sub-Titles.—Edwin D. Meredith takes oath of office as new Secretary of Agriculture. And poses for the International. From farming to finance—Secretary of Agriculture Houston assumes the office of Secretary of the Treasury Glass. While Secretary Glass becomes a Senator. He meets Vice-president Marshall and Senator Underwood.

Daffy News.

Fountain of Youth Still Holds Ancient Lure.—St. Augustine, Fla.

Sub-Titles.—A 1920 pilgrim to the spring where, 400 years ago, Ponce de Leon thought he had found the secret of eternal youth. Pictuesque views of St. Augustine, oldest city in the United States—the Spanish fort built in 1565. The time-hallowed Spanish Cathedral. The ancient slave market in the Plaza. The oldest house in America.

An Artist Hunter.—Jacques Suzanne hunts wolves for studio models.—*Champagne, N. Y.*

Sub-Titles.—In the toils. At work in Nature's studio.

Winter Flood Sweeps Belgium City.—Mons, Belgium.

Sub-Titles.—War- ruined Namur inundated by rising water. In historic Charleroi.

Never Too Cold for a Good Horse Race.—Portland, Me.

Sub-Title.—With the weather 15 degrees below zero snowpath contests are held on the Portland speedway.

Towns Partly Buried by Alpine Avalanche.—Davon, Switzerland.

Sub-Titles.—Clearing the snow from the roof of a buried chateau. Some good skating almost ruined. A pine forest partly destroyed. The town of Davon—a section which was wiped out in the disaster.

Hearst News.

No. 5.

Pacific Coast Fleet Receives A. E. F. Commander.—Berkeley, Cal.

Sub-Titles.—General Pershing addresses a great crowd in the Hearst Greek Theatre at the University of California. Like old times, reviewing the troops at the Presidio, San Francisco.

Ponies Run Again at French Resort.

Sub-Title.—The Riviera—Mecca of the wealthy—resumes its pre-war gayety with the return of racing.

In the Public Eye.—Work, then more work, is the watchword of Samuel Gompers' seventieth birthday.—*Washington, D. C.*

Sub-Titles.—"Uncle Joe" Cannon, former Speaker of the House, and Representative Walsh of Massachusetts, "exercise" their minds in spare moments. Paul Deschanel, newly elected President of France, poses for the Parisien camera hounds. And then halts before the International camera.

Fighting the Seas With the Coast Guards.—On the Atlantic.

Sub-Titles.—Bucking a storm is a matter-of-fact job with the crews of the sturdy little cutters that watch for ships in distress. A deserted hulk awash—passengers and crew saved by a coast guard cutter.

Over the Top.—Fast bob sleds compete for speed honors.—*Huntington, L. I.*

Sub-Titles.—The "Greyhound," steered by a man with a crew of girls, enters the race. But ends in disaster—carting away the injured girls after a collision with a tree.

League of Nations Holds First Meeting.—Paris, France.

Sub-Titles.—Georges Clemenceau, the "Tiger," leaving the Foreign Office where the session was held. Premier David Lloyd George.

Famous Monument of Bunker Hill in Peril.—Charleston, Mass.

Sub-Titles.—Crack in the masonry endangers column erected in memory of the defeat of Briton's "redcoats" by the patriots of the Revolution. Looking down on the historic ground where General Prescott's minute men fought and whipped the British veterans of General Gage.

One Side, Please.—Rotary snowplough soon clears the way in Chicago's parks.—*Chicago, Ills.*

Austrian Poor Crowd the Markets for Food.—Vienna, Austria.

Sub-Titles.—Scores stand in line for the privilege of buying cheap cuts of meat at $5 a pound. Many of the booths are closed because of inability to procure food for sale. A parade of the "war profiteers" in Vienna's "Fifth Avenue," where the poor congregate to beg for food.

"Indoor Sports" Cartoon by "Tad."

THE BIG MONEY 12

(Continued from page 39)

MONROE SALISBURY
in
"The Phantom Melody"
with
JEAN CALHOUN
Story by
F. McGREW WILLIS
Directed by
DOUGLAS GERRARD

HARRY CAREY
in
"Marked Men"
with
WINIFRED WESTOVER
Adapted from the story,
"The Three Godfathers"
By PETER B. KYNE
Directed by
JACK FORD

MARY MacLAREN
in
"Rouge and Riches"
with
ROBERT WALKER
Story by
W. CAREY WONDERLY
Directed by
HARRY FRANKLIN

JAMES J. CORBETT
in
"The Prince of Avenue A"
with
MARY WARREN
Adapted from his stage success of the same name by Charles E. and Frank T. Dazey
Directed by
JACK FORD

"The Peddler of Lies"
with
FRANK MAYO
and ORA CAREW
Adapted from the Saturday Evening Post Story, "The Peddlar," by Henry C. Rowland
Directed by
WILLIAM C. DOWLAN

MARY MacLAREN
in
"The Forged Bride"
with
J. BARNEY SHERRY
Story by
J. G. HAWKS
Directed by
DOUGLAS GERARD

Carl Laemmle
offers
The Winsome Universal Star

EDITH ROBERTS

in

"The TRIFLERS"

The Story of a Pretty Pretender
Directed by Christy Cabanne

THE only possible reason, to our mind, that you could have for not playing this sure-to-please comedy-romance **now** would be that you have already played it—or it might be that you overlooked the guarantee the critics give you when they say—"It will prosper at the box-office and please the audience" (Exhibitors Herald). "Here's plenty of comedy with many amusing situations. It will hold your patrons with keen enjoyment" (Motion Picture News), while the Moving Picture World advises you—"A sure attraction, with Edith Roberts its chief charm."

UNIVERSAL SPECIAL ATTRACTION

Carl Laemmle presents

FRANCELIA BILLINGTON

In the Modern Drama of Models and Morals

"THE DAY SHE PAID"

Directed by
REX INGRAM

ROB REEL in the Chicago Evening American remarks, " 'The Day She Paid' attained such popularity at the Casino Theatre as to stay over for the second week," while Genevieve Harris' prophecy in the Chicago Post, "It is destined to please all those who like a sentimental story with plenty of heart-interest" is everywhere borne out by exhibitors who, like Manager Silverman of the Strand theatre, Altoona, say, "We confidently recommend it."

UNIVERSAL SPECIAL ATTRACTION

MOVING PICTURE WEEKLY

VOL. 10
Nº 2

The Museum of Modern Art
LIBRARY
Periodical

FEB. 28
1920

FRANK MAYO
in "The
PEDDLER
OF LIES"

Carl Laemmle
offers

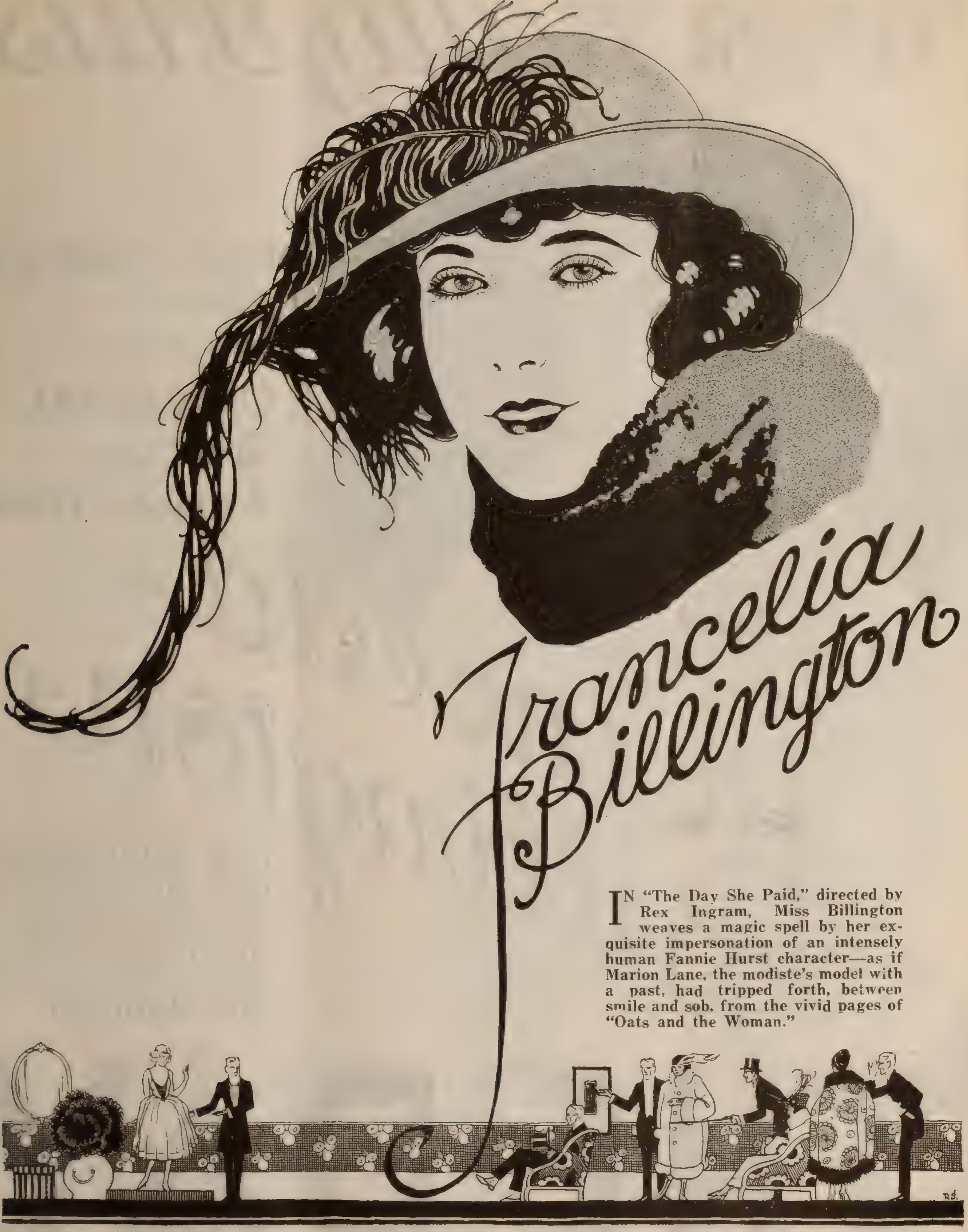
EDITH ROBERTS

In a Fascinating Romantic Drama

"The TRIFLERS"

Depicting a Pretty Shop Girl's Adventures in Society
Directed by CHRISTY CABANNE

UNIVERSAL SPECIAL ATTRACTION



In "The Day She Paid," directed by Rex Ingram, Miss Billington weaves a magic spell by her exquisite impersonation of an intensely human Fannie Hurst character—as if Marion Lane, the modiste's model with a past, had tripped forth, between smile and sob, from the vivid pages of "Oats and the Woman."

Personality Plus

CARL LAEMMLE
presents a
sumptuous
UNIVERSAL
SPECIAL
ATTRACTION

Francelia Billington

in

A throbbing drama
of models and morals
from Fannie Hurst's
Great Cosmopolitan
Story, "Oats and
the Woman"

THE DAY

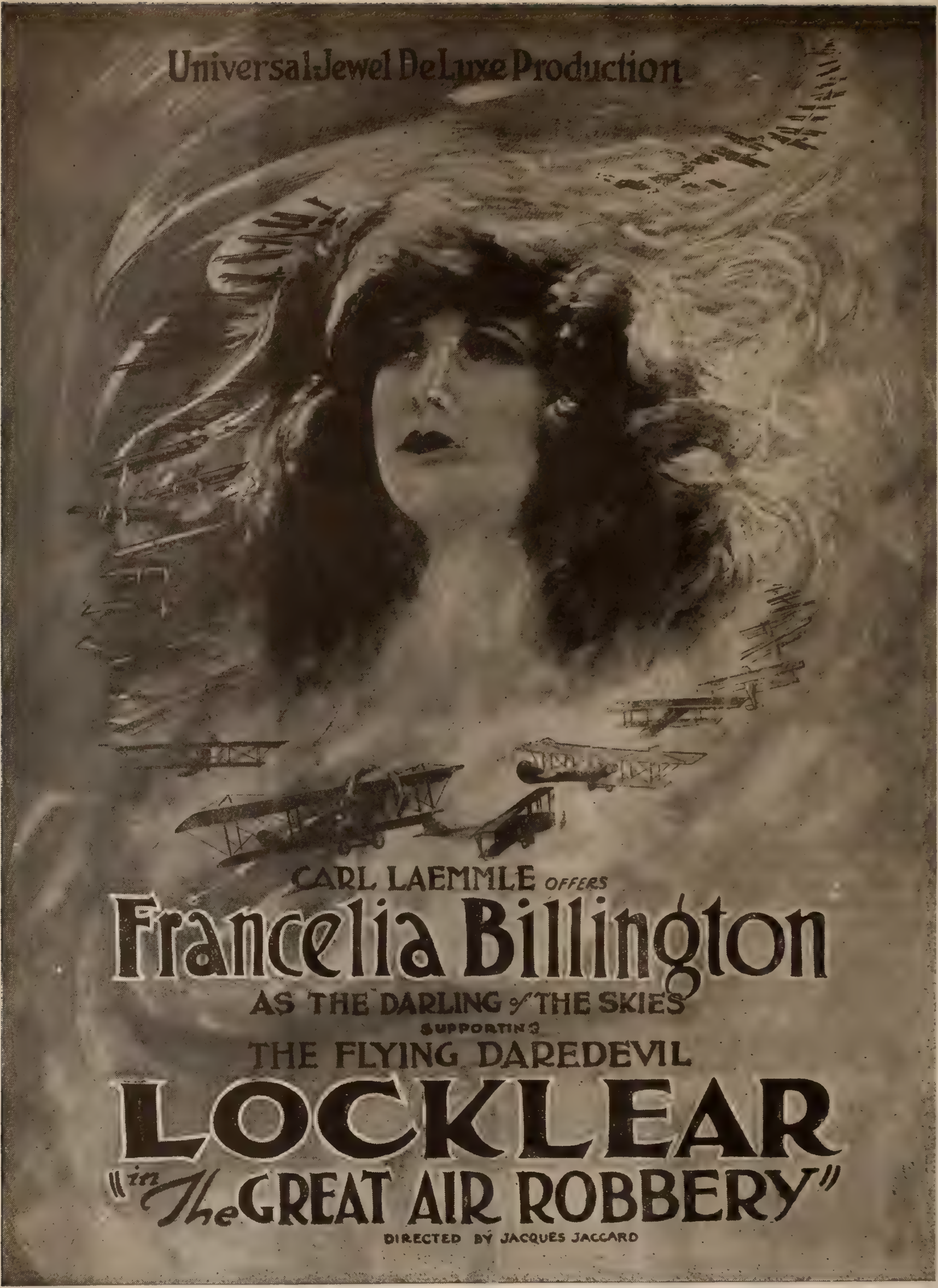
Heart Appeal

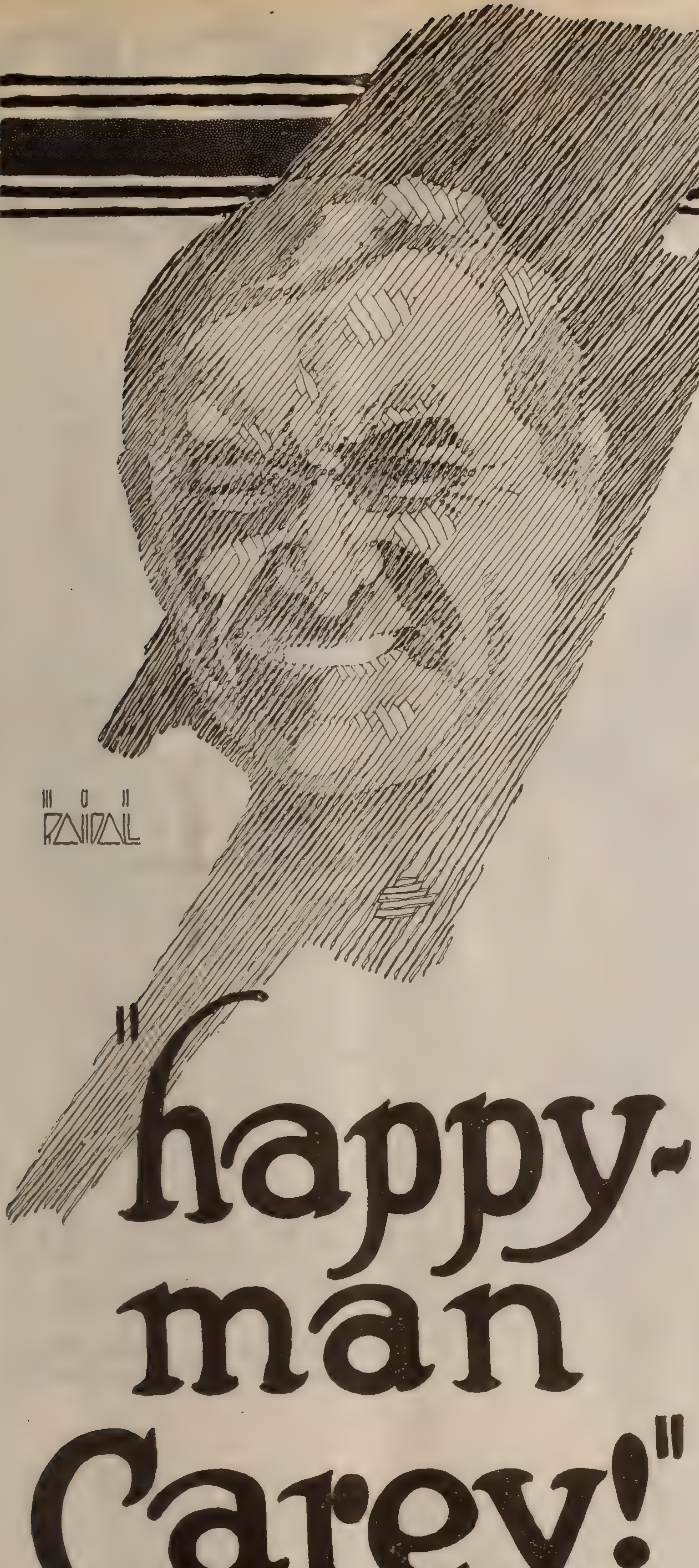
"I cannot marry you and
I can not explain"

EVERY really great story the world has ever known has been based on pure **heart-appeal.** "The Day She Paid" was adapted from the remarkable story, "Oats and the Woman," by Fannie Hurst. Because of the greater possibilities of the screen over the printed word, the picture transcends even the wondrous appeal of the story. Just as Fannie Hurst's power lies in her unerring ability to depict human frailty as well as nobility of character in a way that rings true, so will the picture touch the heartstrings of every person who sees it. Let "The Day She Paid" prove this right in your own theatre for you.

Directed by REX INGRAM.

SHE PAID


Universal-Jewel De Luxe Production
CARL LAEMMLE offers
Francelia Billington
AS THE DARLING of THE SKIES
SUPPORTING
THE FLYING DAREDEVIL
LOCKLEAR
"in The GREAT AIR ROBBERY"
DIRECTED BY JACQUES JACCARD



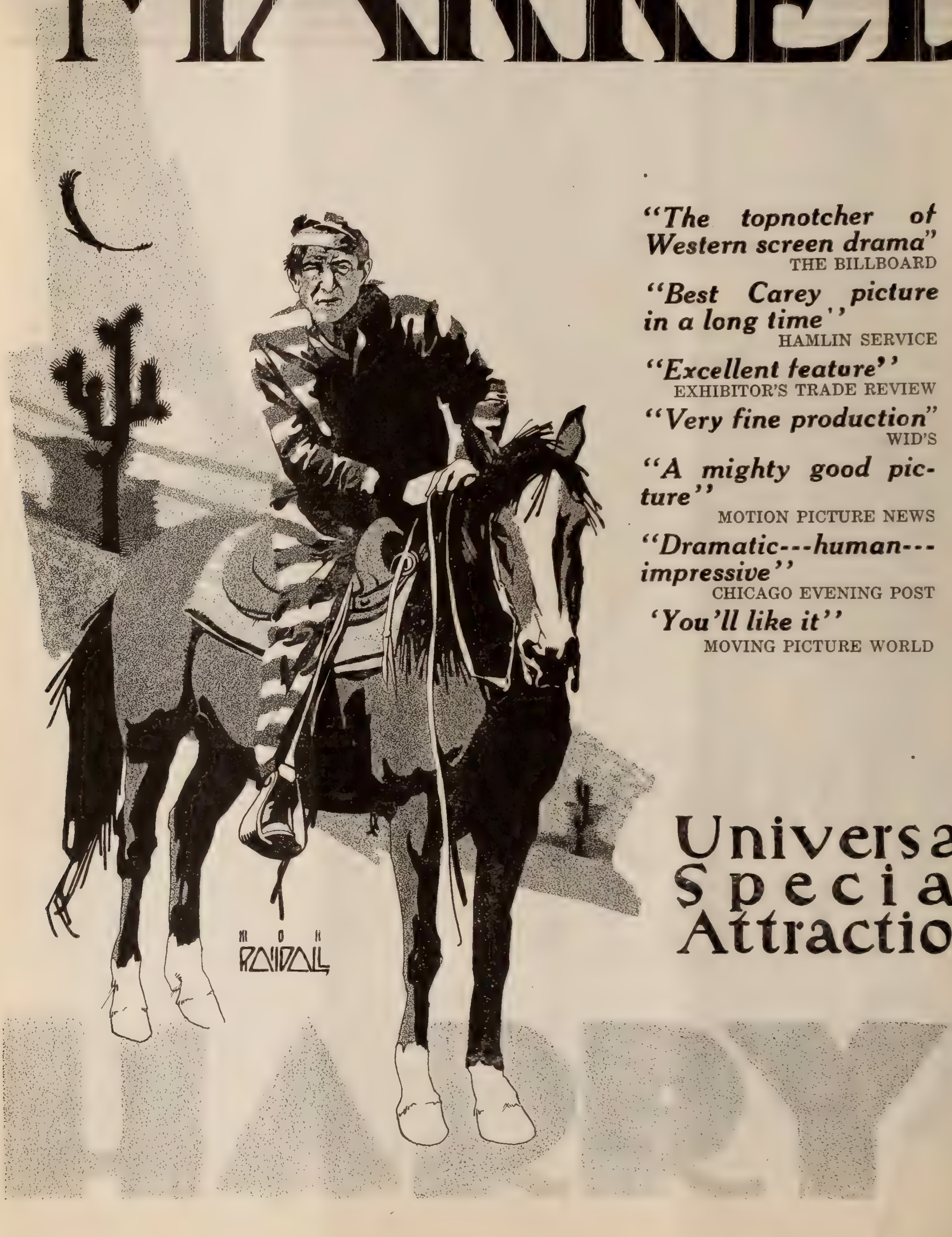
PEOPLE don't want too much earnestness, too much tigerishness on the screen. They like an easy, sane, normal humor, a happy smile—that's why they've come to dote on Harry Carey—"happy-man Carey"—whose cheerful grin lets them see that things are never quite so bad as they look——but who can snatch the grin off the other fellow's face two jumps ahead of the quickest trigger.

At the same time, people like to see a western character actor who has something more than muscle and a grin—who can really act—and that's the second reason why Harry Carey makes them happy.

Ninety per cent of the people in your town are just this kind—the kind that like "happy-man Carey." All you need to do is to let them know that Harry Carey is coming in one of his

UNIVERSAL
SPECIAL
ATTRACTIONS

"MARKED



"The topnotcher of Western screen drama"
THE BILLBOARD

"Best Carey picture in a long time"
HAMLIN SERVICE

"Excellent feature"
EXHIBITOR'S TRADE REVIEW

"Very fine production"
WID'S

"A mighty good picture"
MOTION PICTURE NEWS

"Dramatic---human---impressive"
CHICAGO EVENING POST

'You'll like it"
MOVING PICTURE WORLD

Universal Special Attraction

MEN"

From Peter B. Kyne's famous
Saturday Evening Post Story
"The Three Godfathers".
... Directed by Jack Ford ...

Only one man barred the way to freedom

"We warn you— we're desperate men"

"I'll pull this Kid through If I have to see jail again"

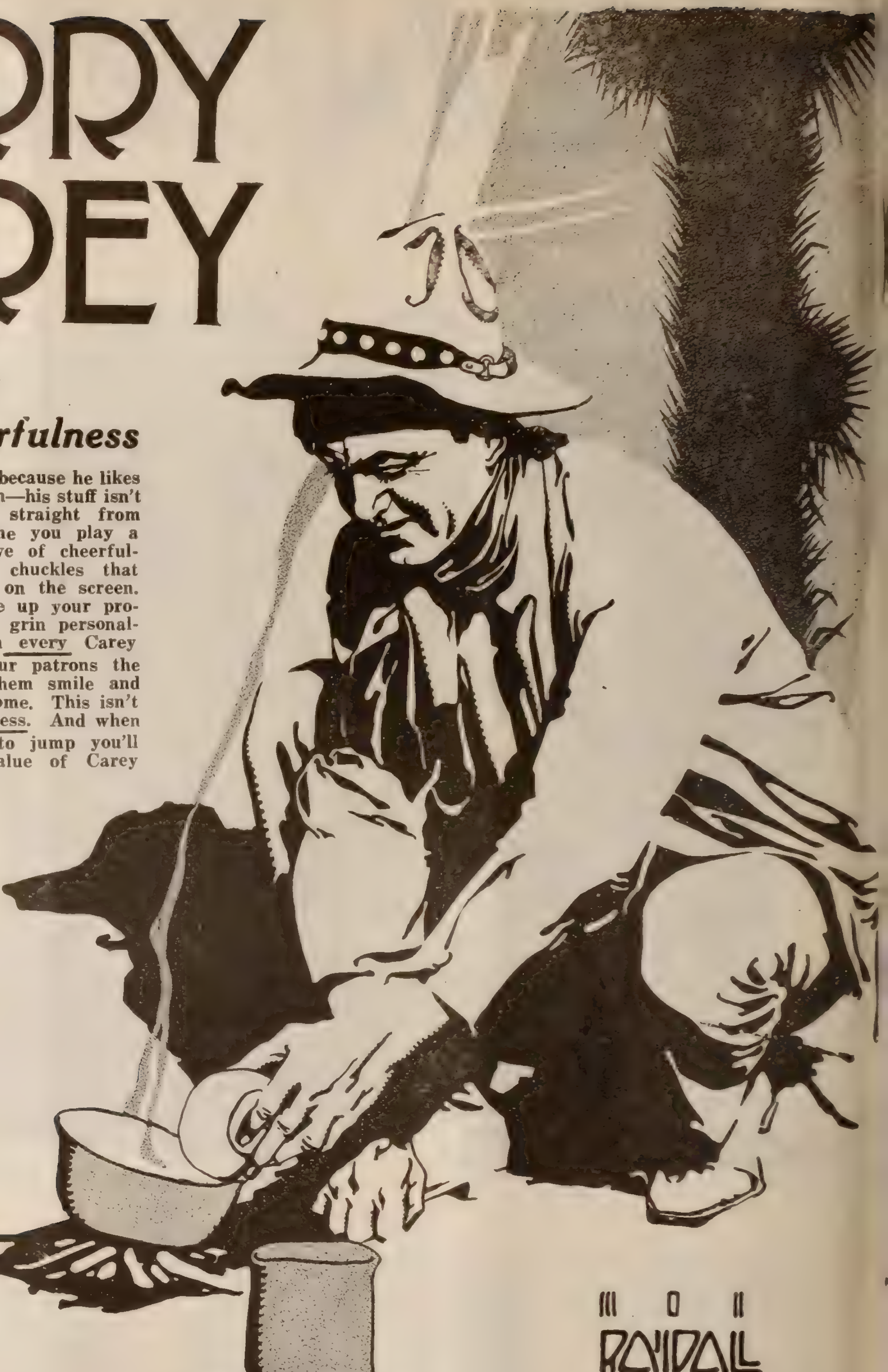
"A baby and a diaper—and me in the middle of a dry lake— aint that hell!

CAREY

HARRY CAREY

Dollars of Cheerfulness

FOLKS like Carey because he likes folks. He's human—his stuff isn't staged—it comes straight from the heart. Next time you play a Carey, sense the wave of cheerfulness and answering chuckles that greet his appearance on the screen. Go even further. Tie up your program with the Carey grin personality that shines from every Carey production. Give your patrons the player who makes them smile and chuckle all the way home. This isn't benevolence; it's business. And when your receipts begin to jump you'll realize the dollar value of Carey cheerfulness.



The Best Thing Carey Ever Did

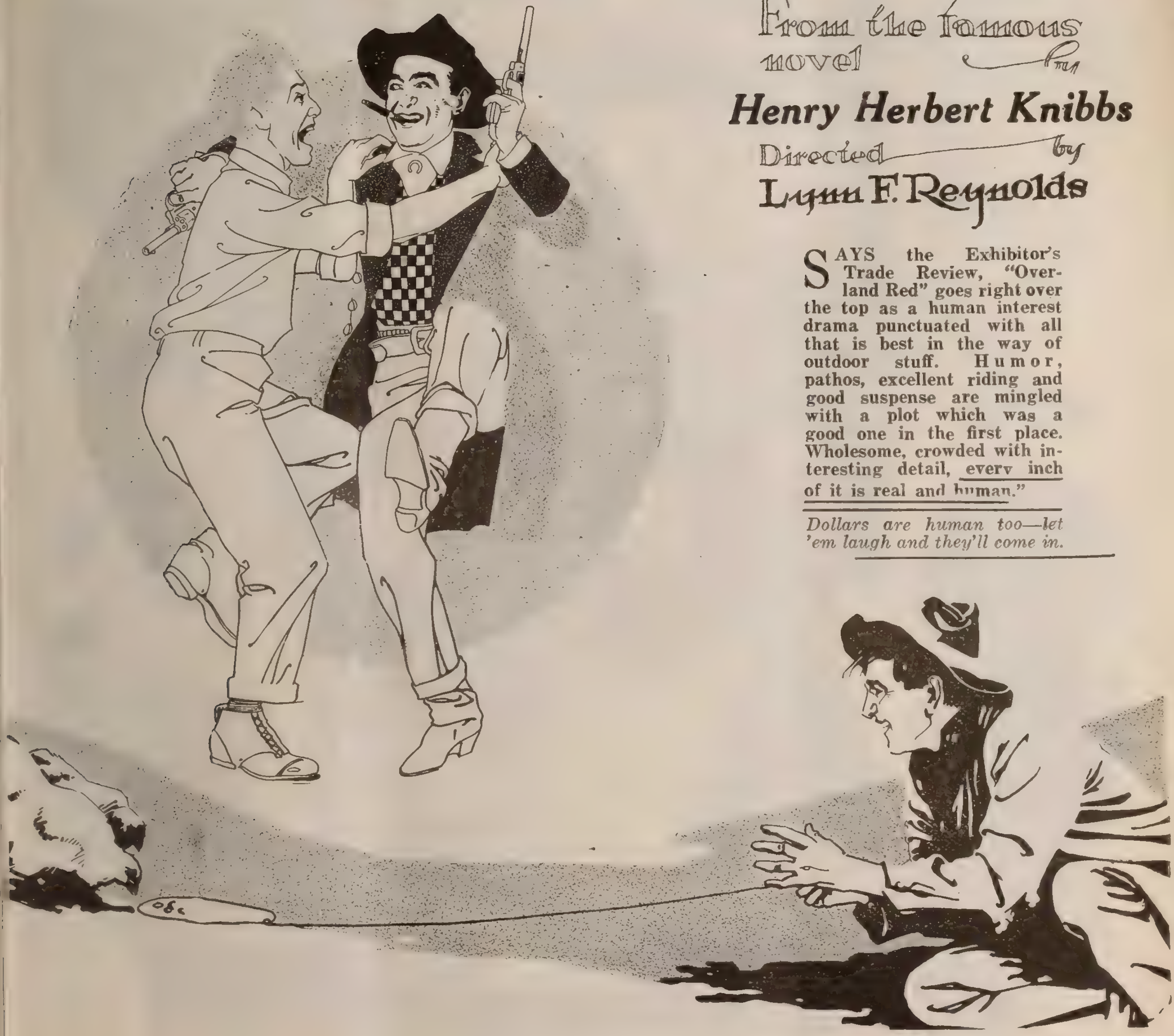
OVERLAND RED

From the famous novel by

Henry Herbert Knibbs

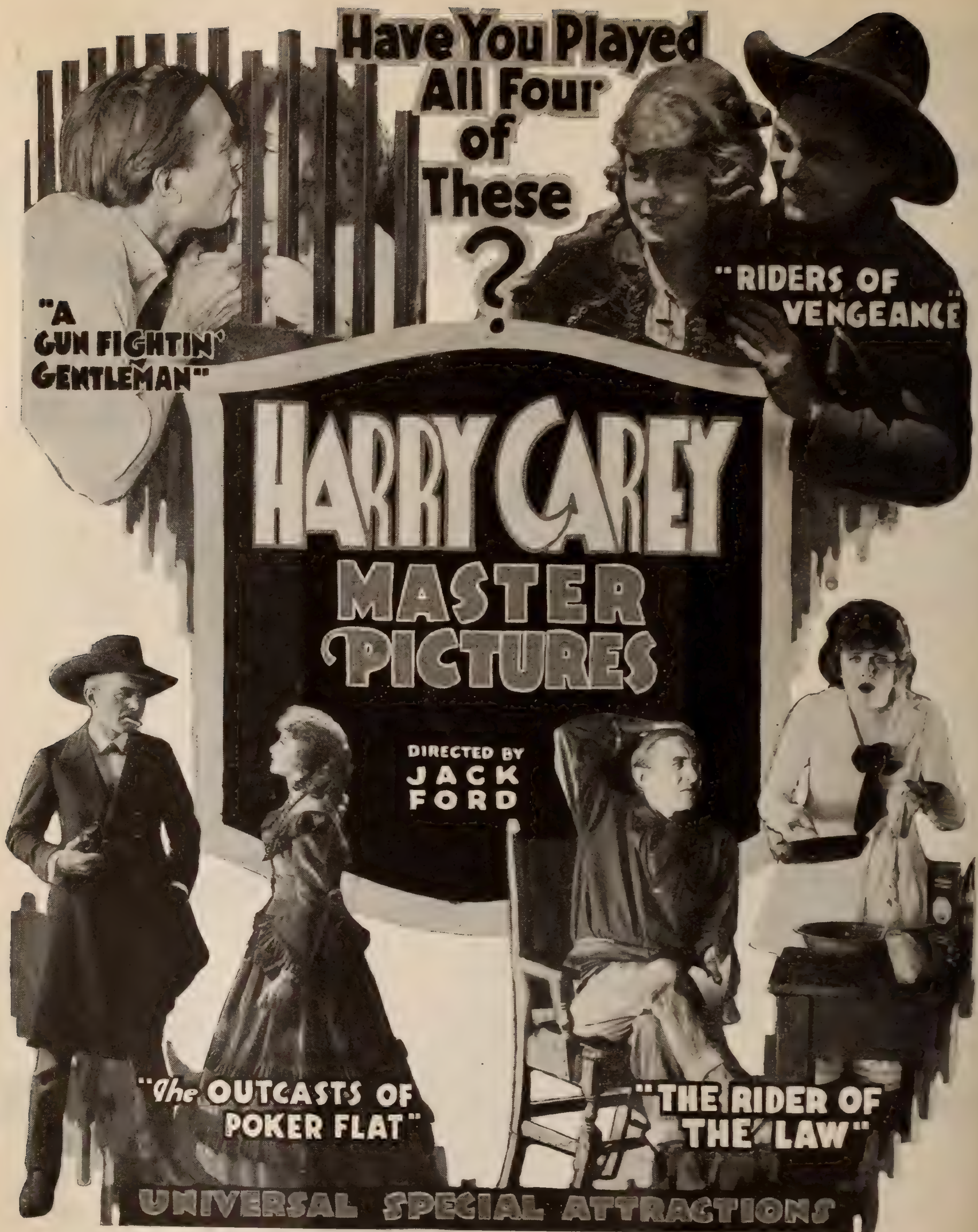
Directed by

Lynn F. Reynolds



SAYS the Exhibitor's Trade Review, "Overland Red" goes right over the top as a human interest drama punctuated with all that is best in the way of outdoor stuff. Humor, pathos, excellent riding and good suspense are mingled with a plot which was a good one in the first place. Wholesome, crowded with interesting detail, every inch of it is real and human."

Dollars are human too—let 'em laugh and they'll come in.



Have You Played All Four of These?

"A GUN FIGHTIN' GENTLEMAN"

"RIDERS OF VENGEANCE"

HARRY CAREY

MASTER PICTURES

DIRECTED BY
JACK
FORD

"The OUTCASTS OF POKER FLAT"

"THE RIDER OF THE LAW"

UNIVERSAL SPECIAL ATTRACTIONS

THE MOVING PICTURE WEEKLY

A MAGAZINE FOR MOTION PICTURE EXHIBITORS

Published Weekly by the MOVING PICTURE WEEKLY PUB. CO.
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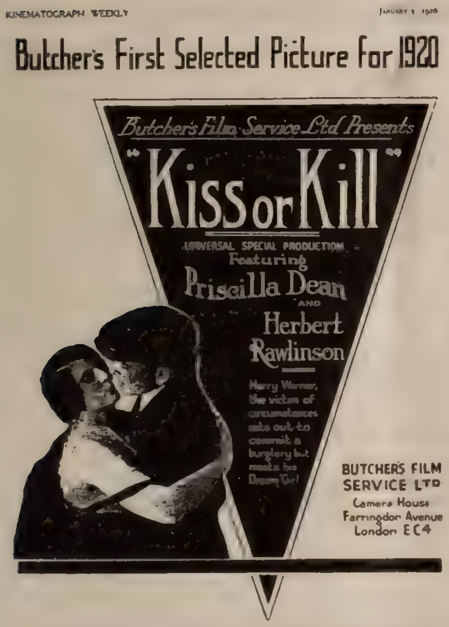


KINEMATOGRAPH WEEKLY JANUARY 1 1920

Butcher's First Selected Picture For 1920

Butcher's Film Service Ltd Presents

"Kiss or Kill"

UNIVERSAL SPECIAL PRODUCTION

Featuring

Priscilla Dean

AND

Herbert Rawlinson

Harry Warner, the victim of circumstances sets out to commit a burglary but meets his Dream Girl

BUTCHER'S FILM SERVICE LTD
Camera House
Farringdon Avenue
London EC4

Full page British Advertisement

THE popularity of Priscilla Dean and the appeal of the photoplays in which she has already appeared is not confined by any means to the United States. The small reproduction shown above of a full page advertisement in a British film journal speaks for itself. "Kiss or Kill" was the very first selection of Butcher's important distributing agency in Great Britain for their 1920 business and they don't make any bones about coming out and stating so in print.

On this side of the water the Jewel has also selected a Priscilla Dean picture as its first offering of the year. This picture is the $500,000 production "The Virgin of Stamboul," by H. H. Van Loan. It was produced by Tod Browning who took five full months to direct this gigantic production and another month to properly cut and title it. "The Virgin of Stamboul" is being rapidly prepared for its debut.

"The Virgin of Stamboul" is a story of a beautiful beggar girl who becomes involved in a love affair with an American officer in Constantinople. The story called for seventy original sets, representing street scenes, harums, palaces, mosques, and other atmospheric reproductions of Asia Minor.

Universal City has Its Own Local Board of Review

A SERIOUS error has no more chance to remain in a Universal photodrama than has a fat man to see his watch-fob.

A committee of chronic critics view every foot of film the minute it is dry enough to leave the laboratory.

The committee is required to abide by more rules than those usually governing the Most Sublime Monarch of a colored secret society. Here are the rules:

1—The committee must not view pictures until twenty minutes after the usual lunch hour of the members.

2—Any member who suddenly develops a kindly feeling toward the world in general must resign from the committee until his private stock is exhausted.

3—The death of a mother-in-law is sufficient cause for the resignation of any member. Upon acquiring another mother-in-law it is assumed that he will again be in the proper frame of mind for the committee.

4—Any member with a tooth-ache will have two votes on any disputed point.

5—Any director found slipping a critic a bottle of gin will lose his friend on the committee.

The critical board is unique in its personnel. It is composed of:

Percy Heath, scenario editor of Universal City and former dramatic critic of eastern newspapers; Charles L. Hertzman, director of publicity at University City and former theatrical manager and newspaperman; Lillian Greenberger, casting director of Universal City; Malcolm S. Boylan, assistant director of publicity; S. M. Tompkins, chief cameraman and Miss M. L. King, an attache of the scenario department.

Then the National Board of Review takes the film in hand to assure the country in general that it is strictly moral in every way. No Universal film ever goes out without this stamp.

P. M. Gonzalez

PEDRO Miranda Gonzalez, present manager of the Porto Rico Branch of the Universal Film Manufacturing Company in San Juan, has worked his way to his present position by his own efforts and without any pull or special dispensation of luck. He is a native Porto Rican and received his primary education in the public schools of San Juan. In 1911 he entered the University of Porto Rico at Rio Piedras. Upon graduating he received his high school diploma and a certificate as special teacher in manual training. Two years later he received his Principal Teacher's diploma, having finished in 1916, the four year Normal Course in that University. While engaged in putting four years into one, he was also engaged in taking a correspondence course in bookkeeping which stood him in good stead when he started working for the Porto Rico branch of the Universal in San Juan as bookkeeper and translator.

Shortly afterward, he was made cashier and it so happened that it devolved upon him on several occasions to act as manager of the office, until May 25, 1919 when he was named General Manager of the Universal Film Manufacturing Company in Porto Rico.

Broken "Blossoms"

No. 257 Straight from the Shoulder Talk by Carl Laemmle, President, Universal Film Manufacturing Company

LAST Spring various producers and distributors blossomed forth with marvelous promises to the trade. Whole sections of the trade papers were taken up with blatant announcements, showing how each distributor or each producer intended to play the role of Moses to the lowly and bewildered exhibitor.

Each and every Moses in the business "descended" to the level of the exhibitor and actually encouraged the flattered exhibitor to call him "Moe" for short.

Each Moe swore by all that was holy that he was going to let each exhibitor book Moe's picture as he bedamned pleased. He promised "selective booking", whereby each picture would be booked alone and no picture would be used as a club to make the poor exhibitor book others.

The millenium had milleniumed. Utopia had utoped. Moe kissed the exhibitor smack on the mush with a brotherly open-market kiss. Everybody was happy and yappy. Spring was in the air. All nature, plus Moe, expanded under the beautiful sunshine of love and goodwill 'n everything.

Then something happened quietly to the spring blossoms. Most of the blossoms became broken, like promises, or else they developed into bloomers. Nearly every Moe in the business who had been right down on the ground playing leapfrog with the lowly exhibitor, suddenly remembered his dignity. His publicity and advertising men suddenly quit talking about open bookings. Moe—became Moses and then Mr. Moses—and promptly forgot that there was such an animal as the exhibitor.

This, gentlemen, has been the history of this business. Broken blossoms. Forgotten promises. And yet each year's crop has been eagerly grasped by the eager exhibitor.

A careful survey of present booking conditions, as far as I can see, shows that only two companies have lived up to the letter and spirit of the open-booking promises. One of these companies is the United Artists. The other is the Universal.

This is no new thing for the Universal. It has always booked according to the needs and desires of the exhibitor. Any exhibitor can book any Universal picture separately, or he can book a group, or all of them. Any other plan is a false basis. The Universal plan is correct and fair in principle, and when a company stands on principle it stands on the only solid foundation on earth. The very fact that the Universal is doing by far the most tremendous business in all its career is proof enough that the Universal way is the only right way!

Spring is coming soon. And with it, very likely, a brand new set of promises will blossom forth. It will be interesting to see whether you've learned your lesson or whether you will patiently gulp down the same old guff!

A Message from Lord Northcliffe

HANDS-across-the-sea stuff has become so common of late years as to be incapable of exciting the re-action which once followed an international meeting of minds and mouths at the luncheon board. But there took place at the Astor Hotel last Tuesday an event which is worthy of and bound to receive space in every newspaper in this country and Great Britain. The heads of the film industry, several bankers who are not yet in, as well as many who are, and many newspaper men sat down together to join in welcoming an ambassador to the film Empire of America. He was not accredited from The Court of St. James, but from a mighty important part of the Fourth Estate of Great Britain, the Northcliffe Press. "Ambassador" Faulkner is in every sense Lord Northcliffe's personal representative to the Film Industry.

This luncheon is truly an event both in film history and in the history of Anglo-American relations, as Arthur Levey, who has associated himself with the Northcliffe Mission, stated in introducing the toastmaster, Mr. Melville E. Stone. No man has kept England more thoroughly stirred up for its own good for the last five years than Lord Northcliffe. No set of papers in the world has so fully recognized the significance of the motion picture or given it such whole-hearted support and extent of space as the Northcliffe papers. In a most diplomatic and cordial speech Mr. Faulkner called attention to this fact and in his speech stated that it was because Lord Northcliffe was thoroughly convinced that the screen was the most potent force in the world to-day—not excepting the printed word.

Lord Northcliffe's message as read by Mr. Stone, is as follows:

THE TIMES
1785.

A MESSAGE TO MY AMERICAN FRIENDS.

"In asking my friend Faulkner to cross the Atlantic, I had in my mind the creation of a better understanding in the film worlds of our country and yours.

"My personal interest in films is frankly educational—not in the dull sense, but largely in the sense of accuracy of detail.

"Some American films, beautiful in conception, that include reels depicting English life, are occasionally spoiled by little but damaging mistakes which make the public disregard the fine creative and accurate portion of such films.

"For example, I saw in Edinburgh what would have been a very popular film—American made—in which one scene was laid in an English country house. There was a butler and a footman. In an English country house the servants do not wait at breakfast. The guests help themselves from the sideboard, as everyone in the audience knew. Incidentally, the whole party were drinking ice-water, which is a luxury that we have not attained to in this country, but which, I understand, has been very plentiful in your country since the Thirsty-first.

"Such errors hurt filmland as badly as false news hurts newspapers. They make people doubt the accuracy of all films.

"A good understanding between the film people of our countries is the more essential because the development of cheap private projectors will produce such an increase in the manufacture of films and the desire to see films, that for every film put on the screen to-day, I venture to predict that there will be a hundred produced in ten years' time.

"I find that my own private projector has increased the desire of my household and circle of friends to go to all the neighboring picture theatres.

"This new development has infinite possibilities. In Great Britain we are not sufficiently awake to the fact that the moving picture is absolutely the greatest instrument of recreation and education that the world has ever known.

"In the United States I found during my residence there two years ago, that there were plenty of people even in that country, which is the home of the film who did not realize the possibilities of 1925 in filmland.

"My friend Faulkner goes to you with a message of good will from all of us here, and especially to say that any efforts in the direction of accurate and elevated production will meet with very warm support from the Northcliffe Press."

(Signed) Northcliffe.
London, 14th Jan. 1920.

William A. Brady replied to Ambassador Faulkner and speeches were made by Louis Tracy the novelist and W. W. Irwin.

I am the Motion Picture Camera

I AM the motion picture camera.

I am worth a little more than $2,500 all equipped.

There are thirty-five of my brothers here at Universal City, six of them with Universal expeditions in distant places of the earth, and ten of them in New York.

Oh, I am a member of a very wealthy family. In fact, the family is worth just $127,500 on the hoof. But I am essential to this infant industry. I make it possible for a lot of moon-faced people who couldn't earn their salt by working, to get millions of Carl Laemmle's and Adolph Zukor's money and for lots of people who would otherwise be selling sugar at war prices to be Captains of Art.

There is an old wheeze that a camera can't lie. Pooh! and a couple of baa's. We cameras are the best liars since Homer smote his lyre and said that his tune was original. I can make a chicken look like a hard boiled hen and a leather-faced old booze lapper look like a million dollars.

Of course, something depends on the man who operates us, but we can all make a straight line look like a peeved tomcat's back and a square look like a profiteer's soul.

Without me there would be no moving pictures. I put the move in movie and the sin in cinematography.

Four hundred feet of film is placed on my well shaped head every morning. In an hour or so another magazine of film is substituted for the first and my daily rations sometimes exceeds two thousand feet of film.

If the day's film is not good the cameraman can always discover something the matter with our insides upon which to blame his foozling of the film. As a diagnostician the average cameraman is a knockout.

A brother of mine was thrown from a cliff recently. They picked him up in a basket and found enough debris to build two flivvers.

To young cameras I have always said:

Eat lots of film and don't ogle the ingenues.

I am the Motion Picture Camera.

"It gets you and it holds you"

Chicago Journal

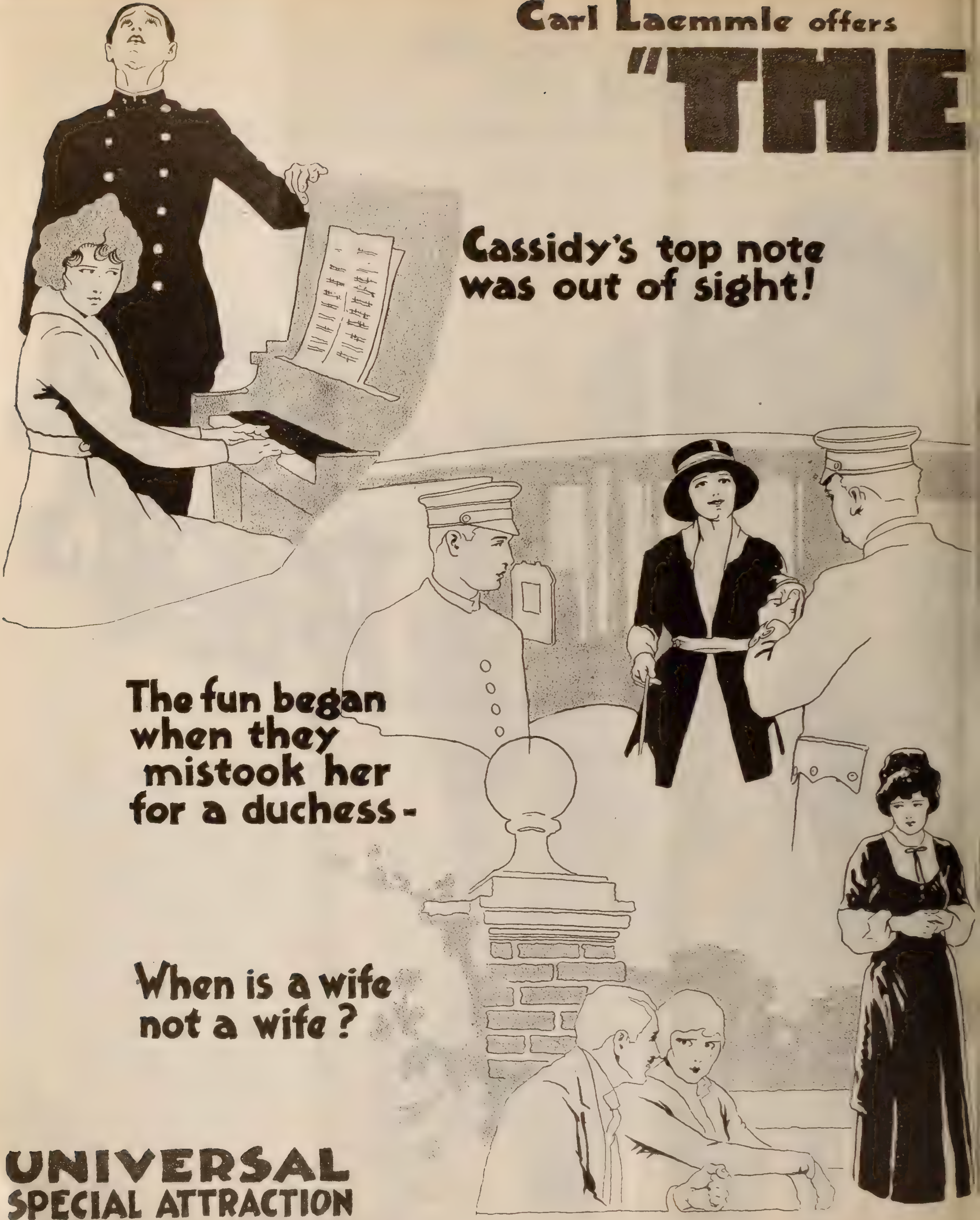
Carl Laemmle offers

EDITH ROBERTS

"YOU'LL like 'Lasca,'" says John Morrell in the New York Review; "you'll like it for its breadth of sentiment, pathos, color—and Lasca." "It isn't the plot alone that makes this picture enjoyable," said Genevieve Harris in the Chicago Evening Post, "it is the portrayal of the heroine and the picturing of the romantic, colorful background of the story. The playing of Edith Roberts will surprise you. She makes the heroine lovable, and very pretty she is with her flashing black eyes and expressive features." "A mighty clever little girl is Edith Roberts," says Variety.

Carl Laemmle offers

"THE



Cassidy's top note
was out of sight!

The fun began
when they
mistook her
for a duchess-

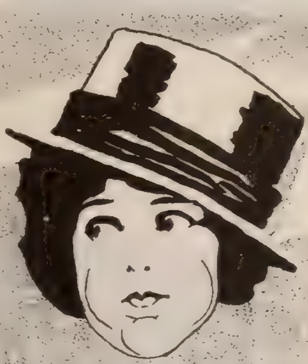
When is a wife
not a wife?

UNIVERSAL
SPECIAL ATTRACTION

TRIFLERS"

An unusual comedy drama depicting the astonishing adventures of a human little shopgirl with a limousine soul.

DON'T let anything prevent you from seeing this sparkling special. See the dashing delight and the daring that fascinating Edith Roberts puts into her role of the pretty little saleslady who pretended—well it's some pretending—the mix-up and fun and mistakes she gets into and out of again will convince you that here's an attraction you certainly are not going to miss. Whether she rides in street car or limousine every girl, every woman's going to enjoy "The Triflers."

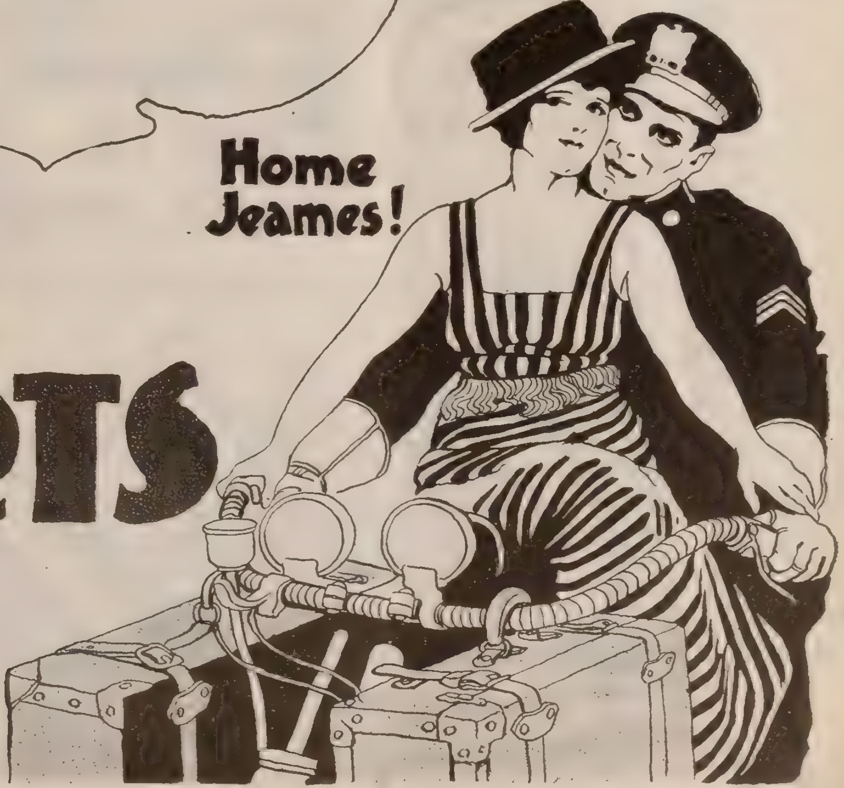


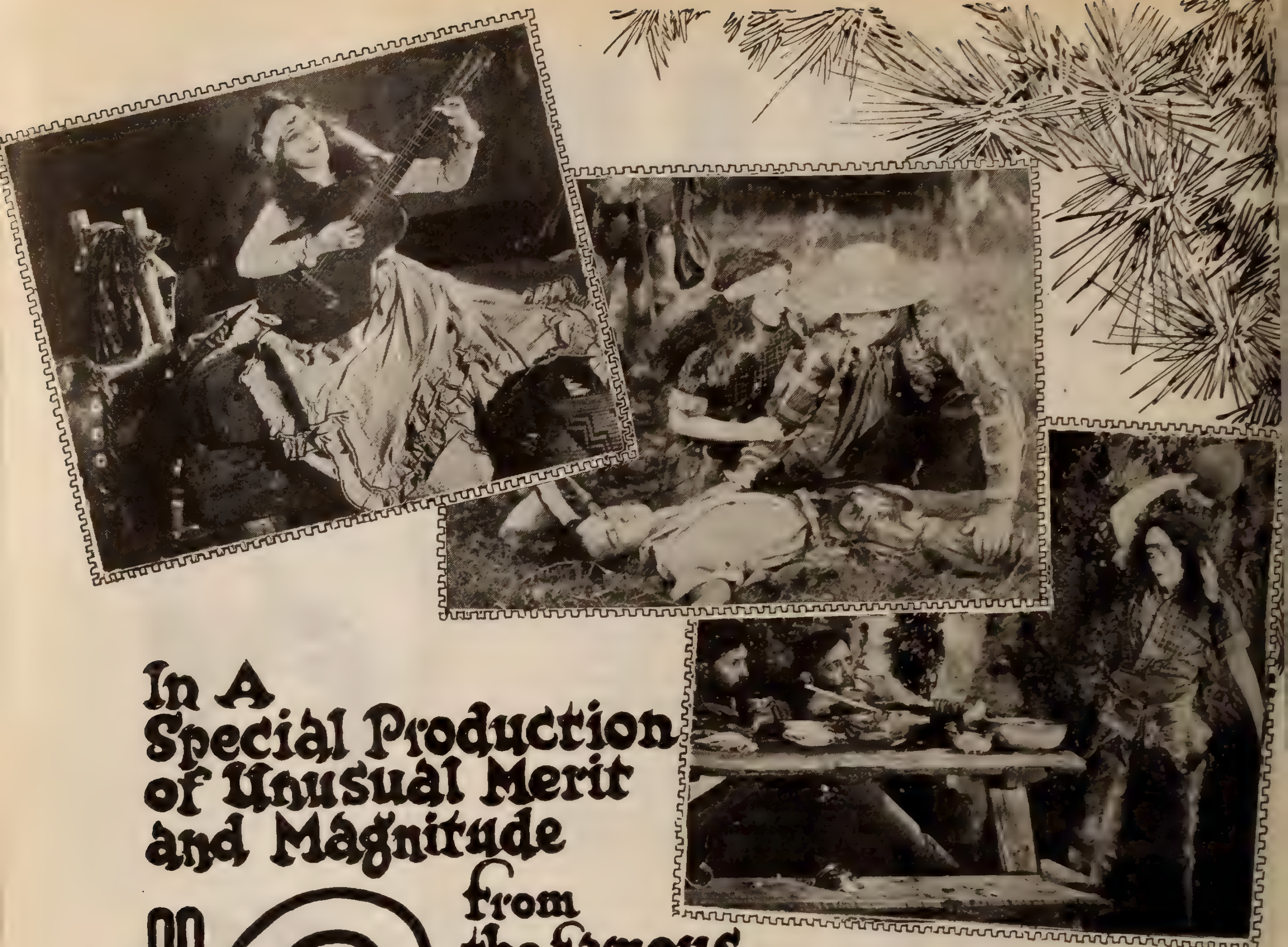
Starring

EDITH ROBERTS

Directed by

CHRISTY CABANNE

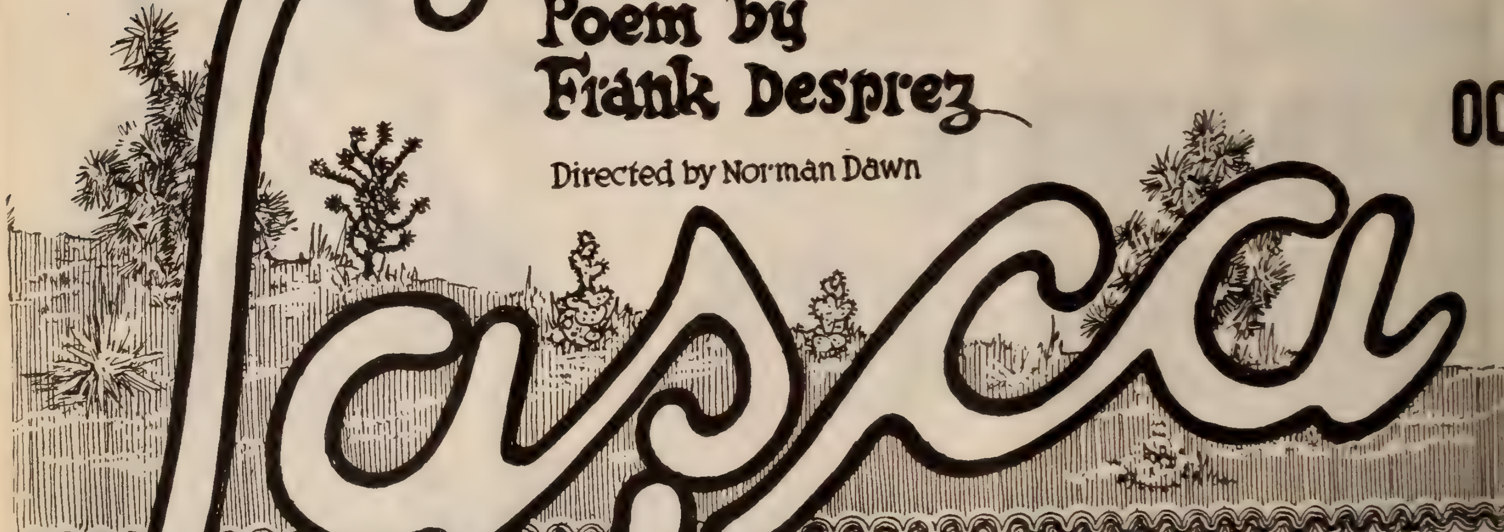

Home Jeames!



In A Special Production of Unusual Merit and Magnitude

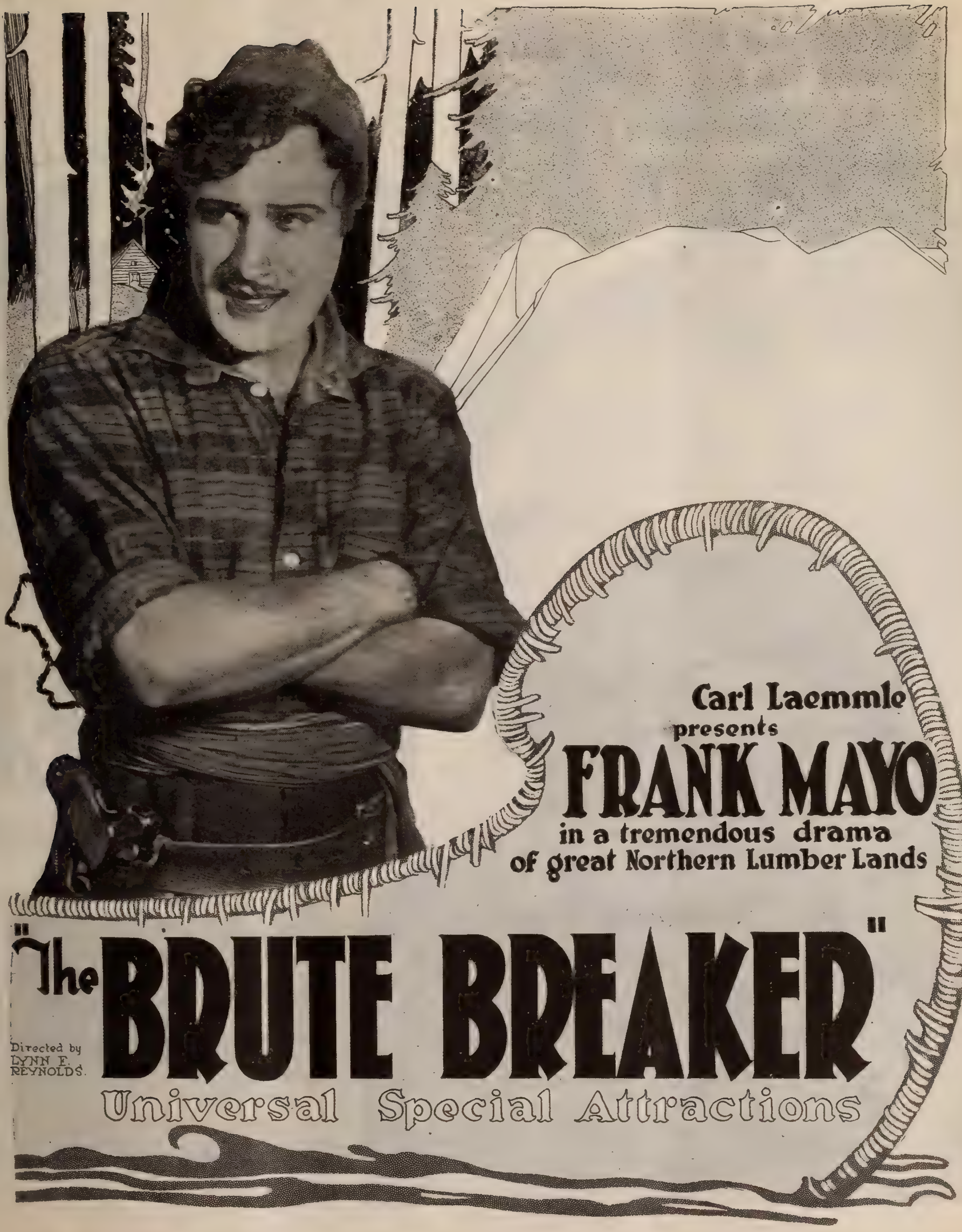
from
the famous
Poem by
Frank Desprez

Directed by Norman Dawn



Lasca

UNIVERSAL SPECIAL ATTRACTIO



Carl Laemmle
presents

FRANK MAYO

in a tremendous drama
of great Northern Lumber Lands

"The BRUTE BREAKER"

Directed by
LYNN F. REYNOLDS

Universal Special Attractions

He looked like a gypsy; loved like a sailor and fought like a tiger

Carl Laemmle offers

FRANK

in a magnificent picturization of HENRY C. ROWLAND'S Saturday Evening Post Whimsical Romance

"The
PEDDLER

Directed by WILLIAM

"THE action is fast throughout and the picture holds its interest to the finish," says George T. Pardy in the Exhibitor's Trade Review. "Plenty of dramatic action," says The Moving Picture World, while the Motion Picture News advises you "Here is first-class direction, excellent continuity, considerable action and wonderful photography."

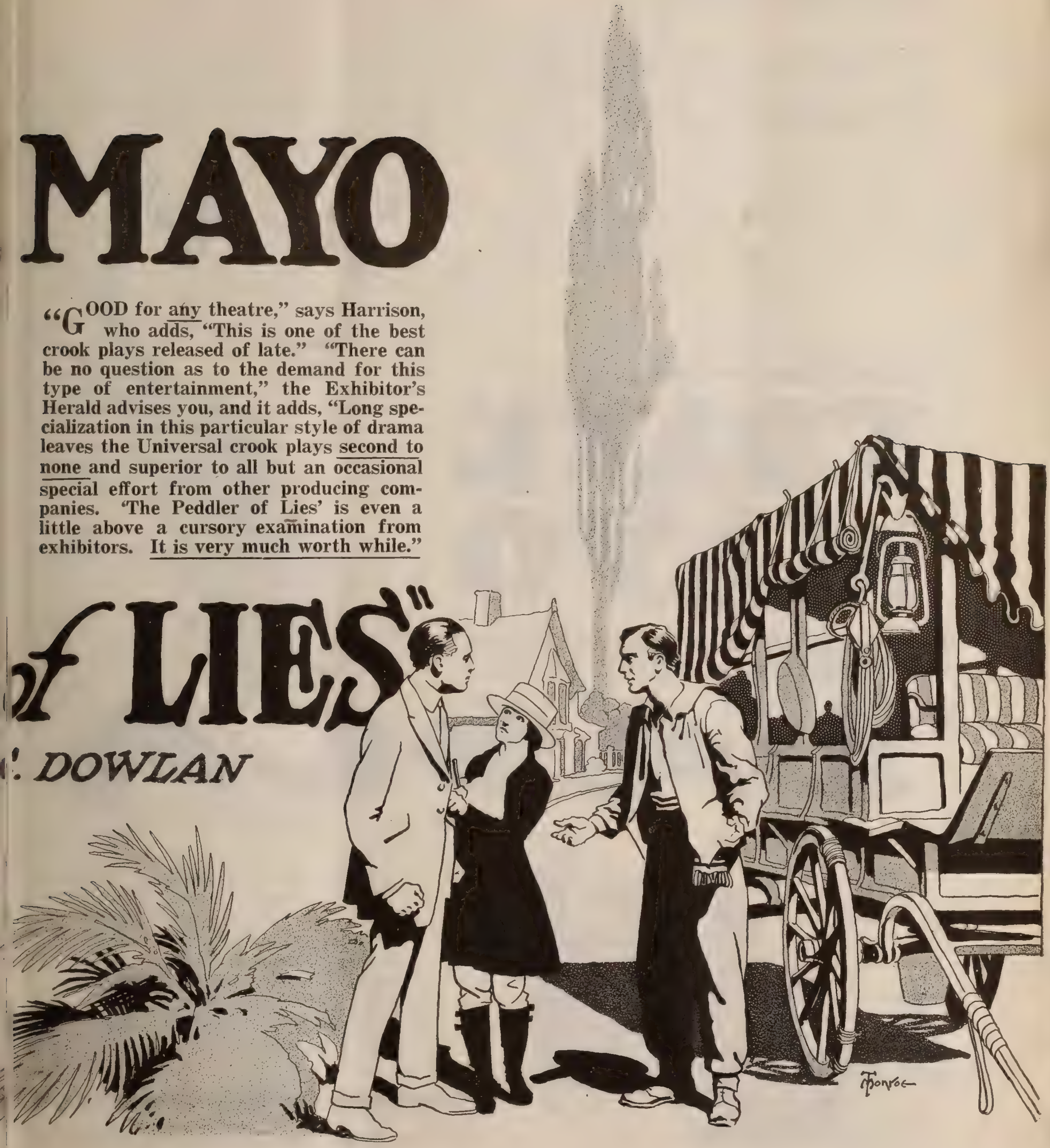
Universal Special Attraction

MAYO

"GOOD for any theatre," says Harrison, who adds, "This is one of the best crook plays released of late." "There can be no question as to the demand for this type of entertainment," the Exhibitor's Herald advises you, and it adds, "Long specialization in this particular style of drama leaves the Universal crook plays second to none and superior to all but an occasional special effort from other producing companies. 'The Peddler of Lies' is even a little above a cursory examination from exhibitors. It is very much worth while."

# of LIES"

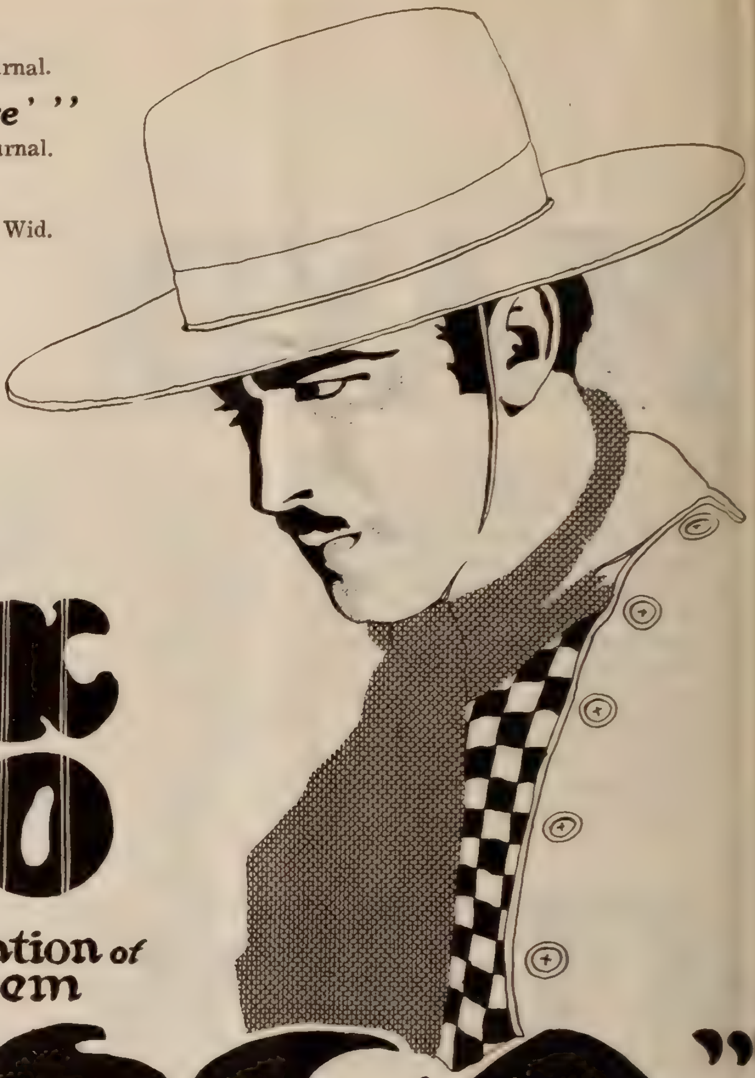
. DOWLAN



"Here is one beautiful picture"
Motion Picture Journal.

"Literally 'as pretty as a picture' "
Chicago Journal.

"A beautiful picture"
Wid.



Carl Laemmle offers

FRANK MAYO

in a magnificent picturization of the Desprez master poem

"LASCA"

Directed by **NORMAN DAWN**

NOT only is "Lasca" one of the most exquisitely beautiful pictures ever made, but here, too, is a plot so rich in drama, action so swiftly moving and a climax so thrilling as to make this an attraction of very special value to exhibitor and and public alike.

Universal Special Attraction

BAR-ROOM SCENES DENATURED BY PROHIBITION.

IT was a sad, sad day at Universal City. The property man with doleful mien approached the set where Harry Carey, the cowboy film star, was working on his latest Universal production, "Bullet Proof." "Props" was almost lachrymose as he carried gingerly a tray with bottles and glasses. No gladsome cry arose at his coming. They knew, those players, that he was only the property man, not the servitor of some genial philanthropist who had set his mind on being host.

The amber fluid in the bottles was only colored water. The glasses were for no real utilitarian purpose. Why should they be joyful?

Sorrowfully Lynn Reynolds, the director, and Hugh McClung, the cameraman, gathered around Harry Carey, and the three of them gazed long at what once had been a full-fledged quart. Then Carey retired to a corner to gaze some more. Pretty tough, mates, pretty tough, to be working all day in a pseudo bar-room these days of the great drought.

After the fitting tribute to the memory of his eminence, the late Mr. J. B. Corn, they proceeded soberly with the making of the picture. They all expect to proceed soberly with everything else they do in the future. But has this anything to do with the reason they changed the title of John Frederick's story, "Luck," to "Bullet Proof"? Anyway, it's one of the S. R. O. 12.

JACK FORD DIRECTS "THE GIRL IN No. 29."

WORK on the latest Universal production, "The Girl in No. 29," is finished. This is an elaborate production, with one of the finest casts Universal has ever assembled for a feature photodrama.

Jack Ford, who directed the most recent Harry Carey production, "Marked Man," heralded far and wide as the most perfect western picture of the year, had charge of "The Girl in No. 29," and the cast includes such prominent players as Frank Mayo, Harry Hilliard, Claire Anderson, Elinor Fair, Ray Ripley, Ruth Royce, Robert Bolder, Arthur Hoyt and Bull Montana. It will be released as one of the S. R. O. 12.

"The Girl in No. 29" is based on the popular novel, "The Girl in the Mirror," by Elizabeth Jordan. It is a story of fashionable New York, bordering on the artistic, literary and dramatic circles. And the high plane in which the characters move does not detract in the least from the air of romance, mystery and thrill with which the story abounds.

The leading character in the story is a young man of wealth who has written a successful play. His friends urge him to continue his literary career, but he is inclined to rest on his laurels. In order to stimulate his imagination his friends "stage manage" a great adventure which threatens to end disastrously for all concerned until the playwright's inventiveness evolves a solution to the problem which wins him added fame as well as the girl he had always wanted.

EDITH ROBERTS, EXPERT HORSEWOMAN.

THE work of Edith Roberts with Frank Mayo in the Universal production, "Lasca," and the riding skill she displayed won her such popularity that she was immediately cast in the leading rôle of a film play that would give her another opportunity to show her ability as a horsewoman. The part Miss Roberts takes in her newest picture, "The Daring Duchess," one of the S. R. O. 12, directed by Harry Franklin, gives her an opportunity to show her versatility as a screen actress as well as her expert management of a horse.

The charming star wears a number of pretty gowns in the play, but many of her friends told her she appeared to best advantage in her chic riding habit. Miss Roberts likes to get a mount from the Universal City ranch when she has a few hours to spare and gallop around the adjoining country. She is an enthusiastic horsewoman off as well as on the screen.

PHIL ROSEN DIRECTS MARY MacLAREN FILM.

MARY MACLAREN, Universal star, who has just finished her newest photodrama, "The Road to Divorce," has for two or three years been known as the American beauty of the screen. Her beautiful head and bust have been modeled in clay by the famous California sculptor, Frederick Schmohl, while the magic brush of the New York portrait painter, Edward Scooll, has transferred her perfect profile to many a canvass.

In her newest production, "The Road to Divorce," she divides her scenes with respect to her appearance. While as the young girl and the bride her beauty is seen to its full advantage, she appears careless and slovenly in other scenes, paying more attention to her household duties than to her personal adornment.

"The Road to Divorce" was written by J. Grubb Alexander and directed by Philip Rosen. Bonnie Hill, Edward Piel, Eugenia Forde, Helen Davidge and Roy Stecher appear in support. It is one of the S. R. O. 12.

BRANDS FROM THE BURNING.

Universal Film Exchange,
El Paso, Texas.

Gentlemen:—"Pretty Smooth," with Priscilla Dean, will please any audience. It is entertaining all the way through.

Yours truly,
M. POIS,
Gem Theatre, Wichita Falls, Tex.

Universal Film Exchange,
Des Moines, Iowa.

Gentlemen:—"His Divorced Wife," with Monroe Salisbury, is a good picture. It gave fine satisfaction. There are some real thrilling scenes in this one.

Yours truly,
Mr. H. A. WISHARD,
The Wishard Theatre, Bloomfield, Ia.

Universal Film Exchange,
Omaha, Neb.

Gentlemen:—"The Exquisite Thief," with Priscilla Dean, went over good, and shows Priscilla Dean in the kind of pictures we like.

Yours truly,
A. L. HEPP,
Idylhour Theatre, Greely, Neb.

Publicity for "Overland Red"

For the Herald.

THEY were two happy tramps together. They had discovered the location of a valuable mine and just as a girl had come into their lives, a girl that started them both dreaming of love and a home, a crooked sheriff, intent on learning the location of the mine, arrested them and sent them to jail.

They escaped and separated, Red to seek out the mine and Collie to work on the ranch where the girl was staying. They were about to become fabulously wealthy from the mine. The sheriff and his companions shot Collie in the back, after following him from the ranch when he went to meet his friend Red.

In a spectacular gun battle Red avenged his friend who had been taken to the ranch badly wounded. But Collie recovered under the tender care of the girl and his dream of love began to come true.

Meanwhile Red discovered that their mine really belongs to the girl and that they must give it up. Red also realized that he must give up something far more precious to him than a gold mine.

The unselfish way in which he sacrifices his own heart's desire for the happiness of his friend is developed with telling effect in the Universal production of "Overland Red," starring Harry Carey, which comes to the ———— Theatre on ————.

Advance Notes.

As usual, Universal has surrounded Harry Carey with a notable cast in his newest production, "Overland Red," in which he will be seen at the ———— Theatre on ————. Prominent in his support are Vola Vale, Harold Goodwin, Charles LeMoyne, David Gally, Charles Anderson and Joe Harris.

Harry Carey, the virile western star, known to millions of screen patrons affectionately as Cheyenne Harry and the Ace of the Saddle, is to appear at the ———— Theatre on ———— in his latest Universal production, "Overland Red." The photodrama is based on the popular novel of the same name by Henry Herbert Knibbs.

Advance Story.

"OVERLAND RED," the widely read novel by H. H. Knibbs, has been adapted to the screen and produced by Universal with Harry Carey as the star. The photodrama, said to be among the best yet presented by the famous Ace of the Saddle, is to be shown at the ———— Theatre on ————, and every theatregoer who enjoyed "A Gun Fighting Gentleman," "Marked Men" and the many other Harry Carey successes of the past few years will undoubtedly be on hand to be amused asd thrilled by his latest production.

Lynn Reynolds, the wizard of the open air photodrama, the man who directed "The Brute Breaker" and other virile film productions recently shown, supervised the filming of "Overland Red" and, aided by an impressive story and splendid cast, he has succeeded in creating another Harry Carey masterpiece.

In "Overland Red" Harry Carey appears as a knight of the road who happens upon a dying man on the desert, in whose pockets he finds some gold and a queer map evidently indicating the location of a secret mine. Red still retains the instincts of a former gentility, and, before this incident had attracted the attention of Louise Alcarme, an eastern girl coming west on the Overland Limited. A dishonest sheriff, who suspects the presecne of a gold mine, arrests Red for the murder of the prospector in the hope that he will divulge the secret. He escapes and outwits the sheriff through the aid of the girl on the train. After a series of the most thrilling situations, in which humor and romance are cleverly mingled, Red, now a man of wealth, finds delight in the happiness of the people he has befriended.

Prominent in the star's support are Vola Vale, Harold Goodwin, Charles LeMoyne, David Gally

About the Star.

IT is scarcely necessary to add a single word to the many that have already been used in praise and description of Harry Carey, the star of "Overland Red," which is announced for next ———— at the ———— Theatre. With a record of many years on the stage and screen, with one striking success following another since he has been associated with Universal as a star, Harry Carey has a following that is exceeded by none and is generally recognized as the foremost portrayer of western types in filmdom.

Harry Carey, off the screen, is entirely different from the Cheyenne Harry of the films, notwithstanding that he is a great lover of the outdoors and devoted to his dogs and horses. The son of a prominent judge in New York City, Carey was educated at the Hamilton Military Institute and later took a course in law.

Before embarking on a legal career he was stung by the stage bug and became associated with a stock company in Brooklyn. Later he wrote the play "Montana" and starred in it for a number of years, following that with another play of his own creation, "The Heart of Alaska."

Having written several scenarios which were accepted by D. W. Griffith some eight years ago, he finally began acting in the films. He specialized in "heavies" and became known as "The Biograph Burglar." His popularity soon advanced him to stardom, and for over four years he has been giving the screen superb portrayals of keen, virile, hard-riding, American types.

When not acting before the camera, Mr. Carey spends his time on his vast ranch in Southern California, looking after his fine live stock and enjoying the contents of his excellent library.

Harry Carey, Universal star who is to be seen at the ———— Theatre on ———— in his most recent screen success, "Overland Red," is probably the most popular portrayer of western types in motion pictures. Carey was a successful star on the dramatic stage, a recognized playwright, and a master of the sports and pastimes of the range and plains before he began acting before the camera.

In the four years that Harry Carey has been a screen star he has appeared in about two dozen productions. The first one was a success and his features have been constantly improving. Within the last six months he has been seen in such big hits as "The Rider of the Law," "A Gun Fightin' Gentleman" and "Marked Men," and at the ———— Theatre next ———— he will be seen in his newest Universal photodrama, "Overland Red."

Service Page for "Overland Red"

At a Glance.

SUBJECT—"Overland Red."

LENGTH—Five Reels.

STAR—Harry Carey.

PREVIOUS HITS—"The Ace of the Saddle," "Roped," "Hell Bent," "A Gun Fightin' Gentleman," "Marked Men," etc.

DIRECTED BY—Lynn F. Reynolds.

STORY FROM—Novel by Harry Herbert Knibbs.

SCENARIO BY—Lynn Reynolds.

SUPPORTING CAST—Vola Vale, Charles LeMoyne, Harold Goodwin, David Gally, Charles Anderson, Joe Harris.

LOCALE—The Great West.

TIME—The Present.

THEME—The story of a rough diamond who outwits a gang of crooked officials who use the law for their own advantage; of a true nobleman who conceals his devotion that those he loves may find happiness.

Advertising Punches.

1—The ever increasing popularity of Harry Carey.

2—The fact that the story is based on a widely read novel of the same name by Henry Herbert Knibbs.

3—Hard riding by Harry Carey's Flying Squadron of Cowpunchers.

4—The novelty of seeing Harry Carey as a hobo, riding the brakes and leaping from car to car of a fast flying train.

5—The presence in the cast of many players long associated with Carey productions, such as Charles Anderson and Joe Harris.

6—The masterly direction of Lynn Reynolds, wizard of red-blooded drama—the man who directed "The Brute Breaker."

7—Many humorous incidents which reveal the contagious Harry Carey smile.

8—The presence of the charming Vola Vale in the principal feminine role.

9—Thrilling gun battles in the hills.

10—A sensational race between a sheriff's posse on horseback and Harry Carey in a Ford.

CAST

Overland Red	Harry Carey
Silent Saunders	Charles Le Moyne
Collie	Harold Goodwin
Louise Laharme	Vola Vale
Billy Winthrop	J. Morris Foster
Boggs	Charles Anderson
Sago	Joe Harris

THE STORY

AN aged prospector is found dying of thirst on the desert by Overland Red, a tramp retaining the gentlemanly instincts of better days, and Collie, a boy whom Red had befriended. On the prospector's person they find a quantity of gold and papers purporting to give the location of a secret mine. They bury the gold and papers near the railroad tracks. After the body has been taken to the nearest town by a section gang, Red and Collie are camped near the roadbed, when an overland train passes. A girl on the observation platform notices the two tramps and tosses them a rose. She is Louise Alcarme, back from the East to visit her father at the Moonstone Ranch.

Just then "Silent" Saunders, the crooked sheriff comes up and arrests Red and Collie. Saunders knows of the dead prospector and believes the two tramps could shed light on the location of the mine.

They are incarcerated but later escape from jail, while Saunders is planning to charge Red with murdering the prospector in the hope of forcing information.

Louise comes upon Red and Collie as they are camped in the desert near the Moonstone ranch. While she is talking with them, Saunders comes in pursuit. There is a bit of gun-play and Red escapes on Louise's horse. Louise persuades the boy to accept work on her father's ranch.

Red meets Winthrop, a wealthy Easterner on the desert for his health, and the two seek out the dead prospector's mine and start work. It proves to be a rich location.

The sheriff and his companions follow Collie when he goes to join Red at the mine and the boy is shot in the back. He is taken to the Moonstone ranch where he recovers under Louise's care, while Red and a number of men from the ranch go to avenge Collie. Saunders and two of his accomplices are killed in a desperate gun battle.

Red at last discovers that the prospector they found dying was Louise's uncle and had left the claim to her. He and Collie decide they must give up their dreams of wealth. Louise overhears them and declares they must all be equal partners.

Collie and Louise have fallen in love and as they plan their future, Red goes quietly away, relinquishing without a word the greatest dream of his life.

ADVERTISING DISPLAY LINES

"Overland Red" didn't like the jail he was in, so he left it, a tramp fleeing from the law. You should see him return to that town, as the climax in the Universal production, "Overland Red."

His little world of dreams came tumbling about him. She was the girl he secretly loved, the man was his best friend. He stifled his longing without a word and they never knew. That's Harry Carey in "Overland Red."

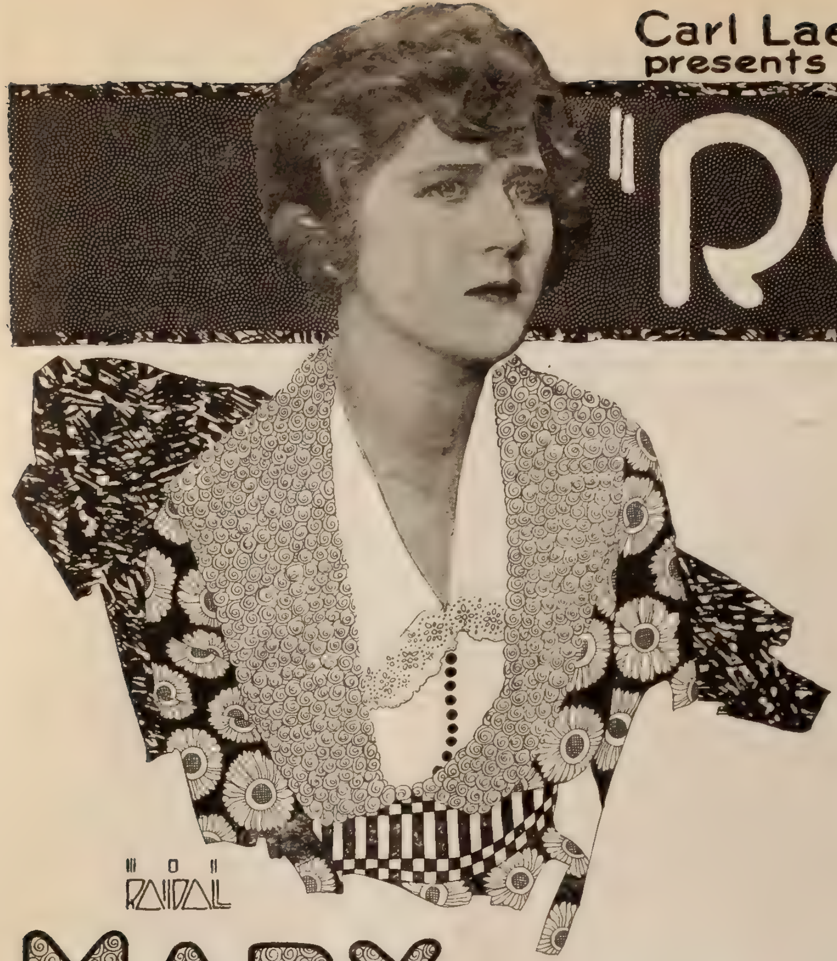
She wouldn't accept his present. He mustn't even keep her glove. But she sent him her glove later and gave him all that a woman has to give. There's a big heart-appeal in "Overland Red."

They were two hobos. They stumbled upon a gold mine worth a million, but learned it belonged to someone else. They could have said nothing and kept it. Did they? See Harry Carey in "Overland Red."

A cultured girl on a train throws a rose to two tramps camped near the tracks in the outskirts of a desert town. Later she marries one of them. The story is told in "Overland Red."

Carl Laemmle
presents

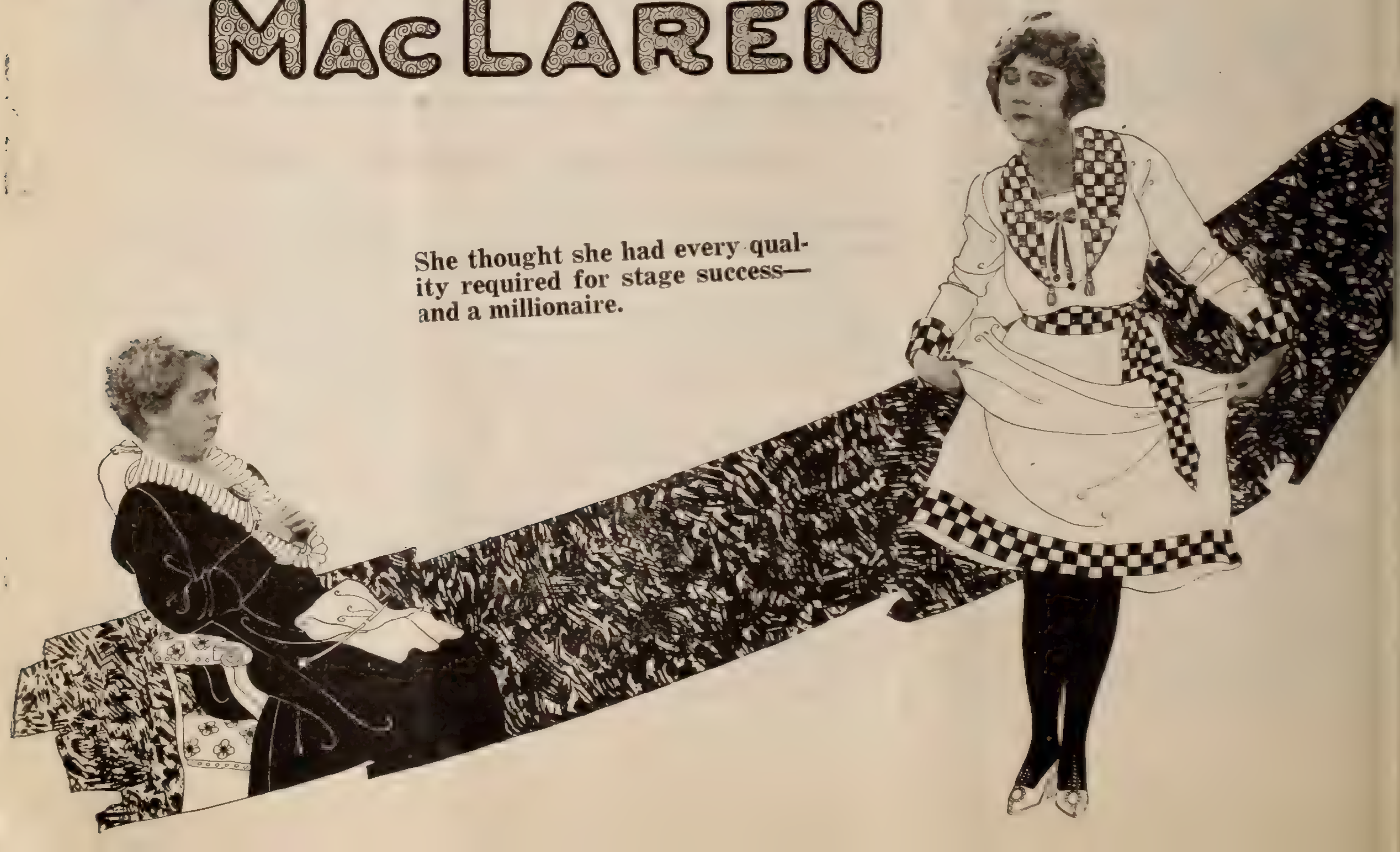
'ROUGE



NO big features made today are so carefully adapted to the star's personal heart appeal as those of Mary MacLaren. That's why you can be sure that "Rouge and Riches" brings out every one of those attractive qualities that make Mary MacLaren a Universal favorite. It's a clean, stirring drama of the great temptation that every woman knows.

MARY MACLAREN

She thought she had every quality required for stage success—and a millionaire.



UNIVERSAL
SPECIAL
ATTRACTION

and RICHES"

Directed by
Harry L. Franklin

An intimate view of life behind the footlights and the story of a girl who wasn't as bad as she meant to be

THREE FAMOUS

"BONNIE BONNIE LASSIE"

"BONNIE, BONNIE LASSIE' is quite the best picture ever allotted to Mary MacLaren," says Virginia Dale, in the Chicago Evening Journal. "They don't make them as good as this one very often, nowadays. An attempt to convey the entertaining qualities of this picture by a short description of the story is hardly possible. It cannot do it justice," says Harrison, in his Exhibitors' Reports.

DIRECTED BY TOD BROWNING

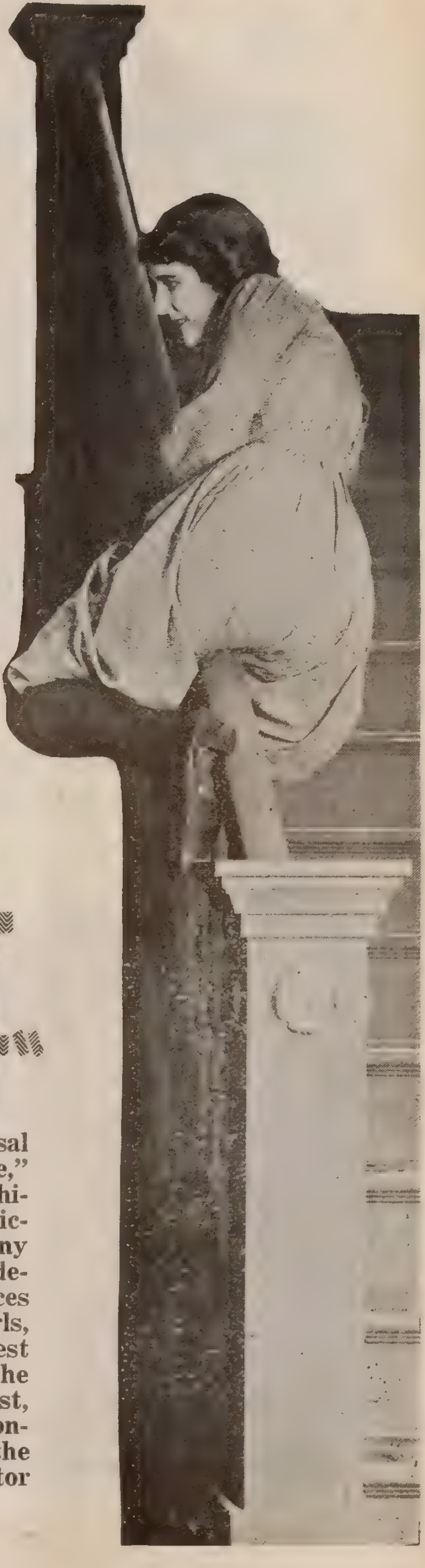
UNIVERSAL SPECIAL ATTRACTIONS

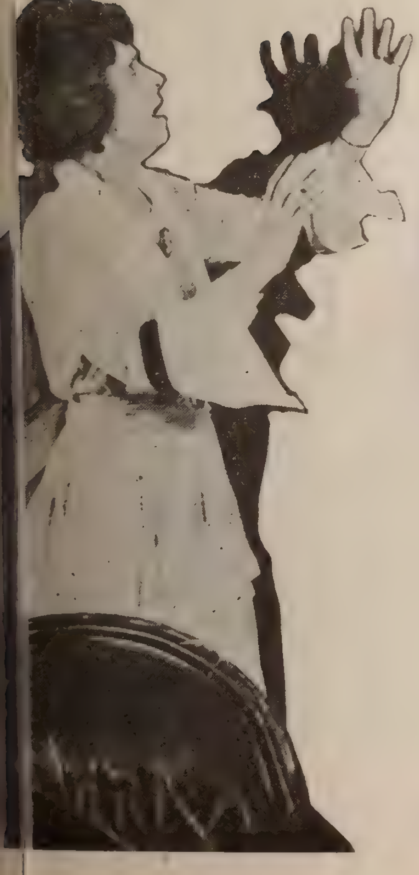
MacLaren HITS

"THE POINTING FINGER"

A PICTURE of a different sort, yet fully as strong in its appeal to all classes of patrons, is "The Pointing Finger," the story of an orphan girl who, under stigma, leaves the dreary orphanage and has to disguise her beauty to make a living. MacLaren personality dominates this genuinely human little drama. Play it with the assurance that the market offers nothing cleaner or finer.

DIRECTED BY EDWARD KULL





"A PETAL ON THE CURRENT"

"THIS is the best picture Universal has given us in a long time," writes Genevieve Harris in the Chicago Evening Post. "A human picture that should suit almost any crowd," says Wid's, who further declares, "in houses whose audiences are composed largely of working girls, they're going to have 'the grandest little weep ever'." Embodying the world-wide prestige of Fannie Hurst, the author, with the poignant personality of its star, "The Petal on the Current" is a production no exhibitor can possibly afford to overlook.

DIRECTED BY TOD BROWNING

"It's great! Will set the crowds a-roaring"

BILLBOARD

Carl Laemmle offers

JAMES J. CORBETT

"How was I to know the leak's in the wine cellar"

JAMES J. CORBETT is the most popular, best known actor-athlete in the world. He rose to a world's championship in the realm of sport. He is rapidly approaching a similarly coveted goal in the world of pictures. It's because Jim Corbett has one of the best heads that Nature ever put on a perfect body, and uses them both to the limit.

"Its humorous highlights, sentiment and pathos keep the audience constantly interested"

N.Y. REVIEW

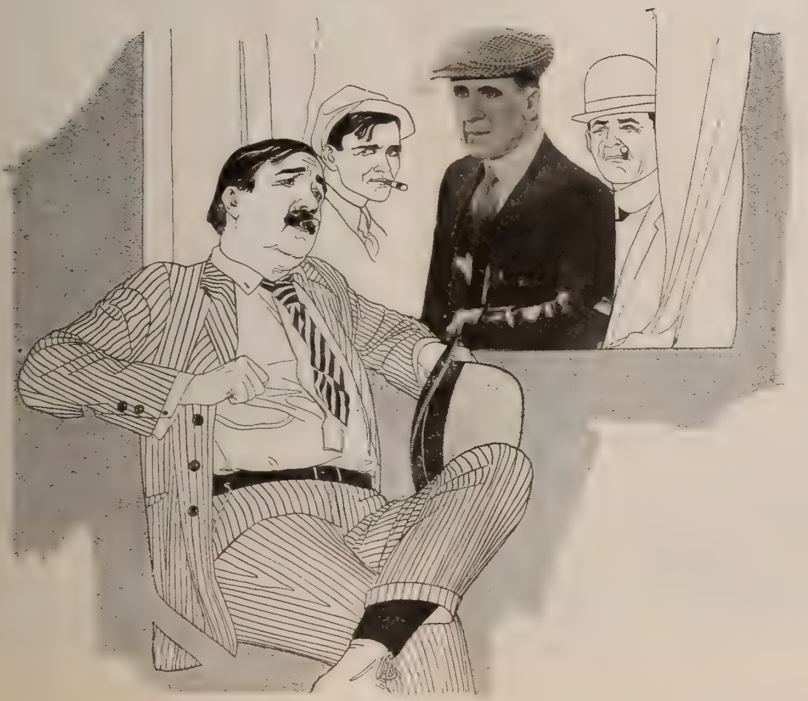
How'd y' like a job as a Princess?

A Comedy Drama of Bosses and Belles and a fight that furnished some fun

"THE PRINCE OF AVENUE "A""

DIRECTED BY JACK FORD

"I'll give you two minutes to decide"



IN "The Prince of Avenue A," big, genial, frank, Gentleman Jim has a part that fits him so well that you know instinctively that he ate, slept and lived the role of the son of a New York political boss. This picture is a world's champion of its kind. There are no challengers. Everybody in the world knows Jim Corbett. That's why this Corbett picture will be a knockout in your theatre. Play it.

UNIVERSAL

SPECIAL

ATTRACTION

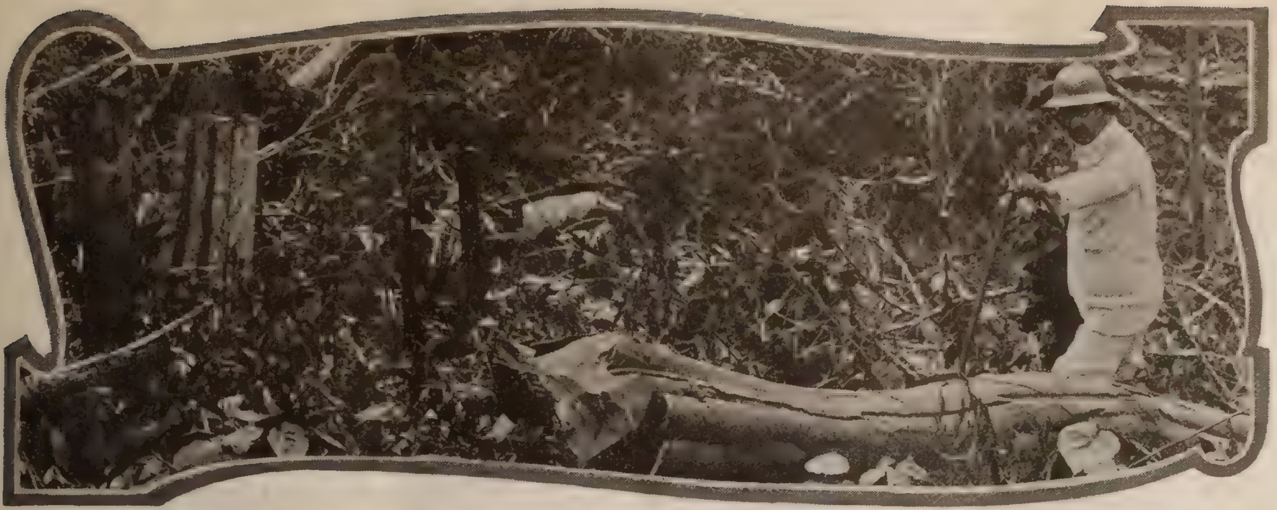
The Story of Rubber

TWENTY years ago "experts" said that the demand for rubber, by reason of the coming of the automobile, was in excess of the supply, and that if the automobile industry was to be developed much further it would be necessary to find some other resilient substance from which to make tires. Nothing of the kind has happened. Rubber is still being used for automobile tires and for a thousand other purposes not dreamed of in the year 1900.

Whence comes the rubber? That question was asked of Harry Levey, managing director of the Educational Department of the Universal Film Manufacturing Company, some eight months ago and he made up his mind to find the answer. The answer has just reached New York in tin cans—tin cans filled with some thirty thousand feet of negative motion picture film made by Roswell Johnson, of the Universal-Educational staff, in Sumatra and other parts of the Far East.

According to letters received from Johnson, he has lived a life of adventure since he started out to make a celluloid history of the rubber industry. His first stop for work was at Sumatra, where he found that an American automobile tire manufacturing company has developed from some twenty thousand acres of jungle land a rubber plantation that looks like Central Park. Only American enterprise, directed by an American, could have brought about such a development from the tropical jungle with native labor to depend upon. The man who did it is William Vaughn, who is shown in one of the accompanying illustrations.

Aside from the rubber industry, Mr. Johnson filmed the natives of Sumatra and Borneo, their manner of living and the scenic wonders of the Far East. When he had finished with the islands he went on to India whence he is sending additional thousands of feet of film. All this material, including the story of rubber, is to be released by the Universal-Educational Department for theatrical showing. In Sumatra and in Borneo, as well as in other wilder



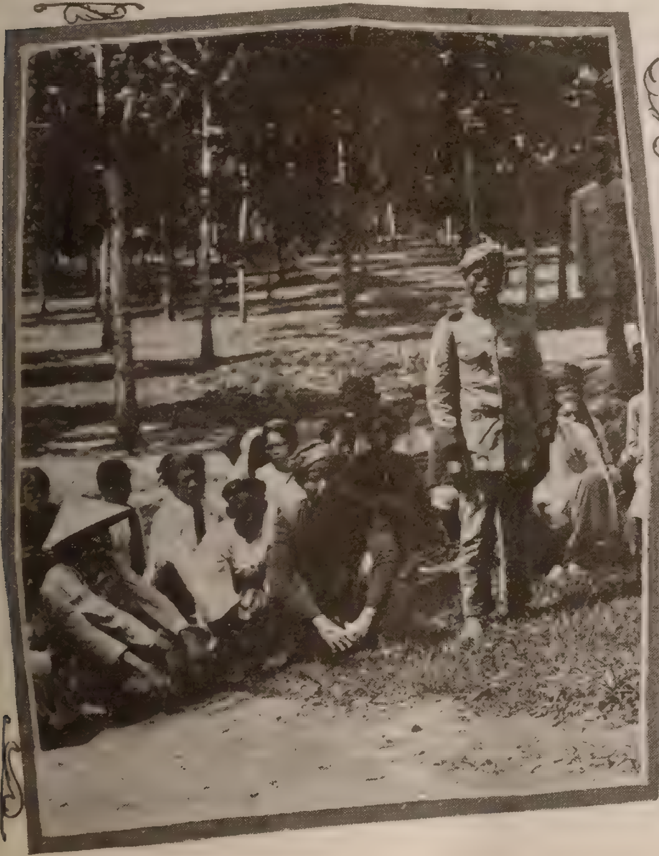
islands, Mr. Johnson found interest in motion pictures as keen as it is on Broadway, particularly among the feminine part of the population. He has sent back many try-outs of Far Eastern Mary Pickfords and Dorothy Phillipses for the inspection of film producers and the general public. His picture of a dramatic play given in Sumatra by means of characters painted on palm leaves, after the fashion of a marionette show, is something new for the United States and undoubtedly will create a sensation when shown. Some of the palm leaf plays run for months, Mr. Johnson says.

"I was amazed to learn of the wonderful accomplishment of American industry in this far-away part of the world" says Mr. Johnson in one of his letters, quaintly typed by a Chinese girl on an American typewriter. "But everywhere I have traveled it has been the same. Americans never realize the greatness of our country until they get away from it and see what fellow-Americans are doing toward the development of the world. Making a rubber garden out of virgin jungle is only one of the things I have seen."

Mr. Johnson developed his pictures at night with the aid of Chinese laboratory helpers. He found that the Sumatra sunshine was more brilliant and better adapted to motion pictures than even the sunshine of southern California. Going on with his personal experiences, Mr. Johnson says:

"The Governor of Siak got me to film his capital to show American mayors how a city should be run. He gave me an elephant for a Christmas present, but I don't know how I am going to get him home."

The Industrial and Educational Department of the Universal, under the personal supervision of Harry Levey, is working night and day on these Far East wonder pictures and they will be ready for circulation within a few weeks under the Universal-Exhibitor plan of direct payments.



International News.

No. 6.

Airplane Brings News of Wrecked Ship's Plight.—New York City.

Sub-Titles.—A Curtis airplane flies over the stranded Princess Anne to report on the ship's desperate condition. And on the return trip takes a peep at the Statue of Liberty. And a glimpse of the snowbound towers of lower Manhattan.

War Flame Throwers Help in Snow Removal.—New York City.

Sub-Titles.—Strapped to the backs of two doughboys the "American flamenwerfers" are tried out on the snow in Central Park. But the "old-fashioned" snow shovel proves more effective on Broadway.

France Welcomes the Shah of Persia.—Paris, France.

Sub-Title.—Minus his royal regalia, the Eastern potentate arrives for a brief vacation from kingly cares.

Troops Guard Piers in Cuban Dock Strike.—Havana, Cuba.

Sub-Titles.—Business men, soldiers and prisoners take a hand in breaking the tie-up. Cuban troops guard the strikebreakers. After a hard day's work—very, very near beer. The supply is large. This immense brewery keeps Havana from getting thirsty.

Daffy News.

East vs. West.—An Industrial Contrast.

Sub-Titles.—At Hoboken, N. J., an electric loading machine coaling a liner. At Navasaki Japan, women are the coaling "machines."

Storm Wrecks the Famous Boardwalk.—Atlantic City, N. J.

Sub-Title.—The sea wall at Longport, just completed, smashed by mountainous waves. Expensive bungaloes in ruin.

Mighty Fleet Rests in Winter Quarters.—Guantanamo Bay, Cuba.

Removing the Danger From War's Remnants.—Dave, Belgium.

Sub-Titles.—Explosives gathered by the Recovering Service, now nearing the completion of its gigantic task. Destroying shell fuses in a broiling oven.

Border Troops in Preparedness Review.—El Paso, Texas.

Sub-Titles.—A bridge, built in record time, is blown up *before* the cavalry can cross. A crack cavalry troop in striking manœuvres. Major General Howze praises the skill displayed. The United States Army is seeking 75,000 recruits and offers greater opportunities than *ever* before in the Nation's history.

SRO 12

Hearst News.

No. 6.

Storm Plays Havoc On Atlantic Coast.

Sub-Titles.—Powerful breakers reduce seaside hotels at Rockaway Beach to driftwood. High tide and wind convert Norfolk, Va., into an American Venice—minus the gondolas.

French Honor the Heroes at Zeebrugge.—Calais, France.

Sub-Titles.—Marshal Foch takes part in laying cornerstone of memorial to British sailors who died to block U-boat bases. The cornerstone in place.

Fleets of the East and West in Practice.

Sub-Titles.—Uncle Sam's guardians of the Atlantic and Pacific plug the bull's-eyes—the rifle pit at Guantanamo Bay, Cuba. At sea on the U. S. S. New Mexico, flagship of the Pacific fleet—5 inch gun practice. Admiral Rodman and Commander Brainerd observe the results. When the monster 18 inch turret guns speak—a language understood by all races.

In the Public Eye.—Corncob pipes furnish diversion for Representatives Quinn (Mass.) and Rucker (Miss.).—*Washington, D. C.*

Sub-Title.—The Countess of Sandwich, American wife of the Earl of Sandwich, and her daughter, Lady Faith Montagu.

Metropolis Digs Way Out From Snow Blanket.—New York City.

Sub-Titles.—Bonfires—anything to get rid of the snow. Trenches of snow—the Public Library at 42nd Street and 5th Avenue.

In the City of Babel Where East Meets West.—Constantinople, Turkey.

Sub-Titles.—Waterfront of Sultan's Capital where Mohammedan, Gentile and Jew intermingle in a strange confusion of tongues. In the fish market—rife with an ever-present odor of the Orient. The peddler's wares, calculated to lure the coppers from the youthful Turk.

Rescue Passengers on Steamer Aground.—Off Rockaway Point, N. Y.

Sub-Titles. — Steamers and tugs stand by as huge waves threaten to smash to pieces the stranded Princess Anne. A life saving crew puts off in a desperate effort to rescue passengers. Landing the rescued at Battery Park, New York City, to rush those suffering from exposure to city hospitals. Dr. E. N. Garnsburgh, one of the rescued, who rendered medical aid to his unfortunate fellow passengers. Captain J. W. Hallock and Lieutenant Roberts of the police patrol boat that rescued the passengers.

Border Guards in Review for Pershing.—El Paso, Texas.

Sub-Titles.—"Cats" haul the pontoons. Where's that doughboy that said a supply train had no "pep"? Up and at 'em!

"Indoor Sports" Cartoon by "Tad."

Special Attractions From April, 1919

MAE MURRAY
in
"WHAT AM I BID?"
by
HARVEY THEW
Directed by
ROBERT LEONARD

RUPERT JULIAN
in
"THE FIRE FLINGERS"
Story by
WM. J. NEIDIG
Directed by
RUPERT JULIAN

PRISCILLA DEAN
in
"THE EXQUISITE THIEF"
by
HARVEY GATES
Directed by
TOD BROWNING

HARRY CAREY
in
"BARE FISTS"
by
EUGENE LEWIS
Directed by
JACK FORD

MAE MURRAY
in
"THE DELICIOUS LITTLE DEVIL"
by
HARVEY THEW
Directed by
ROBERT LEONARD

MONROE SALISBURY
in
"THE BLINDING TRAIL"
by
STUART PATON & JOHN CLYMER
Directed by
PAUL POWELL

MARY MacLAREN
in
"THE UNPAINTED WOMAN"
by
SINCLAIR LEWIS
Directed by
TOD BROWNING

MAE MURRAY
in
"THE BIG MONEY PERSON"
by
REBECCA HOPPER EASTMAN
Directed by
BOB LEONARD

Art Atmosphere in "Burnt Wings"

WHEN Frank Mayo, Universal star, learned that in his next production, "Burnt Wings," he would be called upon to play the part of an artist, he set about the task of familiarizing himself with the routine of studio life.

Edward Scholl, the well known New York painter and a friend of Mayo's, is at present engaged on a number of sittings in Los Angeles, and has opened a studio in the Southern Californa city. The actor spent several days with the artist, learning how to adjust an easel, how to handle a palette, brush and stump and how to feel at home in a smock and tam. "Burnt Wings" is the title under which this unit of the S R O 12 will be released. As "The Primrose Path" it was a huge stage success by Bayard Veiller, author of "Within the Law" and "The Thirteenth Chair," and was used as a starring vehicle by the author's gifted wife, Margaret Wycherly. Its scenes are laid in Paris and New York. It is being directed at Universal City by Christy Cabanne, who is himself a successful artist. He secured a dozen young women students of the California Art Institute.

In addition there are five French actors appearing in "The Primrose Path." Marcel Blanc plays the part of a doctor; Rene Guignard appears as a French officer; Meyer Ouhayon portrays the role of an art connoisseur, while Etta Ormond and Eugene Ponyet appear as the proprietors of a lodging house in the students' quarter of the French capital.

Brands from the Burning

Universal Film Exchange,
Minneapolis, Minn.

Gentlemen:—

Have just finished a run of your picture, "Three Mounted Men," starring Harry Carey. It is surely a fine picture and in fine shape. I did a good business and my patrons were well pleased.

Yours very truly.
A. H. BAKER,
Manager of Motion Picture Theatre,
Lanesboro, Minn.

Universal Film Exchange,
Minneapolis, Minn.

Gentlemen:—

We have just finished running your picture, "The Man in the Moonlight," with Monroe Salisbury. It is a well acted picture, especially the fifth reel.

Yours truly,
O. S. NORDINE,
Manager Motion Picture Theatre,
Karlstad, Minn.

Universal Film Exchange,
Minneapolis, Minn.

Gentlemen:—

Regarding your picture, "The Talk of the Town," starring Dorothy Phillips, this picture is great in every way, except it is not a family picture.

Yours very truly,
PAUL GOSSMAN,
Manager Majestic Theatre,
Belle Plains, Minn.

Universal Film Exchange,
Minneapolis, Minn.

Gentlemen:—

"The Silk Lined Burglar" is a very good picture and was well liked by all.

Yours truly,
J. C. SPRINGER,
Manager Motion Picture Theatre,
Millville, Wis.

Universal Film Exchange,
Minneapolis, Minn.

Gentlemen:—

Have run your picture, "The Brute Breaker," starring Frank Mayo. This is a very good big timber camp story, with plenty of action, fine scenery and good photography. It held attention from beginning to end.

Yours very truly,
MANAGER, HOWARD THEATRE,
Alexandria, Minn.

Universal Film Exchange,
Minneapolis, Minn.

Gentlemen:—

"The Spitfire of Seville," starring Hedda Nova, is a good clear picture with good settings.

Yours very truly,
STRAND THEATRE,
Isabel, S. D.

Universal Program "drags 'em in"

Canadian Universal Film Co.,
Calgary, Alta.
My Dear Mr. Kohn:—

Kindly send me a revised schedule of the Century Wild Animal Comedies we shall be receiving in the near future. This request is being made as I feel these comedies are worthy of considerable exploitation. In view of the standard maintained in them during the past four or five, I intend in future to feature these comedies. They are positive knockouts with our patrons here.

And, whilst writing, let me go on record in saying that I consider the new "Big Twelve" to be the best, and most consistent, pictures that money can buy. We ran "Loot" last Saturday to solid capacity, and had patrons waiting out in a snowstorm until ten-fifteen at night waiting to get in. Honestly, I don't know if its "Elmo the Mighty," your features, or your comedies, that "drag 'em in" for us, but the fact remains that we do the biggest Saturday business in this city of any of the three houses with our Universal Program. Let the opposition keep their opposition programs—it's Universal for us.

Sincerely yours,
LEN S. BROWN,
Manager Colonial Theatre,
Lethbridge Alta.

P. S.—And please remember I've been running Universal since the old Licensed and Independent Days.

"THE DAY SHE PAID"

Story by Fannie Hurst. Scenario by Hal Hoadley. Five Reels. Universal.
Reviewed by MARION RUSSELL.

An abundance of atmosphere and heart-interest of a convincing kind make this a very acceptable picture. The presentation is of a high grade, featuring manniking in a swell dress establishment, reminiscent of "Lombardi, Ltd.," but sufficiently original to register many dramatic situations.

From The Billboard.

"Overland Red"

as the Critic of the News sees it—

THERE is no denying the strength of this feature. The Harry Carey offerings have been conceived on such program foundations that when a work of the calibre of "Overland Red" happens along it is entitled to the highest praise by virtue of its vividness and vitality. No matter if the theme is not entirely logical the director has so treated it that it carries a semblance of reality. The star assumes the role of a tramp here—a different characterization for him, and so colorful is it drawn and executed that the figure will be long remembered.

It is a story which is strong in all the necessary ingredients, and no doubt it would score even though Lynn Reynolds gave it an ordinary production. But undoubtedly he was inspired by the rich assortment of incidents and the picturesque characters, and so the picture is embellished with high lights (they look like Reynolds' own), and richly scenic backgrounds. The plot moves forward with ever-increasing action, although this element is bewildering at times, because of its rapidity. Carey's tramp, in some respects, is his best contribution to the screen. He makes it a rollicking likeable figure, who accepts everything with a keen sense of humor, but who is resourceful enough to take care of himself and those who have earned his affection.

The picture is well fortified with romantic moments and the humor and pathos are elements which are emphasized for their full values. Mr. Carey is supported by Harold Goodwin and Vola Vale, two players who are genuine in their interpretations. The former may be put down as one of the most capable juveniles on the screen. He is tremendously in earnest and always natural. H. H. Knibbs is the author of this different Western.

Laurence Reid, Motion Picture News, Feb. 22, 1920.

"Officer, Call a Cop."

Lyons-Moran Star Comedy

CAST

Eddie	Eddie Lyons
His Sweetheart	Charlotte Merriam
Lee	Lee Moran
His Sweetie	Elsie Wilson
Father	Fred Gamble

EDDIE and Lee are calling on their girls, who are sisters. It is midnight and the two young couples are sitting on the sofa spooning. The door bell rings. The father has returned home unexpectedly. He has forbidden the boys to come into his house and has threatened violence. The girls hide the boys.

In the meanwhile the maid has been entertaining a policeman in the kitchen. The cop has his coat and cap off. When the bell rings the maid and the cop hide in the pantry.

The girls admit father and explain that they locked the door because they feared burglars. The father tells them to go to bed that he has some work to do. He tips over a screen and finds Eddie hiding there. He gets the telephone and orders a cop to come and arrest Eddie. Lee overhears this and sneaks out of his hiding place in the next room and into the kitchen, where he finds the officer's cap and coat. Lee puts these on, goes around to the front door, rings the bell and poses as the officer. Eddie escapes when he hears the bell ring and runs upstairs. A chase follows. Eddie trying to avoid Lee, thinking he is a real cop. They finally escape from the house and just when they think they are safe the cop who lost his cap and coat nails them and takes them to the station.

S-R-O ½

Current Events.

No. 6.

Cuba's Paradise of the Turf.—Havana, Cuba.

Sub-Titles.—American sporting fraternity gathers where the palm tree grows and the ponies run. James S. Carmody, fifteen-year-old Brooklyn boy, king of the jockies.

Uncle Sam's Tanks in Endurance Test.—El Paso, Texas.

Sub-Title.—Land battleships of the Mexican border guards do some rough-and-tumble work.

Dame Fashion's Studio.—A glimpse of the latest in 1920 styles for the beach.—*New York City.*

Sub-Titles.—For milady's boudoir. For the outdoor "kiddies."

Nation Protests Sale of Ships to Britain.

Sub-Titles.—Here is the monster Leviathan, which the Shipping Board proposes selling to British maritime interests at a tremendous sacrifice. The transport Mt. Vernon, formerly the Kronsprinz Cecile, one of the thirty ships which the British plan to buy at one-third their value. Another of the proposed sacrifices—the S. S. George Washington, called the "Presidential ship."

Armenian "Kiddies" Get American Help.—Beirut, Syria.

Sub-Titles.—Near East relief feeds orphans who, a few months ago, were picked up starving—innocent victims of the barbarous Turk. Oh, boy! American jam! An Armenian Huckleberry Finn.

In the Public Eye.—Thomas A. Edison—"Wizard of Electricity"—as he appeared on his seventy-third birthday.—*Orange, N. J.*

Sub-Titles.—Ignace Jan Paderewski, formerly premier of Poland, now temporarily an exile in Switzerland—home of ex-statesmen and ex-kings. Walker D. Hines, Director General of Railways, who has refused the demand of the railway men for an increase in wages.

Trains Crash! — Fast passenger traffic is blocked by freight wreck. —*Lamokin, Pa.*

Just Dogs!—But very elite—no proletarians—at the Westminster Kennel Club show.—*New York City.*

Sub-Titles.—"Start something! Just start something, that's all!" The "bearded lady" was among the prize winners. "Buddy"—a champion bull terrier. One of the veterans who saw service in France.

Skimming Down the Old Toboggan Slide.—Quebec, Canada.

Americans Visit Famous Citadel of Salidan.—Aleppo, Syria.

Sub-Titles.—Arabs for the first time permit "infidels" to enter the gates of the fortress built by the once mighty Sultan of Egypt and Syria—opponents of the Crusaders. Watering the "North Syrian Express" for a trip across the desert. "Padding the sand"—good for a seven day jaunt without a drink.

S-R-O ½

HARRY CAREY
in
"RIDERS OF VENGEANCE"
Story by
G. B. LANCASTER
Directed by
JACK FORD

PRISCILLA DEAN
in
"PRETTY SMOOTH"
by
BAYARD VEILLER
Directed by
ROLLIN STURGEON

MONROE SALISBURY
in
"THE SLEEPING LION"
by
ELLIOT J. CLAWSON
Produced by
RUPERT JULIAN

MARY MacLAREN
in
"THE WEAKER VESSEL"
by
ELMER ELLSWORTH
Directed by
RUPERT JULIAN

HARRY CAREY
in
BRET HARTE'S
"THE OUTCASTS OF POKER FLAT"
Directed by
LYNN REYNOLDS

HEDDA NOVA
in
"THE SPITFIRE OF SEVILLE"
by
JOSEPH FRANKLIN POLLAND
Directed by
GEORGE SEIGMANN

MONROE SALISBURY
in
"THE MAN IN THE MOONLIGHT"
by
ELLIOTT J. CLAUSON
Directed by
PAUL POWELL

MARY MacLAREN
in
"THE PETAL ON THE CURRENT"
by
FANNIE HURST
Directed by
TOD BROWNING

"Loose Lions and Fast Lovers"

Two-Reel Century Comedy
Featuring Century Lions

(Copyright 1920 by Century Comedy Co.)

CIRUS was the man about the farm, chief of police, sheriff, and everything imaginable in his home town. He was young and handsome and in love with one of his Mother's summer boarders. The summer boarder, Lois Neilson, had long forgotten whether it was winter or summer she was waiting for.

The chickens (the feathery kind) were very fond of Cirus and when he slumbered beneath the haystack, they fondly pecked at his toes. Jumbo, the dog, chased the chickens and ducks and a funny situation occured when one duck turned back and chased the dog.

A gem-laden boat docks at their port, and when two crooks come to Cirus with a hard luck story that they are taking things easy, he helps them inspect the town.

On the same boat, some stowaways come to life and make their escape. These stowaways happen to be about six nice 'n pretty lions, with teeth and everything. They jazz up the town, frighten everybody onto the stove in Cirus's kitchen and we leave them to a roasting time, with the lions ready to devour the burnt offerings.

"The Lion Man."

Episode 11

"AT THE MERCY OF MONSTERS"

Stella	Kathleen O'Connor
Westcott	Jack Perrin
Enright	Henry Barrows
Lacey	Leonard Clapham
Celeste	Gertrude Astor
Lion Man	Mack Wright
Bill	Harry De More

THE hand car on which Westcott had been tied with Stella, who has made a leap upon it and is endeavoring to release him, goes over an embankment into a pool of water, but Westcott and Stella manage to swim out, unhurt.

Enright, Lacey and Celeste, seeing the Sheriff and his poose riding up, steal Westcott's car. Westcott and Stella are taken by the posse back to town.

Again back at the mine, Westcott confesses to Stella that he is out of funds and that he must shut down the mine as he has not the money to pay his workmen. Stella tells him that she has some money due her from an inheritance, and offers to turn this over to him for an interest in the mine, an offer which Westcott gladly accepts.

Pay day is past due, and Westcott's miners, egged on by Bill, one of Lacey's men, are in an ugly mood. Stella receives word that the money has arrived and she hastily rides to town for it. Learning of this, Bill notifies Enright and Lacey, who determine to capture her on her way back. From ambush Stella is dragged from her horse, taken to the side of the road and tied up. Enright and Lacey leave with the money, and Celeste is left to guard her.

But the Lion Man appears, releases Stella and assists her to tie Celeste to the tree. Telling Stella to wait, the Lion Man tosses in a note at Enright's cabin stating that if the money is not left at a spot near the cabin, at once, Celeste's life will be the forfeit.

Enright and Lacey replace the money in the box in which it had been shipped, as a plan comes to Lacey. He substitutes for the money an infernal machine, placed in the box in such a way that whoever opens it will be blown to pieces. This box is left at the designated place and carried by the Lion Man to Stella.

Urged on by Bill, the miners have surrounded Westcott's cabin and are angrily demanding their pay. Westcott is trying to put them off until Stella's arrival, and is wondering what is detaining her, as she rides up.

The men angrily take the box from her, and opening it, a terrific explosion occurs that wounds many of them. Now thoroughly enraged, and believing that the box was only a trick to destroy them, the men surround the cabin in which Westcott and Stella take refuge, pile brush about it and set it on fire. The cabin begins to blaze furiously, Westcott and Stella overcome by the smoke and heat, sink to the floor.

THE BIG TWELVE

ROBERT ANDERSON
in
"COMMON PROPERTY"
By E. J. CLAWSON
Directed by
PAUL POWELL

ORA CAREW
in
"LOOT"
By ARTHUR SOMERS ROCHE
Directed by
WM. C. DOWLAN

MARY MAC LAREN
in
"BONNIE BONNIE LASSIE"
By HENRY C. ROWLAND
Directed by
TOD BROWNING

FRANK MAYO
in
"THE BRUTE BREAKER"
Written and Directed by
LYNN REYNOLDS

HARRY CAREY
in
"THE RIDER OF THE LAW"
By A. G. LANCASTER
Directed by
JACK FORD

KENNETH HARLAN and HELEN JEROME EDDY
in
"THE TREMBLING HOUR"
By K. B. CLARK
Directed by
GEO. SEIGMANN

MONROE SALISBURY
in
"HIS DIVORCED WIFE"
By ELMER ELLSWORTH PEAKE
Directed by
DOUGLAS GERRARD

FRANK MAYO
"A LITTLE BROTHER OF THE RICH"
By JOSEPH MEDILL PATTERSON
Directed by
LYNN REYNOLDS

HARRY CAREY
in
"THE ACE OF THE SADDLE"
By E. J. JACKSON
Directed by
JACK FORD

OLIVE TELL
"THE TRAP"
By RICHARD HARDING DAVIS and JULES ECKERT GOODMAN
Directed by
FRANK REICHER

FRITZI BRUNETTE
in
"THE WOMAN UNDER COVER"
By SADA COWAN
Directed by
GEO. SEIGMANN

MONROE SALISBURY
in
"SUNDOWN TRAIL"
By J. G. HAWES
Directed by
ROLLIN STURGEON

ELMO THE FEARLESS.

Episode 4.

"The Flames of Death."

CAST

The Stranger	Elmo Lincoln
Edith Stilwell	Louise Lorraine
Robert Stilwell, her father,	William Chapman
Paul Horton	Ray Watson
Dan Bulger	Frank Ellis
Guy Hatherton	Gordon McGregor
Checko	V. L. Barnes

AT this moment the Mystery Man appears on the scene. He shoots, driving the gang away, and then draws Elmo up to safety by means of the rope—disappearing as suddenly as he had appeared. Elmo continues to Edith's rescue on foot, and meets Checko, who has discovered that Dan has found Edith at his cave and made off with her. With almost human intelligence, the man-ape undertakes to lead Elmo to the rescue. In the meantime, Guy overtakes Dan and the girl. Guy wants to have her killed, but Dan refuses, saying he wants her for himself. The two men begin to quarrel fiercely. Elmo comes on the scene. Edith, unconscious, lies on the river bank. Elmo, on the cliffs above, swings to a tall, slender tree, which he weighs down till he can reach Edith, whom he picks up while the men are fighting. Getting back to the cliffs, he makes off, followed by Guy and Dan, who have discovered the ruse. Elmo and Edith now hurry to Guy's house, hoping to there find the bogus lease. However, the mystery man has beaten them to it, and already taken the lease from Guy's desk. Elmo is therefore unable to find it. They discover that Lucille is in the kitchen helping the cook. They plan to capture her and make her tell where the lease is. They are successful in getting the girl, but she is unable to tell them what they want to know. The cook now discovers that Lucille is a prisoner and leaps through the window for help. His apron catches on the stove, overturning it. The cook finds Guy and Dan and tells them of Lucille's predicament. They hurry to the rescue. Elmo forces Lucille to hide with him in a closet, while Edith tries to pass herself off as Lucille, thus helping to fool Guy into telling her where the lease is hidden. But warned by the cook, Guy and Dan know her for Edith Stilwell and make her their prisoner. At this moment Elmo comes from the closet—a desperate fight follows—Elmo is hurled through a trap into the cellar below. But now it is discovered that the overturned stove has set the house on fire. The flames leap up. Guy and Dan manage to escape, but Lucille, overcome by the smoke, falls through the trap into the cellar, where Elmo lies, knocked down by the stove as it fell through the kitchen floor.

"A Red Hot Finish."

Two-Reel Rainbow Comedy

Featuring Virginia Warwick, Pat Harmon and Cliff Bows

Copyright 1920 *Rainbow Comedy Co.*

MISTER Moon and Pretty Star, were sweethearts, until our virtuous friend Venus came along and flirted with Moon. Pretty Star gets jealous and throws Moon into the tank in the bathing pavillion, which they are managing.

"Dirty Mike," a confederate of Moon's has kidnapped the heiress who rightfully owns the bathing pavillion. He forces her to be his servant and wait on him. He manufactures T.N.T. cocktails and canon ball frappes. He sends a note to Moon threatening to expose him unless Moon comes across with some dough.

Moon goes after "Dirty Mike," but on his way, he sees a wagon full of fruit and steals it from the poor peddler. The peddler chases him and gets the cops after Moon. Moon succeeds in getting to "Dirty Mike's" place and hides before the cops arrive.

When all is quiet "Dirty Mike" demands money from Moon. Letty, the heiress overhears them say that the pavillion belongs to her. She loses no time in disposing of the villains and together with her sweetheart they run the place. She also owns a bank adjoining the swimming pool, and she appoints her "sweety" the manager.

The villains return with revenge on their brain and dirty work in their hands, they blow up the bank, steal Letty, escape in a "baby tank." Joe, our hero, pursues them, gets Letty away from the villains, and the fadeout shows our wild and woolly villains embarking over a cliff on the road to "no man's land."

THE BIG MONEY 12

"Under Suspicion"
with
ORA CAREW and
FORREST STANLEY
Story by
MILDRED CONSIDINE
Directed by
WM. DOWLAN

"Lasca"
with
EDITH ROBERTS
and FRANK MAYO
Story by
FRANK DESPREZ
Directed by
NORMAN DAWN

HARRY CAREY
in
"A Gun-Fightin' Gentleman"
with
KATHLEEN O'CONNOR
Story by
HARRY CAREY
and JACK FORD
Directed by
JACK FORD

MARY MacLAREN
in
"The Pointing Finger"
with
DAVID BUTLER
Adapted from the novel,
"No Experience Required"
By FRANK R. ADAMS
Directed by
EDWARD KULL

"The Day She Paid"
with
FRANCELIA BILLINGTON
Adapted from the story
"Oats and the Woman"
By FANNIE HURST
Directed by
REX INGRAM

"The Triflers"
with
EDITH ROBERTS
DAVID BUTLER
FORREST STANLEY
Story by
JOSEPH FRANKLIN POLAND
Directed by
CHRISTY CABANNE

(*Continued on page* 40)

"Hair Trigger Stuff."

Two-Reel Western Drama

CAST

Jim Dawson	Hoot Gibson
Maisie	Mildred Moore
Buzzard	George Field
Jane Goold	Beatrize Dominguez
Ping	Tote Du Crow
Sheriff	Chas. Newton
Deputy	Andy Waldron

JIM DAWSON and his wife started their married life with a different viewpoint. Jim trusted nobody—Maisie trusted everybody. By a series of incidents the pendulum was swung the other way and Jim began to be as trusting as Maisie.

Whereupon the very first person who happened along with a hard-luck story was taken straight to Jim's heart. But the person in question happened to be one of a gang of bank-thieves and the result of Jim's trust was that he himself was robbed of a thousand dollars and made the goat in a little matter of the escape of one of the bank-robbers from jail. Jim tackled the situation, recaptured the robber and recovered his thousand dollars, but at the last minute he came near being put out of business by a trick of one of the thieves.

To his rescue came Ping, the Chinese cook, whom Jim had turned out of the house on the previous day on an entirely unjust suspicion. So Jim came to the conclusion that trust was a matter of fifty-fifty—trust and judgment.

New Screen Magazine

No. 55.

THE famous Ida of the song, is not the only one who loved sweet apple cider as little Leon Wolcott of Redbank, N. J., will testify. He discovered a new use for his father's auto jack and sells his cidar to passersby. Mr. Victor Daniel Brenner is the man who designed the Lincoln Penny. He is a Russian born sculptor who has won scores of the world's most coveted awards for his art. Then we are given a glimpse of Dame Fashion as she will appear in her summer togs. It is the fashion now to give exclusive models names to fit them, so your new gown of silver lace with a motif of embroidered roses will carry the picturesque name of The Three Roses, while a daring combination of red, blue and green satin, taffeta and straw will bear the interesting name of Poppy. The amazing part of Japanese movies is the ability of the actors to appear and vanish at convenient moments. Just when the villian is going to murder the heroine-bing—she vanishes into thin air. This issue of the New Screen Magazine closes with some funny answers that children attending the schools in New York City's ghetto, gave to examination questions.

"The Story of the Jaguar."

Major Jack Allen Animal Hunt Special

THE Jaguar Club composed of fearless hunters, was always good for a yarn, for one could not belong to the Club unless he had captured a jaguar dead or alive, but no member of the club seemed to think that one could be captured alive. For that reason Dick Harraty felt that he was taking the long end of a sure-thing bet when he wagered Major Jack Allen that there wasn't a man on earth who could capture a Jaguar alive.

Two days had elapsed now, and the Major had not been heard from.

"I knew I'd win that bet," said Harraty. "That beast is more than ferocious. I know, because I took one once, but I had to shoot him," and he launched into a highly spiced account of how he had been forced to shoot a jaguar in the Brazilian jungles. "So you see, fellows," he said, as he concluded his narrative, "why I felt perfectly safe in wagering Allen $5,000 that he couldn't capture one alive."

The remark was scarcely out of his lips when a fast driven automobile wheeled into the gateway and stopped on the lawn. Dick and his friends ran down to meet the car for Major Jack Allen, "the man who never used a gun," had just debarked over the starboard wheel.

"Sorry, Dick. You loose the bet. Our friend the jaguar is in our midst and very much alive," and he pointed to a taupaulin heaving violently in the tonneau.

Dick wasn't convinced and he raised a corner of the rubber and let it fall again with an exclamation, while the Major launched into the details of the jaguar hunt without waiting to be asked. The three friends were so taken up with the story that when Allen had finished they started to walk to the club house.

"One moment, please," said Allen. "I believe there is a $5,000 check coming to me, is there not?" And there was.

THE BIG MONEY 12

(*Continued from page 39*)

MONROE SALISBURY
in
"The Phantom Melody"
with
JEAN CALHOUN
Story by
F. McGREW WILLIS
Directed by
DOUGLAS GERRARD

HARRY CAREY
in
"Marked Men"
with
WINIFRED WESTOVER
Adapted from the story,
"The Three Godfathers"
By PETER B. KYNE
Directed by
JACK FORD

MARY MacLAREN
in
"Rouge and Riches"
with
ROBERT WALKER
Story by
W. CAREY WONDERLY
Directed by
HARRY FRANKLIN

JAMES J. CORBETT
in
"The Prince of Avenue A"
with
MARY WARREN
Adapted from his stage success of the same name by Charles E. and Frank T. Dazey
Directed by
JACK FORD

"The Peddler of Lies"
with
FRANK MAYO
and ORA CAREW
Adapted from the Saturday Evening Post Story, "The Peddlar," by Henry C. Rowland
Directed by
WILLIAM C. DOWLAN

MARY MacLAREN
in
"The Forged Bride"
with
J. BARNEY SHERRY
Story by
J. G. HAWKS
Directed by
DOUGLAS GERARD

Carl Laemmle
offers
The Winsome Universal Star

EDITH ROBERTS

in

"The TRIFLERS"

The Story of a Pretty Pretender
Directed by Christy Cabanne

THE only possible reason, to our mind, that you could have for not playing this sure-to-please comedy-romance **now** would be that you have already played it—or it might be that you overlooked the guarantee the critics give you when they say—"It will prosper at the box-office and please the audience" (Exhibitors Herald). "Here's plenty of comedy with many amusing situations. It will hold your patrons with keen enjoyment" (Motion Picture News), while the Moving Picture World advises you—"A sure attraction, with Edith Roberts its chief charm."

UNIVERSAL SPECIAL ATTRACTION

Carl Laemmle
offers

Francelia
Billington

In a momentous
drama of the morals
of a mannequin
and the dire dilemma
of a model wife

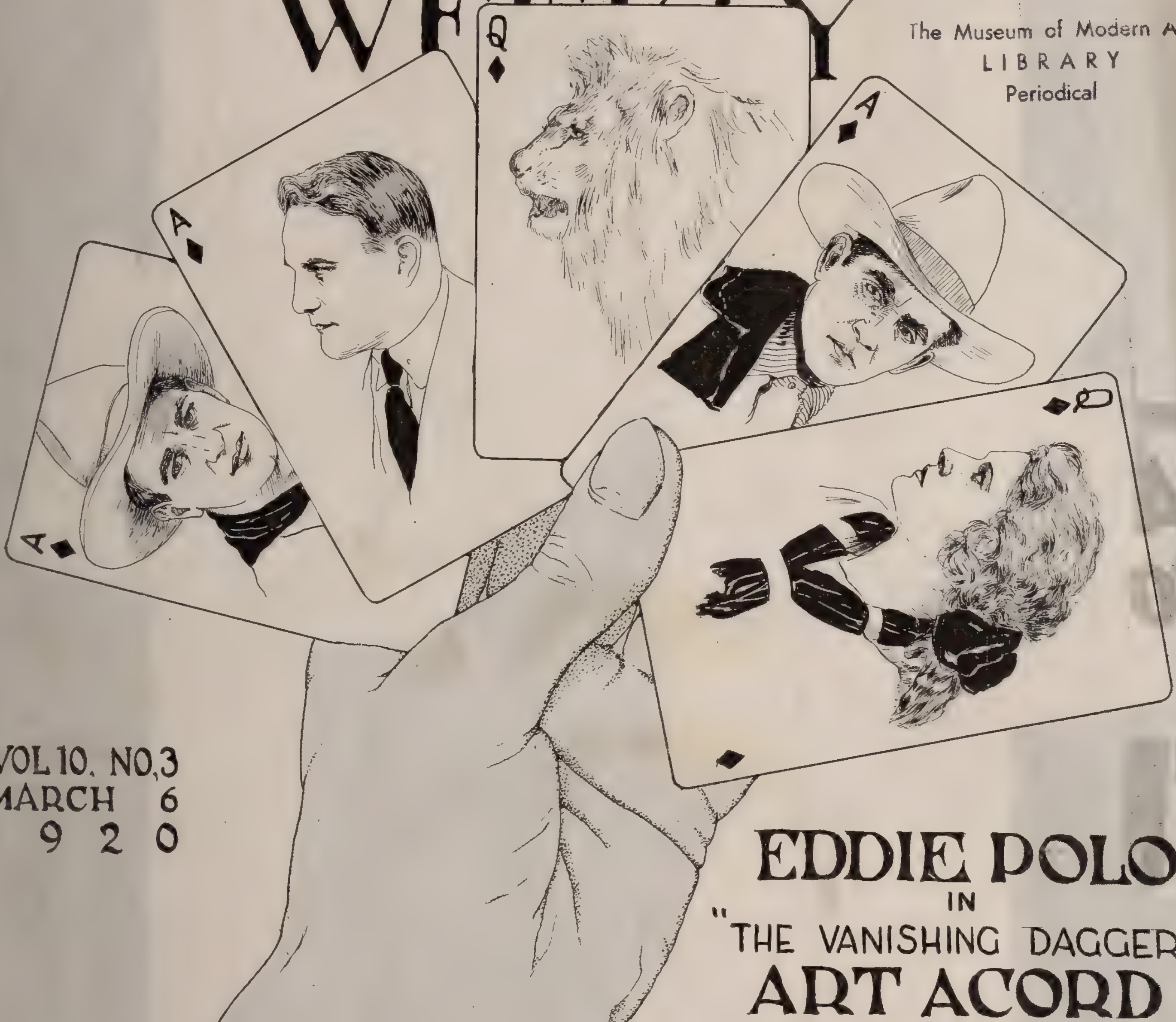
"THE DAY
SHE PAID"

from the FANNY HURST story
"Oats and the Woman"

UNIVERSAL
SPECIAL
ATTRACTION

The MOVING PICTURE WEEKLY

The Museum of Modern Art
LIBRARY
Periodical



VOL 10. NO. 3
MARCH 6
1920

EDDIE POLO
IN
"THE VANISHING DAGGER"

ART ACORD
IN
"THE MOONRIDERS"

KATHLEEN O'CONNOR
IN
"THE LION MAN"

ELMO LINCOLN IN "ELMO THE FEARLESS"

MARIE WALCAMP in "THE DRAGON'S NET"

"Come out of this! A girl can't touch pitch and stay clean"—

"A human story, impressively told and exceptionally well acted"

Says M. P. NEWS

"MARKED MEN"

From Peter B. Kyne's Saturday Evening Post Story "The Three Godfathers".

DIRECTED BY JACK FORD

"HARRY CAREY in this picture comes into his own. 'Marked Men' is one of his best. It is human and at times so powerful, it touches every heartstring."

Harrison's Reports.

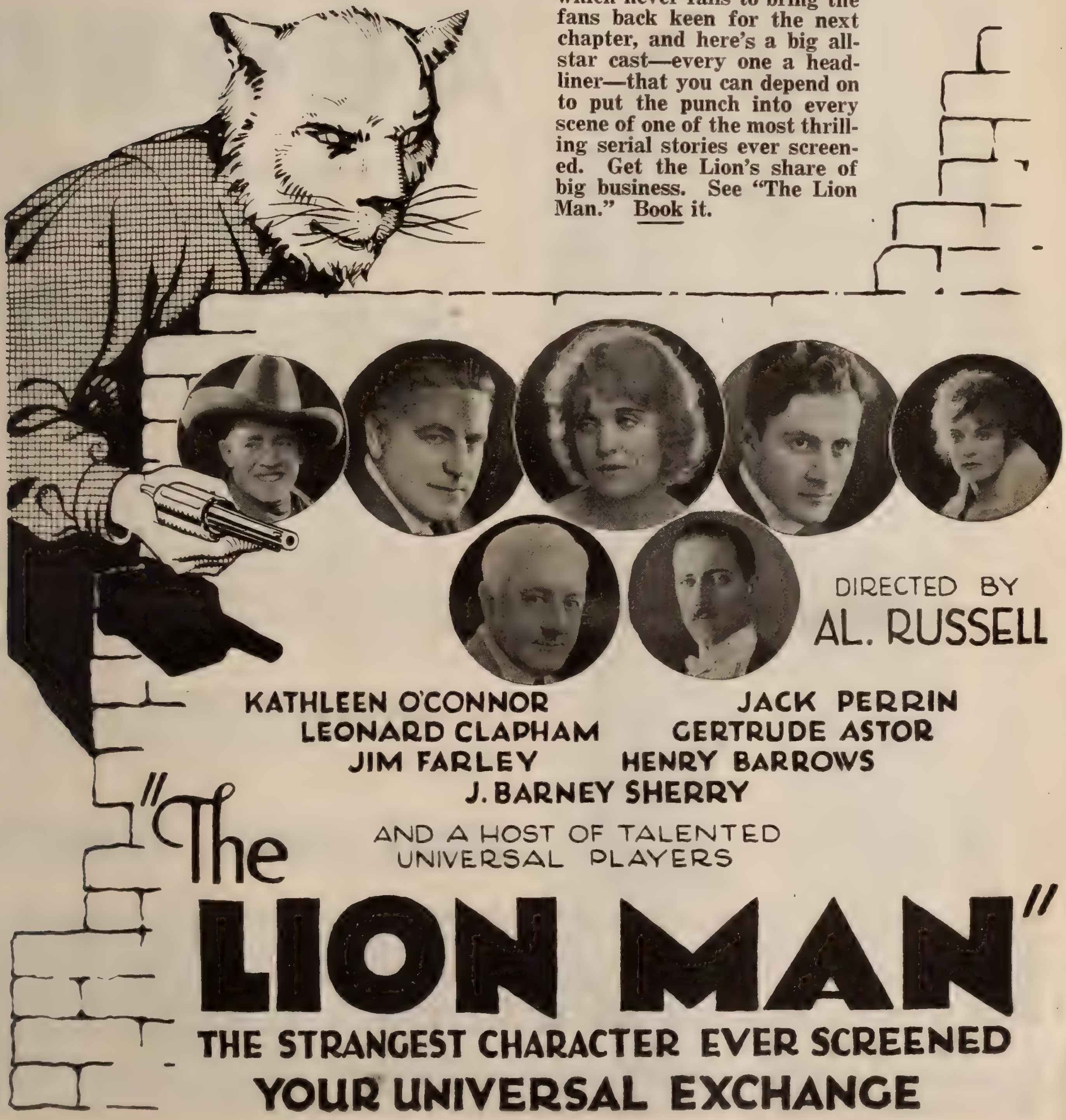
"A human story impressively told and exceptionally well acted."

N. Y. Morning Telegraph.

HARRY CAREY

The Serial with the All Star Cast

HERE'S a super-serial that starts off with that tremendous sweep which never fails to bring the fans back keen for the next chapter, and here's a big all-star cast—every one a headliner—that you can depend on to put the punch into every scene of one of the most thrilling serial stories ever screened. Get the Lion's share of big business. See "The Lion Man." Book it.



DIRECTED BY
AL. RUSSELL

KATHLEEN O'CONNOR **JACK PERRIN**
LEONARD CLAPHAM **GERTRUDE ASTOR**
JIM FARLEY **HENRY BARROWS**
J. BARNEY SHERRY

AND A HOST OF TALENTED
UNIVERSAL PLAYERS

"The LION MAN"

THE STRANGEST CHARACTER EVER SCREENED

YOUR UNIVERSAL EXCHANGE

ART ACORD

THE KING OF THE COWPUNCHERS,

WHO FIGHTS A BAND OF DEVIL-MEN

LET your audiences know what a tremendous star Art Acord really is. This serial gives him unlimited opportunities to display the wonderful horsemanship and fearlessness that have won him more rodeo championships than probably any other man in the world. It fulfills the promise of ability contained in his memorable two-reel Westerns.

THEY'LL "EAT IT UP."

The moment your patrons see this saddle king in action they'll be fascinated by his personality and the weird, thrilling Moon Riders themselves. They'll be crazy to see every episode in which this one man pits his bravery and skill against a band of devil-men.

DIRECTED BY REEVES EASON

Just one Whirling

"The MOON RIDERS"

(Released April 26)

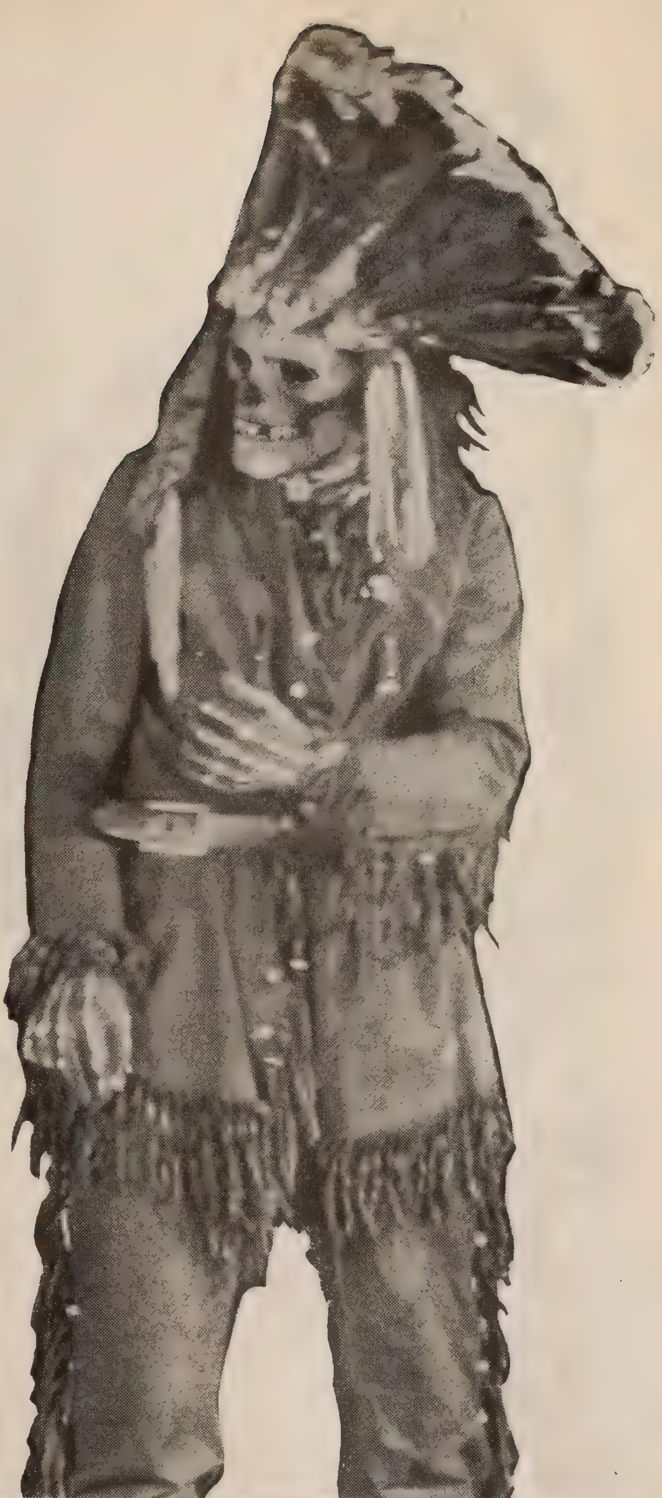
A SERIAL AS BIG AS ALL OUTDOORS

"THE MOON RIDERS" is exactly and precisely the kind of serial that Universal knows, by years of experience, pulls crowds—a welding of the realistic and the fantastic. This serial was built with brains and it will bring business.

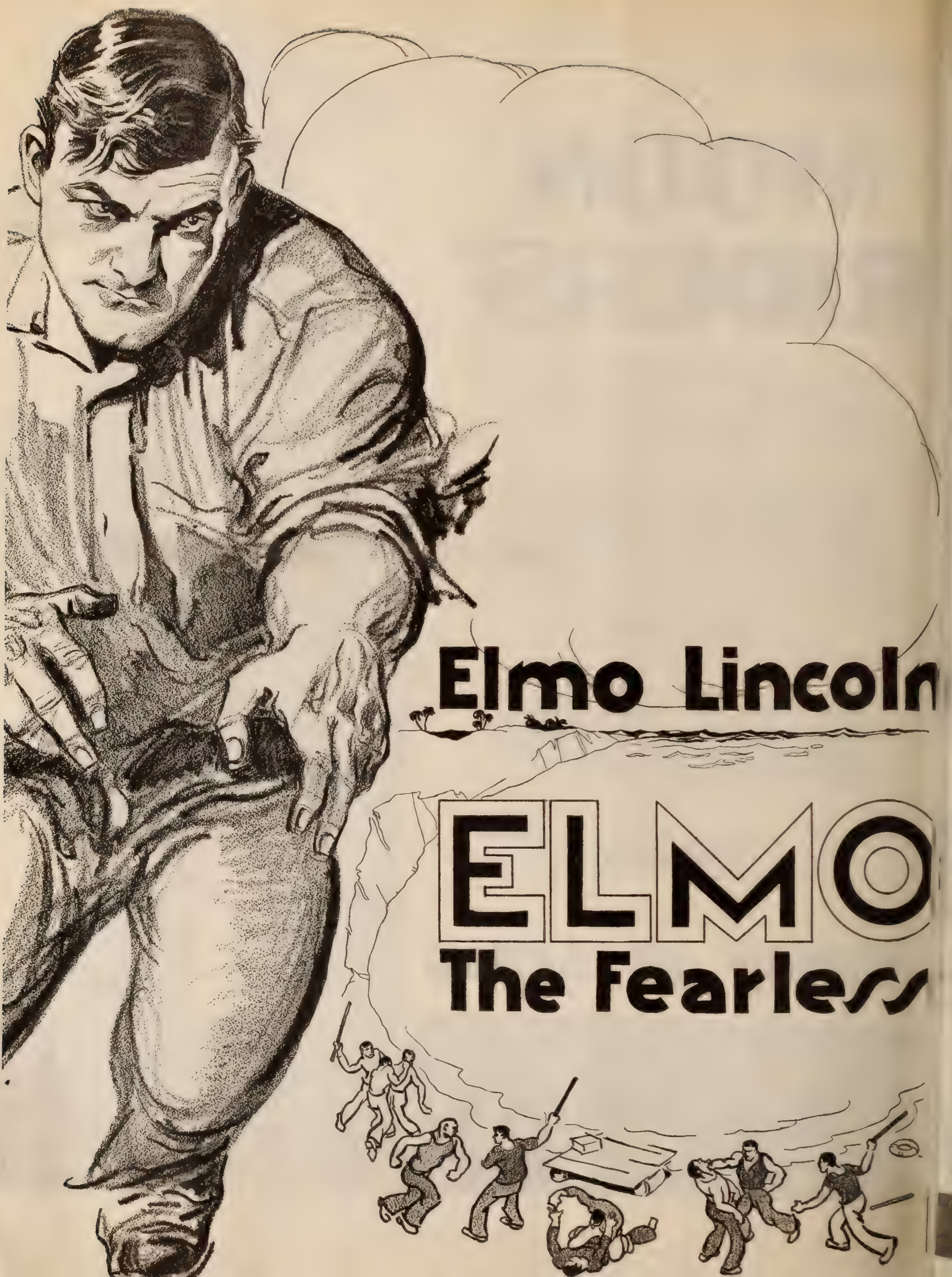
ACT NOW!

Book "The Moon Riders" as the third of your "FULL HOUSE FIVE." Leave your serial worries to Universal. On a proposition like our "FULL HOUSE FIVE" we cannot afford to let you down for a single episode. We have got to make good and you know it. We are making good—and you know that, too.

18 EPISODES

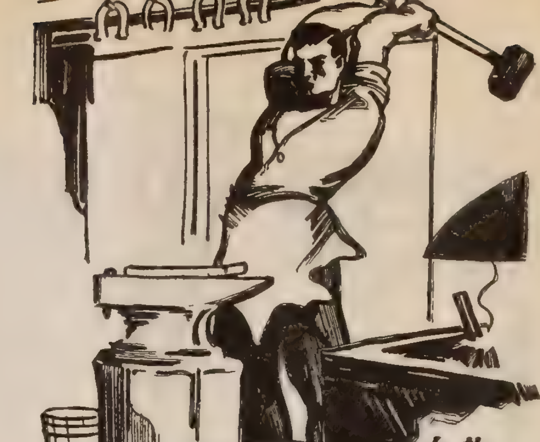


Gallop of Action

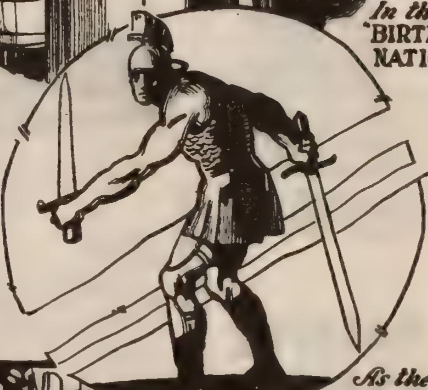

Elmo Lincoln
ELMO
The Fearless

WHY E-L-M-O SPELLS C-R-O-W-D-S

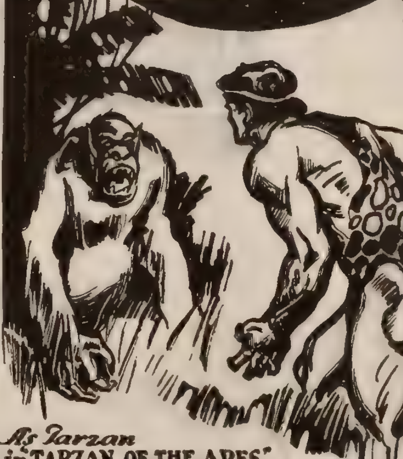
CAN you think of **any** star with a record like Elmo's? Can you call to mind any other serial headliner with an unbroken list of hits—hits—hits that can match up half way with Elmo's? Think of the millions of fans who marveled at the mighty blacksmith in "The Birth of a Nation"—try to figure how many tens of thousands more he thrilled as the two-sword giant in "Intolerance," and the millions more Elmo added to his following with "Tarzan of the Apes" and then still more with "The Beast of Berlin"! In "Elmo the Mighty" the great Elmo scored another mighty triumph, and more—for eighteen solid weeks **he packed the money into the box-office**—if you played him, you **know.** No wonder the FULL HOUSE FIVE is booking up like hot cakes, no wonder exhibitors straight across the country are clamoring for Elmo in his next crashing big offering, "Elmo the Fearless." Don't wait, or you'll lose out. Grab Number Two of the FULL HOUSE FIVE—**quick.**



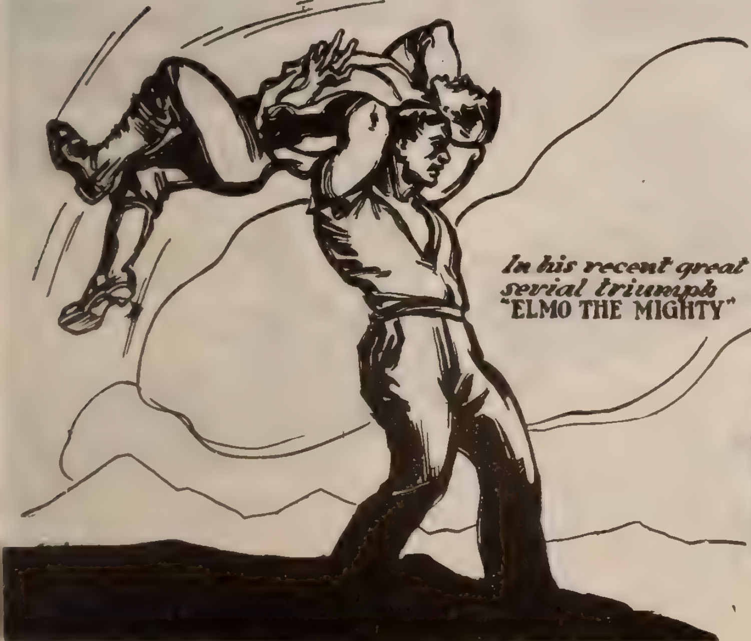
In the "BIRTH OF A NATION"



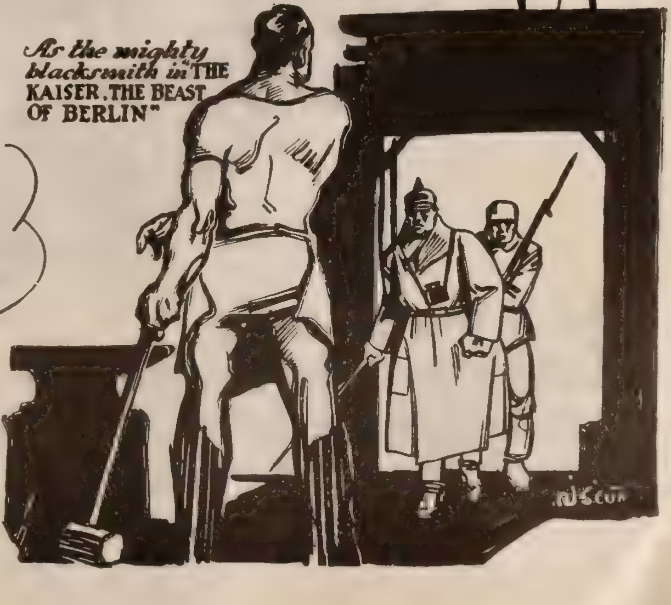
As the two sword man in "INTOLERANCE"



As Tarzan in "TARZAN OF THE APES"

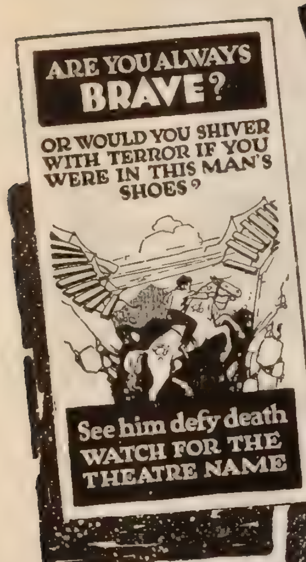


In his recent great serial triumph "ELMO THE MIGHTY"



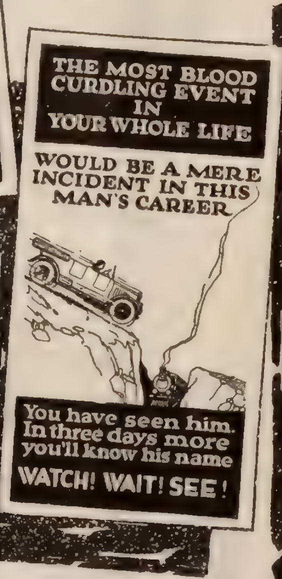
As the mighty blacksmith in "THE KAISER, THE BEAST OF BERLIN"

HIT 'EM IN THE



ARE YOU ALWAYS
BRAVE?
OR WOULD YOU SHIVER
WITH TERROR IF YOU
WERE IN THIS MAN'S
SHOES?

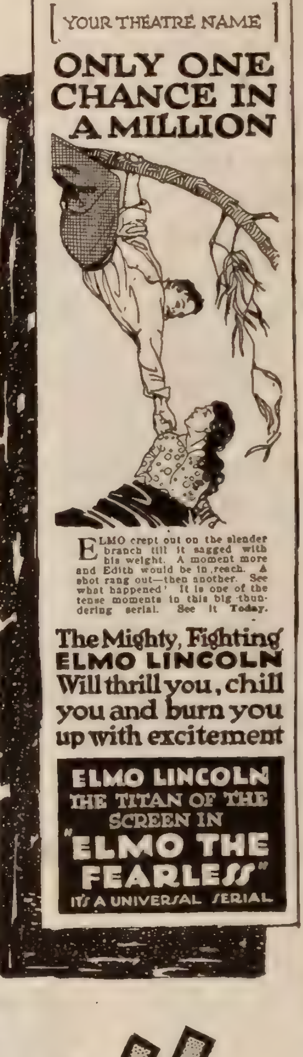
See him defy death
WATCH FOR THE
THEATRE NAME



THE MOST BLOOD
CURDLING EVENT
IN
YOUR WHOLE LIFE

WOULD BE A MERE
INCIDENT IN THIS
MAN'S CAREER

You have seen him.
In three days more
you'll know his name
WATCH! WAIT! SEE!



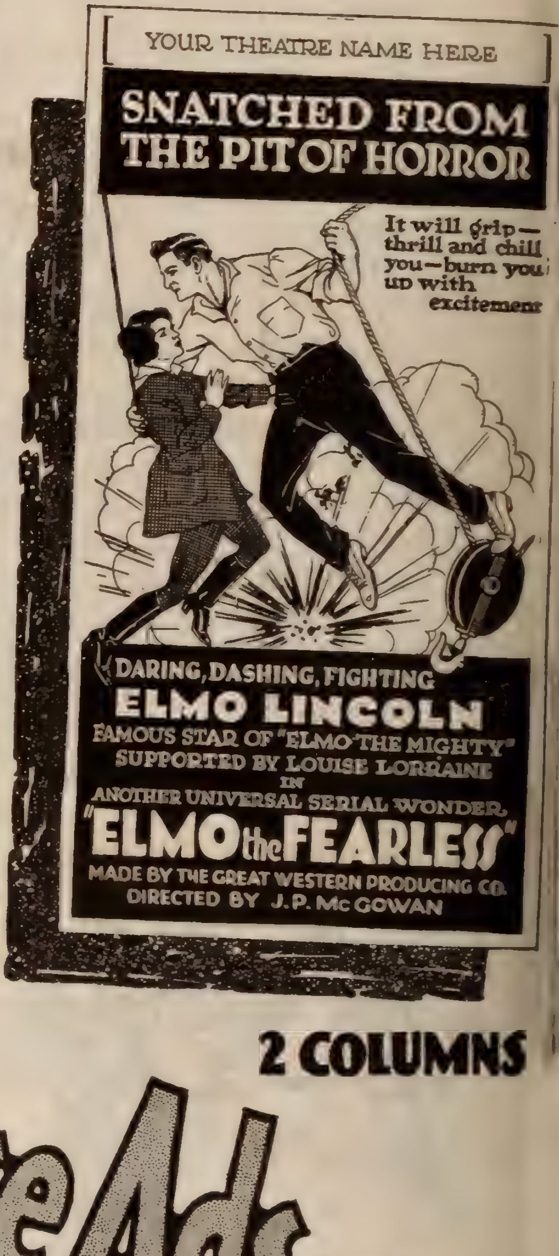
YOUR THEATRE NAME

ONLY ONE
CHANCE IN
A MILLION

ELMO crept out on the slender branch till it sagged with his weight. A moment more and Edith would be in reach. A shot rang out—then another. See what happened' It is one of the tense moments in this big thundering serial. See it Today.

The Mighty, Fighting
ELMO LINCOLN
Will thrill you, chill
you and burn you
up with excitement

ELMO LINCOLN
THE TITAN OF THE
SCREEN IN
**"ELMO THE
FEARLESS"**
IT'S A UNIVERSAL SERIAL



YOUR THEATRE NAME HERE

SNATCHED FROM
THE PIT OF HORROR

It will grip—
thrill and chill
you—burn you
up with
excitement

DARING, DASHING, FIGHTING
ELMO LINCOLN
FAMOUS STAR OF "ELMO THE MIGHTY"
SUPPORTED BY LOUISE LORRAINE
IN
ANOTHER UNIVERSAL SERIAL WONDER
"ELMO the FEARLESS"
MADE BY THE GREAT WESTERN PRODUCING CO.
DIRECTED BY J. P. McGOWAN

**SAMPLE
TEASERS**

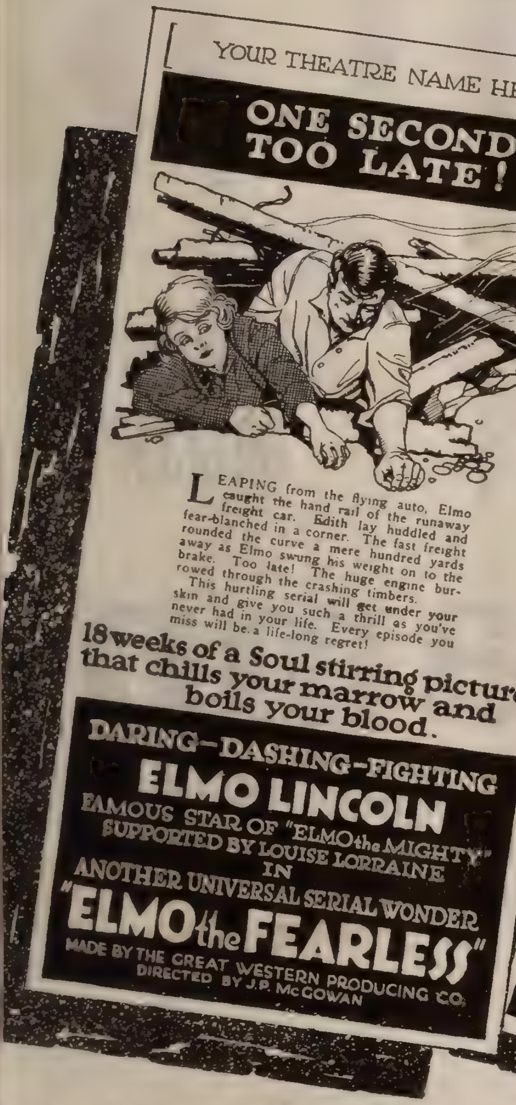
**1
COLUMN**

2 COLUMNS

One Week of these Ads means

**See your big
Campaign Book for
complete List of Ads
and Suggestions**

EYE, LIKE ELMO



YOUR THEATRE NAME HERE

ONE SECOND TOO LATE!

LEAPING from the flying auto, Elmo caught the hand rail of the runaway freight car. Edith lay huddled and fear-blanched in a corner. The fast freight rounded the curve a mere hundred yards away as Elmo swung his weight on to the brake. Too late! The huge engine burrowed through the crashing timbers.

This hurtling serial will get under your skin and give you such a thrill as you've never had in your life. Every episode you miss will be a life-long regret!

18 weeks of a Soul stirring picture that chills your marrow and boils your blood.

DARING–DASHING–FIGHTING

ELMO LINCOLN

FAMOUS STAR OF "ELMO the MIGHTY"

SUPPORTED BY LOUISE LORRAINE

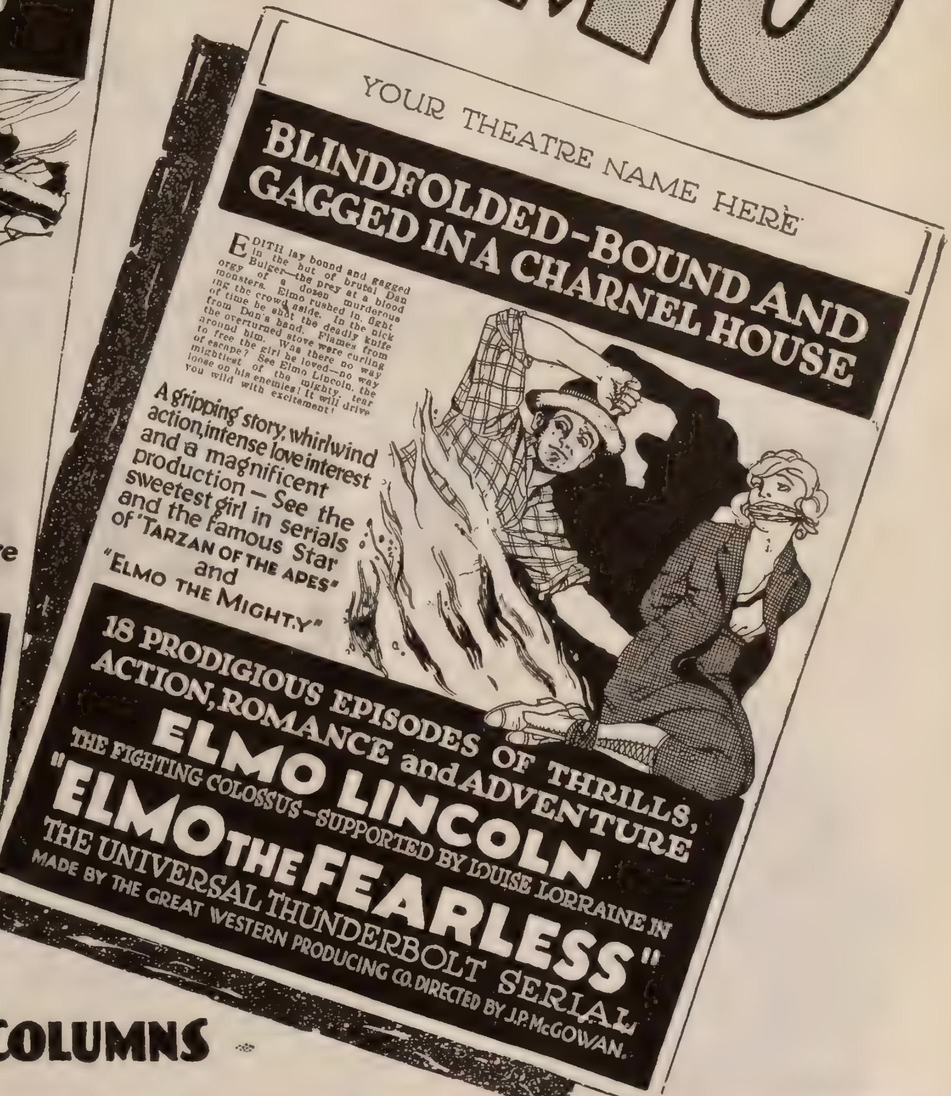
IN

ANOTHER UNIVERSAL SERIAL WONDER

"ELMO the FEARLESS"

MADE BY THE GREAT WESTERN PRODUCING CO.

DIRECTED BY J.P. McGOWAN



YOUR THEATRE NAME HERE

BLINDFOLDED-BOUND AND GAGGED IN A CHARNEL HOUSE

EDITH lay bound and gagged in the hut of brutal Dan Bulger—the prey at a blood orgy of a dozen murderous monsters. Elmo rushed in, fighting the crowd aside. In the nick of time he shot the deadly knife from Dan's hand. Flames from the overturned stove were curling around him. Was there no way to free the girl he loved—no way of escape? See Elmo Lincoln, the mightiest of the mighty, tear loose on his enemies! It will drive you wild with excitement!

A gripping story, whirlwind action, intense love interest and a magnificent production — See the sweetest girl in serials and the famous Star of "TARZAN OF THE APES" and "ELMO THE MIGHTY"

18 PRODIGIOUS EPISODES OF THRILLS, ACTION, ROMANCE and ADVENTURE

ELMO LINCOLN

THE FIGHTING COLOSSUS–SUPPORTED BY LOUISE LORRAINE IN

"ELMO THE FEARLESS"

THE UNIVERSAL THUNDERBOLT SERIAL

MADE BY THE GREAT WESTERN PRODUCING CO. DIRECTED BY J.P. McGOWAN.

2 COLUMNS

3 COLUMNS

18 of Capacity Business

Book these Two Now
and Fill your Hand

Eddie POLO

in Number Four of
Your Full-house Five

"The VANISHING DAGGER"

YOU know perfectly well that you'll show EDDIE POLO when he comes driving through with his big, new serial, "THE VANISHING DAGGER," so why not book him now—and get your summer time serial worries off your chest? That's why he's Number Four of your Full-house Five—to keep your business up to the limit. Book him today and next June you'll say: "Thanks!"

Marie Walcamp

The Woman who Knows No Fear

HERE'S a new kind of Serial—made overseas—no "studio stuff," but the real Japanese locations, that starts in the land of the cherry-blossom and sweeps across the Pacific into the good old U. S. A. —with MARIE WALCAMP right in the middle of every scene, giving your people thrills and chills and a shiver every minute. Book her now and clean up the best and biggest serial year in your history—made so by Universal's "FULL-HOUSE FIVE"—three Serial Aces—two Serial Queens. Book MARIE WALCAMP, the Woman who knows No Fear, in

"The DRAGON'S NET'

ARE YOU GUILTY?

No. 258 Straight from the Shoulder Talk by Carl Laemmle, President, Universal Film Manufacturing Company

ONE of the worst evils practiced by small exhibitors is the use of mounted posters.

Of course no first-class exhibitor follows this practice. He is too good a showman, too good a merchant.

In other lines of business, the man with goods to sell puts his best foot foremost. Even the smallest merchant in the cheapest street makes the very best window-display he can possibly dig up. He does not put his worn-out, fly-specked goods in the window. He uses his best. In this respect he is a better showman than the theatre man who uses mounted posters.

Mounted posters are bound to misrepresent your show. They are dirty, cracked and mussy after being used only once. They are anything but an attractive invitation for people to enter your house.

The excuse given for the use of mounted posters is that the small exhibitor "can't afford" to buy fresh, new, clean paper. The truth of the matter is that **he can't afford to use anything but clean paper.**

The true showman, the successful showman, never lets the people see the seamy side of his business. The first principle of showmanship in any line of business on earth is a good clean front. You can't have a clean, attractive front with dirty, second-hand posters. You might as well smear your front with dirty paint, never wash your lobby, and let things go to pot generally as to try to get people to come in by advertising your show with posters which repel!

Theatres all over the world are doing the biggest business in history. If you are not participating in this remarkable prosperity, maybe I've given you a tip on one of your worst failings as a showman!

THE MOVING PICTURE WEEKLY
A MAGAZINE FOR MOTION PICTURE EXHIBITORS

Published Weekly by the MOVING PICTURE WEEKLY PUB. CO.
1600 BROADWAY, NEW YORK CITY

PAUL GULICK, *Editor.* TARKINGTON BAKER, *Bus. Mgr.*
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Vol. 10 MARCH 6, 1920. No. 3

SEX AND THE SCREEN

A Defense of Movies as They Are Censored

To the Editor of The Tribune.

Sir: An item in "The Tribune," under the headline "Churchill Denounces Stage," has just come to our attention. From the clipping it appears that Thomas W. Churchill, formerly president of the Board of Education, denounced the stage and motion pictures in an address before the National Motion Picture League, at the Broadway Tabernacle, declaring that the majority of present-day plays and screen attractions depend for their popularity on "sensationalism and sex appeal."

The National Board of Review, a volunteer organization reviewing about 99 per cent of all dramatic pictures exhibited in this country and co-operating throughout the country with numerous groups and public officials having in charge the local regulation of motion pictures, is compelled to take issue with this sweeping statement. It is admitted that the motion picture, like the play, must deal in thrills if it is to make an appeal to the popular audience. But to present thrills upon the screen or the stage is certainly no crime. It is done in direct answer to popular demand. The great power of the motion picture is that it supplies thrill and romance to the great mass of people in whose lives the thrilling and the adventurous are singularly missing.

The pictures relieve a suppression. They allow people whose existence is drab to imagine themselves as heroes and heroines. Sensationalism may be quite as innocuous as matter-of-fact realism. To imply that sensationalism is necessarily related to indecency and unfitness for the mind of the general public is erroneous in a high degree. As for "sex appeal," the pictures are less culpable—if, indeed, the presentation of sex, the great fundamental in life, is culpable—than the press and the popular magazines. Aside from this, to attempt to divorce sex from drama or from any presentation or revelation of life is to take the motive power away from the vehicle.

Does Mr. Churchill remember that probably in no great play on the English-speaking stage or on any other stage, and in no great book in any language, has the element of sex been entirely subordinated or left out?

The gist of the matter is that opinions differ, and what may be objectionable to Mr. Churchill may be entirely unobjectionable to his neighbor, who is as well qualified to hold an opinion as Mr. Churchill. The criticism of the motion pictures is largely based on an attempt to define by rule of thumb what is moral and what is not moral. It is a mischievous desire to guard one's neighbor from influences from which one's neighbor in most cases does not wish to be guarded.

Mr. Churchill is further alleged to have announced that an inquiry is being made in the public schools of New York to determine just what effect motion pictures have on the minds of young children. In this connection it is interesting to note that an investigation recently carried on by the National Board of Review into the charge that the motion picture was responsible for a large proportion of juvenile delinquency conclusively proves that this is not the fact. The most experienced persons in the work of juvenile courts almost without exception have declared and gone on record that the screen's connection with the cause of juvenile error is practically nil.

WILTON BARRETT,
Secretary the National Board of Review.

New York, Feb. 13, 1920.

It's just that difference between a feature and a 'filler'--the difference between pictures the audience makes it a point to see and pictures they feel like walking out on, that makes or mars the value of a News Service--which is the reason why exhibitors straight across the country prefer the service whose facilities, equipment and efficiency give them the big world events ***first***--while interest is fresh and keen. More exhibitors subscribe to The Big Three {International News / Universal Current Events / Hearst News}---released through Universal --- than to a-n-y o-t-h-e-r N-E-W-S S-e-r-v-i-c-e.

Century
LION
COMEDIES

THE biggest houses in the country are playing these Century Lion Comedies and are making them regular features of their programs. The reason is—a Century Lion Comedy is, first of all, **good comedy,** and second, it adds the supreme joy (for grown-ups no less than kids) of seeing the big kittens romp in at crucial moments and send the fun up to one-hundred-and-three-per-cent. You can judge for yourself as to the popularity of the Century Lions by the fact that the first of these comedies made such a hit that it was at once followed by the production of **nine more**—and they're calling for them to-day faster than ever. See any one of the list given here at your nearest Universal Exchange—you'll book them all—**they're all howls!**

Directed by Fred C. Fishback. Lions trained by Charles Gay

"Looney Lions and Monkey Business."

"Frisky Lions and Wicked Husbands."

"Howling Lions and Circus Queens."

"A Lion Special."

"Lonesome Husbands and Loose Lions."

"A Lion in the House."

"Daring Lions and Dizzy Lovers."

"African Lions and American Beauties."

"Weak Hearts and Wild Lions."

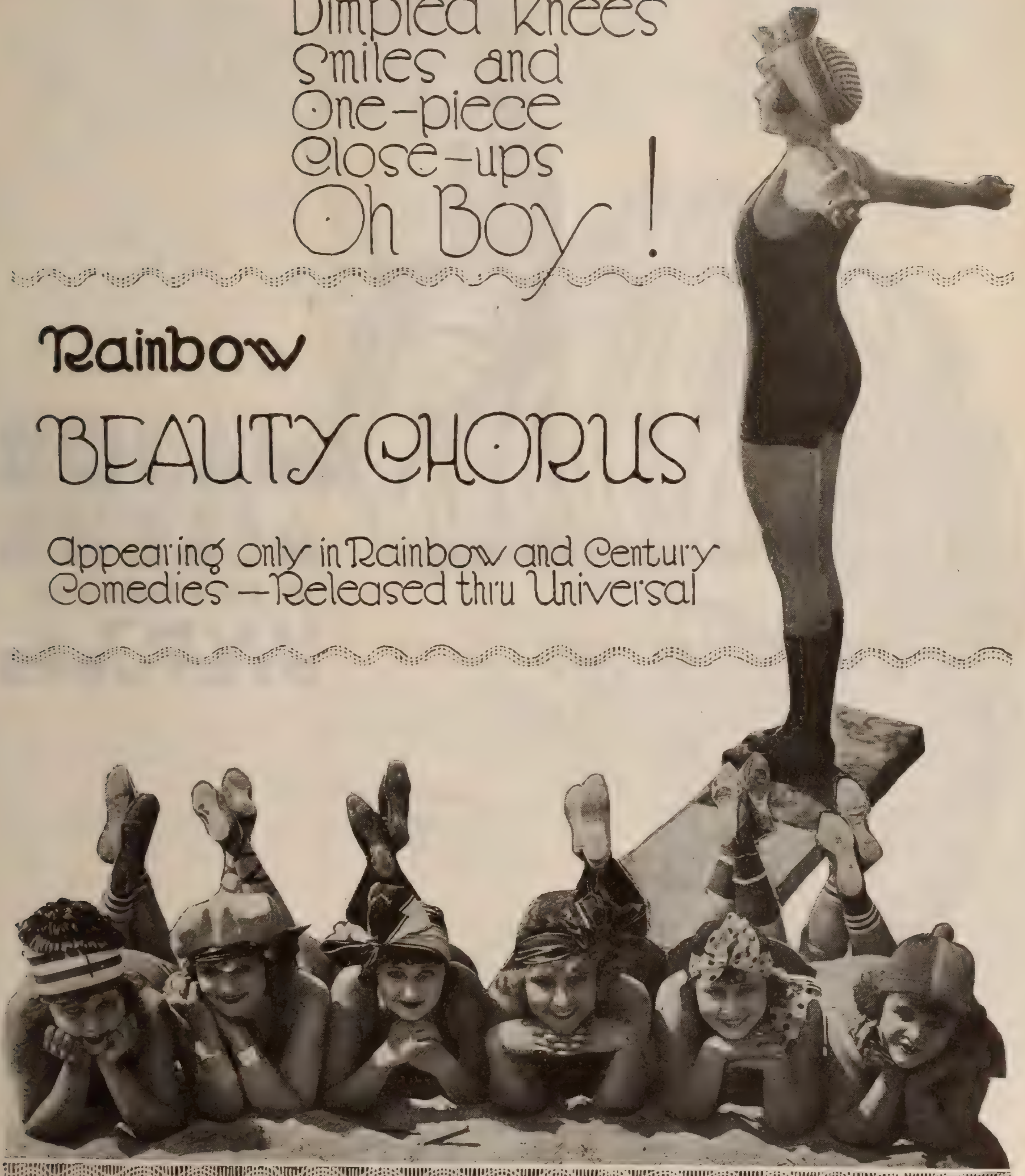
"Naughty Lions and Wild Men."

Box Office
Figures
Dimpled Knees
Smiles and
One-piece
Close-ups
Oh Boy!

Rainbow

BEAUTY CHORUS

Appearing only in Rainbow and Century
Comedies—Released thru Universal

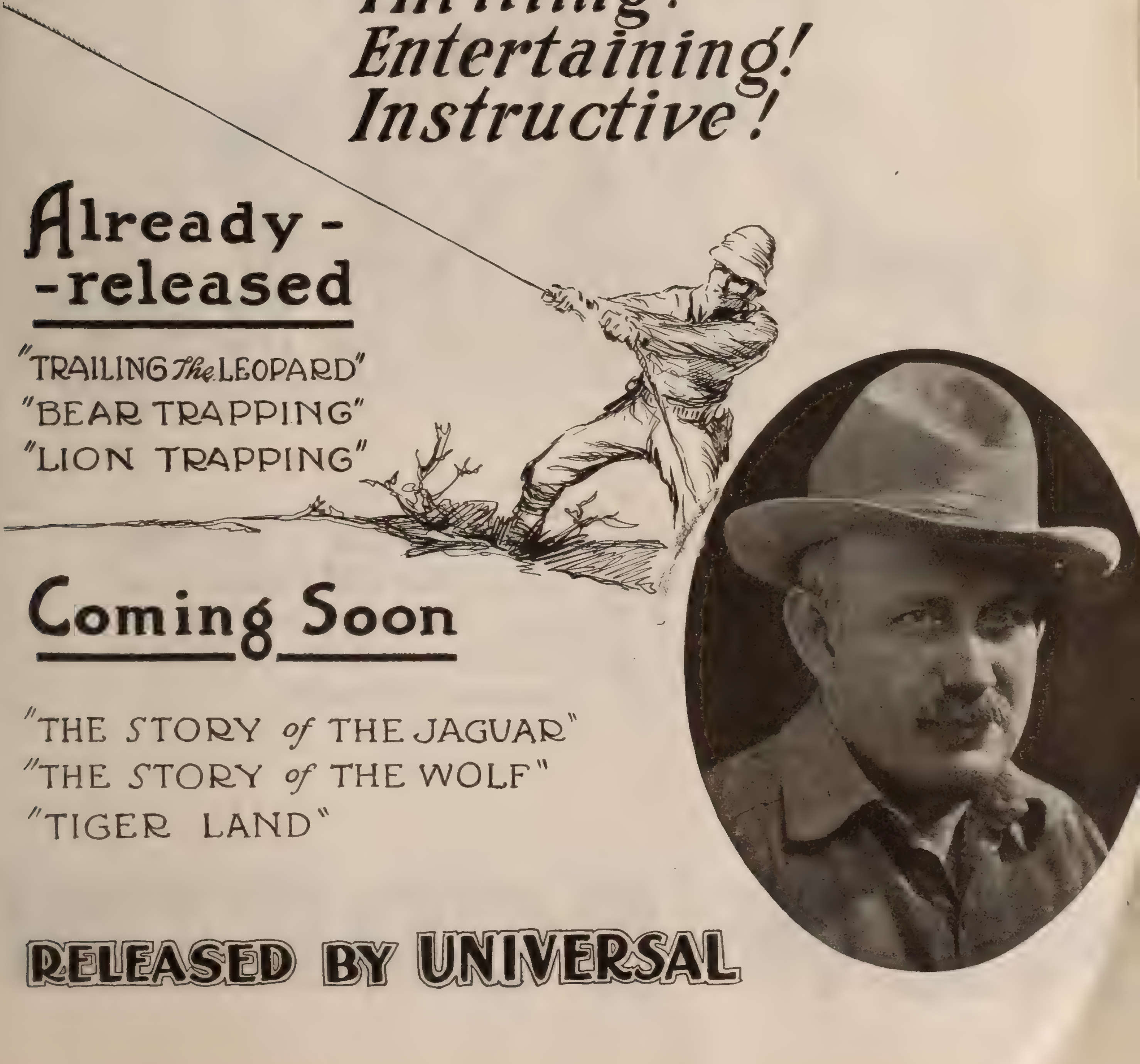


MAJOR ALLEN'S ANIMAL HUNT PICTURES

PRODUCED AND

HE CAPTURES
WILD BEASTS ALIVE!

Thrilling!
Entertaining!
Instructive!



Already-released

"TRAILING *The* LEOPARD"
"BEAR TRAPPING"
"LION TRAPPING"

Coming Soon

"THE STORY *of* THE JAGUAR"
"THE STORY *of* THE WOLF"
"TIGER LAND"

RELEASED BY UNIVERSAL

WORLD WONDE

FLOUR
10 lbs
SOAP

Owners of Small Theatres should know that Sol Lesser and Gore Brothers, the biggest theatre holders in Los Angeles, have bought the NEW SCREEN MAGAZINE for their Kinema Theatre.

The NEW SCREEN

RS PICTURIZED

Everything that's
Novel - Clever
Entertaining - Amusing
Instructive - Unusual
Curious - Ingenious

DO your globe trotting in the comfort of your nearest theatre by following the New Screen Magazine. It brings the world's choicest tid-bits of everything home to you. A liberal education without study. World wonders, world geniuses, freaks, science, invention, art and a great big dose of laughter at the end. A thrill, a surprise or a smile every minute. If your program needs a bright spot it needs the New Screen Magazine. Get it!

MAGAZINE

RIDE? Say, Hoot Gibson gallops rig
into your heart! It's that broad op
grin that makes folks call him "the smili
whirlwind." Man alive, that boy nev
takes time to mount a horse! He just n
urally melts into the saddle. Watch h
do it. It's a trick most men couldn't lea
in a dozen life times. Your audienc
know it. That's why they all "root f
Hoot." And that's why you want to pl
every derned one of his pictures.

"Root for Hoot The Smiling Whirlwind

HOOT GIBSON
2 Reel
ACTION WESTERNS

Twenty Minutes of Fun and Thrills

FEATURING GIBSON

"Held Up for the Makin's."
"Hair Trigger Stuff."
"The Sheriff's Oath."
"Roarin' Dan."
"West Is Best."
"The Jay Bird."
"The Double Hold Up."
'The Lone Hand."
"Runnin' Straight."

Others

"The Sage Brush Gentleman"
(Bobby Burns and Charlotte Merriam)

"Kaintuck's Ward"
(Bobby Burns and Peggy O'Dare)

"Blind Chance"
(Bobby Burns and Peggy O'Dare)

A
Lyons-Moran
Comedy Cocktail
every week
'till May 24th

Some Recent Releases

"Non-Skid Love"
"Old Clothes for New"
"The Latest in Pants"
"Officer Call a Cop"
"Wives and Old Sweethearts"

This Week

'Stop that Shimmie"

LYONS-MORAN

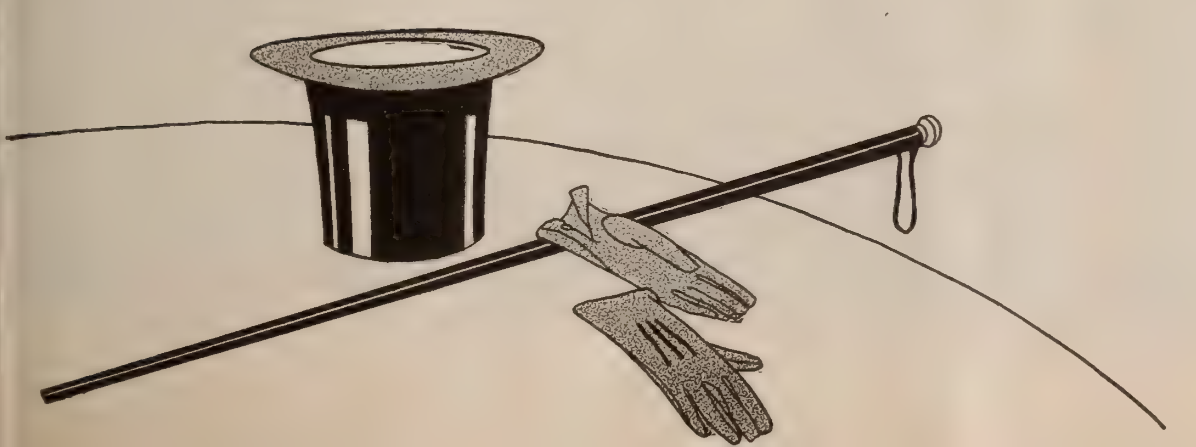
Announcement

Knowing that your audiences prefer amusement to tragedy but that the hobo comedian in slop-shop clothes is no longer what they want to laugh at, Universal purposes to release at an early date a Series of Five-reel Comedy Dramas a la mode, featuring those two delightful exemplars of up-to-date, well-dressed entertainment

LYONS & MORAN

These Comedy Dramas of the better type will be made from the best of all material for really popular comedy—the life around us every day. They'll be bright as a new penny, clean as a hound's tooth, dressed like a bridegroom on his wedding morn. And we know they'll find you watching and waiting—for they'll strike the new note in Comedy Drama that the Screen has long been eager for.

Meantime, pave the way by showing the Lyons and Moran One-reel issued every week—advance advertising that both plays and pays



ch,
ty."

"A corking good film –

Universal Special Attraction

Carl Laemmle presents

Harry Carey

Directed by Lynn F. Reynolds

HERE'S wonderful Harry Carey in, without question, one of the best pictures ever made to draw crowds. "Hats off to Harry Carey," says Marion Russell in The Billboard; "the whole country should enjoy this desert story." "Harry Carey makes this tramp a rollicking, likeable figure who accepts everything with a keen sense of humor. In many respects this is his best contribution to the screen," says the M. P. News. Undoubtedly here's a picture to conjure with—an offering that will make a record for your box office. Don't hesitate. Book it today.

"Every inch of it real and human"

Exhibitor's Trade Review

"Tickled to death"

"OVERLAND RED"

"I've struck it rich, and remember, pal, it's fifty-fifty."

He looked like a gypsy,
loved like a sailor
and fought like a tiger

Carl Laemmle offers

FRANK

in a magnificent
picturization of
HENRY C. ROWLAND'S
Saturday Evening Post
Whimsical Romance

"The PEDDLER

Directed by *WILLIAM*

Universal Special Attraction

MAYO

"CORKING"

"ODD peddlers who drive army trucks mysteriously, garden fetes, diamonds of fabulous value, as pretty a plot as we've seen in a long time—surely these are ingredients for a corking story, we think you'll agree with us that this is one. Suspense?—there are plenty of times when it looks as if nothing could save the hero!'"

M. P. Journal.

f LIES"

DOWLAN

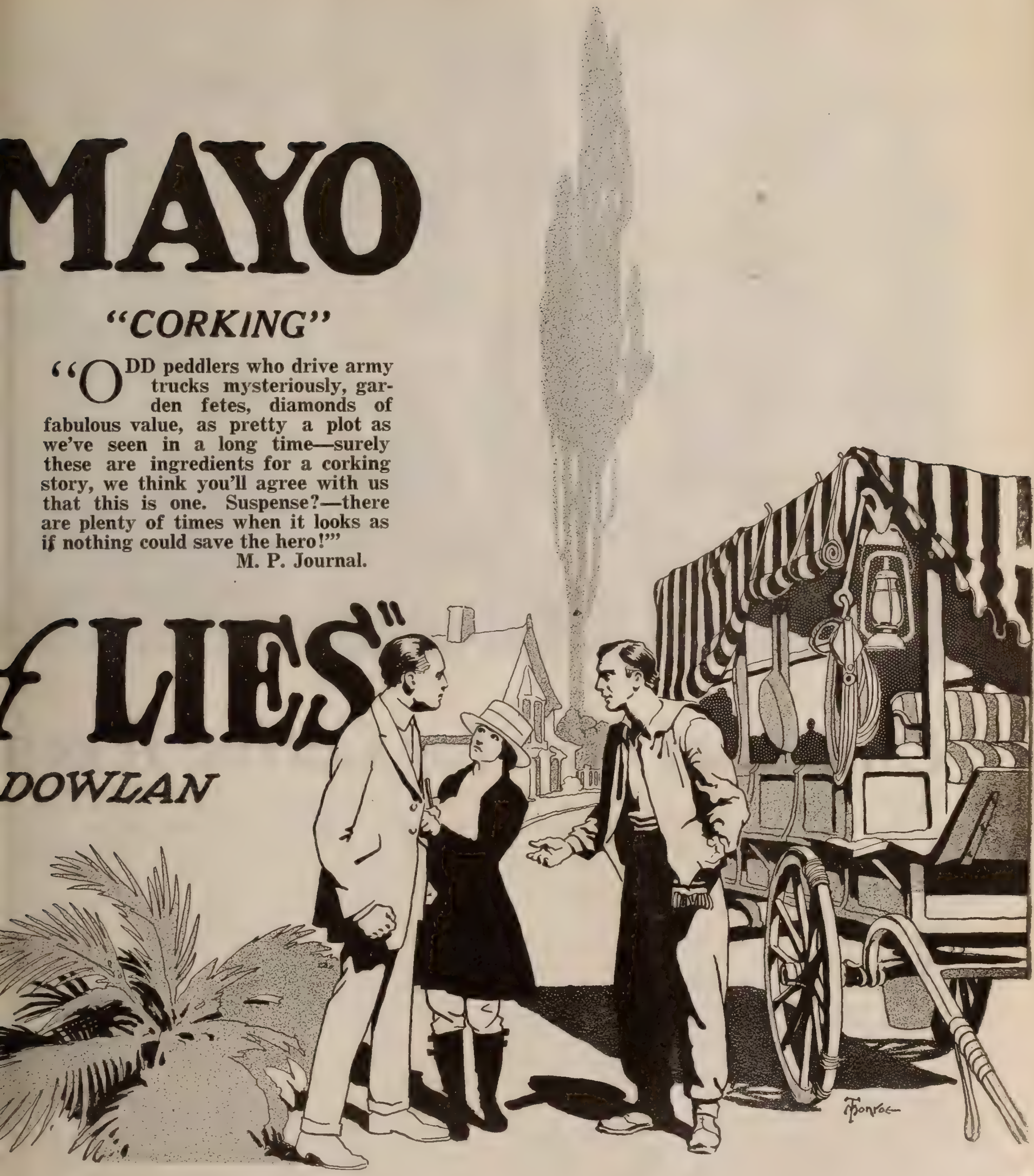


Illustration from "The Gift of Heaven" Universal Educational Coffee Film.

Universal Film for Coffee Week

"STRONG as death, hot as h——l and sweet as the love of a woman"—that was the great Duke of Talleyrand's idea of the right kind of coffee as he expressed it after one of the Napoleonic battles. Charles Dicken's idea of American coffee, expressed after his memorable visit, was "a mess of slops." But since the days of Dickens and Napoleon the world, including statesmen, war heroes and authors, has learned more about coffee, good coffee, and how to make and drink it.

"Coffee Week" in the United States, by mandate of the National Coffee Roasters' Association, the Joint Coffee Trade Publicity Committee, grocery associations and the general public, has been fixed for the week of March 29—April 4, when there will be great doings. One of the principal features of the celebration will be the exhibition in the motion picture theatres of the country of a motion picture entitled "The Gift of Heaven," especially made by Harry Levey, of the Universal's educational department.

If anyone is doubtful as to what beverage has stepped into the niche vacated by King Alcohol that person can peruse a few figures just compiled from Custom House reports and judge for himself. In the last six months of 1919 every individual in the United States drank on an average of 45 more cups of coffee than he or she drank in the last six months of 1918. The increase in coffee drinking in the United States during the last six months of 1919 over the last six months of 1918, measured in cups, reaches the enormous total of 5,000,000,000 cups. Figuring on the basis of 110,000,000 population in the United States the average of slightly over 45 cups per person is reached.

Continuing with statistics, it is shown that the amount of coffee consumed per capita in the United States is between 12 and 13 pounds—or 1,212,000,000 pounds a year for the whole country.

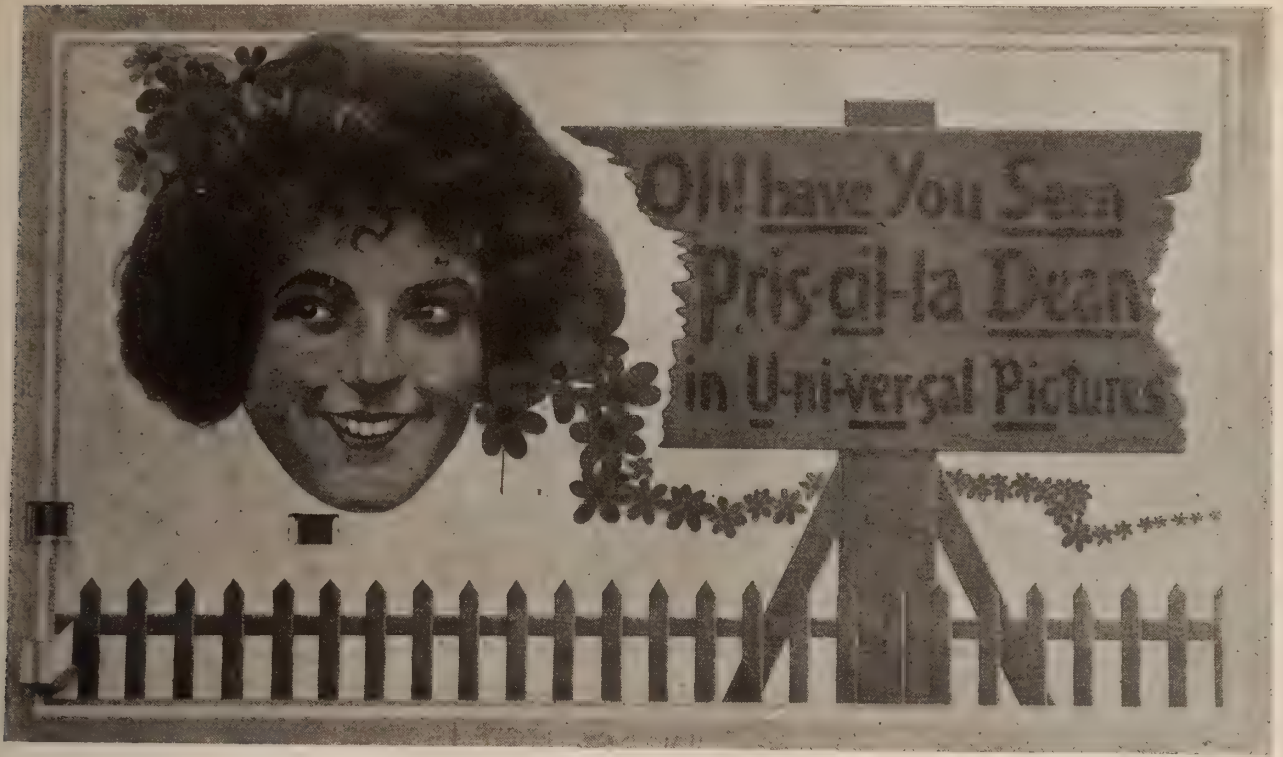
These figures stamp the United States as the greatest coffee drinking nation in the world. Yet how many people know whence coffee comes, the numerous processes through which it must pass before it is placed on the table? That the people of the United States might become better acquainted with their country's most popular beverage, as proved by statistics, Mr. Levey has produced a picture which takes the patrons of the theatres through the Brazilian coffee plantations and shows them in the most complete detail how coffee is grown, picked, sorted, shipped, roasted, sold and how it finally reaches the table of the consumer.

Months were spent by a corps of directors and cameramen in securing the proper scenes in South America, and weeks were consumed in the Universal's studio at Fort Lee, N. J., the Biltmore Hotel, old coffee houses throughout the country and other locations in securing other scenes for the pictures.

Interwoven throughout the picture is a romance in

(*Continued on page* 34)

Oh! Have You Seen Pris-cil-la Dean



The biggest painted sign on Broadway and probably in the world.

"OH! Have You Seen Priscilla Dean in Universal Pictures?"

If you haven't something's wrong in Denmark—or somewhere. The sparkling eyes, the pearly teeth and the mischevious smile of Universal's vivacious star now smile down on bright Broadway from the biggest painted sign in New York and probably the world over.

It was originally planned to have a display of the usual size painted on the building where this sign is located. After the sign painter had looked at Priscilla's likeness, he threw up his hands and struck—struck for more space!

"I like to do good things in a big way," he said. "I couldn't do justice to those eyes and that smile and the dimples and—oh—I want more space, or I won't paint the sign."

As a result there is a sign which reaches from the fifth floor to the roof of the ten-story Mecca Building at Broadway and Forty-ninth Street. The sign extends the full width of the building which runs through from Broadway to Seventh Avenue.

And so Priscilla Dean's smile now beams gaily down, morning, noon and night from the biggest painted sign in the metropolis, on the greatest of all pleasure thoroughfares in the world—the Great White Way.

As for Priscilla—she has just finished the final scenes of "The Virgin of Stamboul", Universal's forthcoming special, under the direction of Tod Browning. This production is based on H. H. Van Loan's picturesque story of Constantinople which is almost ready for release. It is Universal-Jewel's biggest effort to date.

AT LAST PRISCILLA BATHES

"ME for a Turkish bath," said Priscilla Dean when the camera clicked its last click on "The Virgin of Stamboul," her latest and greatest Universal photodrama which Jewel is about to release in eight reels.

"I'm going to soak for a month, too," she added as she disappeared with a can of scouring powder, a curry comb and all the refined equipment of the Turkish bath.

For five months Priscilla Dean has been compelled to wear a complexion not her own. She was forced, at the beginning of the picture, to stain her skin a copper-red for her role in the amazing photoplay. Because it was too much trouble to put on and take off the stain, and because Tod Browning, her director, feared that she would not be able to exactly duplicate the shade, she wore the paint for five weary months, with the exception of an occasional from Saturday to Monday week end.

Now that the big production is finished the beautiful Priscilla is going to resume her own alabaster-like complexion. It will require a long Turkish bath to remove the Turkish complexion but she is going to get rid of the color if she has to sunburn and peel.

Publicity for "Burnt Wings"

FOR THE HERALD

WHEN Ned Templeton was sick and starving in Paris his pretty wife sacrificed the most precious thing in a woman's life to nurse him back to health and strength. He thought the money came from her father, who had really disowned Joan for marrying the young artist. They returned to America where success came. But with it came an estrangement brought about by a wealthy art collector whose daughter had fallen in love with Templeton.

Wealth and fame were Templeton's, but his little wife had gone quietly away thinking he had ceased to care and she was struggling to make a decent living as an artist's model. Then Templeton learned all about it, the sacrifice she had made and the efforts of his rich patron to buy him for his daughter.

The story is inimitably told in the Universal production of "Burnt Wings," from Bayard Veiller's great stage success, "The Primrose Path," and is ably directed by Christy Cabanne. Frank Mayo, the popular Universal star, as Ned Templeton, is supported by Josephine Hill, Betty Blythe, Rudolph Christians, Beatrice Burnham and other players of note.

ADVANCED STORY

THE bitterness of seeing the man for whom she had given more even than her life drifting away from her when success came to him was almost more than pretty Joan Templeton could bear. It wasn't her fault, nor his, but it seemed that her life was to be wrecked by the very sacrifice she had made for him.

They were starving in a Paris attic—Joan and her young artist husband, Ned Templeton. Sickness came when hunger had left an opening for it in their squalid little home. They must have money. Joan was pretty. There is always money for a pretty girl in Paris.

The story is told with a powerful appeal in the Universal production of "Burnt Wings," coming to the ———— ———— Theatre on ————.

Frank Mayo, the star, appears as Templeton, the promising young artist, while Josephine Hill is his heroic little wife, Joan. They return to America and meet James Cartwright, played by Rudolph Christians, and his daughter Helen, played by Betty Blythe.

Cartwright is a wealthy art collector and he commissions Templeton to paint his portrait at the request of his daughter, who falls in love with the young artist. They drift on toward the brink of a love tragedy, until, as a final punch to the story, Joan tells her husband what happened when he lay sick in Paris. The story is developed and brought to a smashing climax in a masterful way by Christy Cabanne, the director.

ABOUT THE STAR

THE American screen knows few actors as well equipped for stardom as Frank Mayo, who is to be seen in his latest success, "Burnt Wings," at the ———— Theatre next ————. The son of Edwin Mayo, an actor of enviable reputation and the grandson of Frank Mayo, the idol of the American playgoing public of the last generation, young Frank went on the stage at the age of five and played in his grandfather's company until the elder man's death, three years later. At the age of eight young Mayo was placed in the Peekskill Military Academy, up the Hudson, and he remained there until he was sixteen, when he decided he had received enough schooling.

Then followed his first grown-up part on the stage—an important role in "The Squawman," in a company organized especially for London. Mayo made a hit in England and remained there for eight years, supporting all the leading dramatic stars. Returning to America before the war he decided to take a whirl at the film game, winning stardom about two years ago, when he became associated with the Universal studios. With inherited dramatic talent, good looks, a fine physique and the ability to portray any sort of a role from cave man to a matinee idol, Mr. Mayo finds the most congenial role of his career as the artist in "Burnt Wings," in which local theatregoers will see him on ————at the ———— Theatre.

ADVANCE NOTES

"BURNT WINGS," the latest Universal photodrama coming to the ———— Theatre next ————, is a screen adaptation of Bayard Veiller's famous stage success, "The Primrose Path." Veiller is one of America's foremost dramatists and the author of such stage and screen triumphs as "Within the Law" and "The 13th Chair." The photoplay boasts of an all-star cast and the direction of Christy Cabanne.

One of the finest casts seen in a photodrama recently will appear in "Burnt Wings," which is announced for next ————at the ———— Theatre. Frank Mayo is the star of the presenting company, and he is supported by such favorites of the screen as Josephine Hill, Betty Blythe, Rudolph Christians and Beatrice Burnham. Christy Cabanne is responsible for its direction.

Frank Mayo, one of the most popular players in the silent drama, the star of such screen successes as "A Little Brother of the Rich," "The Brute Breaker," "Lasca" and "The Peddler of Lies," has the stellar role in "Burnt Wings," the newest Universal production which will be shown at the ———— Theatre next ———— ————. In this feature Mr. Mayo plays a role entirely different from any in which he has appeared in recent years.

A number of the most beautiful models to be found in California pose for Frank Mayo, who has the role of a New York artist, in the newest Universal photodrama, "Burnt Wings," coming to the ————Theatre next ————. This story, which is based on the famous play, "The Primrose Path," was written by Bayard Veiller, author of "Within the Law," "The 13th Chair" and other stage and screen masterpieces.

One of the most beautiful and talented leading women on the screen, Betty Blythe, plays an important role in "Burnt Wings," the palpitating photodrama by Bayard Veiller and starring Frank Mayo, which is to be seen at the ———— Theatre on ————, Miss Blythe was recognized as one of the beauties of the American stage before becoming a motion picture player, and she has added to her reputation by a score of screen successes.

Josephine Hill, Universal's charming leading ladyette, has the role of the young model and wife in "Burnt Wings," the gripping photodrama which is to be on view at the ———— ————Theatre on ————, and of which Frank Mayo is the star. The feature is based on "The Primrose Path," a stage success by Bayard Veiller, author of "Within the Law" and "The 13th Chair."

The scenes of "Burnt Wings," the newest photodrama starring Frank Mayo and coming to the ———— Theatre next ————, are laid in Paris and New York and show some interesting views of the Latin Quarter in the French capital. Mr. Mayo has the support of such prominent players as Josephine Hill, Betty Blythe, Rudolph Christians and Beatrice Burnham, and the advantage of Christy Cabanne's direction.

Service Page for "Burnt Wings"

AT A GLANCE

SUBJECT—"Burnt Wings."

LENGTH—Five Reels.

STAR—Frank Mayo.

PREVIOUS HITS—"A Little Brother of the Rich," "The Brute Breaker," "Lasca," "The Peddler of Lies," etc.

DIRECTED BY—Christy Cabanne.

STORY FROM—"The Primrose Path" a play by Bayard Veiller, author of "Within the Law" and "The Thirteenth Chair."

SCENARIO BY—Hal Hoadley.

SUPPORTING CAST — Josephine Hill, Betty Blythe, Rudolph Christians, Beatrice Burnham.

LOCALE—Paris and New York.

TIME—To-day.

THUMB-NAIL THEME—The story of an artist who owes his life and success to a woman's sacrifice and who realizes his great debt to her just in time to save them both from a regrettable step.

ADVERTISING PUNCHES

1—The fact that "Burnt Wings" is an adaptation of the stage play, "The Primose Path" by Bayard Veiller, author of "Within the Law" and "The Thirteenth Chair."

2—The popularity of Frank Mayo, the star, who scored such great hits in "A Little Brother of the Rich," "The Brute Breaker" and "Lasca."

3—The strength of the supporting cast, which includes Josephine Hill, Betty Blythe, Rudolph Christians and Beatrice Burnham.

4—The masterly direction of Christy Cabanne, for five years associated with David W. Griffith as his chief of staff.

5—The intimate views of an artist's studio, with its Bohemian life and pretty models.

6—The fact that this production introduces to screen patrons Rudolph Christians, Europe's most popular dramatic star.

7—The realistic view of the Latin Quarter in Paris.

CAST

Joan Templeton	**Josephine Hill**
Ned Templeton	**Frank Mayo**
James Cartwright	**Rudolph Christians**
Helen, his Daughter	**Betty Blythe**
Hortense	**Beatrice Burnham**

THE STORY

JOAN, a pretty country girl who eloped and married a struggling young artist, is living with her husband, Ned Templeton, in Paris. They are happy in their love but the road to success is a rough one and they are in desperate straits financially when Ned is taken sick.

The doctor prescribes rest and plenty of clean, wholesome food. The landlord is threatening eviction because the rent is unpaid. He suggests a "way out," telling Joan that no pretty girl need be without money in Paris.

She is horrified at the thought, but in desperation she finally goes out on the street and meets a rich American, from whom she receives sufficient money to nurse Ned back to health and strength. Joan's husband thinks the money came from her father.

In America Ned's work attracts attention and James Cartwright a wealthy art collecter, engages the young artist to paint his portrait at the behest of his daughter, Helen, who has been impressed by Templeton.

Helen falls in love with the artist and Cartwright, anxious to gratify his daughter's wishes and hoping to have Templeton for a son-in-law, causes an estrangement between Ned and Joan.

The patronage of the wealthy art collector brings Ned success, but through the machinations of Cartwright, Templeton and his wife have drifted apart, each thinking the other has ceased to care. Cartwright finally goes to Joan, who is having trouble earning her living as a model, and offers her money to give up her husband to his daughter.

He persuades Joan to come to the Cartwright home that night, saying he will prove to her that she no longer occupies a place in her husband's affections. He extends a similar invitation to Templeton.

They all meet there and Joan, stung by the injustice of it all, finally tells her husband before Cartwright and his daughter how she obtained the money that saved Ned from starvation in Paris. It was Cartwright himself whom she met that night on the street. She reveals his actions in trying to keep them apart and then quietly slips away while Ned is in the midst of a stormy scene with Cartwright.

Suddenly Templeton realizes that his wife has gone. He overtakes her in the garden and all misunderstanding is cleared away, their love blazing up bigger and brighter than ever before.

ADVERTISING DISPLAY LINES

She made a woman's supreme sacrifice and then nearly lost him. But love finally triumphs in "Burnt Wings."

She refused to sell her husband because—because she loved him. See Frank Mayo in "Burnt Wings."

Her husband was sick. He needed food, medicine. They were penniless. But there is always money for a pretty girl in Paris. Was she justified? Judge for yourself in "Burnt Wings."

One woman had wealth, beauty, every worldly thing. The other had made for him the greatest sacrifice a woman could—and she was his wife. The story is powerfully told in "Burnt Wings."

They told her she was blocking her husband's success, that he had ceased to love her, that she could give him up. But she wasn't, he hadn't, and she wouldn't. That is pretty Joan's predicament in "Burnt Wings."

All the powerful appeal of Bayard Veiller's great stage success, "The Primrose Path," is brought out in "Burnt Wings," its screen adaptation produced by Universal.

Carl Laemmle
offers

*A good
picture wit
a new twist*
HARRISONS

"THE

WHEN you get a story with that hardest thing under the sun to find—the thing every author racks his brains for, what every director will lose sleep to lay hands on—the plot with a new twist, you don't have to be told here's something that will make a hit with your public. The first thing that struck all the critics of "The Forged Bride" was its brand new twist, which is one of the reasons why Harrison tells you "This is a good picture."

DIRECTED BY
DOUGLAS GERRARD

Pretty Peggy was a living excus
for his wrong-doing

A plot with quite an unusual dramatic twist
MOTION PICTURE JOURNAL

An Unusual twist of plot
MORNING TELEGRAPH

ORGED BRIDE"

WITH A CAST OF MARKED MERIT *including*

OMAS
EFFERSON

BARNEY
HERRY

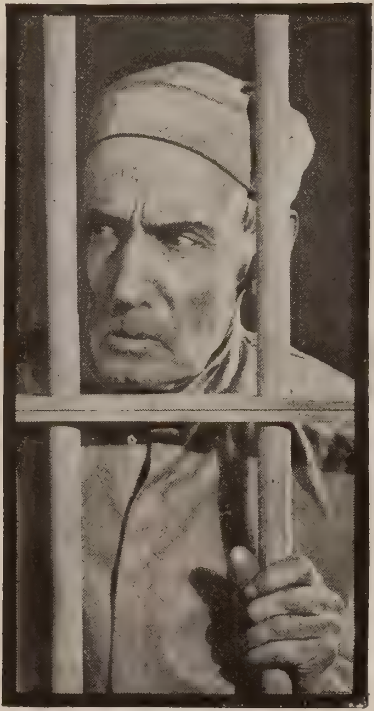
ROLD L.
ILLER

AGMAR
DOWSKY

and—

ARY
AC LAREN

Why Peggy took a job!



If he could get out for only one half hour. —

UNIVERSAL
SPECIAL
ATTRACTION

CARL LAEMMLE
presents

JAMES J

in a thrilling human-interest story of today

The Prince of Avenue A

Directed
JACK FOR

Release
FEBRUARY 23

CORBETT

ADD to the powerful pull of this popular idol the fact that in "The Prince of Avenue 'A'" he is seen in a feature play that fits him as splendidly as his own dress clothes, and you will realize that here is an attraction with a double punch. "Humorous situations and elements of sentiment and pathos keep the spectator constantly interested, to say nothing of the colorful characterization," says the New York Review, while the Billboard adds—"Here are all the ingredients that make a picture successful—the fight scene alone will set the crowd howling with delight."

A UNIVERSAL SPECIAL ATTRACTION

THELMA PERCY-7

THE latest addition to the ever increasing number of stage children who are "making good" on the screen is Thelma Percy, who has been engaged by Universal as leading lady with Eddie Polo in his latest serial, "The Vanishing Dagger," by Hope Loring.

Miss Percy, who is but seventeen years old, has been on the stage ever since she was nine, making her first appearance with Maude Adams as one of the fairies in "Peter Pan." Since then she has played children roles in a number of Broadway productions until her sister, Eileen Percy, made such a success in Universal and other motion pictures that she advised Thelma to come to California, where the "water's fine." It must have been then that she passed through Cleveland and was interviewed by the famous Billy Leyser of the Cleveland News, an interview which you will see on page 36 of this book.

Many other prominent film stars began their public career as children on the dramatic stage. Mary Pickford played with Belasco when she was in short frocks; Mary Miles Minter made a hit in "The Littlest Rebel" when she was six; Priscilla Dean played little Minna in "Rip Van Winkle" with Joseph Jefferson; Viola Dana began acting before she was ten; Ernest Truex was a child phenomenon on the stage when he was five years old; Josephine Hill was prima donna of the Pollard Lilliputians when she was four years old; Frank Mayo played little Dave in "Davy Crockett" with his famous grandfather when he was five years old; Dorothy Phillips was playing with a stock company in Baltimore when she was still a school girl; David Butler was playing children's parts in a San Francisco stock company of which his father was director. The list could be continued.

Universal Film for Coffee Week *(Concluded from page 26)*

which Ruth Dwyer plays the feminine lead. It is the general rule in America that coffee, to be palatable, must have sugar. Realizing this the directors and scenario writers of Universal's educational staff collaborated and wrote a romance around the story of coffee and they aver that Miss Dwyer supplies the necessary sweetening qualities by being as sweet as three lumps all by herself.

That the picture might be flawless from a technical angle before releasing it, Mr. Levey gave a private showing of "The Gift of Heaven" before a super-critical audience comprising noted coffee men of New York City. They unanimously stamped the picture with their approval and were particularly impressed with the more technical scenes showing the growing, drying and roasting processes.

The Hotel Biltmore's coffee room and some of the oldest and quaintest coffee houses that could be found in various parts of the country as well as other locations, figure in the picture which tends to make the film not only instructive but more entertaining than the usual run of educational pictures.

"The Gift of Heaven" will appeal to every housewife in America and every man who loves good coffee.

Harrison Says:

in regard to "Overland Red" with Harry Carey

HERE is a picture you should be proud to show. It is one of those that set ever heartstring to vibrating. It is the kind that refines the feelings, making a picture patron come back for more.

And don't think for a minute that there is anything extraordinary about the plot; for there is not. It is just human—a page from life. But in this very simplicity lies its strength as well as its charm; which is a conclusive proof that an author need not seek far to find suitable screen material. It lies close to his door. Though a Western, it is a picture any theatre could run. —Universal.

Serial Comments

POLICE PROTECTION

Sept. 23, 1919.

Universal Film Exchgs.,
Portland, Ore.

Gentlemen: —

P. S. Business on "Elmo the Mighty" is still on the increase and it will be necessary to ask for police protection, as the crowds get so excited I am afraid they will break up my chairs. Business on episode Number 5 was one-third more than on episode one. I think it will be some time before the world will see another serial equal to "Elmo the Mighty."

LEW F. CULLINS,
The New Casino Theatre,
The Dalles, Oregon.

HAS ACTION

Universal Film Exchange,
Minneapolis, Minn.

Gentlemen:—

"The Midnight Man" is one of the best serials I ever saw. Every episode has action.

Yours very truly,
S. VANDERLUIS,
Mgr., New Home Theatre,
Minneapolis, Minn.

HIGHLY SATISFACTORY

Universal Film Exchange,
Minneapolis, Minn.

Gentlemen:—

I am playing your serial "The Lure of the Circus" and have played up to the tenth episode. So far the picture has been highly satisfactory with good attendance.

Yours very truly,
S. M. ISAAK,
Manager Moving Picture Theatre,
Anamoose, N. D.

A MONEY MAKER

Universal Film Exchange,
Minneapolis, Minn.

Gentlemen:—

Your serial "The Lure of the Circus" is a money maker and an audience satisfier. It is different from the regular line of serials.

Yours truly,
ALBERT GILRUTH,
Mgr., Picture Theatre.,
Watertown, S. D.

"Marked Men" Made Convicts Cry

MANY photoplays are advertised with a guaranty to "make strong men weep" but few are warranted to bring tears to the eyes of a convict. In a recent letter from Frederick Mark, chairman of the entertainment committee of the Mutual Welfare League, of New York's famous Sing Sing Prison, Universal received positive proof that one of its pictures, "Marked Men," starring Harry Carey, deeply affected the inmates of that institution.

Universal supplies Sing Sing with regular cinema programs, twice a week, free of charge. "Marked Men" recently shown there, deals with escaped convicts who are turned to the right through the influence of a waif.

"The story of how a little baby, found in the desert, led three escaped convicts into the way of being noble, God-fearing men," wrote Mark, "is told with infinite tenderness that leaves one with a lump in his throat, while some of the humorous scenes are tinged with a pathos that forces a tear through the smile. It was a good picture for us to see, indeed for any man or woman to see, I wish to thank Universal for the interest it has taken in the men here. More than one, heretofore a desperado, has been shown through pictures that it pays to go straight."

Headache? No. Sleeping? No. Posing

BY BILLY LEYSER

(*From the Cleveland News*)

Time	Recently
Place	There
Scene	Boss Office

THE CAST

Boy	Himself
Boss	Himself
Thelma	Herself

"BOY, stop that check."

"And boy, don't wind the clocks, feed the cat or answer the phone. Take a day, week, month or year off. Draw your pay for a couple o' years, take a note to my wife that I've lost my memory and wandered away—throw my trunk out the window and let the house burn down. I'm not in."

The boy tore a couple hundred pages off the calendar, tried to think of something that'd take two years to finish, decided to buy something on the installment plan, then wandered out around the state asylum to play with the squirrels.

Thelma Percy had sent in her card to see the boss. The card bore her reproduction which is pictured above. (No. It's on page thirty-four.) *Editor.* The boss looked so long and often at the card while swiving in his swivel chair that he contracted whirling sensations in his head.

The picture as you can plainly see, is one of descriptive attitude. Thelma is either a muscle dancer posing as looking at the muss the muscles are making in her arm, or she had the headache and is seen in the position of holding one's head trying to remember what occurred the night before, or she is taking a nap while standing.

The boss tried to figure out whether Thelma was a waitress in a Greek classic restaurant or a high diver with a circus. He wasn't sure and didn't care. He knew Thelma wasn't like anything he had out home—and was equally positive that she wasn't a relative of any of his wife's folks.

"This Jane," mused the boss as he wiggled his mustache, "is either an advertisement for some Rock of Gibraltar insurance company or the advance agent for a hokus-pokus outfit of dancing burlesque damsels. Anyhow, she's good to look upon."

And the black screen of forgetfulness fell between the boss and those dependent upon him. He opened the door and bade Thelma enter.

"Whither which?" asked the boss.

"I'm an actress," answered Thelma.

"Art from Heaven?" asked the boss.

"From New York," answered Thelma.

"'Tis the other place," mused the boss.

"I want to go into pictures," said the girl.

"What's holdin' you back?" asked the boss.

"An opportunity," said the girl.

"You're hired," said the boss, shifting gears on his mustache.

And Thelma went into moving pictures.

The boss claims credit for her advancement, and for the good judgment he showed in engaging her. Since his family left him he seeks only the Greek expression of beauty, not acquired by the eating of ham and or buckwheat cakes, or food with varying degrees of fat-producing power.

Anyhow, and seriously, Thelma Percy is Universal's new serial star. In a comparatively short time she has surprised the picture world with her artistic work, and has been acclaimed by sculptors and artists as one of the most perfect types of American beauty on the screen.

She is appearing next in Universal's big serial, "The Vanishing Dagger." Eddie Polo plays opposite her. Eddie, it is generally known, very recently broke his leg. He isn't recovering quite as rapidly as he should, which recalls to our mind that song of recent popularity about a man not wanting to get well.

Boy, come back to work.

The Full House Five

SOME bright individual in the Sales Department of the Universal conceived the idea that the uncertainty of the success of serial bookings could be eliminated and the run absolutely safeguarded to an exhibitor by an adaptation of the series plan of booking which has proven itself so satisfactory in the booking of feature pictures. It was a daring plan and if it could be put through would relieve the exhibitor from the greater part of his booking worry and would enable him to plan his serials almost a year in advance. Sure, it was a fine thing for the exhibitor, but could the production department at Universal City possibly manage to produce five serials at almost the same time? That was the big question. It was put up to the studios and Tarkington Baker, general manager, who is personally in charge of all production activities at Universal City, devised the plan of serial making which made it possible for the huge studios at the coast to put on five serials at once. It cost a lot of money, but it will be worth it in the end. And it will give the exhibitor something he has never had before.

That is how the Full House Five came into existence. Now a word about what constitutes this full year of serial successes. First there is "The Lion Man" with that pair of interesting and daring performers, Jack Perrin and Kathleen O'Connor and a cast of supporting players which includes J. Barney Sherry, Gertrude Astor, Leonard Clapham and Henry Barrows. The story was a famous novel entitled "The Strange Case of Cavendish" and the serial was directed by Albert Russell, brother of William Russell. The second serial in the series is "Elmo the Fearless," starring Elmo Lincoln. He is assisted by Louise Lorraine, a beautiful new leading lady, and Gordon McGregor, William Chapman, Frank Ellis, Ray Watson and V. L. Barnes. The story was written by Henry A. Gooden and was directed by J. P. McGowan.

"The Moon Riders," with Art Acord and Mildred Moore, is being directed by Reeves Eason, while Eddie Polo himself is directing the serial in which he is to appear as the star, "The Vanishing Dagger." Polo is to have a new leading lady also in Thelma Percy, whose sister Eileen has appeared in a number of Universal Pictures. The last serial in the series is Marie Walcamp in "The Dragon's Net," a story of the Far East and produced in the Far East by Henry McRae.

"My Dog Pal."

Two-Reel Century Comedy.

Directed by Fred C. Fishback.

OLD "Pop" Walker owned a farm, two babies, a wonderful dog and other interesting things. Bud the grandson, and Merta the granddaughter made things pretty lively for "Pop." Their dog "Brownie" see-sawed for them all day long. When the postman came Brownie jumped off the see-saw and sent the two of them spinning through the air.

"Brownie" always up to mischief, steals the food from "Pop," Bud is accused of it and is given a severe spanking.

A letter arrives for "Pop" advising him that he has been made the sole proprietor of the "Lily White Cafe," owing to the death of his uncle John Barleycorn.

They pack up and venture forth to take possession of the Cafe. There the girls shimmy and dance for old "Pop." He makes Bud the cook. Merta attempts to sing for the audience, but they all run out. The manager orders her under the sink with her pipes.

The manager and head waiter plan to rob "Pop" of the money they have taken in. Brownie overhears the plot and steals the money from the Manager. The Manager and the head waiter go outside thinking they have the money, and throw bombs into the cafe to blow it up. Brownie runs after the bombs and puts them underneath the box on which the two thieves are sitting. The bombs explode and knock the two crooks into smitherins. Brownie brings the money to "Pop" and a happy ending follows.

JAM-STUFF
S.R.O. 12

New Screen Magazine.

No. 56.

IT is rather difficult to think of anything as big as a whale in connection with tiny, artistic Japan, but the picturesque Nipponese coast town of Aikawa is the headquarters for the whaling industry in the Flowery Kingdom. John Burroughs, world-famous and beloved naturalist, has learned to "commune with Nature's visible form" and speaks her "varied language." He has lived on a farm near West Park, N. Y., since 1874, gathering a wealth of knowledge about birds, beasts and boughs. The amusing adventures of Cinema Luke come next and Luke almost proves to his maker, Leslie Elton, that his sweetheart is not in love with him, but with Luke. "Time waits for no man," and the four dial electric clock on the Metropolitan building, N. Y., is no exception. It cost $100,000 of man-made money, though. Some laughographs, consisting of advertisements taken from the daily press, complete the magazine this week.

JAM-STUFF
S.R.O. 12

HARRY CAREY
in
"OVERLAND RED"
by
HENRY H. KNIBBS
Directed by
LYNN REYNOLDS

FRANK MAYO
in
"BURNT WINGS"
Adapted from the stage play
"THE PRIMROSE PATH,"
by
BAYARD VEILLER
Directed by
CHRISTY CABANNE

MARY MAC LAREN
in
"THE ROAD TO DIVORCE"
by
J. GRUBB ALEXANDER
Directed by
PHILIP ROSEN

EDITH ROBERTS
in
"THE DARING DUCHESS"
Directed by
HARRY FRANKLIN

FRANK MAYO
in
"THE GIRL IN No. 29"
by
ELIZABETH JORDAN
Directed by
JACK FORD

HARRY CAREY
in
"BULLET PROOF"
by
JOHN FREDERICK
Directed by
LYNN REYNOLDS

TSURU AOKI
in
"LOCKED LIPS"
by
CLIFFORD HOWARD
Directed by
WILLIAM C. DOWLAN

EDITH ROBERTS
in
"JEWEL"
by
CLARA LOUISE BURNHAM
Directed by
ROLLIN STURGEON

HARRY CAREY
in
"BLACK SHEEP "
Directed by
LYNN REYNOLDS

EDDIE LYONS and LEE MORAN
in
"EVERYTHING BUT THE TRUTH"
by
EDGAR FRANKLIN

TSURU AOKI
in
"A TOKIO SIREN"
by
GWENDOLYN LEWIS
Directed by
NORMAN RAMY

"VIRGINIA"
by
IDA M. EVANS

"Elmo the Fearless."

Episode 5

The Smugglers' Cave

CAST

The Stranger	Elmo Lincoln
Edith Stilwell	Louise Lorraine
Robert Stilwell, her father,	William Chapman
Paul Horton	Ray Watson
Dan Bulger	Frank Ellis
Guy Hatherton	Gordon McGregor
Checko	V. L. Barnes

ELMO and Edith are rescued from the burning house. Lucille is killed, but Guy and Dan escape. A note reaches Edith, telling her that her father is a prisoner of the smugglers at Hell's Point and that the ship's safe has been located—also that the smugglers are making preparations to salvage the safe. Guy steals this note and wires Horton what he has learned. Elmo and Edith get a car and set out for the caves at Hell's Point. Horton picks up Guy and the gang and follows. Using guns, they force Elmo from the road and his car goes over the cliff into the sea. Believing Elmo and Edith dead, Horton and the gang hurry on to the smugglers' cave, where they find Silver Dick, the chief, and his men testing the new diving suits. Stilwell is there, a prisoner, and Horton and he have bitter words. In the meantime, Elmo and Edith, having saved themselves by jumping as the car pitched over the bluffs, make their way in a boat to the rope ladder that hangs down the face of the cliff from the mouth of the cave, two hundred feet above water. They both start up, Edith in front. It now happens that Horton, anxious to get at the safe lying at the bottom of the sea, has persuaded Silver Dick to make an immediate attempt to salvage it. The gang starts down and discovers the presence of Elmo and Edith on the ladder. A fight follows—Edith is noosed by a rope and drawn up into the cave. A couple of the smugglers start down the ladder. Elmo pitches one off to his death. The second man attatcks him with a knife. Elmo gets the knife away from him and chases him up the ladder. As the man beats it into the cave, Silver Dick cuts the ladder loose and Elmo is sent flying through the air. While this is happening, Checko, believing Edith is his daughter, Lucille, has locked himself in the inner cave with her. The man is apparently crazy. Edith is terrified for her life.

JAM-STUFF
S.R.O. 12

JAM-STUFF
S.R.O. 12

"Wives and Old Sweethearts"

Lyons-Moran Star Comedy

CAST

Eddie	Eddie Lyons
Eddie's Bride	Charlotte Merriam
Lee	Lee Moran
Lee's Bride	Alma Bennett

EDDIE has been married a few days and is happy in the thought that his wife's mother has left them all alone in the home.

In the meantime Lee and Alma are making their getaway from the crowd after just having been married. They lose the crowd and then Lee's wife suggests that they spend the evening at her friend's home, meaning Charlotte. She does not know that Charlotte is married to Eddie, an old sweetheart of hers, neither does she know that Charlotte used to be an old sweetheart of Lee's.

Arriving at the home the meeting takes place much to the embarrassment of all concerned.

When night comes the couples have arranged to meet in the parlor and return the old love letters, etc. The wives are caught and jealousy ensues between the boys, culminating with the expose and happy ending.

THE BIG TWELVE

ROBERT ANDERSON
in
"COMMON PROPERTY"
By E. J. CLAWSON
Directed by
PAUL POWELL

ORA CAREW
in
"LOOT"
By ARTHUR SOMERS ROCHE
Directed by
WM. C. DOWLAN

MARY MAC LAREN
in
"BONNIE BONNIE LASSIE"
By HENRY C. ROWLAND
Directed by
TOD BROWNING

FRANK MAYO
in
"THE BRUTE BREAKER"
Written and Directed by
LYNN REYNOLDS

HARRY CAREY
in
"THE RIDER OF THE LAW"
By G. B. LANCASTER
Directed by
JACK FORD

KENNETH HARLAN and HELEN JEROME EDDY
in
"THE TREMBLING HOUR"
By K. B. CLARK
Directed by
GEO. SEIGMANN

MONROE SALISBURY
in
"HIS DIVORCED WIFE"
By ELMER ELLSWORTH PEAKE
Directed by
DOUGLAS GERRARD

FRANK MAYO
in
"A LITTLE BROTHER OF THE RICH"
By JOSEPH MEDILL PATTERSON
Directed by
LYNN REYNOLDS

HARRY CAREY
in
"THE ACE OF THE SADDLE"
By E. J. JACKSON
Directed by
JACK FORD

OLIVE TELL
in
"THE TRAP"
By RICHARD HARDING DAVIS and JULES ECKERT GOODMAN
Directed by
FRANK REICHER

FRITZI BRUNETTE
in
"THE WOMAN UNDER COVER"
By SADA COWAN
Directed by
GEO. SEIGMANN

MONROE SALISBURY
in
"SUNDOWN TRAIL"
By J. G. HAWKES
Directed by
ROLLIN STURGEON

"Runnin' Straight."

Two-Reel Western Drama

CAST

Jim Hardy	Hoot Gibson
Tom Anderson	Ted Brook
Mary	Virginia Faire
Colonel Anderson	L. M. Wells
Spider	Capt. Anderson
Maggie	Rhea Haines

JIM WARD, a product of the big city, fell in with the Spider and his gang. These gentry did a flourishing trade in safe-breaking and Jim became adept at twirling the tumbler. With the gang was Maggie—and she and Jim became friends—and more. Then Jim was caught red-handed on one of the Spider's jobs and he retired to Sing-Sing for a stretch. The evidence against Maggie was vague, so she got off.

While Jim was in jail, Maggie thought things over and cut loose from the Spider and when Jim came out, Maggie got word with him before the Spider could spin another web and she made Jim promise to run straight. Jim nearly starved, but he wouldn't break faith with Maggie so he caught the "Box Car" Limited and went West.

In the little town of Sawbuck he found a big house with an open window and in the window shone a light. Jim went in and found a safe. While trying the tumblers the cop saw Jim at work. He stepped into the room and trod on the burglar-alarm which Jim had stepped over. That brought Colonel Anderson, the Sawbuck City banker, downstairs and he explained to the cop that the window had been left open for his son's return.

Jim was amazed and the Colonel explained that he had driven his own son out of the house—regretted it ever since—and had left the window open and the light shining each night to bring his Tom, home. As Tom didn't come, the Colonel meant to give Jim a chance. He was quick at figures and the Colonel took him into the bank and gave him a home in the big house, where he met Mary, the Colonel's ward. Jim and Mary were fast friends and—nothing more, because Mary told Jim all about Tom and how she loved him.

One night when Jim was at the bank, Tom Anderson did come back. He went to the bank, broke in through a window and "souped" the vault. Jim found him at work. The explosion of the vault as the door blew out put Tom off his guard for a moment and Jim got his gun from him and held him up. Then he recognized Tom from his photograph and told him that this would surely kill the Colonel. Tom broke down and wished he could go back, but there was the wrecked vault to account for. Jim told Tom to go home "straight." Jim would attend to the vault. So Tom went home and found the open window and the light shining. Jim stayed in the bank and saw the best chance in the world to get rich quick staring him in the face, but he remembered the Colonel's square deal and his own promise to Maggie and he didn't take as much as a dollar bill. He just left and started hoboing back East to Maggie. And the job in the bank was put down to Jim's account.

JAM-STUFF
S.R.O. 12

International News

No. 7.

Record Speed Made in Destroyer Test.—Off Graves Light, Mass.

Sub-Titles.—The Auburn making 35 knots an hour. Racing a sub chaser. Throwing out a smoke screen.

The "Big Three" Clash With President Wilson.

World Ski Champions in Thrilling Carnival.—Revelstoke, B. C.

Daffy News.

How to Keep Fit.—C. B. Durborow, champion swimmer, urges daily bath like this—br-r-r.—*Riverton, N. J.*

Kaiser Karl's Palace an American Food Kitchen.—Schonbrunn, Austria.

Explosion on Ship Causes a Spectacular Blaze.—Havana, Cuba.

Sub-Titles.—Flames, spreading to the adjacent wharf, causes loss of three million dollars. The American steamship Vrookland burns to the water's edge in Havana Harbor.

International Presents the Great Earthquake in Southern Mexico.

Sub-Titles.—First and exclusive pictures of the vast upheaval which wiped out scores of villages, killed thousands, and caused a loss of millions of dollars. Striking views of the devastation in Vera Cruz. A few of the thousands made homeless vainly seeking shelter. The ruined church at Teosello, where a bare handful escaped annihilation. Lingering earth tremors continue their work of destruction before the camera's eye. White Cross workers effect a rescue. General Candido Aguilar and his staff aid in the relief work. "First aid" for a youthful victim of the disaster. A river created by the "demons of destruction." Beneath the swirling water lies the little town of Huizuaca, totally obliterated. More remarkable International pictures of the great Mexico earthquake in Current Events No. 7. See them.

THE BIG MONEY 12

"Under Suspicion"

with
ORA CAREW and
FORREST STANLEY
Story by
MILDRED CONSIDINE
Directed by
WM. C. DOWLAN

"Lasca"

with
EDITH ROBERTS
and FRANK MAYO
Story by
FRANK DESPREZ
Directed by
NORMAN DAWN

HARRY CAREY
in

"A Gun-Fightin' Gentleman"

with
KATHLEEN O'CONNOR
Story by
HARRY CAREY
and JACK FORD
Directed by
JACK FORD

MARY MacLAREN
in

"The Pointing Finger"

with
DAVID BUTLER
Adapted from the novel,
"No Experience Required"
By FRANK R. ADAMS
Directed by
EDWARD KULL

"The Day She Paid"

with
FRANCELIA BILLINGTON
Adapted from the story
"Oats for the Woman"
By FANNIE HURST
Directed by
REX INGRAM

"The Triflers"

with
EDITH ROBERTS
DAVID BUTLER
FORREST STANLEY
Story by
JOSEPH FRANKLIN POLAND
Directed by
CHRISTY CABANNE

(Continued on page 40)

"The Lion Man"

Episode 12

"THE JAWS OF DESTRUCTION"

CAST

Stella	Kathleen O'Connor
Westcott	Jack Perrin
Enright	Henry Barrows
Lacey	Leonard Clapham
Celeste	Gertrude Astor
Lion Man	Mack Wright
Bill	Harry Ds More

WESTCOTT and Stella are in the burning cabin, surrounded by the enraged miners. Sinking to the floor, overcome by the smoke, Westcott and Stella are saved from a terrible death by the Lion Man, who opens up a trap door and takes them to a tunnel below. Revived, Westcott and Stella go to Enright's cabin to recover the money stolen from them. They force Enright and Lacey into a clothes closet and depart with the money, Westcott telling the men that he will return shortly with the Sheriff. Enright and Lacey succeed in escaping from the closet, and before they leave the cabin they place a heavy steel trap before the door, so that whoever enters will step into it. The jaws of the trap they smear with cyanide, a deadly poison.

Celeste, tied to a tree where Stella had left her, is rescued from death from a pack of wolves by the Lion Man, who tells her that he only saved her because she was a woman, and warns her that she and Enright must leave Westcott and Stella alone.

Westcott pays off his miners, who gladly return to work. Leaving Stella at her cabin, Westcott starts for the sheriff.

Enright and Lacey chance across the Lion Man, who has removed his head mask to drink at a stream. They obtain this head mask, and coming to Stella's cabin, Lacey dons the mask and enters, just in time to save Stella from the advances of Bill, one of Lacey's men.

Stella, taking Lacey for the Lion Man, tells him that she is never going to give up until she has Enright, Celeste and Lacey behind the bars. Lacey, enraged, pulls off his mask, and Stella flees pursued by Enright, Lacey and Bill.

Westcott, with the sheriff, returns to Enright's cabin, but as they are about to enter they look off and see Celeste, who has just come up.

Stella is overtaken on a woodpile, and in the fight falls and lands senseless on a sawing machine below. Enright, Lacey and Bill, coming down to her, decide to leave her where she is, and start the machine going.

Westcott and Sheriff decide that Celeste has eluded them, and Westcott starts to open the door of Enright's cabin, with Stella being drawn closer and closer to the sharp teeth of the revolving saw, as the episode ends.

JAM-STUFF
S.R.O. 12

JAM-STUFF
S.R.O. 12

Hearst News

No. 7.

Tanks Engage in Realistic Battle.—Camp Meade, Md.

Paris Welcomes New President of France.—Paris, France.

Sub-Titles.—President and Madame Deschanel are given official reception at the Hotel de Villa. Marshal Foch and Madame Foch.

Braving the Atlantic With Deep-Sea Fisherman.—Off Boston, Mass.

Sub-Titles.—Small boats ride the heavy seas to the Georges Fishing Bank—200 miles off Boston Light. Some day fish may banish the bean from the Boston breakfast table. Feathered convoys of the fishing fleet. Boston Light Ship—home again!

In the Public Eye.—Leaders of railway trainmen leaving the White House after conference with President on threatened strike.—*Washington, D. C.*

Sub-Titles.—Timothy Shea, of the firemen and engineers; E. J. Manion, leader of the railway telegraphers, and B. M. Jewel, head of the A. F. L. Railway Trainmen. Chairman Payen, of the Shipping Board, who planned to sell the thirty German liners seized by America during the war.

The Storm King's Trail.—Army tanks help metropolis remove unwelcome snow.—*New York City.*

Lansing Resigns at President's Request.

Sub-Titles.—Robert Lansing, whose retirement from the Cabinet follows differences with President Wilson. Secretary of State as he appeared at the Versailles peace table with President Wilson, where, it is reported, the first break between the two occurred.

"Snow Kiddies" Like Outdoor Life.—Perrysburg, N. Y.

Sub-Titles.—"Flu" and pneumonia never threaten the sun and air cure youngsters of the J. N. Adams Memorial Hospital. Stripped for action. No surplus weight.

Heavy Seas Batter the Famous Morro Castle.—Havana, Cuba.

"Indoor Sports" Cartoon by "Tad."

THE BIG MONEY 12

(*Continued from page 39*)

MONROE SALISBURY
in
"The Phantom Melody"
with
JEAN CALHOUN
Story by
F. McGREW WILLIS
Directed by
DOUGLAS GERRARD

HARRY CAREY
in
"Marked Men"
with
WINIFRED WESTOVER
Adapted from the story,
"The Three Godfathers"
By PETER B. KYNE
Directed by
JACK FORD

MARY MacLAREN
in
"Rouge and Riches"
with
ROBERT WALKER
Story by
W. CAREY WONDERLY
Directed by
HARRY FRANKLIN

JAMES J. CORBETT
in
"The Prince of Avenue A"
with
MARY WARREN
Adapted from his stage success of the same name by Charles E. and Frank T. Dazey
Directed by
JACK FORD

"The Peddler of Lies"
with
FRANK MAYO
and ORA CAREW
Adapted from the Saturday Evening Post Story. "The Peddlar," by Henry C. Rowland
Directed by
WILLIAM C. DOWLAN

MARY MacLAREN
in
"The Forged Bride"
with
J. BARNEY SHERRY
Story by
J. G. HAWKS
Directed by
DOUGLAS GERRARD

—When the Duchess ran away with the Policeman

Carl Laemmle offers

EDITH ROBERTS

in a fascinating picturization of Joseph Franklin Poland's Comedy Romance

"The TRIFLERS"

Directed by Christy Cabanne

"A PICTURE THAT WILL HOLD YOUR PATRONS" M.P. NEWS

UNIVERSAL SPECIAL ATTRACTION

A Poem in Pictures

Carl Laemmle
offers

EDITH ROBERTS
AND
FRANK MAYO

"Lasca"

IN A MAGNIFICENTLY MOUNTED PICTURIZATION OF THE FAMOUS POEM

"Here is something out of the ordinary"
CHICAGO JOURNAL.

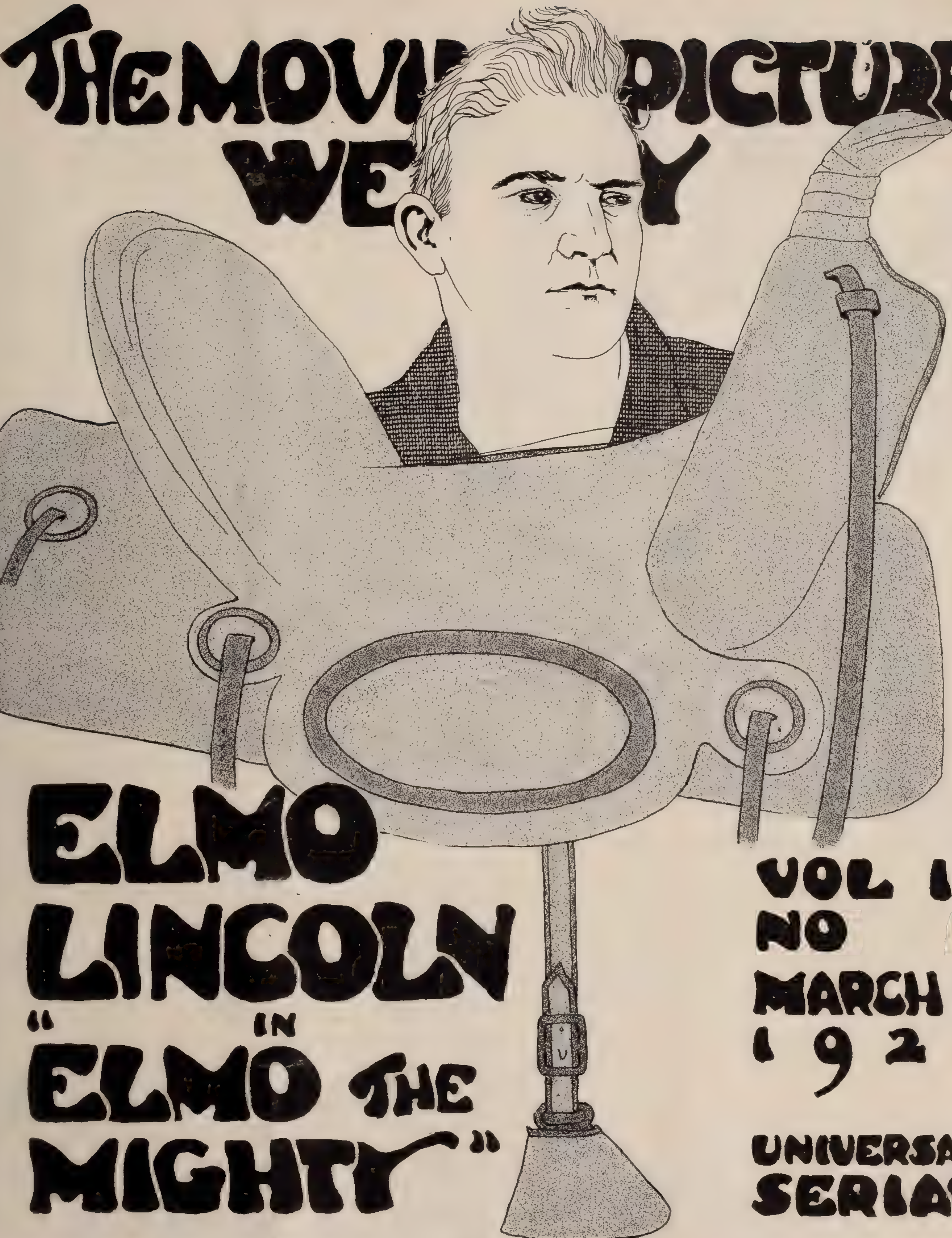
"Something new, and real action in the way of a cattle stampede"
WID.

"Excitement, heart interest and truly magnificent settings"
MOTION PICTURE JOURNAL.

Directed by NORMAN DAWN.

UNIVERSAL
SPECIAL ATTRACTION

THE MOVI PICTURE
WE Y



ELMO LINCOLN
in
"ELMO THE MIGHTY"

VOL 10
NO 4
MARCH 13
1920

UNIVERSAL
SERIAL

"You *must* know where the money is!"

HUMAN interest? That's just what you'd expect fascinating Mary Mac Laren—that wonderful heart-appeal artist—in the role of a drudging little orphan who wanted fine clothes, and craved them so keenly that some folks thought she even stole to get them. When you recall Mary MacLaren in "Bonnie, Bonnie Lassie," "The Weaker Vessel" and the rest of her delightful comedies, you'll make it a point to see this one right away—and then you'll certainly book it.

CARL LAEMMLE OFFERS

MARY MACLAREN

IN A DELIGHTFUL CHUCKLING COMEDY DRAMA

"The Pointing Finger"

"Plenty of human interest" MORNING TELEGRAPH

DIRECTED BY
EDWARD KULL

UNIVERSAL SPECIAL ATTRACTION

A WHALE of a "hit"!
A galloping gold-rush!
Land-office business!
Sweeping the board!
Never in all serial history was there anything to equal the rush—never, in our recollection, was any serial offering snapped up with such speed as the Full-House Five.

THERE'S a reason.
Common business sense was all that was needed to realize that here in the Full-House Five is something positively unparalleled in value—an unprecedented opportunity to throw the old-fashioned, haphazard, hand-to-mouth serial booking into the discard and make sure of your straight year of solid success.

THE Full-House Five! Look at this list—five sure-fire big headliners—five of the greatest super-serials Universal, or any one else, ever produced to make the fans gasp—designed on the only plan that can keep your people coming week after week and month after month. If ever or never you played a serial here's something you owe it to yourself to investigate today. Do it NOW, at

YOUR UNIVERSAL EXCHANGE

ELMO LINCOLN
IN
"ELMO the FEARLESS"

ART ACORD
IN
"The MOON RIDERS"

KATHLEEN O'CONNOR
IN
"THE LION MAN"

EDDIE POLO
IN
"The VANISHING DAGGER"

MARIE WALCAMP
IN
"THE DRAGON'S NET"

DEVILMEN! A band of masked marauders who lived in the catacombed cliffs, used wireless telephones, and rode forth at night bent on evil. Against this nefarious clan Buck Ravelle, cowpuncher king, puts his brawn and brain in "The Moon Riders." These terrifying figures will absolutely fascinate your audience. Nothing like them has ever been screened.

18 EPISODES

ART ACORD

KING OF THE COWPUNCHERS

IN THE SERIAL AS BIG AS ALL OUTDOORS

"The MOON RIDERS"

DIRECTED BY REEVES EASON

THE adventure of Buck Ravelle, cowpuncher king, in the cave of the Moon Riders, provides that tense, clutching brand of excitement that simply hypnotizes your audiences. They couldn't stay away from your theatre if they tried.

18 EPISODES

ART ACORD

KING OF THE COWPUNCHERS

IN THE SERIAL AS BIG AS ALL OUTDOORS

"The MOON RIDERS"

DIRECTED BY REEVES EASON

LURKING in her bedchamber to kidnap her, waited two members of that dread clan which was terrorizing the country. She was the sweetheart of the only man who was brave enough to fight them. Mildred Moore, featured in many of our Action Westerns, is seen as Buck Ravelle's sweetheart in "The Moon Riders."

18 EPISODES

ART ACORD

KING OF THE COWPUNCHERS

IN THE SERIAL AS BIG AS ALL OUTDOORS

"The MOON RIDERS"

DIRECTED BY REEVES EASON

EVERY episode of "The Moon Riders" is so crammed with thrills that your audience won't take a long breath till the final flicker of the eighteenth episode. We know to a dead certainty that it contains everything a chapter picture must have to fascinate audiences. We're proud to have made it. You'll be proud to show it.

18 EPISODES

ART ACORD

KING OF THE COWPUNCHERS

IN THE SERIAL AS BIG AS ALL OUTDOORS

"The MOON RIDERS"

DIRECTED BY REEVES EASON

EVERY man, woman and child who enters your theatre likes "Westerns." Therefore "The Moon Riders" will double their pleasure, for it's a Western Serial. It features Art Acord, who has probably won more cowboy rodeos than any man in the world. Thrilling action never relaxes a single second in this picture. Neither will your crowds nor your receipts while "The Moon Riders" is in your house.

18 EPISODES

ART ACORD

KING OF THE COWPUNCHERS

IN THE SERIAL AS BIG AS ALL OUTDOORS

"THE MOON RIDERS"

DIRECTED BY REEVES EASON

A HERO OF THE FILMS

Art Acord tells "Hoot" Gibson all about it. "Hoot" looks sympathetic.

WOULD you break a leg for a pretty girl? Or rather, to be quite correct, would you break your leg to save that of a maiden fair?

Art Acord, cowboy champion and film hero, the original, in real life, of the late Charles Van Loan's famous western character, Buck Parvin, and starring in the Universal serial production, "The Moon Riders," has just spent three weeks in a hospital and is now walking on crutches for that very act of gallantry.

It was in the seventh episode of "The Moon Riders" that Acord, rescuing Miss Moore from the clutches of the mountain bandits, swung her on the saddle in front of him, and urged his fleet pinto pony to a swift gallop down a canyon trail. To Art, this feat is like walking across a room. He has won so many prizes for reckless horsemanship, bull-dogging and roping that he uses many of his trophies as ash receivers.

But this time the one accident in a thousand occurred. The horse's hoofs slipped on a loose bit of gravel and he reared high to save himself from a fall down the ravine. Art could have hopped off the animal's back in a twinkling, but his first thought was of Miss Moore. Realizing that if he permitted the pony to right himself he would surely slip over the brink of the trail, he drew on the reins with all his strength, lifted Miss Moore to safety, and then the animal fell backward from the cruel strain on his mouth, carrying Acord with him.

At the hospital they discovered that the film hero's leg had been broken in two places. Miss Moore escaped with a few slight bruises.

Hoot Gibson, crowned king of the "bull-doggers" at the last Pendleton round-up where the best cowboys of the country gather to compete in sports of the range, is telling Art how he too, had a change to make a real-life hero of himself the other day. A steer escaped from the stock yards of a meat packing concern in the outskirts of Los Angeles and ran amuck through the down-town streets. Pedestrians climbed telephone poles and scrambled for the first haven of refuge they could find. Hoot happened along and took in the situation at a glance. As calmly as if he were working at Universal City, he charged the animal, got it by the horns, and threw it to the ground, amid the cheers of the frightened spectators. Hoot was working in a two-reeler called "Held Up In the Makin's," which is a gem of a Western. If you have a weak five-reeler booked and want to save the day get this film. It will do the trick.

"THE LION MAN" IS COMPLETED

THERE was much rejoicing and jollification at Universal City a few days ago when Albert Russell, directing the sensational serial, "The Lion Man," shot the final scene of the eighteenth episode of this chaptered melodrama, bringing to a close a production that has been eight months in the making. When Jack Perrin and Kathleen O'Connor, stars of the serial finally met in the leafy bower, with their troubles and tribulations things of the past, their enemies thwarted, and the future bathed in a roseate hue, it marked the first peaceful scene in thirty-six reels of slam-bang, whirlwind action.

So happy was Director Albert Russell that the serial had finally been completed that he jumped astride the black horse ridden by the Lion Man throughout the story, grasped Kathleen O'Connor by the waist and lifted her to his side, and together they executed a series of St. Vitus movements indicating complete satisfaction. "The Lion Man," which is based on the novel by Randall Parrish, "The Strange Case of Cavendish," is one of the most thrilling episodic melodramas produced in a long time. It engaged a cast of unusual distinction, including Kathleen O'Connor, Jack Perrin Barney Sherry, Gertrude Astor, Henry Barrows, Leonard Clapham and Mack Wright.

The company is taking a rest.

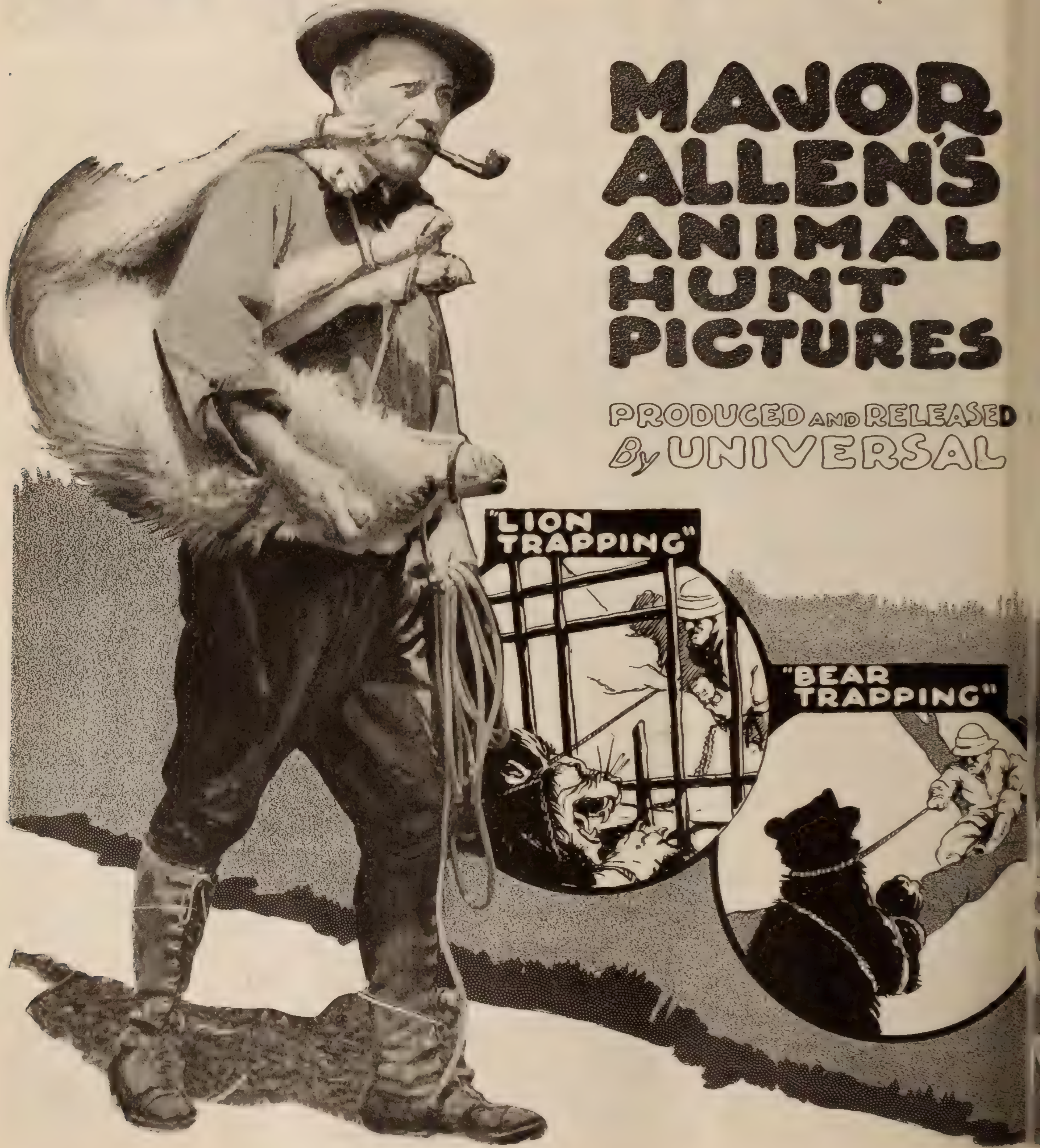
Kathleen O'Connor is reveling in woman's favorite indoor sport—shopping. Her shopping list is composed of clothes, hats, shoes and the other fixings that make up the feminine wardrobe.

For the past eight months Miss O'Connor has been playing the leading feminine role in the Universal serial surprise, "The Lion Man," and she had no opportunity to wear clothes a la mode. A boyish disguise, a rough riding habit, a western outfit and similar garments made up her costume plot for this production. Now Kathleen is able to do shopping to her heart's content. True, she was immediately cast for the feminine lead in Harry Carey's latest feature, "Bullet Proof," but her role in this piece is not strenuous.

Miss O'Connor was born in Dayton, Ohio, and came to Los Angeles about three years ago as the result of winning a beauty contest conducted by a middle west newspaper. She has been with Universal for almost two years, first playing opposite James J. Corbett in his serial, "The Midnight Man." She also played opposite Harry Carey in his recent release, "A Gun Fighting Gentleman."

get busy! S.R.O. 12

WITH A ROPE AND



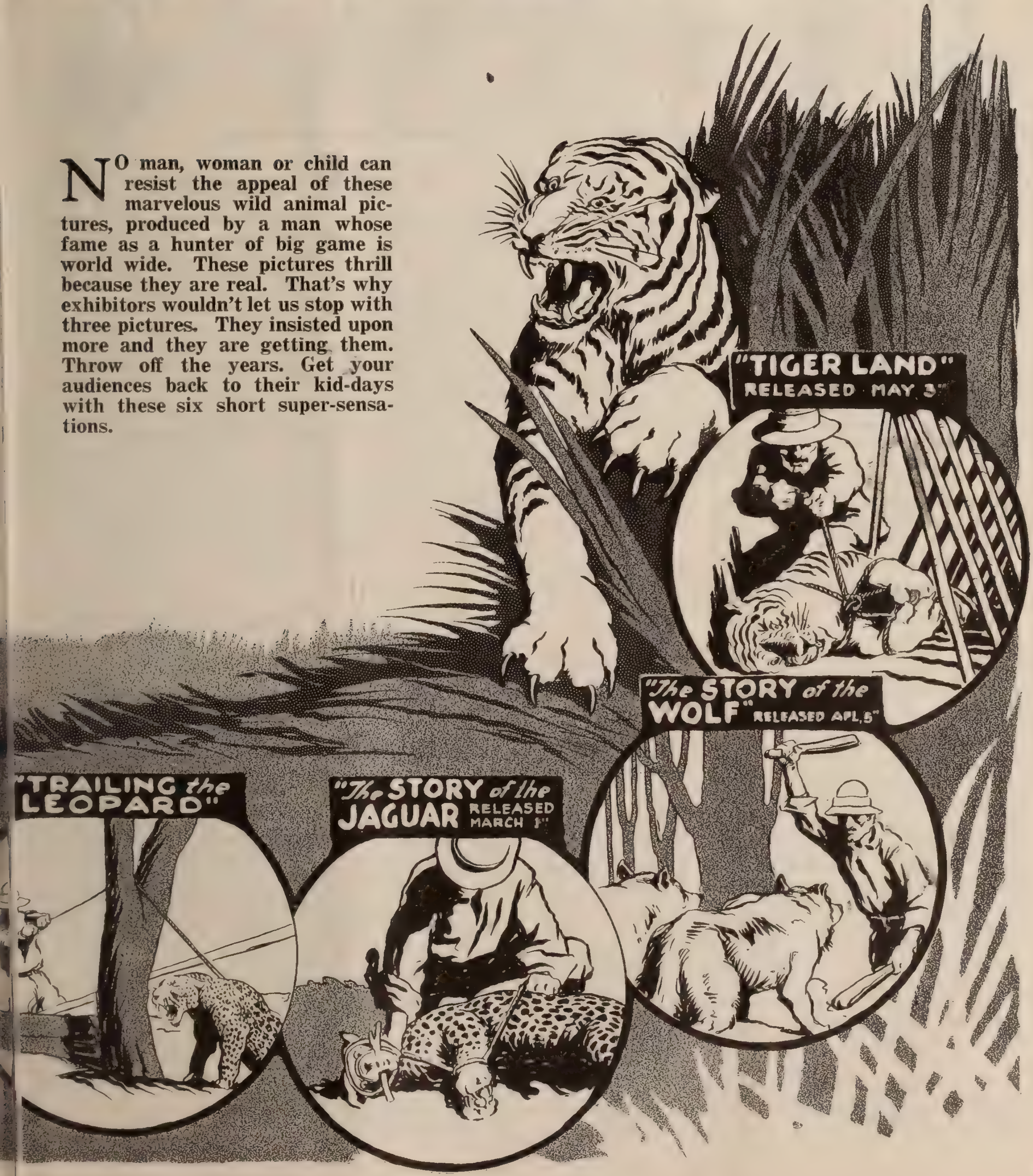
"LION TRAPPING"
"BEAR TRAPPING"

MAJOR ALLEN'S ANIMAL HUNT PICTURES

PRODUCED AND RELEASED
By UNIVERSAL

HIS BARE HANDS

No man, woman or child can resist the appeal of these marvelous wild animal pictures, produced by a man whose fame as a hunter of big game is world wide. These pictures thrill because they are real. That's why exhibitors wouldn't let us stop with three pictures. They insisted upon more and they are getting them. Throw off the years. Get your audiences back to their kid-days with these six short super-sensations.


"TIGER LAND"
RELEASED MAY 3"
"The STORY of the WOLF" RELEASED APL. 5"
"TRAILING the LEOPARD"
"The STORY of the JAGUAR RELEASED MARCH 1"

THE MOVING PICTURE WEEKLY

A MAGAZINE FOR MOTION PICTURE EXHIBITORS

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PAUL GULICK, *Editor.* TARKINGTON BAKER, *Bus. Mgr.*

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Vol. 10. MARCH 13, 1920. No. 4

Corbett as "Bugs" Sees Him

EDITORIALLY we cannot refrain from repeating in these columns the erudite and unregenerate effusions of Mr. Bugs Baer anent the movies and particularly those performers who formerly graced the prize ring, said effusions having taken place in the New York American. Said Bugs is the very best antidote for subway nausea, and is in constant use by all Bronxites. Bugs is a great friend of James J. Corbett, star of "The Prince of Avenue A," and his remarks last week must have been inspired by seeing this Universal Special Attraction. Here is what he says in part:

IN the old days before the boll weevils got into the liquor crop and there weren't thirty rent days in a month, a fighter used to be a guy who fought.

THEN the galloping kinetoscope busted forth and the fighters started to get their hair cut and stall twenty rounds for the movies.

NOW the industry has reached such an excruciating point of development that the camera can spar with Kid Broad and come out uncracked. The Kid is some lens buster and was about the first fighter to capitalize his beatings. The Kid plays pirate parts, sometimes, paling around with Ensign Kid and sometimes driving taxicabs. In garden scenes, they bury the Kid to his neck and he plays the cauliflower.

JIM CORBETT is the duke of the profession. Jim is always hanging around neighborhoods where lead pipes are trumps. Somebody generally insults an Alderman's honest daughter. Jim takes off his three-ply kid gloves with the lace edging and starts in to sock one gross of assorted sizes and shapes of the very best thugs. As James throws a natural with either mitt, the roughians are soon staggering around like mice who took wood alcohol in mistake for rat poison. Jim is a sourball in the close-ups as there ain't enough putty in the world to caulk up his wrinkles, but he sure can massage 'em pretty with his slapsticks. In one picture, he irons out two hundred hardboiled playmates who think that blackjacks are lipsticks. All the pies in the Corbett comedies are made in boiler factories.

IN the final fade-out with the Alderman's daughter, Jim's part is played by a substitute who does the kissing and other dare-devil work.

A Few Corrections

TAKE nothing for granted that you hear and very little that you see is a good rule to follow. Here are a few corrections on the announced list of Special Attractions which are proclaimed as the S. R. O. 12. The feature "Jewel" has been withdrawn temporarily at least from this list and will not be released in this list of twelve. Its place will be taken by "Togs," a magazine story by Izola Forrester, with Edith Roberts as the star. The picture will be directed by Jack Ford. They will start as soon as Miss Roberts finishes "The Daring Duchess," on which she is working at the present time, and Jack Ford finishes "The Girl in No. 29," on which he is at present engaged.

The seventh of the twelve will be called "Virginia" and will feature Anna Cornwall and Claire Anderson. "A Tokyo Siren," which will have as star Mme. Tsuru Aoki, is now being directed by Norman Dawn instead of by Tod Browning, as was at first intended. Mr. Browning is in New York in connection with the details incident to the first showing of Priscilla Dean in "The Virgin of Stamboul."

Horses are an Item at Universal

THE semi-annual statement just submitted by Fred Reamer, ranch superintendent at Universal City, reveals the fact that horses cut almost as important a figure in motion picture productions as do human beings.

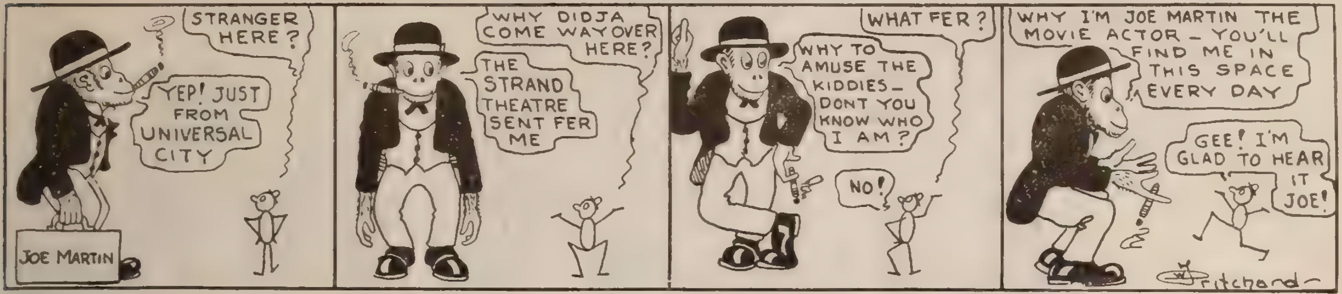
Although the Universal ranch contains about 150 head of horses, many animals have to be rented at times for film purposes. The statement shows that in the past six months the producing companies at the Big U studios used 14,215 horses. Figuring about 160 working days in that time, it makes an average of ninety horses per day. Of course, there are many days when no horses are used, and other days when anywhere from 100 to 1,000 will be required.

In "The Virgin of Stamboul," which is soon to be released, for instance, 300 coal black horses were used for three weeks in filming the desert scenes. There are only 40 horses of this description in the Universal corral, and the rest were rented from outside sources.

In addition to the regular stock of animals, each of Harry Carey's flying squadron of rough riders has his own horse, and many of the cowboys engaged in the western dramas ride their own animals.

Reamer's department also comprises about 100 different vehicles, including every horse-drawn contrivance from the Roman chariot to the fashionable phaeton of the first years of the present century. A herd of oxen, camels and other hay-eating quadrupeds are also included in Universal's ranch department, which is the largest owned by any motion picture plant in the world.

How Joe Martin Came to Charlotte, N.C.


STRANGER HERE?
YEP! JUST FROM UNIVERSAL CITY
JOE MARTIN
WHY DIDJA COME WAY OVER HERE?
THE STRAND THEATRE SENT FER ME
WHAT FER?
WHY TO AMUSE THE KIDDIES— DONT YOU KNOW WHO I AM?
NO!
WHY I'M JOE MARTIN THE MOVIE ACTOR — YOU'LL FIND ME IN THIS SPACE EVERY DAY
GEE! I'M GLAD TO HEAR IT JOE!
Pritchard

As the cartoonist sees the Universal monkey comedian, and below the same actor after he had become acclimated and was steadily on the job in the Charlotte papers.

EXTENDING UNIVERSAL CITY

ACTIVITIES at the vast studios at Universal City have increased to such an extent that it has been found necessary to enlarge what Universal officials claim to be the biggest motion picture plant in the world.

While President Carl Laemmie was visiting Universal City, recently, he left word with General Manager Tarkington Baker to make room for big things in the spring, and work has already begun on a new stage that will occupy about one-third the area of stage space already covered. The new stage will measure about 400 feet by 140 and will contain a subcellar generating plant which will supply light and power for the buildings known as the main stage, the north stage, the west stage, the old and new light buildings and the new theatre building, and it will easily be the largest single electrical installation ever made in any studio.

The switch boards will be forty feet long and sixteen feet high, in two tiers. The current will be supplied from the Edison Company's lines at 15,000 volts and distributed to various transformer stations at 2200 volts. All the main feeders and branch distributing panels will be located above and below the stage and controlled from switches located at various points on the outer wall. It will be so arranged that the electricion will be able to control anyone or all the lights from any location in the studio. This will cut out the objectional stage cable running all over the floor and is a feature originated at Universal City.

The structure will be known as the new stage and Sub-Station and will be able to accommodate from sixteen to twenty-four individual sets. Its estimated cost is about $96,000.

THREE NEW ALLEN WILD ANIMAL FILMS

UNIVERSAL announces that three more Major Jack Allen animal pictures will be released shortly. The first of these "The Story of the Jaguar" is on the list for March 1st. "The Story of the Wolf" will be released on April 5th while the date for "Tiger Land" is set for May 3rd.

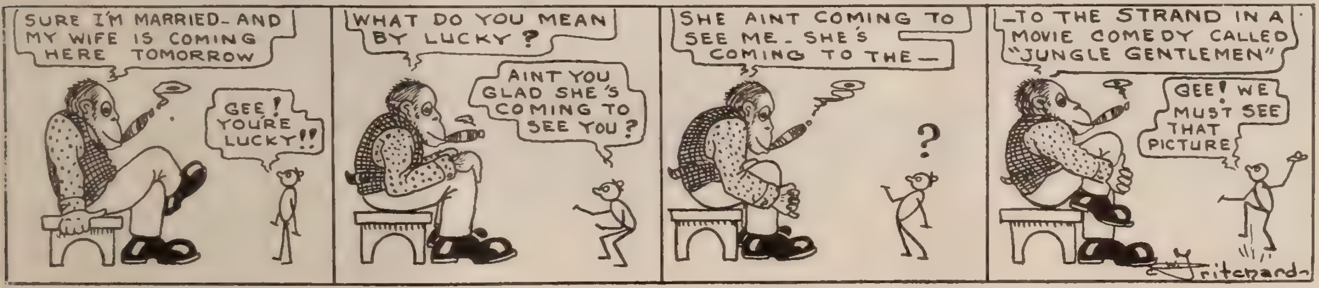
Major Allen's pictures have aroused enthusiasm wherever they were shown. There have been but three released to date, namely: "Trailing the Leopard," "Bear Trapping," and "Lion Trapping."

Major Allen, internationally known as an adventurer, naturalist and trapper, has studied wild animals for over twenty years. When he signed a contract with Universal to produce a special series of pictures it was not thought at the time that they would prove so successful as the idea was a new one and the public pulse had not been felt.

The pictures proved to be so unique that they went over big. Wherever they were shown there was an actual demand for more of them. Universal started receiving letters asking for Major Allen's personal appearance at various showings.

The first three pictures were produced before the Capitol Theatre had opened its doors in New York. Two of the remaining three, "The Story of the Jaguar" and "Tiger Land" have had pre-release showings at this playhouse and the third has also been booked. Universal is receiving an unusual number of advance reservations for dates on these pictures because of an unlooked for public interest in Major Allen's unique methods of catching wild animals without rifle or ammunition.

Previous to the present series of pictures—he made several, four of which were shown at the New York Strand and one at the Rivoli. In his pictures he demonstrates before the camera how the fiercest jungle beasts may be captured by human methods. Outside of the educational interest to these pictures there is the everpresent feature of thrill about them as the scenes are constantly depicting ticklish moments when the wild animals are on the verge of disregarding their "director" and going on the rampage.


SURE I'M MARRIED — AND MY WIFE IS COMING HERE TOMORROW
GEE! YOU'RE LUCKY!!
WHAT DO YOU MEAN BY LUCKY?
AINT YOU GLAD SHE'S COMING TO SEE YOU?
SHE AINT COMING TO SEE ME — SHE'S COMING TO THE —
?
— TO THE STRAND IN A MOVIE COMEDY CALLED "JUNGLE GENTLEMEN"
GEE! WE MUST SEE THAT PICTURE
Pritchard

Six romping sea-shore sweeties---
forty-eight darling dimples. See
one and you'll want to see them all

RAINBOW AND CENT

Swing the
crowds with
the RAINBOW
BATHING BEAUTIES

URY COMEDIES

Let the
Century Lions
Fill your house!
Every one a
Roar!

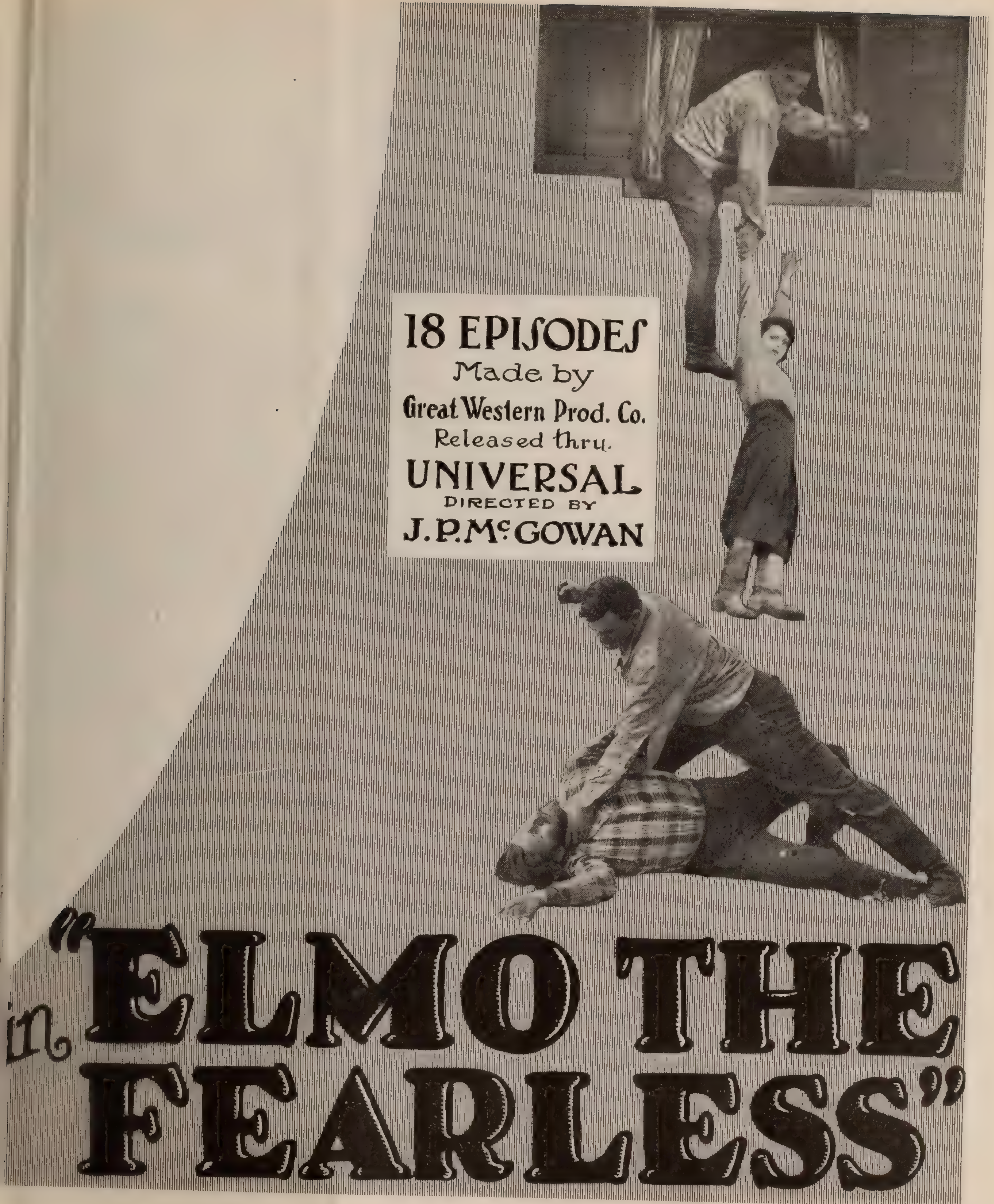
CHASE the grumbles out of your theatre. Replace them with roars of laughter and howls of delight. Tickle those near-sighted old gentlemen in the front row by letting these adorable girlies romp all over your screen. Send the kids into shrieks of merriment with the funny lions. Please every last person in your theatre with these Rainbow and Century Comedies. And last, but not least, treat yourself to the finest little helping of cashier's receipts in captivity every time you put one of these comedies on your screen.

Century Lion Comedies
Directed by FRED C. FISHBACK
Lions trained by CHAS. GAY
Released by
UNIVERSAL

Hully Gee!

GEE whizz, Jimmie! Lookit Elmo clean up on that bunch! Throws 'em **right over his head!** Bulieve me, that guy is some strong! Now he's goin' to rescue the girl! Hully gee! **Right acrost that cliff in a auto!** Doggone! They've **threw** the girl offen the house! No, she's grabbed aholt! Here comes Elmo! HEY, ELMO! Run through that there room! **Goodie!** He's got 'er! Heck, they're knifin' him on the hand! **Aw, say;** this place has certainly got a nerve—shuttin' a pitcher off right at the **excitinest** place! Hey, **Jimmie!** Save up yer dough for the next episode. We jest **gotta** see what happened to Elmo the Fearless."

ELMO LINCOLN The Fighting Colossus



18 EPISODES
Made by
Great Western Prod. Co.
Released thru.
UNIVERSAL
DIRECTED BY
J. P. McGOWAN

in "ELMO THE FEARLESS"

CARL LAEMMLE presents

Daredevil Locklear

in

“THE GREAT AIR ROBBERY”

Universal Super-Attraction De Luxe.

AS you read this copy hundreds of thousands of people are gasping at the bewildering daring of Ormer Locklear in this marvelous air melodrama. Printers' ink simply won't do justice to our efforts to let you know what a tremendous proven box office attraction this picture is. Get it, or regret it all your born days.

“Created a Furore”

“THE picture created such a furore that the attendance made another seven days compulsory at the Superba, one week's run having proven totally inadequate to handle the crowds who thronged the lobby of the theatre daily.”

LOS ANGELES EXAMINER.

LYONS

VERY soon, in May, to be specific—these two favorites of the screen will appear in a series of five-reel comedy-dramas, to which their popularity and success have long since entitled them. There is no better way to put your patrons in the proper receptive spirit for the bigger, better Lyons-Moran comedies than to play the short ones in which these genial, likable fun-makers created the popular demand for their side-splitting selves.

If you like to laugh and wear good clothes, the sparkling fun of these up-to-the-instant comedies will do the first for you and their popularity will do the second.

and MORAN

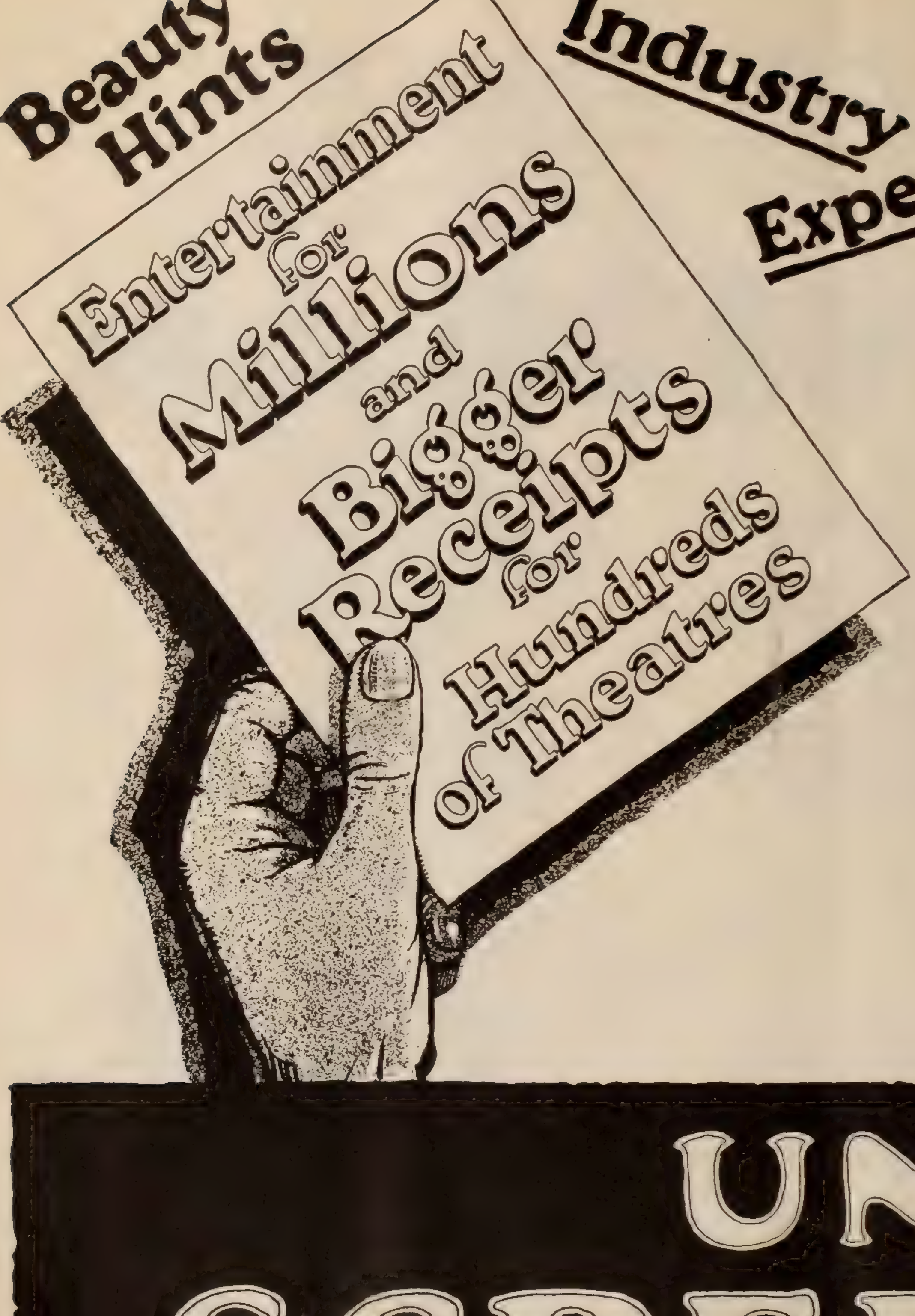
FOR INSTANCE.

"OILING UNCLE"
"STOP THAT SHIMMIE"
"WIVES AND OLD SWEETHEARTS"
"OFFICER, CALL A COP"
"THE LATEST IN PANTS"
"OLD CLOTHES FOR NEW"
"NON-SKID LOVE"
"AIN'T NATURE WONDERFUL?"
"BUNGLED BUNGALOWS"
"IN THE SWEET DRY AND DRY"
"SOME SHIMMIERS"

Beauty Hints

Industry Art

Experiments


Entertainment
for
Millions
and
Bigger
Receipts
for
Hundreds
of Theatres

THE
NEW
SCREEN
MAGAZINE
IS
THE
ONLY
SINGLE
REEL
FOR
WHICH
THERE
IS
NO
SUBSTITUTE

UNIV
SCREEN

Science

Trick Photography

Wonders of the Earth

Health Hints

THE BIG REASON WHY WE HAVE NO

competition when you consider *quality* is because the other concerns who picture novelties don't dig deep enough,--they're too easily satisfied. But the NEW SCREEN MAGAZINE is *never* satisfied--not even with the very latest issue. The NEW SCREEN MAGAZINE is eternally striving to give you not only the *new* but the *absorbing* --not only the absorbing but the *useful*--not only the useful but the *diverting*.

EVERY ISSUE COMPETES WITH THE

last one. That's why exhibitors tell us that they will not consider anything else in its place--because they know the NEW SCREEN MAGAZINE is on the job every minute working for *their* interests.

COMPARE IT WITH ANY OTHER YOU

like--you'll find more of the stuff that people are really interested in--hear more applause--take in more money on it. We find that women's opinions on these things are very valuable so

ASK YOUR WIFE WHAT SHE THINKS

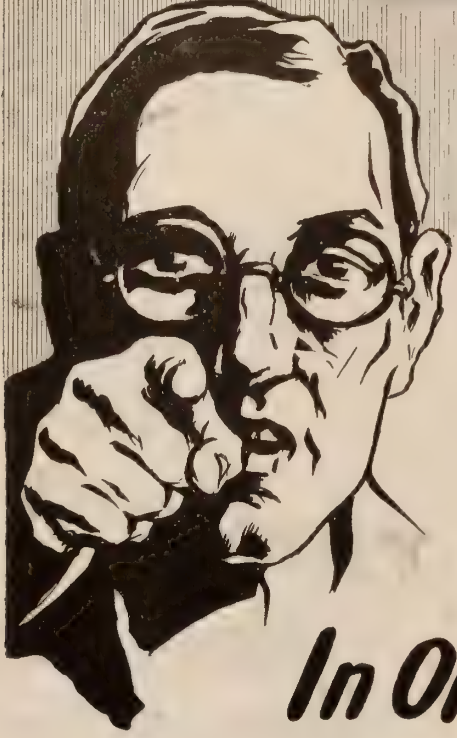
We'll abide by her decision on the NEW SCREEN MAGAZINE --because we know we'll win!

Strange Things from Everywhere

New and Wonderful Animated Cartoons

ERSAL
MAGAZINE

The Truth about



The Sultan of Turkey once remarked that it was known to all grown men that one of two horses could always run faster than the other—so why all the excitement about horse races?

The same is true of News Reels. There can be but one "best." There always is one "best." One that gives your theatre more scoops and more beats and more subjects in the course of a week than any other Service. Once you know which News Service this is, there is no longer need for argument. Competition, so far as you are concerned, is deader than the Sultan of Turkey's horse-race.

Here are the facts as to the BIG THREE:

In Only 8 Months, 31 Scoops

Between May 1st, and December 1st, 1919, a period of eight months, the Big Three, the Service that gives you the cream of the news three times a week, gave you no less than 31 separate and distinct scoops. Seven of these were in May—five were in June—four were in July—two were in August —five were in September—three were in tober—three in November and two were in cember. This makes an average of four absolu exclusive pictures a month and proves that you depend on the Big Three for just this kind of service month in and month out.

62 Days ahead!

Next to scooping your competitor comes "beating him to it," and just as a sample the Big Three offers the fact that on April 23 it released a picture of the Government's Aviation Orientator that was sixty-two days ahead of all competitors. Previous to that, on March 29, it released a picture of Great Britain's Airship R33 that was sixty days ahead.

THE BIG

the News Reels

We beat all competitors in Number of Subjects shown

From May 1st, 1919, to December 31st, a period of eight months, our nearest competitor released sixty-nine issues at the rate of two a week. These sixty-nine issues contained, in all, 546 subjects—a pretty fair record as news gathering and news picturing goes—except for the following fact:

In the same eight months International released 16 issues, containing 977 subjects, or seventy per cent more than its competitor. In other words, if you were showing the Big Three you had nearly two chances to one of showing a big news picture ahead of your competitor, leaving out the fact that the Big Three would probably beat its competitor anyway.

We beat all competitors in the Dates of Mutual Subjects

As stated above, our nearest competitor issued in eight months 546 subjects. Of these International was ahead on 129 in the date of showing—in other words, was ahead to the extent of twenty-three per cent in the dates of showings of mutual subjects. Now compare this with our competitor's showing on mutual subjects, as given in the next column.

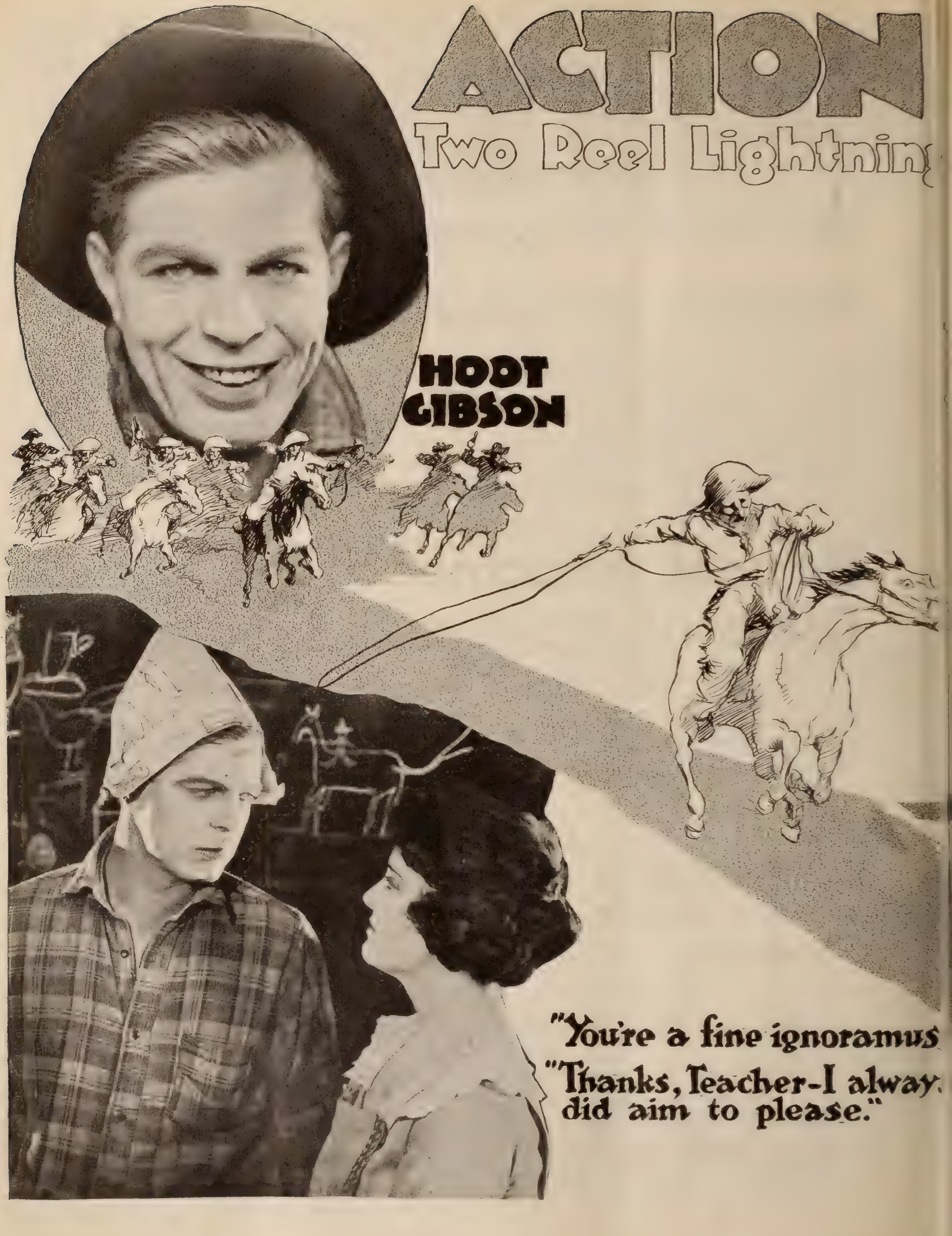
In the same period of eight months, International issued 917 subjects. Of these, our nearest competitor was ahead in only 4.2/10 per cent—in other words, International was nearly six times as enterprising as its nearest competitor in showing your people the news while it's news, the pictures they want to see.

Now that you know the truth Book the News Service that proves you're an Up-to-Date Showman

Produced by
INTERNATIONAL
RELEASED THRU
UNIVERSAL

INTERNATIONAL NEWS - UNIVERSAL CURRENT EVENTS - HEARST NEWS

NEWS THREE


ACTION
Two Reel Lightnin
HOOT GIBSON
"You're a fine ignoramus
"Thanks, Teacher-I alway
did aim to please."

WESTERNS

Flashes of Comedy and Drama

GIBSON GALLOPERS

"Held Up for the Makin's"
"Hair-Trigger Stuff"
"Runnin' Straight"
"The Sheriff's Oath"
"Roarin' Dan"
"West Is Best"
"The Jay Bird"
"The Double Hold Up"
"The Lone Hand"

OTHER FAVORITES

"A Sage Brush Gentleman"
(Bobby Burns and Charlotte Merriam)
"Kaintuck's Ward"
(Bobby Burns and Peggy O'Dare)
"Blind Chance"
(Bobby Burns and Peggy O'Dare)
"The Prospector's Vengeance"
(George Field and Mildred Moore)
"The Counterfeit Trail"
(Ed. Henessey and Magda Lane)

Produced by UNIVERSAL

"Root for Hoot the Smiling Whirlwind!"
Monroe

Here's your money-making guarantee

No matter how
Small your town
you'll make a
positive clean-up
with ___

DOROTHY PHILLIPS

DIRECTED BY
ALLEN HOLUBAR

in

Population
only
220

Glenrock, Wyo., Feb. 10, 1920.

A packed house and everybody pleased. "The Right to Happiness" ranks second to none among superproductions—and Dorothy Phillips is a star above stars!

E. A. GROSS,
Prop. Empress Theatre.

The
Census says:
359

Granada, Colo., Feb. 15, 1920.

"The Right to Happiness" deserves to rank among the masterpieces of the screen world. It has yet to be equalled.

CHAS. LENNOX,
Belmont Theatre.

569
people in
this town

Ault, Colo.,
Feb. 14, 1920.

Went over great! Truly a big picture and pleased my patrons.

C. W. HINE,
Princess Theatre.

"THE RIGHT TO HAPPINESS"

UNIVERSAL-JEWEL SUPER PRODUCTION

Harrison Says—"Here's a picture you

HERE'S a story with tha human touch which neve fails in its universal appeal— story so humanly portrayed a to compel the unstinted praise o every critic—an offering so fille with native charm, smile pathos, laughter and tears— full of the delightful personalit of Harry Carey as to be irresis tible. Make it your business t see "Overland Red"—it's th kind of picture that will mak you want to play every Harr Carey offering you can la hands on.

UNIVERSAL
SPECIAL
ATTRACTION

should be proud to show."

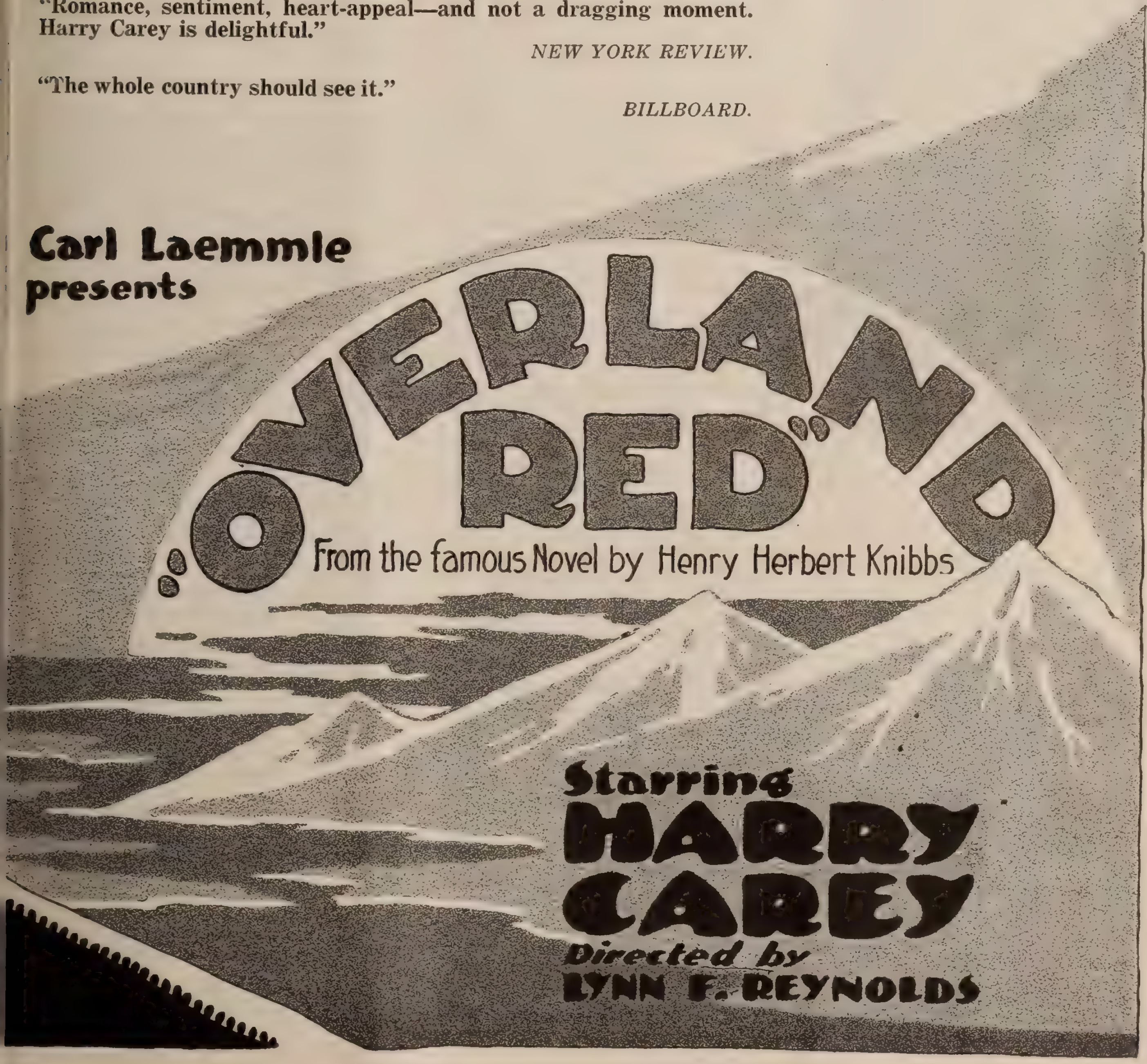
"There's no denying the strength of this picture."
M. P. NEWS.

"It's the kind that makes them come back for more."
HARRISON'S REPORTS.

"A corking good film. Harry Carey is giving us some great pictures these days."
EXHIBITOR'S TRADE REVIEW.

"Romance, sentiment, heart-appeal—and not a dragging moment. Harry Carey is delightful."
NEW YORK REVIEW.

"The whole country should see it."
BILLBOARD.


Carl Laemmle presents
"OVERLAND RED"
From the famous Novel by Henry Herbert Knibbs
Starring HARRY CAREY
Directed by LYNN F. REYNOLDS

Gloria Holt in "The Road to Divorce."

NOTES.

Can a woman neglect her personal appearance after marriage and still hope to retain her husband's love? That is one problem suggested by "The Road to Divorce," which is to be seen at the .... Theatre next .... In this Universal photodrama, directed by Philip Rosen, Mary MacLaren, the star, plays the role of the wife, Edward Peil is seen as the husband and Bonnie Hill has the part of the "other woman."

Many remarkable marine scenes are shown in "The Road to Divorce" the latest production starring Mary MacLaren, coming to the .... Theatre next .... The boundless ocean is shown in its varying moods—the gentle breakers on which gay swimmers are disporting themselves, the rolling swells over which gay yachts are calmly sailing, and a raging storm which shows old Neptune in his angriest mood.

The Herald for "The Road to Divorce"

DR. MYRON SHAW, a rising young physician, and his wife, thought their happiness was complete when they were married and had settled down in a little seaside cottage. But after a few years the wife neglected her husband and herself in her devotion to the little ones.

Then Pauline Dallas, beautiful, cultured, always correctly dressed, came to visit them. The contrast was hardly fair to the young mother. Any one could have noticed the difference. Dr. Shaw began to think that he had outgrown his wife. As the days passed they were all drifting unconsciously toward a family tragedy that might have spoiled all their lives, when the husband was brought to his senses with a violent and heartrending start. The outcome of this powerful story is wonderfully depicted in the Universal masterpiece, "The Road to Divorce," depicted by Philip Rosen and starring Mary MacLaren, supported by Edward Peil, Bonnie Hill, Helen Davidge, Eugenie Forde, and Roy Stecker, which is to be shown at the ——— Theatre on ———.

NO MORE CHINKS FOR EDDIE PIEL.

"DO you want me to play a Chinaman?"

That was Edward Peil's query when he was called on the telephone by the casting director at Universal City and told that he was wanted for a leading role in support of Mary MacLaren in "The Road to Divorce."

He was assured that he was to play an American physician in this photodrama.

"All right," answered the actor. "When shall I report?"

It later developed that Edward Peil had promised himself not to play a Chinese character for a year at least. He had scored such a tremendous success in the role of Evil Eye in Griffith's "Broken Blossoms" that he was immediately engaged to play the role of the crafty Mongolian with H. B. Warner in "The Pagan God." No sooner was this story released than he received several other offers from directors to play Chinese characters. But he called a halt. He had no intention of becoming identified with any single line of parts.

"I left the dramatic stage because I grew tired of playing the same part for a season or longer," said Peil later. "I became a screen actor because it afforded me an opportunity to play a new role every few months, and I don't want to become a one-part actor."

AND SHE IS STILL DRAWING.

BONNIE HILL, who appears in the rôle of the "other woman" in Mary MacLaren's production, "The Road to Divorce," to be shown at the ——— Theatre on ————, is one of the stunning beauties of the screen.

Coming from one of the first families of Virginia, she early developed a taste for painting and came to Greenwich Village, New York. Here she maintained a pretty studio for two years, doing magazine covers and other sketches. Several better known artists finally persuaded her to pose for sketches for Vogue, and thus her classic features and graceful carriage became familiar to millions of readers throughout the country.

One of Miss Hill's friends in New York was Madame Nazimova, and it was the Russian actress who suggested to Bonnie Hill that she come to California and appear in photodramas. Just to show her confidence in Miss Hill's ability she gave her an important role in "The Brat," and when her success on the screen was assured, she was cast for a principal rôle with Viola Dana.

Universal was quick to appreciate the beauty and talent of the newcomer to the screen and engaged her for *a* prominent rôle in "The Peddler of Lies" in support of Frank Mayo, and as soon as this story was filmed she was cast for the part of the fashionable Boston girl in "The Road to Divorce."

A trained dog, a cute kitten, a funny monkey, several birds and one or two insects are used by Philip Rosen, Universal director, to gain bits of human nature effects in the latest Mary MacLaren photodrama, "The Road to Divorce," which will be shown at the .... Theatre on ....

Three of the cleverest kiddies on the screen have splendid parts in "The Road to Divorce" the Universal photodrama starring Mary MacLaren which is to be seen at the .... Theatre next .... These are Arthur Redden, Gloria Holt and Roy Stecker—the oldest eight years of age and the youngest just past three.

Service Page for "The Road to Divorce"

AT A GLANCE

SUBJECT—"The Road to Divorce."

LENGTH—Five Reels.

STAR—Mary MacLaren.

PREVIOUS HITS—"A Petal on the Current," "The Unpainted Woman," "The Weaker Vessel," "Bonnie, Bonnie Lassie," "Rouge and Riches," etc.

CAST—Edward Peil, Bonnie Hill, Eugenie Forde, Helen Davidge, Roy Stecker.

DIRECTED BY—Philip Rosen.

STORY BY—J. Grubb Alexander.

SCENARIO BY—J. Grubb Alexander.

LOCALE—A New England Village and the Coast of Maine.

TIME—The Present.

THUMB-NAIL THEME—The story of a New England doctor who thinks he has outgrown his wife just because she is so occupied with domestic affairs that she fails to cultivate her natural charm. The "other woman" happens along and the married pair are nearing a crisis when a threatened tragedy brings the physician to his senses and to a realization that his wife means all the world to him.

ADVERTISING PUNCHES.

1—The popularity of the star.

2—The fact that the feature was directed by Philip Rosen, the man who filmed "The Miracle Man."

3—The unusual excellence of the supporting cast, including Edward Peil, Eugenie Forde and Bonnie Hill.

4—The presence in the cast of three of the cleverest youngsters on the screen—Arthur Redden, Gloria Holt and Roy Stecker.

5—The great lesson brought home by the appealing story.

6—One of the most remarkable storms at sea ever produced.

7—The many laughable and tender effects gained by the use of clever birds, animals and children.

8—Beautiful moonlight, marine and stereoscopic photography.

9—The many humorous episodes incident to a small town wedding.

10—A story which faithfully mirrors everyday life.

CAST

Mary Bird	Mary MacLaren
Nathan Bird	William Ellingford
Mrs. Bird	Alberta Lee
Dr. Shaw	Edward Peil
Aunt Mehitable	Eugenie Forde
Little Jane	Gloria Holt
Little Johnny	Arthur Redden
Pauline Dallas	Bonnie Hill
Little Son	Roy Stecker
Nora	Helen Davidge

THE wedding of Mary Bird and Dr. Myron Shaw was a wonderful event for the farming colony on the stern New England coast. All the family relatives were on hand, and Pauline Dallas, Mary's fashionable friend from Boston, was maid of honor. After the wedding Dr. Shaw established his young bride in a pretty cottage by the sea. All Mary's dreams were coming true. It was just like playing house.

A few years passed. The stork has visited the Shaw family on two occasions and Mary finds so much to occupy her mind and time in the care of the babies that she begins to neglect herself and her husband. The husband is often compelled to eat alone because Mary must look after the children. She is too busy dressing the infant to think of adorning herself in her former pretty frocks. Unconsciously the two are drifting apart. The husband thinks he has outgrown his wife and Mary is worried over Myron's growing indifference.

At this time Pauline Dallas comes to visit them. Pauline is dressed in the height of fashion. She is interested in politics, in the latest feminist movements—while Mary scarcely has time to read the papers. No wonder the husband makes a mental comparison of the women, and Mary suffers by contrast.

On the final day of Pauline's visit the doctor takes her for a sail. Their proximity tempts Myron to unburden his thoughts, and he tells the Boston girl that he cannot find in his wife the sympathy his higher intellectual nature requires. Just as their conversation is about to reach the danger point, the doctor's attention is called to the storm which is fast approaching. By hard work he manages to make a landing in the semi-darkness.

Arriving home, exhausted and drenched, he is informed that Mary had gone for a swim in his absence and had not yet returned. Forgetting all but his wife in his anxiety, he rushes out in the storm to search for Mary. In the raging surf, with the furious storm about him, he realizes what his wife means to him and what life would be without her. When she is finally rescued he carries her tenderly home, and the few unhappy years are forgotten in the hour of their reunion.

ADVERTISING DISPLAY LINES

It was not until he thought he had lost his wife that he realized what she meant to him. Then—was it too late? See the powerful story told in "The Road to Divorce."

They failed to heed the danger signal on the sea of matrimony. It was not until the breakers were just ahead that the husband sensed the danger in "The Road to Divorce."

They were moving steadily along "The Road to Divorce." He didn't realize it until his wife was gone. See Mary MacLaren's latest Universal picture.

It took a violent upheaval in the life of the young husband to bring him to his senses. He felt that he had outgrown the mother of his children. A family tragedy is narrowly averted in "The Road to Divorce."

"A man's best friend in this world is his wife." But it required an impending domestic disaster to make this clear to the young husband in "The Road to Divorce."

"Why can't I be beautiful?" Many a wife has said that to herself, struggling to hold back the tears, as she saw life's greatest drama fading away. But the wife in "The Road to Divorce" had saintly beauty of motherhood and her husband finally saw it.

"This is a good picture"

says
Harrison

"The FORGED BRIDE"

Directed by
Douglas Gerrard

THE SINS OF THE FATHERS
THE DAY THEY LEARNED THE TRUTH

"A PICTURE THAT
DESERVES PRAISE"
MORNING TELEGRAPH

MARY MACLAREN

UNIVERSAL
SPECIAL ATTRACTION

get busy! S.R.O. 12

International News.

No. 8.

Pre-War Industries Resumed in Near East.—Aintab, Armenia.

Sub-Titles.—Scenes in Aintab which the American Near East Relief Committe is restoring to a semblance of prosperity. With the Turk oppression ended the magic rug weavers are at work again. Methods 2,000 years old still prevail. Grinding the mineral dye for colors. No modern washing or wringing machines here. Sample product of the nest rug makers in the world.

Atlantic Fleet Keeps in Fighting Trim.—Guantanamo Bay, Cuba.

Sub-Titles.—Constant target practice makes American gunners the equal of any. A destroyer looks in on the game. Trying out the 14-inch terrors. A cheerful dreadnought crew.

Coal Rationed to Shivering Austrians (omitted from New Orleans and Atlanta prints).—*Vienna, Austria.*

Sub-Titles.—Hundreds wait in zero weather for their portion of twenty pounds allowed weekly to each family. Transportation being exceedingly scarce, bus riders, too, are rationed by police.

Ice Champions in Skating Classic.—Lake Placid, N. Y.

Sub-Titles.—The championship race for women. Miss Rose Johnson, the winner. Speed kings of the ice in a half mile race. Everett McGowan, the champion. Down the ski slide on a bob sled. High jumping on skis. This doesn't look easy—and it isn't.

In the Public Eye.—Karl Seitz, President of the Austrian Republic.—*Vienna, Austria.*

Sub-Titles.—Frank L. Polk, of the State Department, who may succeed Robert Lansing in the cabinet.—Washington, D. C. Henri Rothschild, of the famous banking family, who is taking a leading part in the reconstruction of France.—*Paris, France.*

World War Heroes in Unique Race Meet.—Paris, France.

Sub-Titles.—Maimed veterans in a bicycle competition. The winner—a legless veteran of Verdun.

Expert Jap Fishermen Make Enormous Haul.—San Pedro, Cal.

Sub-Title.—Starting on their journey to the frying pan.

Hunger in Schools Banished by Penny Lunches.—New York City.

Sub-Titles.—Hosts of youngster line up for the noonday treat. Stacks of goodies. One place where a copper is worth something.

Keeping Hayti Quiet is the Marines' Job.

King Carnival Rules as in Pre-War Days (for New Orleans and Atlanta only).—*New Orleans, La.*

"A Roaring Love Affair."

Rainbow Two-Reel Comedy

DOWN on the farm lived old Hezekiah Pretzel, besides owning vast lands, he had a beautiful daughter. She was young and ambitious like all chickens. Her aim in life was to become a movie star or some kind of a shining object.

Sapolio (Harry Swett) the man about the farm, was desperately in love with Paulino, the daughter. He neglects his work to play hide and seek with her, upsets the animals and causes a general riot on the farm. The farmer fusses and fumes at Sapolio. Sapolio puts the pitchfork down, and innocently sticks it through the farmer's feet. He finally extricates the farmer, by lifting him up with a huge log and throwing him into the hay-pile.

Came to this peaceful village, one day, a bold handsome and wily thespian. One who had tread the hard-boiled railroad ties, and starved for the want of food. Fate leads him, by bumping a mere string of trains into him, into the house of Hezekiah Pretzel.

He loses no time in making love to Pauldino, who serves him with delicious biscuits, does the "shake the corest-cover" dance for him and as meekly as a lamb, falls for his marcel-waved hair. Sapolio sitting on the steps outside the house, despairs about the loss of his love. He pets his horse standing nearby and promises to be true to the horse.

Our hero actor flees with Pauldina. Sapolio follows later on, and discovers their whereabouts. He enters the room, just in time to save Pauldino from absolute disgrace. He springs at the actor and gives him a terrible beating. He crashes into the wall, which happens to be made of paper, and the secret is out. The couple were rehearsing a scene for a movie act, the director orders Sapolio thrown out, he is not too gently taken bodily and thrown over a high wall. However, you can't keep a good man down, Sapolio returns behind one of the moving pieces of scenery, makes an attempt to grab the girl, but the girl and actor leap out of a nearby window, leaving a wig in Sapolio's hand. He wakes up to find his horse's tail in his hands and his sweetheart calling him to come into the house. The farmer had thrown the actor out, and all ends happily.

get busy! S.R.O. 12

HARRY CAREY in
"OVERLAND RED"
By HENRY H. KNIBBS
Directed by LYNN REYNOLDS

FRANK MAYO in
"BURNT WINGS"
Adapted from the stage play
"THE PRIMROSE PATH,"
by
BAYARD VEILLER
Directed by
CHRISTY CABANNE

MARY MAC LAREN
in
"THE ROAD TO DIVORCE"
By J. GRUBB ALEXANDER
Directed by PHILIP ROSEN

EDITH ROBERTS in
"THE DARING DUCHESS"
Directed by HARRY FRANKLIN

FRANK MAYO in
"THE GIRL IN No. 29"
By ELIZABETH JORDAN
Directed by JACK FORD

HARRY CAREY in
"BULLET PROOF"
By JOHN FREDERICK
Directed by LYNN REYNOLDS

TSURU AOKI in
"LOCKED LIPS"
By CLIFFORD HOWARD
Directed by WILLIAM C. DOWLAN

EDITH ROBERTS in
"TOGS"
Directed by JACK FORD

HARRY CAREY in
"BLACK SHEEP"
Directed by LYNN REYNOLDS

EDDIE LYONS and LEE MORAN
in
"EVERYTHING BUT THE TRUTH"
By EDGAR FRANKLIN

"VIRGINIA"
By IDA M. EVANS
With CLAIRE ANDERSON

TSURU AOKI in
"A TOKIO SIREN"
By GWENDOLYN LEWIS
Directed by NORMAN DAWN

"Very much worth while" Exhibitors Herald

He was a traveling
pedlar—and she a
pampered daughter
of the rich. He won
first her curiosity.
next her respect
and then........!

"I HAVE PROOF ENOUGH HERE TO SEND YOU TO THE 'PEN'!"

Carl Laemmle
offers

"The PEDDLER OF LIES"

from Henry C. Rowland's fascinating story "The Pedlar"

Featuring

FRANK MAYO

with

ORA CAREW

Directed by Wm. C. Dowlan

HERE'S mystery of the fascinating kind that stands your audience on its mental toes—twists of plot so baffling as to keep them guessing all the time—a startling surprise for climax that sends them away delighted. Frankly, an attraction "very much worth while," as the Exhibitor's Herald says.

UNIVERSAL SPECIAL ATTRACTION

"THE LION MAN."

Episode No. 13

"When Hell Broke Loose."

CAST

Stella	Kathleen O'Connor
Westcott	Jack Perrin
Enright	Henry Barrows
Lacey	Leonard Clapham
Celeste	Gertrude Astor
Lion Man	Mack Wright
Bill	Harry De Moore

STELLA is saved from a frightful death by two workmen, who rush up and stop the engine of the wood sawing machine, into the jaws of which Setella was being drawn. Enright, Lacey and Bill have run off, but in a moment of anger Lacey draws his gun, fires off and wounds one of the workmen. Stella and the other men flee, and become separated.

Westcott is just about to step into the poisoned trap in Enright's cabin as the sheriff, again seeing Celeste, grabs him and they rush out after her.

Stella, fleeing from Enright, Lacey and Bill, comes to a high bluff, and desperate, she jumps over it, and rolls down an embankment to a ravine below. Here she comes across Celeste, who is running from Westcott and the Sheriff, and they struggle.

Enright, Lacey and Bill, coming to the top of the bluff, and looking down, see Stella, but not Celeste. They start to shove a big boulder over the bluff. Westcott, who has become parted from the Sheriff, sees this from a distance, and runs up just in time to shove Stella and Celeste from the path of the descending boulder. He and Stella return to her cabin.

The Sheriff, giving up the chase for Celeste, returns to Enright's cabin, steps in the poisoned trap and is killed. Enright, Lacey and Bill, with Celeste, come to the cabin, find that the Sheriff is dead and realizze that they must make a getaway at once.

But the mining boss brings word that Westcott's miners are so close to his tunnel that their tappings can be heard. All proceed on to the mine to investigate.

A blast set off by Westcott's men opens up a hole into Lacey's tunnel and a man is sent to notify Westcott. He and Stella rush down to the mine. They enter the tunnel, as Enright, Bill and Lacey enter the tunnel on the opposite side. A gun fight ensues in the tunnels. Then, backing away, Enright comes across the powder chest in Lacey's tunnel and he and Lacey see a way not only to destroy Westcott and Stella, but the mine as well.

Pretending that they have fled from the mine, they place the explosives on the other side of a heavy fire gate, which they close and bar. Westcott and Stella come to this fire gate, and start to batter it down, little realizing that on the other side a heavy charge of explosives is awaiting them, and that the fuse is burning closed and closer. Then, as they begin to break down the door, a terrific explosion ensues that buries Westcott and Stella with debris and rock.

UNIVERSAL CITY MOST COMPLETE STUDIO

Superior Advantages Generally Recognized

ACCORDING to Sigmund Moos, Manager of the Efficiency Department at Universal City, and in charge of the leasing companies which are constantly taking advantage of the superior facilities provided by the Big U studios, almost every important producing company on the Pacific Coast has come to Universal City at one time or another for the purpose of filming scenes.

On the 600 acres comprised by Universal City, producers can find every facility for the making of fine pictures. Characteristic locations representing every quarter of the globe are here reproduced; streets of every nationality may be found on its grounds, there are buildings which may be transformed to represent almost any well known structure in the world.

The property rooms at Universal City can supply any commodity from a toothpick to a locomotive in any desired quantity; the menagerie is the largest in the west; the wardrobe department can outfit a nation, and the electrical equipment includes every known device and many which are the sole invention of Universal experts.

The Universal ranches, corrals, hills, ravines and other features provide almost every sort of location that may be required in a production, and every foot of the vast plant is thoroughly lighted so that photography can be carried on at any time of night or day.

Among the producing companies that have taken advantage of the facilities at Universal City are the Paramount-Lasky Film Company, Goldwyn, Vitagraph, Metro, Robert Brunton Studios, Brentwood Studios, Fox Film Company, Haworth Picture Corporation, Stuart Paton Company. Christie Comedy Company, Ben Wilson Productions, McCarthy Productions, Model Comedies, Numa Picture Corporation, Katherine MacDonald Picture Company, J. D. Hampton and B. B. Hampton, Maurice Tourneur, and the Samuelson Film Company, Ltd. of London.

THE FULL-HOUSE FIVE SERIALS

"THE LION MAN"

Adapted from the Novel
"THE STRANGE CASE OF CAVENDISH"
by
RANDALL PARRISH
with
JACK PERRIN and KATHLEEN O'CONNOR
Directed by
ALBERT RUSSELL

ELMO LINCOLN
in

"ELMO THE FEARLESS"

by
ARTHUR HENRY GOODEN
Directed by
J. P. McGOWAN

"THE MOON RIDERS"

with
WILLIAM PIGGOT and KARL COOLIDGE
by
ART ACORD and MILDRED MOORE
Directed by
REEVES EASON

EDDIE POLO
in

"THE VANISHING DAGGER"

by
HOPE LORING
Directed by
EDDIE POLO and EDWARD KULL

MARIE WALCAMP
in

"THE DRAGON'S NET"

Directed by
HENRY McRAE
in Asia

"A really worth while picture

-the best here since 'BLIND HUSBANDS'" says the CLEVELAND PLAIN DEALER

Francelia Billington

"THE DAY SHE PAID"

**A remarkable Universal
Special Attraction**
***Made from the famous story by
Fannie Hurst "Oats and the Woman."***
directed by Rex Ingram

get busy! S.R.O. 12

Current Events.

No. 7.

Sunny South Greets General Pershing.—New Orleans, La.

Sub-Titles.—Captain Newman, of the American Legion, presents his former commander with a gold membership card. A talk on "America first."

German City Flooded by Overflowing Rhine.—Frankfort, Germany.

Greatest Air Freighter and Tiniest Air Flivver.—College Point, L. I.

Sub-Titles.—Glimpses of the largest airplane freighter carrier in the process of construction. And here's a vest pocket joy rider for the clouds.

Princess Mary Leads the British Girl Guides.—Norwich, England.

Sub-Titles.—King George's only daughter inspects a crack troop of "scouts." Princess Mary and the Mayor of Norwich. Cheering their leader.

Two Railroad Wrecks.—Five killed in a smashup on Southern road.—*Trussville, Ala.*

Sub-Title.—And 18 perish in this crash at Schneicemuel, Germany.

Cuba Welcomes New British Minister.—Havana, Cuba.

Trail of Desolation Left by Great Earthquake.—Southern Mexico.

Sub-Titles.—Desolate Cozantlans—a replica of the Western front. Homeless wanderers amid devastation. Hunting for survivors.

Rescuing Trawler from Davy Jones' Locker.—Boston, Mass.

Sub-Titles.—The Pelican, sunk after a collision with a cake of ice, is slowly raised. Pumping out several million gallons of water.

Women Prepare for National Campaign.—New York City.

Science Fights Plague to Save Europe's Young.—Vienna, Austria.

Sub-Titles.—Dr. Clemens Pirquet, formerly of Johns Hopkins, discovers a new serum treatment for tuberculosis. An essential part of the cure—American food. The recipe includes plenty of fresh air. Grateful youngsters offer a prayer of thanks for American aid.

Thrills for Society in Alpine Ice Racing.—St. Moritz, Switzerland.

Sub-Titles.—A trotting contest at the famous resort. "Skigoring" this exciting pastime is called. Lady Ribbesdale, the former Mrs. John Jacob Astor, is an interested spectator. Miss Frenssen, champion Swiss skater, exhibits her skill.

Hearst News.

No. 8.

Religious Freedom for the Near East.—Adana, Armenia.

Sub-Titles.—General Dusieu, of the French Army, assuring His Holiness, the Armenian Patriarch, that Turkish oppression will no longer be tolerated. The conquered Moslem, too, is free to worship as he pleases—here are the first pictures ever made of the famous Whirling Dervishes. The great Tehelebi, who ranks next to the Sultan in religious and political power. The beautiful Mosque Touebe where the Dervishes worship. A glimpse of the Bosphorus—which the Allies propose to make an international highway.

Dewey's Flagship to Tour the World.—New York City.

Sub-Titles.—The famous U. S. S. Olympic in the Brooklyn Navy Yard being "spruced up" for a two-year cruise. Where Admiral Dewey issued his immortal command, "You may fire when you are ready, Gridley." One of the guns that won the battle of Manilla Bay. But it takes weapons like these nowadays.

Real Baby Plane Makes Successful Début.—Redwood City, Cal.

Sub-Titles.—Weighing just 150 pounds it is easily handled by one man. And really flies.

"Back to Nature" Kiddies Amid the Snow Clad Alps.—St. Moritz, Switzerland.

Sub-Titles.—The sun bath cure for run down youngsters—it's drastic but effective. Studying in Nature's school. Open-air sports for the convalescent. On one of the famous Alpine toboggans.

France Pays Tribute to Belgium's Heroism.—Furnes, Belgium.

Sub-Titles.—Ex-President Poincaire, King Albert and Marshal Foch. Through ruined Dixmude. France confers its Croix de Guerre upon the heroic town. Reviewing the famous Fusileers.

Rear Admiral Peary Dies.—A recent picture of the famous discoverer of the North Pole.—*Washington, D. C.*

Sub-Titles.—The noted explorer (in civilian clothes) looking over an aeroplane intended for an Arctic flight. Testing the warmth of an Arctic flyer's coat. The man who carried the American flag to the top of the world.

A Daredevil Leap from Auto to Aeroplane.—San Jose, Cal.

Tud's Indoor Sports—Animated Cartoon.

get busy! S.R.O. 12

THE BIG TWELVE

"COMMON PROPERTY"
Directed by PAUL POWELL

"LOOT"
By ARTHUR SOMERS ROCHE
Directed by WM. C. DOWLAN

MARY MAC LAREN in
"BONNIE BONNIE LASSIE"
By HENRY C. ROWLAND
Directed by TOD BROWNING

FRANK MAYO in
"THE BRUTE BREAKER"
Written and Directed by
LYNN REYNOLDS

HARRY CAREY in
"THE RIDER OF THE LAW"
Directed by JACK FORD

"THE TREMBLING HOUR"
Directed by GEO. SEIGMANN

MONROE SALISBURY in
"HIS DIVORCED WIFE"
By ELMER ELLSWORTH PEAKE
Directed by
DOUGLAS GERRARD

FRANK MAYO in
"A LITTLE BROTHER OF THE RICH"
By JOSEPH MEDILL PATTERSON
Directed by
LYNN REYNOLDS

HARRY CAREY
in
"THE ACE OF THE SADDLE"
Directed by JACK FORD

OLIVE TELL in
"THE TRAP"
By RICHARD HARDING DAVIS and
JULES ECKERT GOODMAN
Directed by FRANK REICHER

FRITZI BRUNETTE
in
"THE WOMAN UNDER COVER"
By SADA COWAN
Directed by
GEO. SEIGMANN

MONROE SALISBURY
in
"SUNDOWN TRAIL"
By J. G. HAWKES
Directed by
ROLLIN STURGEON

"ELMO THE FEARLESS."

Episode 6

"The Battle Under the Sea."

The Stranger	Elmo Lincoln
Edith Stilwell	Louise Lorraine
Robert Stilwell, her father,	William Chapman
Paul Horton	Ray Watson
Dan Bulger	Frank Ellis
Guy Hatherton	Gordon McGregor
Checko	V. L. Barnes

ELMO after being hurled from the rope ladder, manages to cling to a jutting rock and pull himself to safety. He climbs up the face of the cliff and reaches the top. He sees smoke coming from a hole and worms his way through the opening and finds himself looking into the inner cave. Checko has barred the door and refuses admittance to the rest of the gang. Watching him is Edith, terrified by the man's actions. Elmo seizes his chance and drops to Checko's shoulders, knocking him out. He then escapes with Edith up through the chimney. Silver Dick breaks into the cave with his gang and discovers that Edith has escaped. They make preparations to continue their diving operations and start down the ladder to the boat. In the meantime Elmo and Edith swim to the boat and are about to make off with it when the gang comes aboard. Elmo and Edith hide in the cabin. Silver Dick takes charge and the boat is headed for the sunken safe. Checko goes below to get into his diving suit. Elmo grapples with him, choking him to unconsciousness. He then gets into the diving rig and goes on deck. The gang thinks he is Checko. He goes overboard to salvage the safe. Almost immediately Edith is discovered and the unconscious Checko. Realizing that Elmo has played a trick on them, Silver Dick sends down a diver after him. A fight under water follows. Elmo gets entangled in the kelp and is helpless. The gangster sends the safe up and follows. The door of the safe is blown and Horton finds the wanted plate. This done, the safe is sent overboard. It sinks down, pinning Elmo to the ocean bed. A great shark is menacing him. The gang heads the boat for the city, taking Edith with them as prisoner.

New Screen Magazine.

No. 57.

JAMES HUNTER is manager of the Denver Municipal Zoo and in his official capacity he introductes you through the fifty-seventh Number of the Screen Magazine to a number of his pets, ranging from parrots to buffalo. Margaret Wade Grinager, fashion expert shows you what can be extracted for my lady in the way of fashions from the styles of King Arthur's court. We have the Vivian, the Elaine, the Flavia, and the Guinevere.

Under the microscope the skeletons of the various minute animals which inhabited the sea and made possible the coral islands like the Barbadoes take on the wonderful appearance of expertly carved geometric designs. The boys of the vocational schools in Kansas City are permitted by the Board of Education to earn real money while they learn. They are shown constructing a building, and after seeing how easy it is we are ready to laugh with the Laughographs.

get busy! S.R.O. 12

"When the Cougar Called."

Garry Bowes, the Cougar	Robert Burns
Caroline	Madga Lane
Mrs. Bowes	Dorothy Hagan
Ray Sweet	Charles Dorian
Sheriff	Chick Morrison

THERE was a mystery around the cabin on Thunder Mountain. Nobody ever saw its occupant, for the door was always locked. The occupant was Garry Bowes, whose mysterious disappearance from civilization after a fight with his partner had strained the imagination of all the countryside, but as a matter of fact the partner was alive and well and had offered a reward for the discovery of Garry because he wanted to end the feud. Garry heard the cry of the Cougar one night, took his gun, and went out to look for the beast. He didn't find the cougar but he did find a girl lying stunned under a tree whose overhanging branch had swept her from her horse. Garry picked her up and took her to the cabin. When she recovered, she was full of fear lest the sheriff should trace her, and Garry jumped to the idea that Caroline was outside the law, like himself. The sheriff did trace her and Garry contrived to hide her, but he didn't hide the evidence of her crime—a bag of jewels which had been stolen from Mrs. Bowes, Garry's mother. So the sheriff took Garry prisoner and Caroline was left in the cabin, but in getting out of her hiding place she upset the lamp and the cabin was burned to the ground. Events proved that Caroline was not a thief, she had discovered that her own brother had stolen the jewels, had recovered them and was taking them back to Mrs. Bowes. And the end of the tale was that Garry found that he wasn't a murderer, and that Caroline wasn't a thief. So he took her home to his mother and everything ended happily.

THE BIG MONEY 12

"Under Suspicion"

with
ORA CAREW and
FORREST STANLEY
Story by
MILDRED CONSIDINE
Directed by
WM. C. DOWLAN

"Lasca"

with
EDITH ROBERTS
and FRANK MAYO
Story by
FRANK DESPREZ
Directed by
NORMAN DAWN

HARRY CAREY
in

"A Gun-Fightin' Gentleman"

with
KATHLEEN O'CONNOR
Story by
HARRY CAREY
and JACK FORD
Directed by
JACK FORD

MARY MacLAREN
in

"The Pointing Finger"

with
DAVID BUTLER
Adapted from the novel,
"No Experience Required"
By FRANK R. ADAMS
Directed by
EDWARD KULL

"The Day She Paid"

with
FRANCELIA BILLINGTON
Adapted from the story
"Oats for the Woman"
By FANNIE HURST
Directed by
REX INGRAM

"The Triflers"

with
EDITH ROBERTS
DAVID BUTLER
FORREST STANLEY
Story by
JOSEPH FRANKLIN POLAND
Directed by
CHRISTY CABANNE

(Continued on page 40)

"LASCA"

the most wonderful reproduction of a great cattle stampede ever attempted

a fascinatingly beautiful romance of the picturesque days along the Rio Grande

a marvelous picturization of the immortal Lasca - the girl with a soul aflame

DIRECTED BY
NORMAN DAWN

UNIVERSAL
SPECIAL
ATTRACTIONS

EDITH ROBERTS

"Stop That Shimmey."

Lyons-Moran Star Comedy

CAST

Eddie	Eddie Lyons
Lee, Clerk	Lee Moran
Prop. of Hotel	Fred Gamble
Leader of Purity Squad	Dan Crimmons
Bara Sisters	Elsie Cort Betty Petterson

THE small village was all worked up over the arrival of the Bara sisters burlesquers, who were to appear that night at the local show house. The girls arrive just as the Purity Squad have made their demands on the proprietor of the Hotel who is also the manager of the Opera House that they will never elect him Mayor if he allows the girls to appear. The girls are urged to give a demonstration of their evenings show. Their first number meets with approval of the committee and also looks fine, but their next change in abbreviated costume so terribly shocks them that the girls are told that they cannot appear. The girls go to their rooms. About this time a telegram comes telling the girls that they would be given 30 weeks on the Pan time if they were blondes. They are happy and one of them says "Let's Dye Together." The boys in the hall hear this and thinking that the girls are going to commit suicide tell the committee downstairs and some of the women faint and the boys yell WATER WATER. Some villagers outside hear this and thinking that there is a fire wagon and arriving at the hotel start to play water on the crowd. Picture ends with the breaking down the door just as the girls have finished dying their hair.

get busy! S.R.O. 12

Current Events.

No. 8.

Winter Carnival in White Mountains.—Gorham, N. H.

Sub-Titles.—A champion set of Alaskan "huskies." A new kind of a sleigh. A 94 foot ski leap.

An Unusual Wreck.—Railroad station smashed in Southern road crash. —*Shreveport, La.*

The Sphinx Lures the Tiger of France.

Sub-Titles.—Ex-Premier Clemenceau sails from Marseilles for Egypt despite warnings that death awaits him. Dr. Abdul Said, Egyptian Nationalist leader, who warned "the tiger" that he would be slain for aiding England in its conquest of the Nile. "I am tired of human beings," said Clemenceau; "before I die I must see immortalized tranquility—the Sphinx." "I am tired of this turbulent century—the magic relics of another age beckon me."

Navy Equal to Any Urged by Admiral Benson.—New York City.

Sub-Titles.—Admiral Benson, new chief of Shipping Board, who urges expansion of Uncle Sam's naval power. The British Armada which John Bull is increasing at a cost of hundreds of millions of dollars. The Japanese fighting fleet—enormous war profits are being spent upon its expansion in the race for the mastery of the Pacific.

In the Public Eye.—Bainbridge Colby, former Progressive leader—President Wilson's new Secretary of State.—*Washington, D. C.*

Sub-Titles.—Madame Rehane, famous French tragedienne, who has just been made a Chevalier of the Legion of Honor.—Vincennes, France. Matthias Erzberger, who resigned as German Minister of Finance, after sensational charges of grafting.—Berlin, Germany. Poilu, the famous carrier pigeon which saved Verdun, has been awarded a certificate of honor by the French Government.—Paris, France.

Fire Destroys Yachts.—Craft worth a million burned, but Lipton's Shamrock is saved.—*City Island, N. Y.*

Odds and Ends of the News in France.—Paris, France.

Sub-Titles.—Marshal Foch dons a cockade to become a member of the world-famous Academie Française. Socialists hold huge demonstration in favor of peace with Russia. Paris for a moment forgets politics for a great cross country race.

America Brings Hope to Children of Poverty.—Konia, Persia.

Sub-Titles.—Miss Edith D. Cushman of the American Near East Relief and a group of Armenian orphans saved from starvation. An Armenian Kewpie gets an American bath. Orphans—their only friend is Uncle Sam.

New Sugar Crop to Relieve the Famine.—Santa Cecilia, Cuba.

Sub-Titles.—One of the great Cuban plantations. Gathering the 1920 crop to end the American shortage—maybe. Modern machinery plays a large part. But remnants of primitive times still linger.

get busy! S.R.O. 12

THE BIG MONEY 12

(*Continued from page* 38)

MONROE SALISBURY
in
"The Phantom Melody"
with
JEAN CALHOUN
Story by
F. McGREW WILLIS
Directed by
DOUGLAS GERRARD

HARRY CAREY
in
"Marked Men"
with
WINIFRED WESTOVER
Adapted from the story,
"The Three Godfathers"
By PETER B. KYNE
Directed by
JACK FORD

MARY MacLAREN
in
"Rouge and Riches"
with
ROBERT WALKER
Story by
W. CAREY WONDERLY
Directed by
HARRY FRANKLIN

JAMES J. CORBETT
in
"The Prince of Avenue A"
with
MARY WARREN
Adapted from his stage success of the same name by Charles E. and Frank T. Dazey
Directed by
JACK FORD

"The Peddler of Lies"
with
FRANK MAYO
and ORA CAREW
Adapted from the Saturday Evening Post Story. "The Peddlar," by Henry C. Rowland
Directed by
WILLIAM C. DOWLAN

MARY MacLAREN
in
"The Forged Bride"
with
J. BARNEY SHERRY
Story by
J. G. HAWKS
Directed by
DOUGLAS GERRARD

"Get it by all means and go after Big Money" says WID

"IN view of the tremendous success I had with 'The Brute Breaker,' I cannot refrain from calling your attention to that fact.

"It was certainly gratifying to me to gaze upon the faces of my patrons as they left the theatre, their expressions portrayed such great satisfaction. Here is a play that is bound to meet with favor. I hope this will spread the quality of 'The Brute Breaker' among other exhibitors."

O. L. MEISTER,
Mgr. Whitehouse Theatre,
Milwaukee, Wis.

"The BRUTE BREAKER"

UNIVERSAL SPECIAL ATTRACTION

Directed by LYNN REYNOLDS
Starring

FRANK MAYO

A TREMENDOUS STORY OF MAN'S MIGHT AND WOMAN'S WEAKNESS.

"It bristles with fights, heart-interest and suspense. Literally and figuratively, there's a punch in every scene."
VARIETY.

A good time to start

"If you haven't used any of his former productions," says WID, "this would be a good time to start."

"HARRY CAREY comes into his own in this picture. 'Marked Men' is one of his best. It is human and at times so powerful it touches every heartstring."

Harrison's Reports.

Harry Carey

In *"A mighty good picture"*
(M.P. NEWS)

"MARKED MEN"

From PETER B. KYNE'S
Saturday Evening Post Story
"THE THREE GODFATHERS"

Directed by JACK FORD

UNIVERSAL
SPECIAL ATTRACTION

The MOVING PICTURE
W KLY

"HOOT" GIBSON

VOL 10, NO 5
MARCH 20
1920

UNIVERSAL WESTERN
EXPERT

"Heart interest
thrills and suspense
HARRISON'S REPORTS

The Peddler of Lies

The
Strange
Case of
the great
Sultana
diamond
from the Saturday Evening Post Story
by Henry C. Rowland

featuring
Frank Mayo

Directed by **William C. Dowlan.**

Universal Special Attraction

The morning after

a sparkling Lyons-Moran Comedy Cocktail at your theatre --- everybody tells everybody. Don't serve 'em if you don't want 'em to talk!

A fresh
one mixed
every week
till May 24
at
YOUR
UNIVERSAL
EXCHANGE

LYONS - MORAN

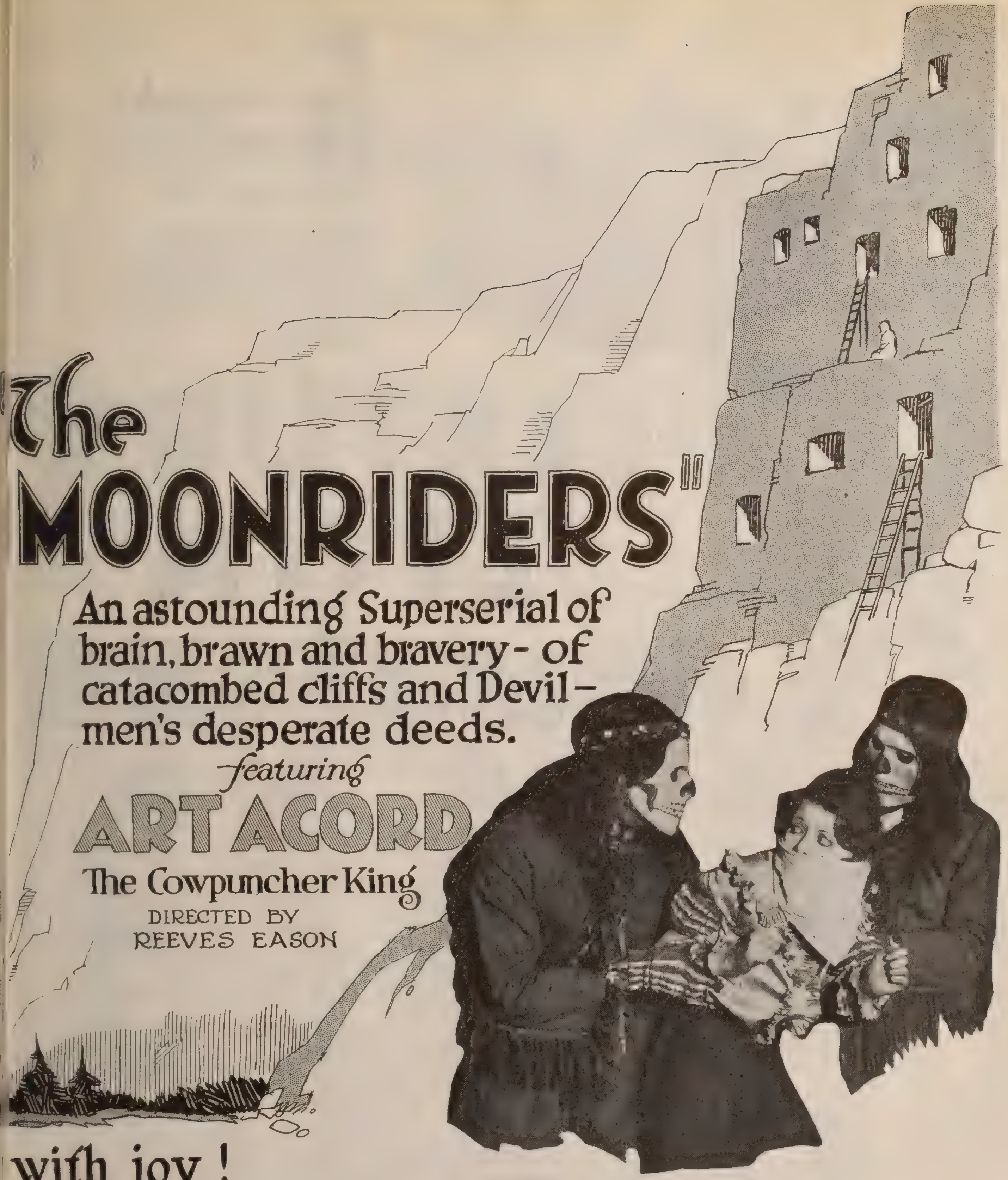
It grips like its own Devilmen!

HERE'S the stuff that grips 'em hard—right at the very spot your experience tells you you've got to grip 'em—at the start. With the first flash of the very first episode you're going to forget old h. c. of l.—income tax 'n everythin' in the gripping tug of the story and the rousing rush of these devilmen—these mystifying, marvelous moonriders. See this first chapter, and like millions of fans you'll want to see more; you'll book it as sure as heaven made little apples—it's the kind of super-serial that grips you right through.

Note this April release—don't set this M. P. Weekly down without deciding to book "The Moonriders"—it's one of the Full-House Five—the greatest sure-fire super-serials ever made. Make it your Full-house Five—do it NOW.

The April release of your "FULL HOUSE FIVE"

It will make the kids shiver



"The MOONRIDERS"

An astounding Superserial of brain, brawn and bravery - of catacombed cliffs and Devil-men's desperate deeds.

featuring

ART ACORD

The Cowpuncher King

DIRECTED BY
REEVES EASON

with joy !

They simply fall over themselves to get there when you play

CENTURY LION COMEDIES

EVER stop to realize the "pep" and "go" a Century Comedy puts into a program? —the "tickle" they hold for young and old? Lions for the kiddies to make 'em roar—a bunch of dimpled beauties to revive the "tired business man" — good wholesome fun—and just a dash of slapstick—that makes you feel like a boy again. Century comedies? "You said it."

Directed by FRED. C. FISHBACK
Lions Trained by CHAS. GAY.

RELEASED THRU
UNIVERSAL

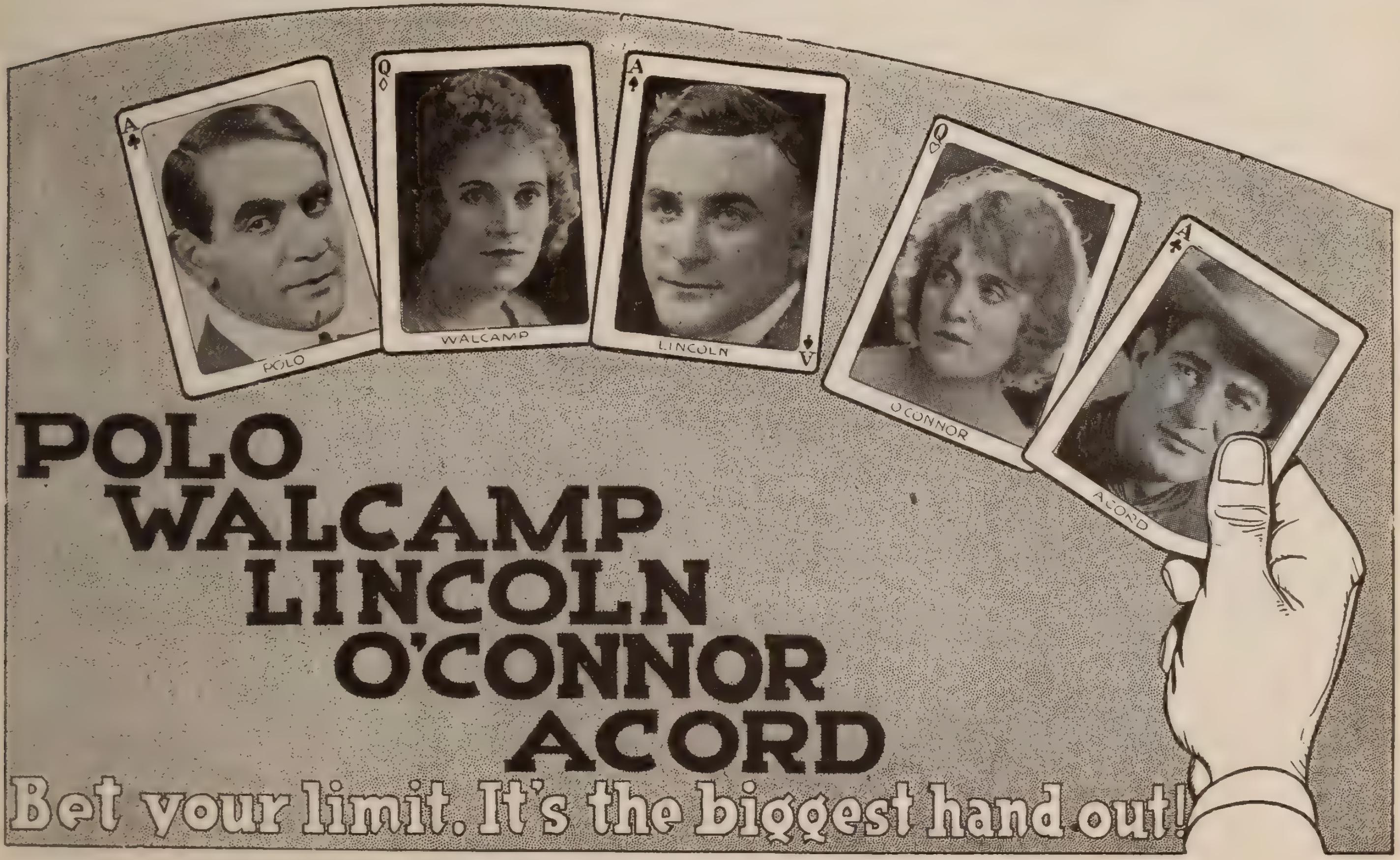
HAVE YOU TAKEN OUT YOUR

Full-House Five

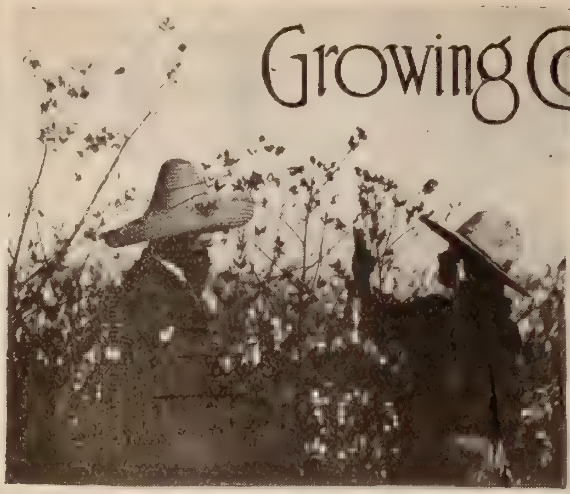
INSURANCE?

HAVE you grasped this tremendous opportunity, for the first time in motion picture history, of insuring record-breaking crowds for your theatre and the chance to bank big profits every single week for a whole solid year? In "The Full-House Five" you get a quintet of unrivalled serial head-liners—every one of them a crowd-puller, a crowd-pleaser of absolutely proven power.

THE thing for you to do, as an exhibitor who knows his business, is to insure your theatre right NOW, not against loss of crowds, but for an unparalleled gain in attendance for twelve good long months. Grab this entire proposition while it is enjoying the force of our advertising campaign. Forget about all former hand-to-mouth serial bookings and insure the life of your business with all five of these money-getting serials.


A
POLO
Q
WALCAMP
A
LINCOLN
Q
O'CONNOR
A
ACORD
POLO
WALCAMP
LINCOLN
O'CONNOR
ACORD
Bet your limit. It's the biggest hand out!

Growing Cotton in The Arizona Desert



THIRTY-THOUSAND ACRES, WATERED BY THE ROOSEVELT DAM ARE NOW GROWING FINE LONG STAPLE COTTON FOR CORD TIRES

A TRAVELOGUE ABOUNDING IN SCENIC WONDERS, SHOWING THE TRANSFORMATION OF THE UNPRODUCTIVE ARIZONA COUNTRY INTO MODERN PLANTATIONS, WILL BE ISSUED TO EXHIBITORS UNDER THE MOTION PICTURE EXHIBITORS OF AMERICA PLAN OF DIRECT PAYMENTS TO EXHIBITORS, PLUS A SUBSTANTIAL PERCENTAGE TO THE NATIONAL ORGANIZATION FOR TAXATION AND CENSORSHIP PURPOSES. "THE GIFT OF HEAVEN," VISUALIZING THE HISTORY OF COFFEE WHICH WILL INTEREST EVERY WOMAN IN THE WORLD, WILL BE DISTRIBUTED ON THE SAME DIRECT PAYMENT TO EXHIBITOR PLAN.

IF Rip Van Winkle had lived a century later and had awakened from his Sleepy Hollow sleep a year or a year and a half ago and in Phoenix, Arizona, instead of Tarrytown, N. Y., he would have been surprised far beyond the vivid imaginative power of Irving to comprehend. He would have seen an arid and useless desert blooming not with roses, but with cotton—long staple cottton which Sea Island alone formerly produced. Then again, in accordance with present day methods of hustle and bustle, Rip would not have had to sleep so long. It required a war to make this change, as it did in Rip's day, but it only required one-twentieth the time. Washington Irving never conceived such a fairy tale as this which is about to be unfolded before your eyes. And it is going to be all the stronger, because it is to be made into a moving picture. Irving would be as surprised at the picture as Rip would be at the miraculous change.

There are today two prosperous, thriving towns in Arizona, Goodyear and Litchfield, which are located twenty-five miles west and thirty east of Phoenix, respectively, and which eighteen months ago were a blazing and arid desert. Any one of the paintings of Remington, or at least the background of his pictures, would have been a faithful reproduction of either Goodyear or of Litchfield twelve months ago.

Today should a modern Rip Van Winkle return to the spot where Litchfield now stands, or Goodyear, not even his best friend could convince him that the place he knew and the new cities are the same.

About eighteen months ago, when the tilt between Democracy and Autocracy was at its highest, every resource of the United States was called upon to the limit. Among the many commodities necessary to the prosecution of the war none was more essential than automobile tires. Marshal Petain's order, "Ils passeron pas," is perhaps the most famous of the war. They shall not pass—and they did not pass, thanks to the poilus of France and—automobile tires.

Verdun's defender—Marshal Petain—ordered that one automobile truck per minute should pass a given spot on the way to Verdun's forts, carrying the precious ammunition and food to its brave defenders. The roads were pockmarked with shells. No tires can last long under such conditions. The cry came again and again for more tires—and they came.

Cotton is one of the main constituents of automobile tires. Not the cotton of the South—which is short staple cotton and played just as large a part in the war as that which goes into automobile tires—but long staple cotton, which, because of its length, has greater tensile strength and makes a rougher cord. Such cotton was to be had on Sea Island, but not in sufficient quantities to keep satisfied the hungry roads of France.

Then began a continent—wide search by soil experts to find a soil which in Nature was like that of Sea Island and suitable for the production of long staple cotton. Not a spot on this continent was overlooked, and finally one of the experts found the land. Not in a fertile well-watered spot, as one might think, but in the desert. Twenty-five miles from Phoenix, Arizona, the soil technicians came upon land as suitable to long staple cotton raising as any in the world, if water could be secured to irrigate it.

Then came the engineers. Roosevelt Dam, the pet project of the late president, was but 130 miles away and what was 130 miles when the lives of our soldiers and the security of the country hung in the balance! Straightway the engineers went to work, and inside of a month water in prodigious quantities was pouring through flumes and irrigation ditches to the thirsty soil. So started Goodyear—a year and a half ago a desert—today an oasis blooming in that desert.

The story of Litchfield is but a repetition of that of Goodyear. Except that the crisis was past when Litchfield was started.

Today 30,000 acres of non-productive land is producing as good long staple cotton as is anywhere in the world produced and two towns, the equal of any that Arizona can boast, are on the map, which all goes as evidence as to how the army back home stood behind the men in the trenches.

Situated at Silver Lake, Arizona, Roosevelt Dam, so called because it was a favorite project of the late president, the first appropriations for it being made during his administration, irrigates between two and three hundred thousand acres of otherwise arid land. A leading spirit in the Roosevelt project also was Alexander O. Brodie, formerly lieutenant colonel of Roosevelt's Rough Riders and later governor of Arizona at the time the project gathered full sway, and to whom much credit may be given for the enterprise.

The dam was formally opened March 18, 1911, and as attested by the towns of Goodyear and Litchfield as well as other towns of Arizona, it has more than fulfilled its purpose of putting hundreds of thousands of acres of otherwise arid land into the cultivated class. While not the largest dam in the world it is one of that class, and possibly in its ultimate development may be the dam which of all others in the world, releases the greatest single acreage to irrigation. Of course in this connection it must be remembered that the Egyptian projects, much larger in their entirety, are actually a series of dams and runways and not a single project as is the Roosevelt. The Roosevelt Dam is in fact one solid wall 1,080 feet long at the crest, which is 284 feet above the base. The thickness is 168 feet at the bottom and 20 feet at the crest. President Roosevelt lived to see the fruit of one of his many projects, ripen to maturity when the country depended on it, in the case of the Roosevelt Dam.

With the coming of peace there was no slacking in the work of raising long staple cotton at Goodyear and Litchfield. Indeed, as time goes on, the acreage is constantly being increased and the force of workers augmented. Goodyear, started first and entailing an acreage of something less than 15,000 acres about eighteen months ago, was followed up by rearing Litchfield, Goodyear's twin cotton producing town of Arizona, which in acreage exceeds the area of Goodyear, covering somewhat more than 15,000 acres and being six months younger.

The towns are in every way most modern and up-to-date. Fine sewerage systems, good water, electric power, churches, half a dozen modern school buildings, motion picture theatres and clubs and recreation halls for the employees all tend to rank these two new towns with any in the country of their size.

In fact, when it was decided to have the history of the Arizona cotton industry recorded in celluloid, it was unanimously decided to place films of the two towns well to the

(*Continued on page* 23.)

Left—Breaking ground at Goodyear, Arizona, preparatory to planting cotton. This land was formerly planted in alfalfa, which crop the cotton men alternate with cotton, as cotton cannot be consecutively grown on land without using up all the nitrates present in the soil. Thus the liguminous plant alfalfa is used to replace the nitrates. The larger tractor is a Fitch four-wheel drive and the smaller one is a Fordson. As shown in the picture, the sow and her offspring enjoy eating the upturned alfalfa roots.

Right—Mexican family picking cotton on ground that 18 *months ago was a desert. Note the irrigation ditch in the foreground which conveys the life-giving water from the Roosevelt dam, at Silver Lake, Arizona, almost* 130 *miles away. At this cotton plantation, located at Goodyear, Arizona,* 25 *miles from Phoenix, it has been shown that Mexicans are the equal of negroes in the art of picking cotton. This scene shows but a small portion of the cotton land surrounding Goodyear, which covers* 15,000 *acres.*

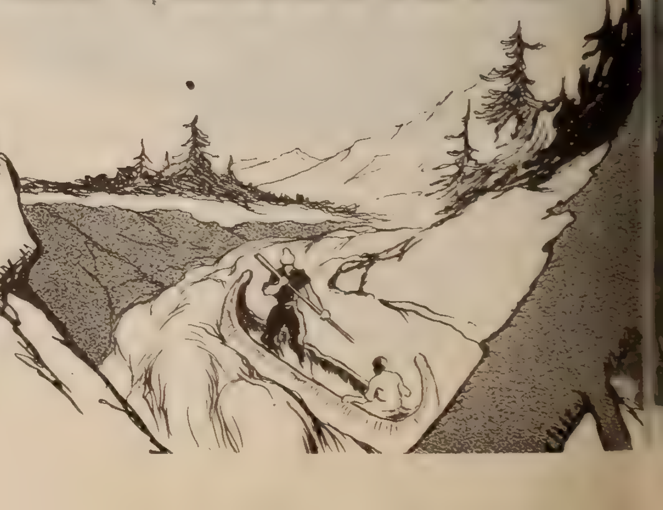
FRANK

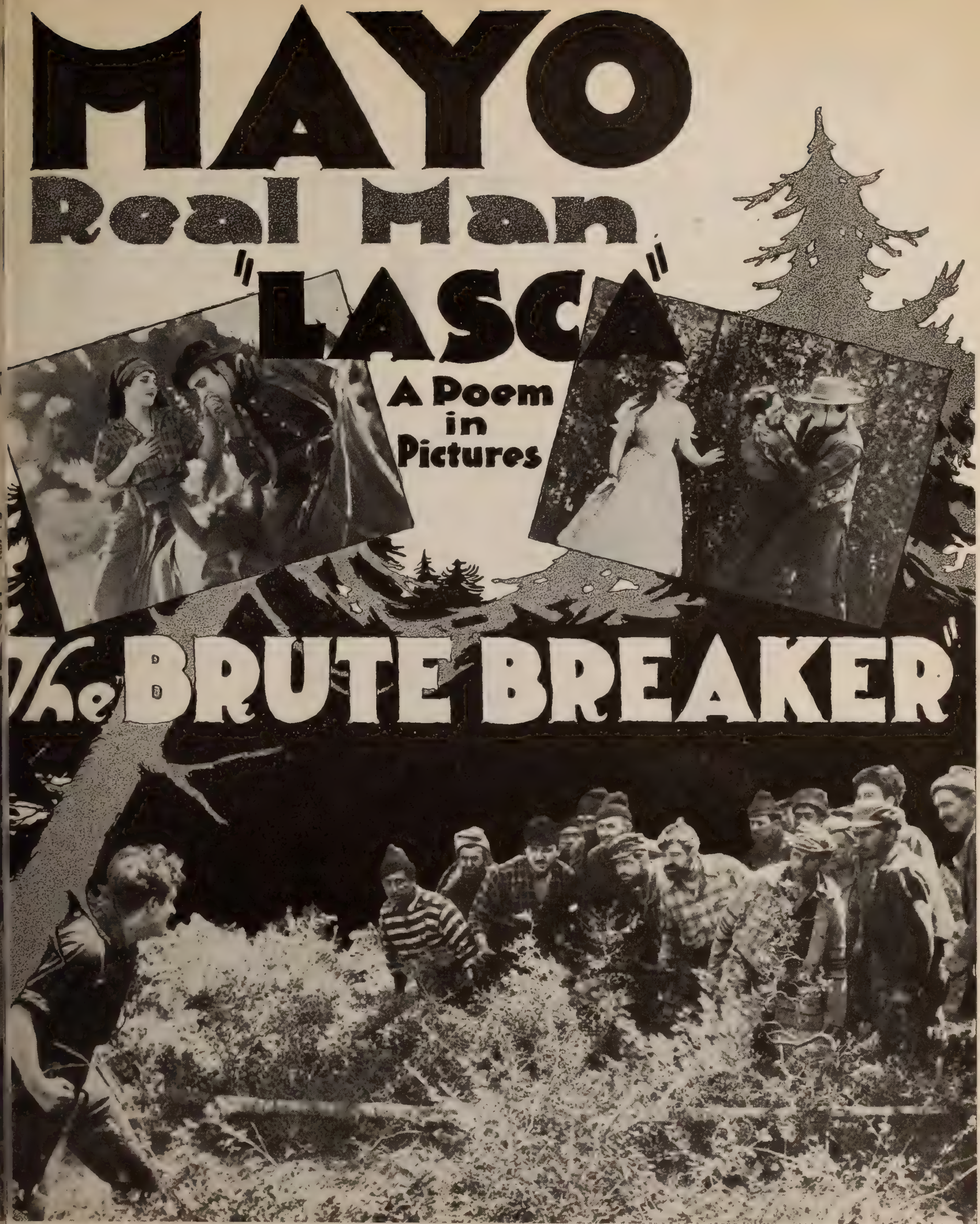
Six Feet of

"IT'S one great, big relief," says an Exhibitor, "to see a real man play a real man's part at last. I'm sick and tired of 'chocolate eclairs' for male leads—I want red blood—yes—but I also want a man who can act."

THAT'S MAYO. Six feet of real man, but also a splendidly finished actor—born of stage family, trained and experienced in the art as very few are trained and experienced, yet able and willing to take a punch in order to put one over. See him handle his canoe and fight the "gang" in "THE BRUTE BREAKER" and you'll see one side of him—watch his sentiment in "LASCA" with Edith Roberts and you'll have the other. Better show your audiences both—for Frank MAYO is here to stay.

UNIVERSAL
SPECIAL
ATTRACTIONS




MAYO
Real Man
"LASCA"
A Poem in Pictures
"The BRUTE BREAKER"

THE MOVING PICTURE WEEKLY

A MAGAZINE FOR MOTION PICTURE EXHIBITORS

Published Weekly by the MOVING PICTURE WEEKLY PUB. CO.
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PAUL GULICK, *Editor.* TARKINGTON BAKER, *Bus. Mgr.*

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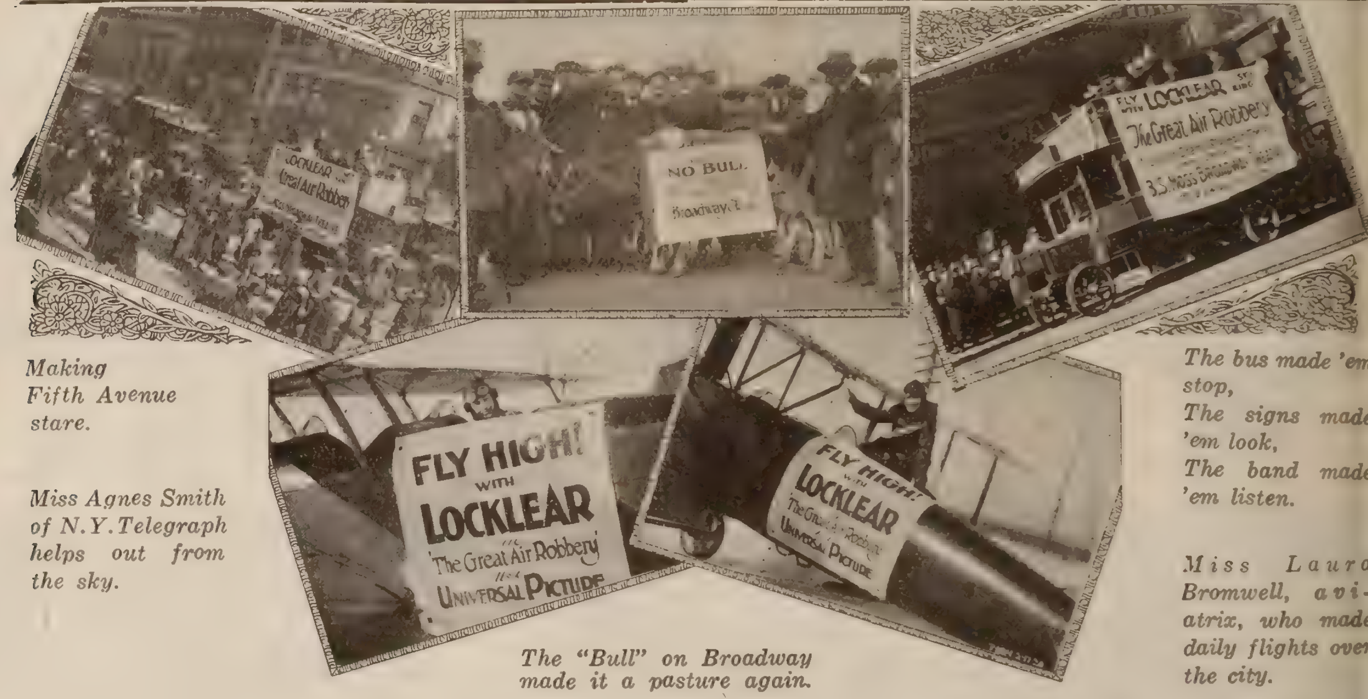
Vol. 10. MARCH 20, 1920. No. 5

WAKING UP SLEEPY BROADWAY



LOCKLEAR
Great Air Robbery
NO BULL
Broadway
FLY WITH LOCKLEAR
The Great Air Robbery
B.S. MOSS BROADWAY
FLY HIGH! WITH LOCKLEAR IN "The Great Air Robbery" A UNIVERSAL PICTURE
FLY HIGH! WITH LOCKLEAR The Great Air Robbery UNIVERSAL PICTURE

Making Fifth Avenue stare.

Miss Agnes Smith of N.Y. Telegraph helps out from the sky.

The "Bull" on Broadway made it a pasture again.

The bus made 'em stop,
The signs made 'em look,
The band made 'em listen.

Miss Laura Bromwell, aviatrix, who made daily flights over the city.

EVEN New York, which has been going its way, borrowing none of the new ideas of exploitation of pictures, has at last succumbed to the inevitable and gone in for "circus stuff" in at least one instance.

When "The Great Air Rbbery" was booked for the Broadway the publicity department for the producers recognized its chance to get out of the rut and combined forces with the Broadway publicity department in originating something new for the engagement.

It was first planned to have a parade up and down Broadway every day. Plans were completed for this when a little blizzard hit the town. The police, because of the congested streets, refused a permit for this.

The next thing tried was to get airplanes up in the air over the city. The flying fields on Long Island were all snowed in. By a special effort the Curtiss people finally managed to shovel a path for a take-off at their Mineola Field.

For the novelty, a woman pilot, Miss Laura Bromwell, was engaged to make the first flight for "The Great Air Robbery." Taking off in a snow storm she flew over New York at an altitude of barely one thousand feet and showered the city with leaflets announcing the showing at B. S. Moss' Broadway Theatre. One newspaper commented that another snow storm had hit Times Square.

Figuring on attracting the eye to the name of the picture a very novel exploitation stunt was then arranged. After an unthought of amount of searching a live cow was located in New York. Figuring that it was a long time since "Broadway was a pasture," it was decided that a cow on Broadway would be quite an unusual sight for New Yorkers. The cow was therefore carefully bedecked and with two sandwich signs on either side and a man dressed in the costume of a "Death Head Squadron" member leading her, the parade down Broadway commenced. In large letters on the sign were the words, "THIS IS NO BULL!

(*Continued on page 22.*)

Carl Laemmle
presents

MA MACLAREN

"ROUGE AND RICHES"

An intimate view of life behind the footlights; and the story of a beautiful girl, one of the South's "quality folks," who wasn't as bad as she meant to be. Directed by Harry Franklin.

"THE FORGED BRIDE"

In which Mary MacLaren is seen as the daughter of a notorious convict who secures her happiness by his skill as a forger. Directed by Douglas Gerrard.

MARY MAC LAREN is recognized as one of the most notable examples on the screen today where native talent has been polished by the friction of sincere and intelligent effort to the splendor of a first magnitude star. Her appeal is as wide as the scope of her genius—deservedly so.

THAT'S why showmen, knowing the irresistible power of her youth, beauty and incomparable ability to fill their houses with eager-to-return patrons, are sure to play every MacLaren release. Join today that host of shrewd theatre managers whose success in business is steadily advancing by choosing every available MacLaren release, as soon as it is released.

Carl Laemmle
presents

'ROUGE

"GIVE me a drama that might be true of any girl in my audience,'" said an exhibitor, "give me a picture that seems real to the shopgirl—real to the girl-in-the-limousine—with the sort of happenings that they've dreamed of for themselves—that's the kind of picture that packs 'em in." Here's just that house-packing sort of picture—the sort every girl craves to see—with fascinating Mary MacLaren in the role of the girl who, like millions of every-day girls, believed all her golden dreams would come true "on the stage."

MARY MACLAREN

She thought she had every quality required for stage success—and a millionaire.

UNIVERSAL
SPECIAL
ATTRACTION

and RICHES!

Directed by Harry L. Franklin

An intimate view of life behind the footlights and the story of a girl who wasn't as bad as she meant to be

THREE FAMOUS

"BONNIE BONNIE LASSIE"

"BONNIE, BONNIE LASSIE" is quite the best picture ever allotted to Mary MacLaren," says Virginia Dale, in the Chicago Evening Journal. "They don't make them as good as this one very often, nowadays. An attempt to convey the entertaining qualities of this picture by a short description of the story is hardly possible. It cannot do it justice," says Harrison, in his Exhibitors' Reports.

DIRECTED BY TOD BROWNING

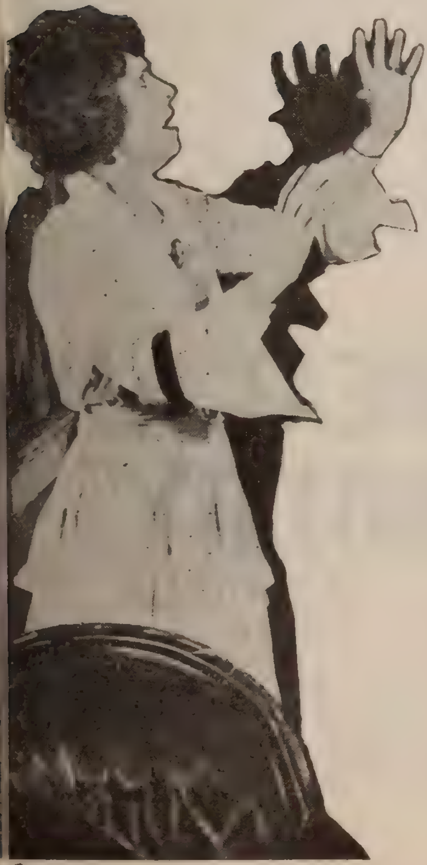
UNIVERSAL SPECIAL ATTRACTIONS

MacLaren HITS

"THE POINTING FINGER"

A PICTURE of a different sort, yet fully as strong in its appeal to all classes of patrons, is "The Pointing Finger," the story of an orphan girl who, under stigma, leaves the dreary orphanage and has to disguise her beauty to make a living. MacLaren personality dominates this genuinely human little drama. Play it with the assurance that the market offers nothing cleaner or finer.

DIRECTED BY EDWARD KULL



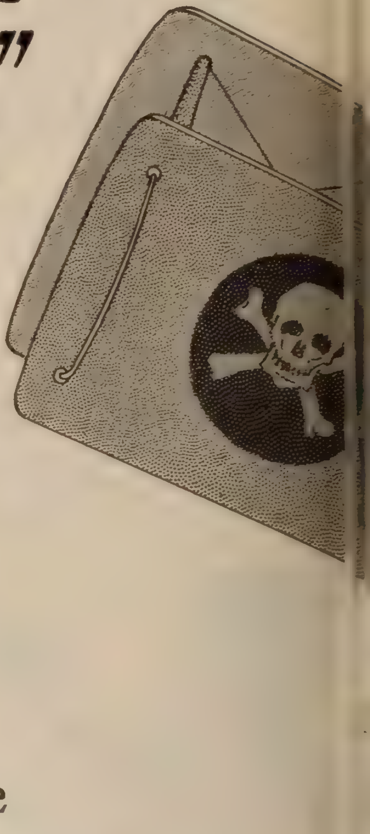
"A PETAL ON THE CURRENT"

"THIS is the best picture Universal has given us in a long time," writes Genevieve Harris in the Chicago Evening Post. "A human picture that should suit almost any crowd," says Wid, who further declares, "in houses whose audiences are composed largely of working girls, they're going to have 'the grandest little weep ever'." Embodying the world-wide prestige of Fannie Hurst, the author, with the poignant personality of its star, "A Petal on the Current" is a production no exhibitor can possibly afford to overlook.

DIRECTED BY TOD BROWNING

Almost within arm's reach — and "So thrilling you hold on to the chair in front"

CHICAGO EXAMINER



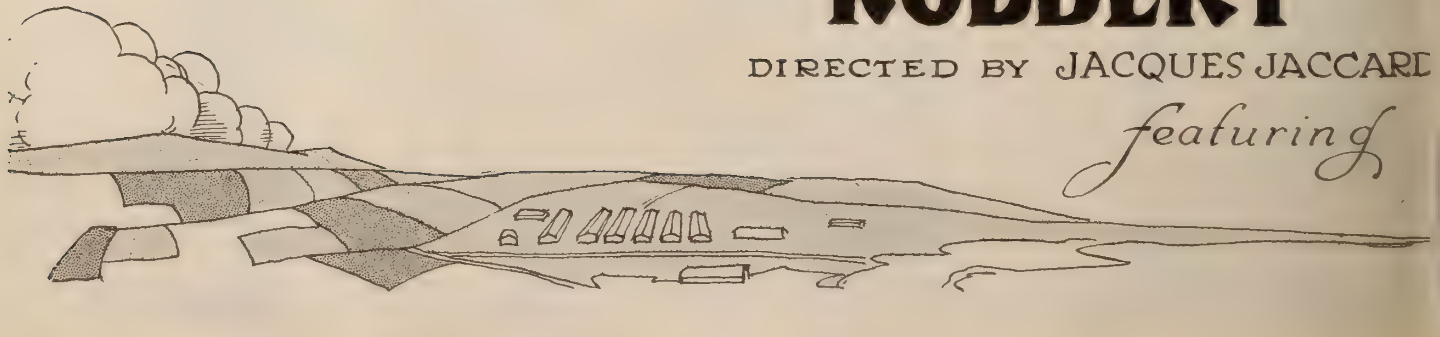
"HE puts you on the edge of your chair with the rescue of a fellow pilot," adds this critic. "Sweeping the skies in pursuit of a runaway plane Locklear stands upright on the upper wing of his own ship—balances himself **a mile above the earth** while his plane dashes over, under and around the other in an endeavor to get within reach of the hanging ladder. **At a dizzy height he crawls out on the tail of his rolling plane—you hear the indrawn breaths of the audience and you hold on to the back of the chair in front.** You don't have to be **told** it's thrilling—you **feel** it in your spine. Verily, there **is** something new under the sun."

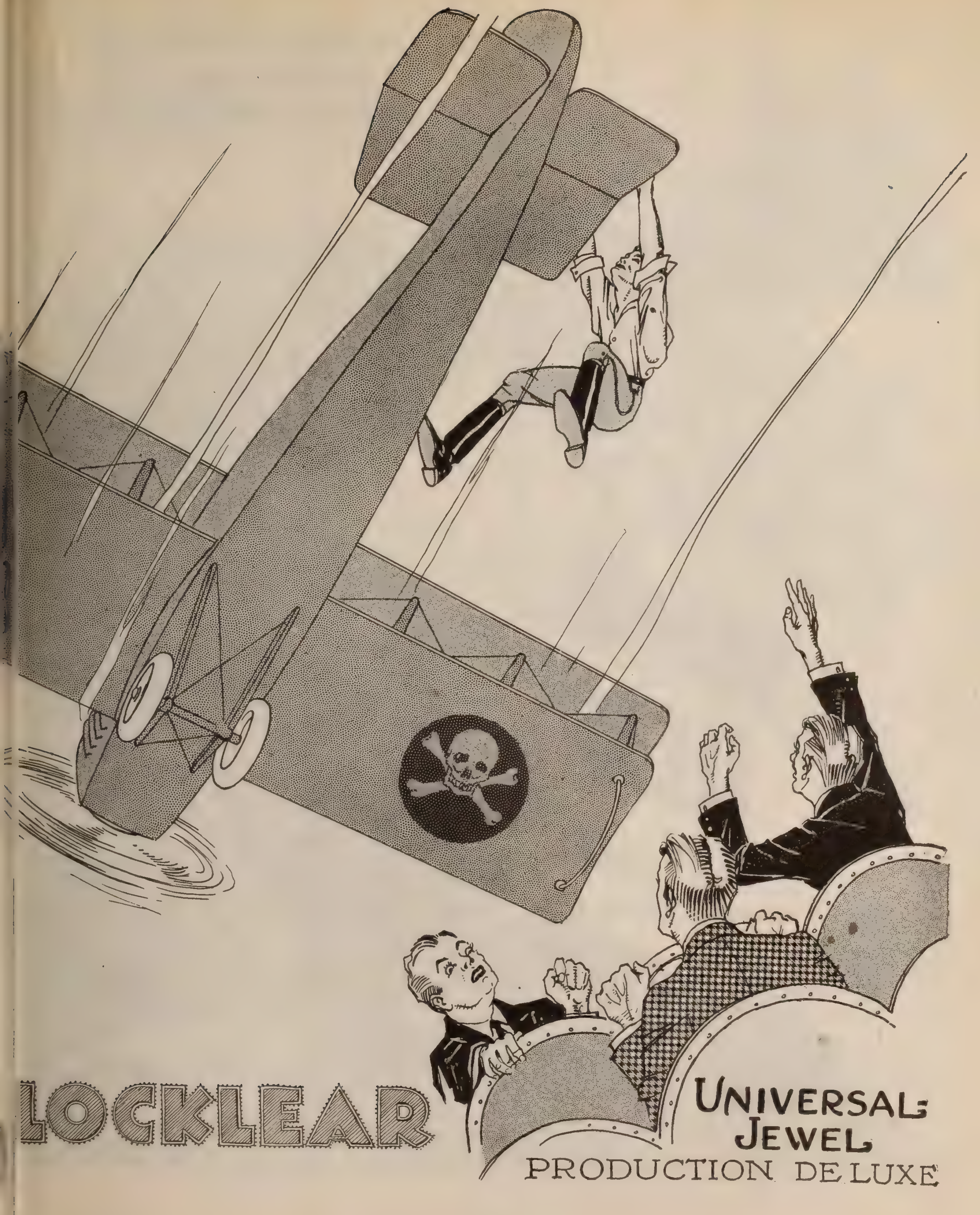
Carl Laemmle
offers

"THE GREAT AIR ROBBERY"

DIRECTED BY JACQUES JACCARD

featuring




LOCKLEAR
UNIVERSAL-JEWEL
PRODUCTION DE LUXE

"A *man's* picture in which *women* will take a great interest"
PHOTOPLAY

UNIVERSAL
SPECIAL
ATTRACTION

Carl Laemmle offers

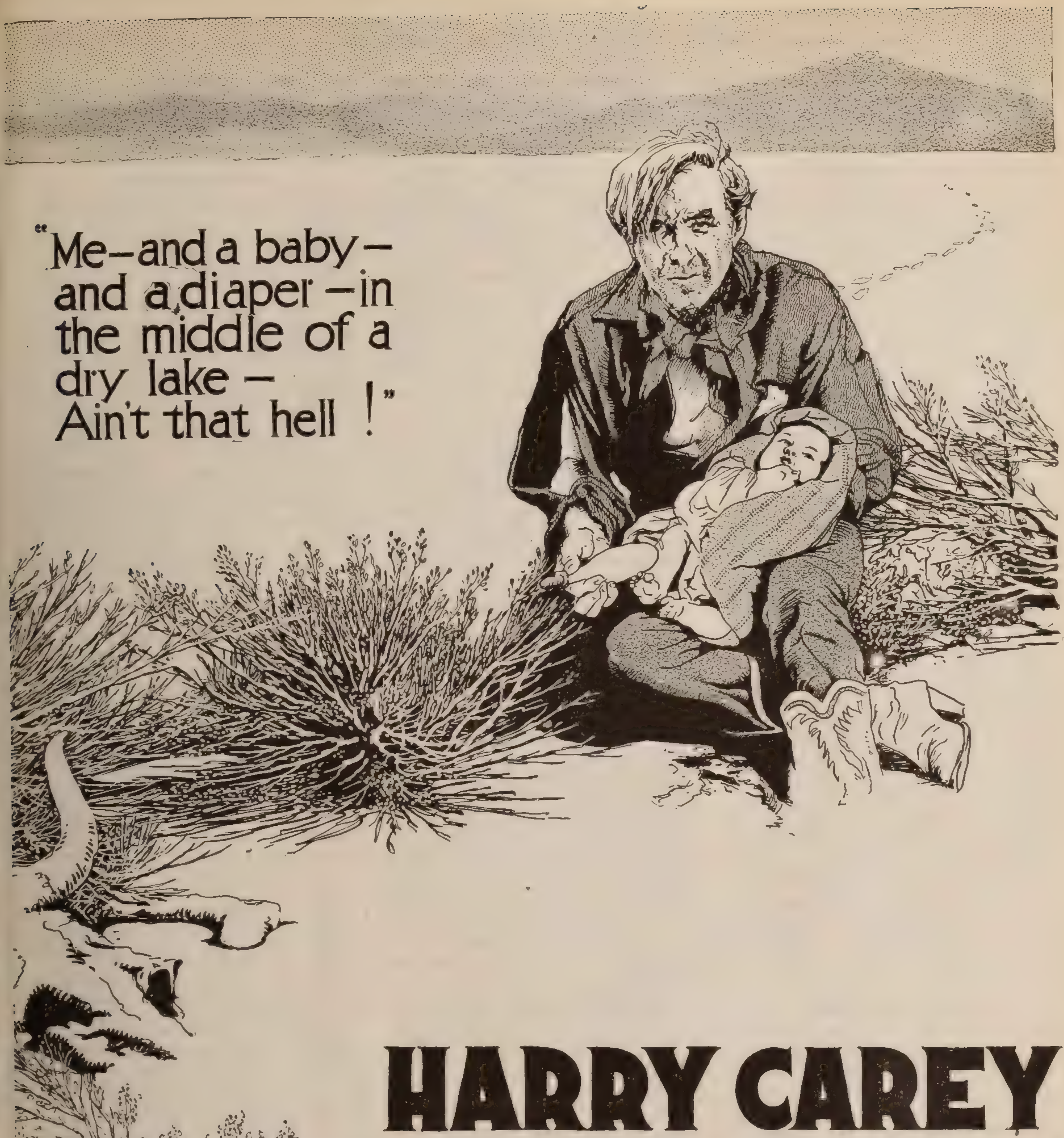
HARRY CAREY

in "a real and human story"

"OVERLAND RED"

from the famous novel by
Henry Herbert Knibbs.

Directed by Lynn F. Reynolds


"Me–and a baby–
and a diaper –in
the middle of a
dry lake –
Ain't that hell !"

HARRY CAREY
IN
"Marked Men"

Adapted from Peter B. Kyne's famous Saturday Eve. Post Story "The THREE GODFATHERS"

Directed by Jack Ford

A UNIVERSAL SPECIAL ATTRACTION

Publicity for "The Daring Dutchess"

FOR THE HERALD

CHARLES WILSHIRE, son of an English duke, renounces his title after a quarrel at home, leaves for America, buys a ranch in the west and severs all past family ties. Before his death, however, he leaves with his lawyer certain documents establishing the identity of his young daughter, Ellen, a typical western girl, who is left to superintend his Texas estate.

At the death of her grandfather, the Duke of Wilshire, she is advised that she has fallen heir to an estate and a title and to come to England with the proper papers of identification.

Her father's lawyer, having been outwitted by Ellen in a scheme to get possession of her ranch for a fraction of its value, plots to palm off a chorus girl as the rightful heir and denies that he has any documents belonging to the girl or her father.

Ellen sails for England, followed on the next steamer by the lawyer. Her titled relatives are shocked at her style and manners, but at a reception the next evening, attired in borrowed finery, she becomes the centre of attention and wins the heart of Gerald Knowlton.

The arrival of the lawyer with the fair impostor raises a doubt in the minds of Ellen's new-found friends; but the girl contrives in a very ingenious way to thwart the plans of her traducers, with the result that her aunt and cousin propose a trip to America to obtain positive proof of Ellen's identity.

Arriving at the ranch all complications are cleared up, much to the satisfaction of Gerald Knowlton, who never doubted the girl's genuineness and who had decided to propose to her whether she was the real heiress or not.

ADVANCE STORY

AN opportunity to display her skill as a horsewoman as the manager of a Texas cattle ranch and also to looking charming in pretty gowns as the heiress of a big English estate is given Edith Roberts, the pretty Universal star, in her latest Universal picture, "The Daring Duchess," which comes to the .... Theatre on ....

Miss Roberts established herself as an expert rider when she appeared with Frank Mayo in "Lasca." Later in "The Triflers," a society drama, she showed that she was equally at home in a drawing room and that she could wear pretty evening gowns in a most attractive way.

In her latest Universal release, "The Daring Duchess," she appears to advantage both on horseback in Texas and as the center of attraction at an exclusive function in English society circles.

Supporting Miss Roberts in her latest picture, which was directed by Harry Franklin, are other Universal favorites including Virginia Ware, Harold Miller, Stanhope Wheatcroft, Kathleen Kirkham, Ogden Crane, Hugh Saxon, Rudolph Christians, Leota Lorraine, Leonard Clapham and Henry Woodward.

In "The Daring Duchess," a Texas girl is left an English estate by her uncle, the Duke of Wilshire. Her father, the Duke's brother, had come to America years before and severed all relations with his family. The daughter, played by Miss Roberts, established her identity after many complications.

FOUR STUNNERS

THE four principal feminine members of "The Daring Duchess," the photodrama announced for next.................. .... at the .... Theatre, which includes the charming star, Edith Roberts, are all noted for their ability to wear beautiful clothes becomingly.

Edith Roberts has the reputation of being one of the smartest dressers in the Los Angeles film colony and usually appears in the cafes or social functions in the newest Parisian models. Her modiste, in New York, is always on the lookout for fashionable frocks suitable to Miss Roberts' petite personality, and there is scarcely a week when the little star does not receive something in the way of a gown, coat or hat from the metropolis.

Kathleen Kirkham, who plays the role of Lady Clara in "The Daring Duchess," has many opportunities in this photodrama to wear some stunning frocks. Miss Kirkham is the statuesque type and can wear the most daring creations. She has played leading roles with many of the screen stars, and supported Edith Roberts in a former vehicle, "The Triflers."

Leota Lorraine was a Chicago society girl before going in the films, and her pretty gowns attracted much attention when she first flashed on the screen as the heroine of a number of the George Ade fables.

Virginia Ware, who plays the dowager in this photodrama, specializes in roles of the "grande dame" type and is as well known for her modish attire as for her splendid acting.

ABOUT EDITH

For a little girl who is still in her teens, who is just five feet tall and who tips the scale at a trifle over a hundred pounds, Edith Roberts has made remarkable strides up the road to success.

But beginning her stage career at the age of six, in dramatic and musical performances, and later touring the vaudeville circuit in a sketch in which she acted, sang and danced, she had a fairly good start when, at the age of fourteen, she came to California with the intention of adopting the screen as the scene of her future efforts.

Edith Roberts came to Universal City first, and she has never left the film capital since, except for an occasional vacation. She required no breaking-in process. She was young, petite and, what was more important, she could act. One or two minor parts gave her camera wisdom and then she was given leading roles in Lyons and Moran comedies.

In less than a year she was playing in dramatic features opposite every important Universal star, and two years ago she was promoted to stellar prominence. As a screen luminary she has appeared in such successful productions as "O'Connor's Mag," "The Deciding Kiss," "The Love Swindle," "Beans," "A Taste of Life," "Lasca," "The Triflers" and others.

Her latest production is "The Daring Duchess," directed by Harry Franklin, in which she will be seen at the .... Theatre next ....

EDITH ROBERTS, the Universal star, may be said to have two leading men in her newest feature, "The Daring Duchess," which is to be seen at the .... Theatre on .... The two players are Harold Miller and Leonard Clapham.

While Harold Miller, in the role of Gerald Knowlton, a scion of British nobility, is the conventional leading man, winning the fair Edith in the end the role of Slim, the foreman of her ranch, played by Leonard Clapham, is just as important and, possibly, more colorful.

Harold Miller is one of the youngest screen leading men, having acted in films for less than two years. He first gained the attention of producers by his work with Olive Thomas in "Upstairs and Down," and with Frank Keenan in "The World Aflame." He then came to Universal and has since appeared in leading roles in "The Peddler of Lies" and with Mary MacLaren in "The Forged Bride."

Service Page for "The Daring Duchess"

AT A GLANCE

SUBJECT—"The Daring Duchess."

LENGTH—Five Reels.

STAR—Edith Roberts.

PREVIOUS HITS—"Beans," "A Taste of Life," "The Love Swindle," "Lasca," "The Triflers," etc.

CAST—Kathleen Kirkham, Harold Miller, Stanhope Wheatcroft, Leonard Clapham, Ogden Crane, Leota Lorraine, Hugh Saxon, Rudolph Christians, Virginia Ware, Henry Woodward.

DIRECTED BY—Harry Franklin.

STORY BY—Tarkington Baker.

SCENARIO BY—Hal Hoadley.

LOCALE—The American West; an English estate.

TIME—The Present.

THUMB-NAIL THEME—The story of a western-bred girl who falls heir to an English title and fortune which she sets forth to claim—of an unscrupulous lawyer who attempts to disqualify the real heiress, and of an American girl's method of gaining what is rightfully her own.

ADVERTISING PUNCHES

1—The increasing popularity of Edith Roberts.

2—The novelty of the story, which cleverly combines western melodrama with society comedy.

3—The splendid direction of Harry Franklin.

4—The excellence of the cast, including a dozen well-known screen players.

5—The clever work of a group of American cowboys, headed by Leonard Clapham.

6—The skillful horsemanship of the star, which won her such high praise in "Lasca.

7—The amusing scene in which Edith Roberts "cleans" her gang of cowboys in a game of "Mississippi marbles."

8—The brilliant transformation of the star from a simple ranch girl to a British duchess.

9—The abundance of hearty laughter provided by the star's delightful comedy acting.

10—The beautiful settings and unusual photography.

CAST

Ellen	Edith Roberts
Lady Harriett	Virginia Ware
Martin Saunders	Ogden Crane
Gerald Knowlton	Harold Miller
Sir Godfrey	Stanhope Wheatcroft
Lady Clara	Kathleen Kirkham
Solicitor	Rudolph Christians
English Butler	Hugh Saxon
Chorus Girl	Leota Lorraine
Western Man	Leonard Clapham
Williams	Henry Woodward

THE STORY

AT the death of the Duke of Wilshire, his will bequeaths to his cousin, Lady Harriett, and to his nephew and niece, Gerald Knowlton and Lady Clara, his entire estate, provided his brother, Charles, who years before had severed his family connections and gone to America, has not left a legal heir. Out in Texas, Charles Wilshire had renounced his title, bought a ranch and, upon his death the estate was operated by his daughter, Ellen, who rode with her cowboys, superintended the work and bossed the establishment. Martin Saunders, who had been her father's lawyer, harbors a grudge against the girl.

The mail brings a letter from a London attorney advising her that she is heir to her uncle's estate and to come to England with legal identification. Knowing that her father had left the necessary papers with Saunders, she goes to him with the letter. Saunders knows of a girl in a London music hall whom he intends to palm off as the heiress and he tells Ellen that her father had left no papers with him.

Ellen starts for London, and she is followed by Saunders on the next steamer. Arriving at the Wilshire estate her titled relatives are shocked at her style and manners, but at a reception the next evening, attired in borrowed finery, she becomes the centre of attention. Gerald Knowlton is especially interested in the girl, but the next day a bombshell is exploded when Saunders arrives with the music hall girl, properly dressed for her new role, and presents his papers proving that the girl is the daughter of Charles Wilshire.

In her desperation Ellen decides to return home for more adequate proof of her identity, but finds her funds low. Knowing that Saunders had been anxious to buy her ranch, she proposes to sell him an option on the property for money enough to make the trip. He falls into the trap. They go to a notary where the option is executed.

Ellen leaves for America, but the following day the notary, in conversation with the Wilshire attorney, is introduced to the chorus girl who is posing as Ellen Wilshire, and informs the lawyer that it is not the Ellen Wilshire who had executed a paper in his office the previous day. This raises a doubt in the attorney's mind and he advises the family to go to America to get first hand proof as to the Wilshire heiress.

Ellen gives them a taste of American ranch life and has no difficulty in establishing her identity, especially to Gerald Knowlton.

ADVERTISING DISPLAY LINES

Clothes do help. An evening gown transformed a little girl fresh from a cattle ranch into the favorite at an exclusive function among English nobility. See Edith Roberts in "The Daring Duchess."

Her titled English relatives all turned up their noses when she arrived from Texas, where she had been raised. Some feminine noses were still up when she became a social favorite of the nobility. But that's a long story. See it all in "The Daring Duchess."

There were two heiresses from Texas claiming the estate of the Duke of Wilshire. So the English went to straighten it out. There was also nobility in Texas. See Edith Roberts in "The Daring Duchess."

The cowboys wanted to settle the dispute over the duke's estate in true Texas fashion. It wouldn't have gone well in an English court. But Edith Roberts, as the rightful heiress, wins out in "The Daring Duchess."

WAKING UP SLEEPY BROADWAY

(Continued from page 10.)

The best show in town is THE GREAT AIR ROBBERY, at B. S. Moss' Broadway Theatre."

This unique stunt attracted tremendous attention. As it was quite an unruly cow it actually stopped traffic several times. The second day of the cow's march proved the last one. The police again interfered and stopped further work along this line.

By this time business was picking up nicely at the theatre. B. S. Moss, owning a string of theatres in New York, decided that he could circularize his other patrons and get them down to see the picture. A cleverly worded "Aerogram" in the form of a telegram was therefore printed. Thousands of these were given away at theatres in all parts of the city. This brought a good deal of extra business.

A man dressed in an aviator's uniform and carrying the skull and cross bones insignia of the robber band in the picture on his garments with the sign announcing the picture, walked daily through the busy thoroughfares of the city handing out Aerograms to the passing throng. His striking costume attracted a good deal of attention.

By his time the picture was going so strong at the Broadway that the manager decided to hold it over for another week.

The permit for the street parade having been denied, a plan was made to frustrate the police in their attempts to stop the exploitation of the picture on the grounds that it interfered with traffic. A Fifth Avenue motor bus was hired to run its regular route daily and carry a special party. The sides of the bus were completely covered with huge signs announcing Locklear and "The Great Air Robbery." The Naval and Militia Band sent a contingent of players to ride on top of the bus and furnish the music. This bus travelled up and down Broadway and Fifth Avenue in the thickest of traffic and the music heralded its coming. The idea was not original, but it was exceptional that it could be put over on New York's busiest fashionable drive.

In the meanwhile airplanes had been making bombing flights over the city. Among the passengers carried were Miss Agnes Smith of the New York *Telegraph*, Miss Delight Evans of the *Photoplay Magazine* and other prominent moving picture writers. Besides Miss Bromwell, Bertrand de Acosta, Eddie Killgore, Casey Jones and other well-known pilots were included in the flying contingent.

The New York exploitation stunts were primarily intended to acquaint the metropolis that the picture was playing at the Broadway. Interest in "The Great Air Robbery" already had been excited by the widespread publicity campaign mentioned above. The newspaper and magazine stories were depended on to draw the people to see the picture. The methods, judging by the crowds which attended, proved very successful.

get hep!
S.R.O. 12

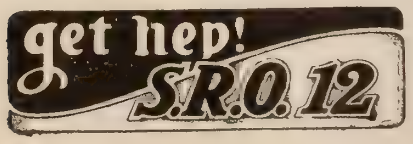
UNIVERSAL CITY SELF-SUSTAINING.

IF Universal City was besieged by an invading army the world's film capital would be able to sustain itself indefinitely.

The two thousand workers within its gates could be fed, clothed and cared for without the necessity of leaving the 680 acres comprising the great producing metropolis.

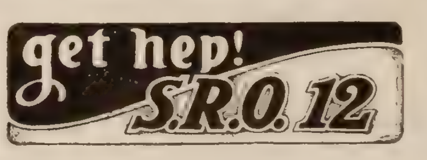
Universal's vast ranch acreage would be put under cultivation to supply food. The immense herd of cattle could be slaughtered for meat. The electrical engineering corps under Harry Brown could illuminate the buildings and keep the structures warm.

The technical department would erect fortifications. The arsenal would supply guns and ammunition. The ranch could mount a full company of cavalry on the best horses in the west.



From among the regular Universal employes an army of former service men could be recruited that could easily repel invaders. This force would be officered by former officers of the army who would resume their rank and supervise the movements of the troops.

It is not anticipated that it will ever be necessary for the world's film capital to beat its camera into a sword but the little city of dreams-come-true would give an invading force a very pleasant evening.



BONNIE HILL A "FAIR VIRGINIAN"

THEATREGOERS all over the country have been asking questions concerning Bonnie Hill, a comparative newcomer to the screen, who played the haughty society roles with Viola Dana in "The Microbe," with Nazimova in "The Brat," and who has now joined the Universal forces, her first role being a society beauty in "The Peddler," based on the Saturday Evening Post story by Henry C. Rowland.

get hep!
S.R.O. 12

Miss Hill is one of the most beautiful women in photoplays, and came to the screen after two years as special model for Vogue, during which time she attracted the attention of almost every important artist in America and received numerous offers to go on the musical comedy stage. She can be well described as a statuesque beauty, and there are few women in fildom who can wear stunning clothes with such natural grace.

Miss Hill was born at Peterboro, Virginia, and comes of a socially prominent family in the South. She joined the Greenwich Village colony in New York just for a lark about four years ago, and it was there that she became interested in modeling, at the request of several artist friends. Her success on the screen seems assured.

get hep!
S.R.O. 12

The Wigwam—one of the oddest buildings in the United States. This building, the property of Paul W. Litchfield, after whom the town of Litchfield, Arizona, is named, is an exact replica of the Pueblo or Cliff Dwelling Indians' homes. Every feature in the houses of the ancient cliff dwellers is present in The Wigwam, even to such minute details as the use of rustic ladders in place of stairways. In the days of the cliff dwellers the ladders were necessary in order that when an enemy appeared the cliff dweller could mount to the roof or upper stories of his home dragging the ladders after him, thereby making his family and himself immune to the attacks of a lowly foe. The ancient cliff dwellers also always had on hand a goodly pile of stones on the roofs of their residences from which they selected very hard ones to hurl down at their enemy to make his scaling of the walls even more impossible. Even this feature has not been neglected in The Wigwam, for on the topmost roof of all reposes a pile of stones.

It serves the purpose of a guest house and is open at all times to visitors to Litchfield and also contains a large directors room where the directors of the plantation hold their meetings. All furniture and woodwork in the building is made of roughly finished wood, and at all times a maid and cook are in attendance. Although ancient in architecture, it is most modern in appointment, having all the modern conveniences. Electrically lighted throughout, the bulbs are cleverly hidden from view by being placed in inverted pots and pieces of ancient Indian bric-a-brac.

Raising Cotton In An Arizona Desert

(*Continued from page 7.*)

fore. Harry Levey, general manager of the Industrial and Educational Department of the Universal Film Manufacturing Company, was called in to make a motion picture record of the entire industry, and already 30,000 feet of this interesting and educating film have been developed and will soon be seen by the motion picture audiences of America.

The very fact that cotton is grown in such large quantities in Arizona, will indeed come as a surprise to the American public, which can never think of cotton without associating it with the South and pickaninnies, strumming guitars, and linen clad, white goateed colonels. And the American public cannot think of Arizona without associating it with alkali dust, cactus and other things natural to that southwestern state. But the present educational film, soon to be released, will clear up any misconceptions the public may have as to Arizona.

One feature of the film is the Wigwam House, located at Litchfield. The Wigwam House is perhaps one of the oddest buildings in the United States. The property of Paul W. Litchfield, after whom the town is named, and costing almost $100,000 with furnishings, it is an exact replica of the cliff dwelling or Pueblo Indians' home.

Every feature in the homes of the ancient cliff dwelling Indians is faithfully reproduced in The Wigwam, even to such minute details as the use of rustic, mobile ladders in place of stairways. In the days of the cliff dwellers, removable ladders were necessary in order that when an enemy appeared the cliff dweller could mount to the roof or upper stories of his home, dragging the ladders after him, thereby making his family and himself immune to the attacks of a lowly foe.

Reposing on the roof of every cliff dweller's domicile was also a goodly-sized pile of rocks, which served as ammunition in those primitive days, and from which the cliff dweller could at his leisure select large and particularly rough ones to hurl down at his enemy to make his enemy's scaling of the walls even more impossible. Even this feature has not been neglected in The Wigwam, for on the topmost roof of all reposes a pile of stones. However, they are there for ornamental purposes only, and will never be called into play to serve the part of ammunition.

The Wigwam serves the purpose of a guest house at Litchfield at the close of the day are always made welcome. the directors of the company meet when in that neighborhood, and the managers of the plantation meet to discuss matters of business. The latch string at the Wigwam House is always out, and visitors finding themselves in Litchfield at the close of the day are always made welcome.

All furniture in this odd house, as well as the woodwork in the building, is made of roughly finished wood, and although the architecture of the building is, in design, thousands of years old, in appointment it has every convenience of the most modern sort. Electrically lighted throughout, the bulbs are cleverly hidden from view by being contained in inverted pots and pieces of ancient Indian bric-a-brac of the most curious and artistic sort. To further aid and comfort the weary traveller a maid and native Indian cook, well versed in the Mexican culinary art of making the most delicious tomales, chili con carne and tortillas, are on duty.

Everybody!

"A great object lesson."
(Mayor Hoan, Milwaulkee).

"Every employer and every employe should see it."
(Mayor McBride, Brantford).

THE MAYOR

"Superb! Of the ten or twelve really great film dramas that are in a class by themselves this one stands first."
(Rev. Carl Polson, Chicago.)

THE MINISTER

"A remarkable spectacle."

JOS. H. WADE,

District Supt. Dept. of Education, New York City.

THE TEACHER

CARL LAEMMLE
Offers

DOROTHY PHILLIPS

in the Universal-Jewel Superproduction

The Greatest Love Story
Ever Told

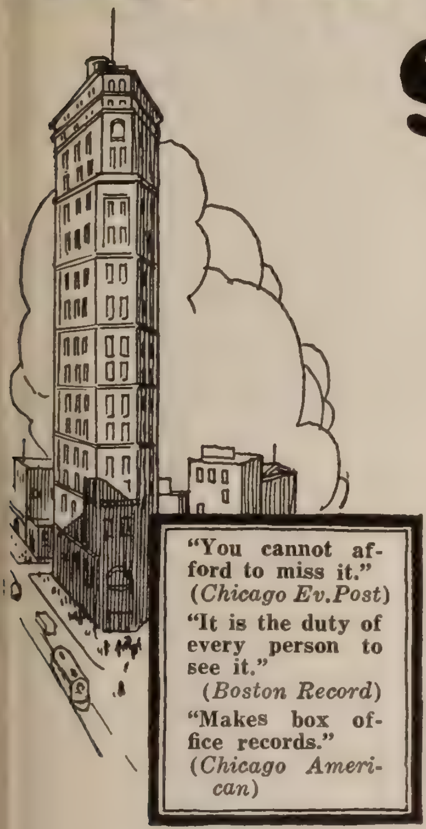
DIRECTED BY ALLEN HOLUBAR

"The RIGHT

Everywhere!

Says:—

See it! Play it!

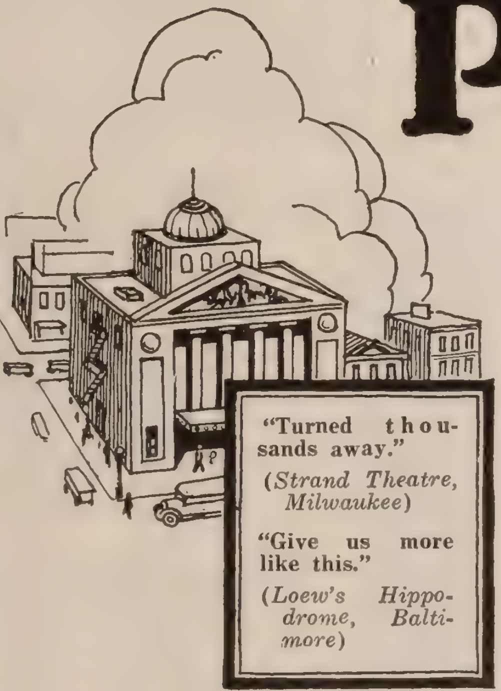


"You cannot afford to miss it."
(*Chicago Ev. Post*)

"It is the duty of every person to see it."
(*Boston Record*)

"Makes box office records."
(*Chicago American*)

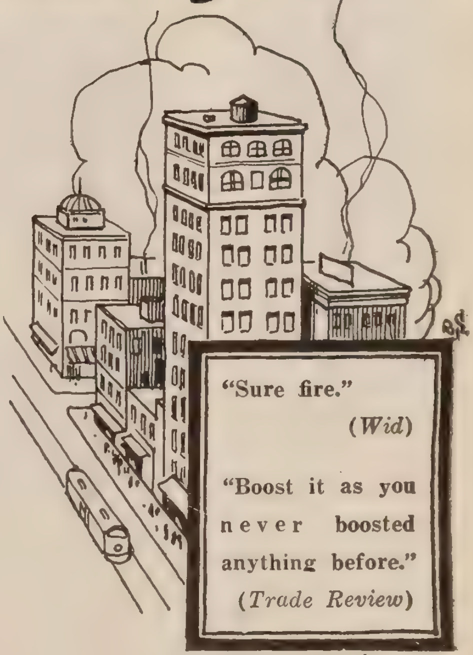
THE PRESS



"Turned thousands away."
(*Strand Theatre, Milwaukee*)

"Give us more like this."
(*Loew's Hippodrome, Baltimore*)

THE EXHIBITOR



"Sure fire."
(*Wid*)

"Boost it as you never boosted anything before."
(*Trade Review*)

THE TRADE

"TO HAPPINESS"

NOTE

THE two-reel Western Drama: "When the Couger Called," synopsis of which appeared last week in the Moving Picture Weekly, has been withdrawn from the program temporarily and "Held Up For the Makin's" has been substituted. The synopsis of this film is in this issue of the Weekly.

HOOT GIBSON
in

"Held Up for the Makin's."

(Two-reel Western Drama)

CAST

The Broncho Kid	**Hoot Gibson**
Stella Fielding	**Mildred Moore**
"Half Portion" Adams	**George Field**

OWING to an unfortunate mix-up in ordering, two towns in the grand and glorious West were deprived of the great indulgence. No, not booze, cigarettes. Goldspur and Lasco, the two towns in question were plumb loco for a smoke. The last pack was put up as a prize and the Bronco Kid won it in the closest race of his career. But over in Goldspur they heard of a small consignment coming on the next stage and decided to go out and meet it.

In the meantime, "No-luck" Eddie Fielding had written to his sister to come out and share the prosperity which he anticipated as the outcome of his claim. The next day he found it was worthless. He brooded over this fact a few weeks and decided that he would have to hold up the stage to get money somehow to support his sister. As luck would have it he tried to hold up the stage the tobacco was on, not dreaming that his sister would come on that same stage. But he was not startled enough by seeing her to desist, and he got the fatal "box" and escaped. Only his sister had seen him and the Broncho Kid, who had tried a rescue but had been prevented by the beauty of Stella. When he learned her story he made a break for Eddie's cabin and surprised him in the act of taking out two cartons of cigarettes.

"Terbacer, that's worse than money. They'll lynch you sure if they find that on you."

He was right, too. That Goldspur bunch was so rabid that they decided to hold up the stage themselves. They were like a nest of angry hornets when they found that No Luck Eddie had been ahead of them. They descended on the unlucky Eddie's cabin like a cyclone. But Broncho had planned it all out for the brother of his new divinity. He had blazed a trail with boxes of cigarettes away from the cabin and up into a hollow blind where they lost themselves, and when each cowboy had a cigarette in his mouth he straightway forgot about the heinous crime of No Luck Eddie Fielding.

HOOT GIBSON
in

"The Rattler's Hiss."

(Two-reel Western Drama)

CAST

Larry Donovan	**"Hoot" Gibson**
Marjorie Taylor	**Mildred Moore**
Zeb Taylor	**"Tote" Ducrow**
"Dusky" Walters	**George Field**

THE mid-summer life of the Circle C Ranch would have been pretty quiet had it not been for two things—the practical joking of Larry Donovan, the boss of the ranch, and the presence of "Dusky" Walters and his band of outlaws and cattle thieves in the neighborhood. Larry did not know about the band and probably he would have cared less if he had known for all Larry cared about was his little joke and he carried this to extremes. The only person Larry took seriously was Marjorie Taylor whose father owned the neighboring ranch, and he was willing and anxious to surrender to her for life.

One day when he was calling on Marjorie, her father came in with a set of green rattles and a large sized shudder. "That's the fifth rattler I've killed to-day!" he declared. Everyone hated rattlers and the peculiar and unmistakable noise that the reptile makes just before he is going to strike would cause a mummy to jump out of its swathings. The episode put a new idea into Larry's head and he began to practice the hiss of the rattler until he had it down fine. He tried it on the gang when he went home, and twenty men jumped forty feet in the air.

Just then came word that Dusky Walters had been cornered in Turtle Canyon and the whole gang rushed to cut them off at the pass. Most of the band were captured, but Walters and two of his men came through, though Walters had a bullet in his arm from Larry's gun. He decided to get even with Larry by stealing his girl and taking her to a cabin on the desert. He knew that Larry would follow and he was ready for him. As Larry got to a poisoned spring with his mouth parched and his eyes red and bleary, Walters rose up from the other side of the spring with a gun in either hand. He had the drop but Larry was a quick thinker. The next instant Walters heard the dreaded hiss of the rattler and he jumped just the same as any one else would have jumped. Only when he came down he was looking into Larry's gun. So the rattler's hiss finally brought Larry to the cabin just in time to save the girl from two lieutenants of Walters'.

THE FULL-HOUSE FIVE SERIALS

"THE LION MAN"

Adapted from the Novel
"THE STRANGE CASE OF CAVENDISH"
by
RANDALL PARRISH
with
JACK PERRIN and KATHLEEN O'CONNOR
Directed by
ALBERT RUSSELL

ELMO LINCOLN
in

"ELMO THE FEARLESS"

by
ARTHUR HENRY GOODEN
Directed by
J. P. McGOWAN

"THE MOON RIDERS"

by
WILLIAM PIGGOT and KARL COOLIDGE
with
ART ACORD and MILDRED MOORE
Directed by
REEVES EASON

EDDIE POLO
in

"THE VANISHING DAGGER"

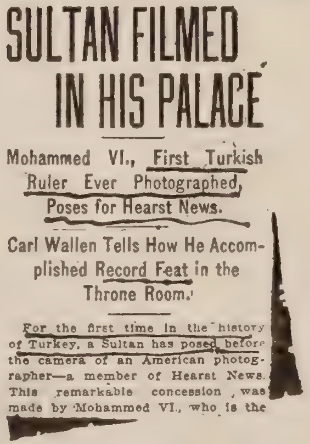
by
HOPE LORING
Directed by
EDDIE POLO and EDWARD KULL

MARIE WALCAMP
in

"THE DRAGON'S NET"

Directed by
HENRY McRAE
in Asia

Not only Exclusive but 'Different'



SULTAN FILMED IN HIS PALACE

Mohammed VI., First Turkish Ruler Ever Photographed, Poses for Hearst News.

Carl Wallen Tells How He Accomplished Record Feat in the Throne Room.

For the first time in the history of Turkey, a Sultan has posed before the camera of an American photographer—a member of Hearst News. This remarkable concession was made by Mohammed VI., who is the

First pictures Ever taken of

the most talked of man in the world!

IT'S taking a world of international agitation to get "The Sick Man" out of Europe—and it took the unbeatable enterprise of International News to do what no other News Service COULD do—bring him to your screen. Just another instance of our exclusive, up-to-the-minute service for up-to-the-minute exhibitors.

Another INTERNATIONAL-HEARST NEWS SCOOP!

RELEASED THRU UNIVERSAL

International News.

No. 9.

The Prince of Wales at Eton College.—Eton, England.

Sub-Titles.—Inspecting the Eton Cadet Corps. Popular with the students. A cheerful farewell. Then the Prince goes a-hunting. The hounds in full cry.

Ship "Turns Turtle."—The U. S. S. Moccasin loses its balance at the Erie station docks.—*N. Y. City.*

Spring Training Begins for the Big Leaguers.—Westlake, La.

Sub-Titles.—Connie Mack, famous manager, who will try to bring his Philadelphia Athletics out of the "cellar." The Athletics respond to "play ball!" Together again—John McGraw, manager, and Christie Mathewson, once famous pitcher, who is helping train the Giants. The Brooklyn Dodgers limber up with "leap frog." And try a bit of base running. Walter Johnson, greatest of all pitchers, out for a new world's record in 1920.

Historic Morro Castle Attracts American Visitors.—Havana, Cuba.

Sub-Titles.—The old-fashioned gun at Morro Castle from where the first shot was fired by the Spanish garrison in the war of '98. Sunset in the beautiful Havana Harbor.

Here's a Baby Seeking Fifty Million Dollars.—Hanover Square, London.

Sub-Titles.—Introducing "Tony," son of the late Henry Field, Jr., and grandson of Marshal Field, the famous Chicago merchant. "Tony" and his mother, Peggy Marsh, the actress, who is sure her boy is entitled to a big slice of the Field millions. The suit is now in the American courts.

New Fighting Craft for Uncle Sam's Navy.—Quincy, Mass.

Sub-Titles.—The super-submarine has been endorsed by the General Naval Board—here is one of the S type nearing completion. Launching an aeroplane from a battleship deck—sky fighters will play a large part in future naval operations. But the General Naval Board stands by the dreadnought as the main weapon of the nation.

The British "Invasion."—Sir Ernest Glover, of the London Shipping Ministry, and Lady Glover, are new arrivals.—*New York City.*

Sub-Titles.—Lord and Lady Auckland, formerly Miss Susan Hetheridge, of Jacksonville, Fla., come to visit the old homestead. Guy Nickalls, champion English sculler, here to resume coaching the Yale crew.

Fire in the "Loop."—Firemen brave tottering walls to conquer blaze in business district.—*Chicago, Ills.*

A Few Thrills With the Real Movie Heroes.—New York City.

Sub-Titles.—International cameraman taking chances on the roof of Manhattan to shoot a fire. Steve Brodie risked a fall once—the cameraman does it daily. This he considers quite comfortable. No war risk insurance or hero medals for this.

Governor Edwards Signs Jersey "Wet" Bill.—Trenton, N. J.

Sub-Titles.—Measure allowing beer containing 3.50 per cent alcohol becomes a State law. The vital clause —soon to be tested in the United States Courts.

Trailer (for New York prints only).—Have you been enumerated? If not, send name, address and number in family to Samuel J. Foley, Superintendent of the Censor, 461 8th Avenue, New York City, and slips will be mailed to you.

get hep!
S.R.O. 12

"Oiling Uncle."

Lyons-Moran Star Comedy.

CAST

Lee, a Bachelor	Lee Moran
Eddie	Eddie Lyons
His Wife	Charlotte Merriam
Lee's Uncle	Fred Gamble
The Maid	Emma Gerdez

ED and Charlotte are happily married. Lee, a bachelor, lives with them. All is serene until Lee gets a wire from his uncle telling that he will arrive that day to visit him and his wife. Lee wonders how he is to get a wife as Uncle believes him to be married.

Eddie decides to loan his wife to him for the few hours that Uncle will be with them, Eddie posing as a bachelor friend who is living with them. Uncle arrives and complications ensue in which Uncle gets suspicious of Eddie and he finally exposes Eddie to Lee. To save Eddie from the Uncle's wrath, Lee confesses the plot and finally Uncle forgives.

get hep!
S.R.O. 12

get busy!
S.R.O. 12

HARRY CAREY in
"OVERLAND RED"
By HENRY H. KNIBBS
Directed by LYNN REYNOLDS

FRANK MAYO in
"BURNT WINGS"
Adapted from the stage play
"THE PRIMROSE PATH,"
by
BAYARD VEILLER
Directed by
CHRISTY CABANNE

MARY MAC LAREN
in
"THE ROAD TO DIVORCE"
By J. GRUBB ALEXANDER
Directed by PHILIP ROSEN

EDITH ROBERTS in
"THE DARING DUCHESS"
By TARKINGTON BAKER
Directed by HARRY FRANKLIN

FRANK MAYO in
"THE GIRL IN No. 29"
By ELIZABETH JORDAN
Directed by JACK FORD

HARRY CAREY in
"BULLET PROOF"
By JOHN FREDERICK
Directed by LYNN REYNOLDS

TSURU AOKI in
"LOCKED LIPS"
By CLIFFORD HOWARD
Directed by WILLIAM C. DOWLAN

EDITH ROBERTS in
"TOGS"
Directed by JACK FORD

HARRY CAREY in
"BLACK SHEEP"
Directed by LYNN REYNOLDS

EDDIE LYONS and LEE MORAN
in
"EVERYTHING BUT THE TRUTH"
By EDGAR FRANKLIN

"VIRGINIA"
By IDA M. EVANS
With CLAIRE ANDERSON

TSURU AOKI in
"A TOKIO SIREN"
By GWENDOLYN LEWIS
Directed by NORMAN DAWN

"THE LION MAN."

Episode No. 14

"Desperate Deeds."

CAST

Westcott	Jack Perrin
Stella	Kathleen O'Connor
Enright	Henry Barrows
Lacey	Leonard Clapham
Celeste	Gertrude Astor
Lion Man	Mack Wright

WESTCOTT and Stella, caught in the explosion in the mine, are rescued by the Lion Man. In leaving the tunnel they come across the mother lode that has been opened up by the explosion, and realize that they must go to the land office at Quartzite at once and record the mine.

But Enright, Lacey and Celeste also discover the lode, put up their notices and hastily ride for the land office. Some of their men they despatch to prevent Westcott and Stella from reaching Quartzite.

Westcott and Stella are leaving by auto as these men ride up, open fire on them, and in so doing puncture their gasoline tank. Running out of gasoline, Westcott leaves to obtain some from a ranch house, and Stella is made a captive by the men, who have followed them. Westcott, returning, outwits them by a ruse, frees Stella, and they proceed on.

The Lion Man, who has overheard Enright, Lacey and Celeste planning to beat Westcott and Stella to the land office, comes to Quartzite, and determining to hold the land agent until Westcott and Stella arrive, he goes to his cabin and makes him a prisoner.

Enright, Lacey and Celeste hide as they see Westcott and Stella approaching. Finding that the land office will not open for another half hour, Westcott and Stella decide to have a bite to eat.

Enright and Celeste decide to go to the land agent's home and return to the office with him. Lacey is despatched to get rid of Westcott. He manages to lure him from the restaurant to which he and Stella had gone, knocks him senseless and throws him into the yard of an alligator farm.

Enright and Celeste arrive at the land agent's cabin, and succeed in cornering the Lion Man.

Lacey, having gotten rid of Westcott, decides to put Stella out of the way as well. As she is seated by an open window, he tosses in his rope, managing to get it over her shoulders. The other end of the rope is tied to a horse, which is frightened and dashes off, dragging Stella from the restaurant window.

Hearst News.

No. 9.

Making the Big Guns for General Pershing.—Watertown, Mass.

Sub-Titles.—The General looks over one of the new 12-inch Batignolles. A kettle of future trouble. A 14-inch shell in the making. Pouring the hot metal for a "Jack Johnson." In Boston—the General meets Governor Coolidge. Inspecting the doughboys at Camp Devens.

Railroad Returned to Private Owners.—Federal Director General Hines who says Government operation saved the nation many millions of dollars.

Sub-Titles.—One of the great railroad yards which goes back to private ownership. A friendly race between electricity and steam.

In the Public Eye.—Major R. W. Schroeder, the world's highest flyer, who established an aeroplane altitude record of 36,020 feet.

Sub-Title.—Albert Thomas, noted Frenchman, who has been named first chairman of the League of Nations Labor Bureau.

Carranza's Troops in Dress Parade.—Mexico City, Mex.

Sub-Title.—Pictures which dispel the popular conception of the Mexican army as a ragged mob. Artillery reported to have been purchased from Japan. Mexican "gobs."

Canada Opens New Parliament Building.—Ottawa, Canada.

Uncle Sam Crushes the Great Rum Rebellion.—Somewhere in Michigan.

Sub-Titles.—On the Iron River front—Major Dalrymple and his brave boys raid the enemy's dugout in the shadow of the village church. "I must uphold the law," says the doughty major, and does it. While the unregenerate of Iron River salvage some of the "casualties." Prosecutor H. S. McDonough says the major just imagined that rum rebellion, but apparently there's no hard feelings.

International Presents a Canyon Flight with the U. S. Air Patrol.

Sub-Titles.—These inspiring pictures of the marvelous Big Bend Gorges in Texas made by Roy Kluber of the International staff. In the Rio Grande Gorge where a miss of the motor means death. Skimming the walls of the great chasm by a matter of inches. The supreme test of an air pilot's nerve—in the Grand Canyon of the Rio Grande with the walls on either side of the plane rising three thousand feet.

"Indoor Sports" Cartoon by "Tad."

get hep! S.R.O. 12

THE BIG MONEY 12

"Under Suspicion"

with
ORA CAREW and
FORREST STANLEY
Story by
MILDRED CONSIDINE
Directed by
WM. C. DOWLAN

"Lasca"

with
EDITH ROBERTS
and FRANK MAYO
Story by
FRANK DESPREZ
Directed by
NORMAN DAWN

HARRY CAREY
in

"A Gun-Fightin' Gentleman"

with
KATHLEEN O'CONNOR
Story by
HARRY CAREY
and JACK FORD
Directed by
JACK FORD

MARY MacLAREN
in

"The Pointing Finger"

with
DAVID BUTLER
Adapted from the novel,
"No Experience Required"
By FRANK R. ADAMS
Directed by
EDWARD KULL

"The Day She Paid"

with
FRANCELIA BILLINGTON
Adapted from the story
"Oats for the Woman"
By FANNIE HURST
Directed by
REX INGRAM

"The Triflers"

with
EDITH ROBERTS
DAVID BUTLER
FORREST STANLEY
Story by
JOSEPH FRANKLIN POLAND
Directed by
CHRISTY CABANNE

(*Continued on page* 31)

JOE MARTIN

"HE PUT IT OVER WHEN I WAS'NT LOOKING !"
MADE IN NEW JERSEY

IN

"A PROHIBITION MONKEY"

DIRECTED BY WILLIAM CAMPBELL

The Latest of the
100% Proof

Mr. and Mrs. Joe Martin Comedies

UNIVERSAL-JEWEL

"ELMO THE FEARLESS."

Episode No. 7

"The House of Mystery."

CAST

AS the gang heads the boat for the city taking Edith with them as prisoner Elmo's life rope catches in the rudder and he is dragged to safety. He shoots to the surface and drifts into the breakers where Stilwell, who has escaped from the caves, sees him. Stilwell plunges into the surf and manages to drag Elmo to safety. They hurry to the city. Horton has taken Edith to Leontine's a notrious gambling resort, where she is imprisoned. While Horton talks to Leontine, Edith cleverly filches the photo from Horton's overcoat. Elmo meets the boat at the Jackknife Bridge. He swings down from the bridge and learns fro mthe captain that Edith has been taken to Leontine's. Stilwell and he again take up the chase. Guy and the gang are on the lookout and attack Elmo and Stilwell in an alley near Leontine's. Stilwell is dragged inside, but Elmo escapes over a high wall, and later manages to get into Edith's room by way of the fire escape. Leontine discovers him and during the fight that follows, Edith and he are shot down a trap to the cellar below. Here they find Stilwell, unconscious. About this time, the police raid the gambling den. During the desperate fight that follows, the chief of police and one of the gang tumble down the trap into the cellar. They continue the fight, both pulling guns. Elmo has discovered that several boxes of high explosives are stored there. He attempts to warn the men, but too late. The gangsters shoots, the bullet exploding the dynamite. The terrific explosion wrecks the building, burying all beneath the ruins.

Screen Magazine.

No. 58.

SO many people who like to brag about the natural wonders of this country know so little about it that they think the Grand Canyon is all that there is here to see. The Screen Magazine shows the marvelous grandeurs of California's Red Rock Canyon, a gorge which in magnificence, if not in size, is as wonderful as anything in the world. Alon Bement, who has been telling men many startling things about themselves by reading the characteristics of their hands, tells the audience of the Screen Magazine the difference between the Constructive, the Executive and the Philosophical hand in a very interesting series of studies. A new adventure of Cinema Luke and a new set of Laughographs bring this number of the Magazine to a happy end.

Current Events.

NO. 9

First Pictures of an Aeroplane Flight Over the Snow-clad Alps.

Sub-Titles.—"Jumping off" from the famous resort, St. Moritz, Switzerland. Flying 18,000 feet above sea level with an awe-inspiring panorama of majestic mountains below. 'Mid the wintry, fleecy clouds. The snow-footed "Twin Sisters"—Dernina and Bellavista.

Making Seamen for the Merchant Marine.—Virgin Islands.

Next Winter's Coat.—The poor little sheep gives up his own garment to clothe you.—*Yakim, Wash.*

Sub-Titles.—A speedy barber—he shaves 150 customers a day. It's a cold, cold world.

Battle of Flowers on the Gay Riviera.—Nice, France.

Sub-Titles.—The "gem of the Mediterranean" with the American Y. M. C. A. Casino in the background. Tourists from every part of the world take part in the winter carnival.

Curiosities of the Sea.—Here's the hermit of the deep—lives all alone in a sea shell.—*N. Y. City.*

Sub-Titles.—And this is the Hippocamtus Hudsonius, which in plain American means sea horse. Mr. Barnum said one of these was born every minute. The submarine butterfly.

Uncle Sam's Jackies in the British West Indies.—Bridgetown, Barbados.

Answering a Raid Call on the Mexican Border.—Candelaria, Texas.

Sub-Titles.—The bugler sounds "assembly." And the 5th Cavalry rapidly gets under way. Through the Palisades of the Big Bend. Scouring the border towns—but the bandits have vamoosed. Fording the Rio Grande—homeward bound.

International Presents the Sultan of Turkey in His Royal Palace.

Sub-Titles.—For the first time in the history of the Ottoman Empire a monarch of the realm poses for the camera. E. Carl Wallen, International staff photographer (at right) who persuaded Mohammed VI to pose and was later awarded the Turkish medal of the Order of Fine Arts. The Sultan and his attendants leave for the palace in Constantinople. In the Throne Room of the Palace—the Sultan gives Major Arnold of the American Near East Relief, an order for Turkish wheat for the starving Armenians—the first "philanthropic" act of his career. The Sultan, being eager to hold his job, tells Major Arnold the Turks are going to behave (perhaps). Some of the Sultan's subjects performing the religious rite of "washing up" for Friday prayers. Friday is the Turkish Sunday—the one day on which it is forbidden to murder Christian Armenians. A glimpse of Constantinople—from which the Turk's expulsion is being urged for centuries of misrule.

THE BIG MONEY 12

(*continued from page* 29)

MONROE SALISBURY
in
"The Phantom Melody"
with
JEAN CALHOUN
Story by
F. McGREW WILLIS
Directed by
DOUGLAS GERRARD

HARRY CAREY
in
"Marked Men"
with
WINIFRED WESTOVER
Adapted from the story,
"The Three Godfathers"
By **PETER B. KYNE**
Directed by
JACK FORD

MARY MacLAREN
in
"Rouge and Riches"
with
ROBERT WALKER
Story by
W. CAREY WONDERLY
Directed by
HARRY FRANKLIN

JAMES J. CORBETT
in
"The Prince of Avenue A"
with
MARY WARREN
Adapted from his stage success of the same name by Charles E. and Frank T. Dazey
Directed by
JACK FORD

"The Peddler of Lies"
with
FRANK MAYO
and ORA CAREW
Adapted from the Saturday Evening Post Story. "The Peddlar," by Henry C. Rowland
Directed by
WILLIAM C. DOWLAN

MARY MacLAREN
in
"The Forged Bride"
with
J. BARNEY SHERRY
Story by
J. G. HAWKS
Directed by
DOUGLAS GERRARD

and the price was—?

The tempter who promised to pay

TO a theme as intimate as it is human, Fannie Hurst added a tremendous new punch when she wrote "Oats and the Woman"—the source of "The Day She Paid." Add to this powerful story Francelia Billington's fascinating artistry and the wizardry of Rex Ingram's directing skill, and you have the very much worth-while kind of feature offering that you can't afford to miss.

"The DAY SHE PAID"

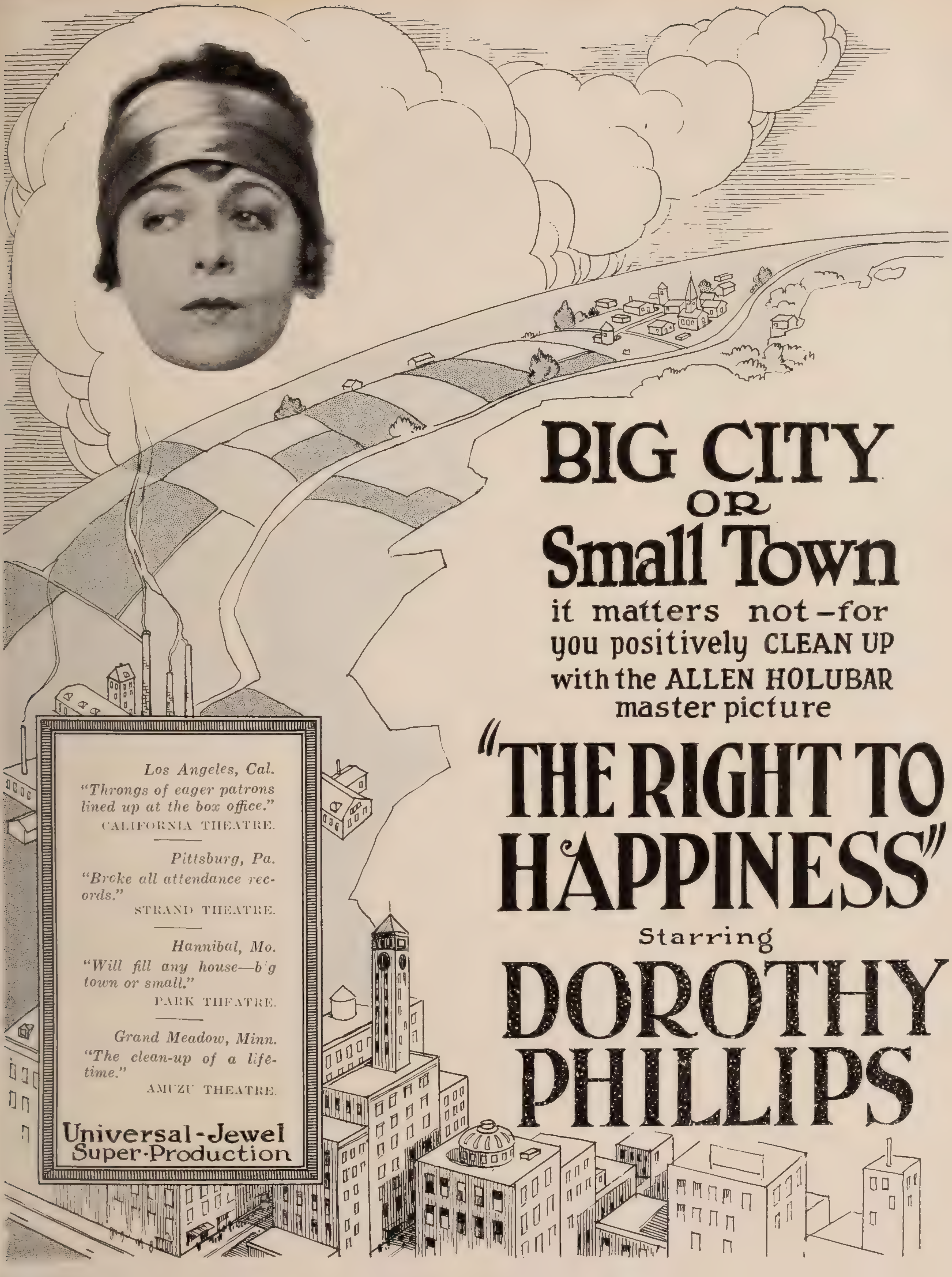
The man who forced the payment

DIRECTED BY REX INGRAM

The one who paid

Francelia Billington

UNIVERSAL
SPECIAL
ATTRACTION



BIG CITY
OR
Small Town

it matters not—for
you positively CLEAN UP
with the ALLEN HOLUBAR
master picture

"THE RIGHT TO HAPPINESS"

Starring

DOROTHY PHILLIPS

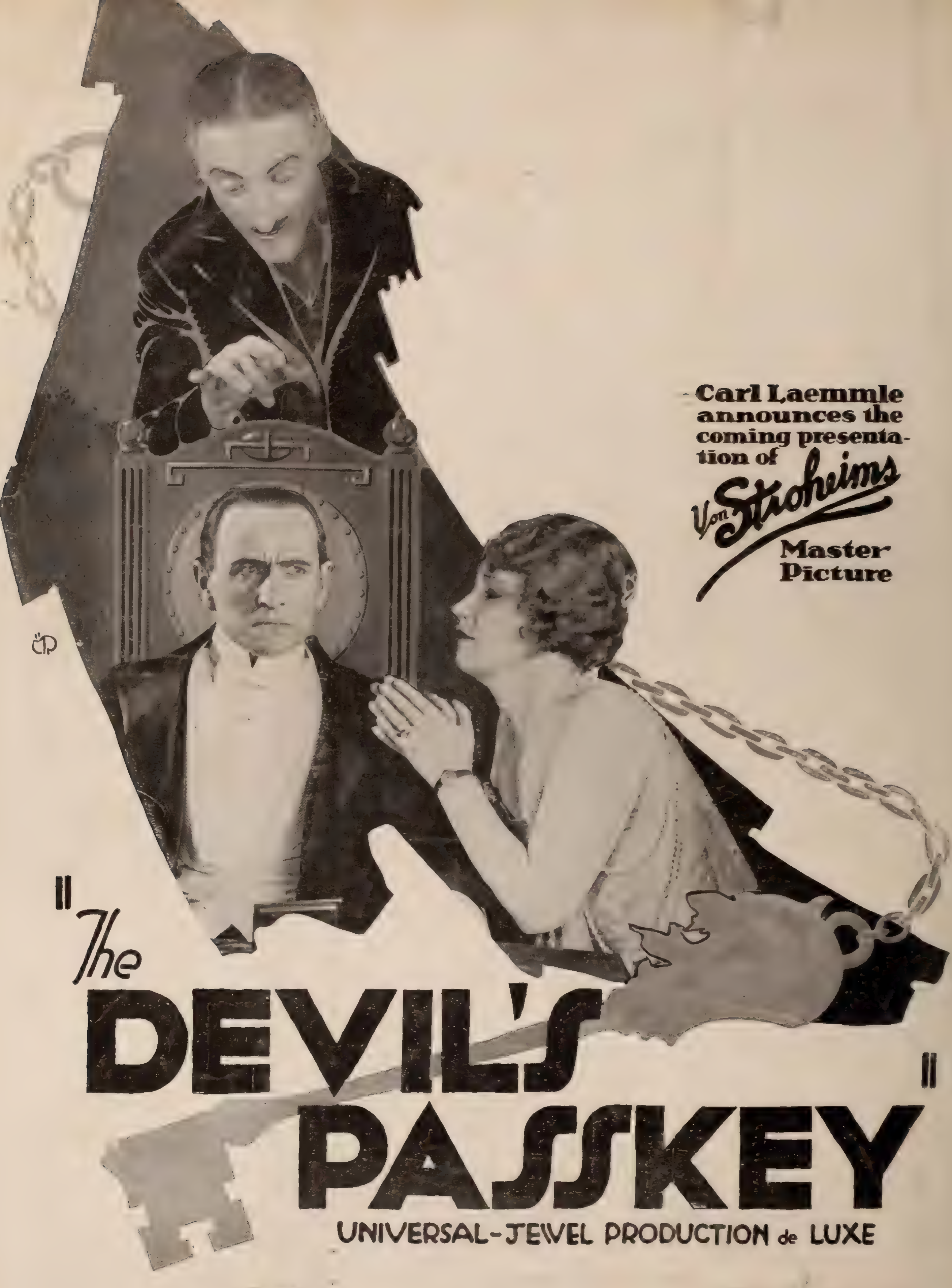
Los Angeles, Cal.
"Throngs of eager patrons lined up at the box office."
CALIFORNIA THEATRE.

Pittsburg, Pa.
"Broke all attendance records."
STRAND THEATRE.

Hannibal, Mo.
"Will fill any house—big town or small."
PARK THEATRE.

Grand Meadow, Minn.
"The clean-up of a lifetime."
AMUZU THEATRE.

Universal-Jewel Super-Production



Carl Laemmle announces the coming presentation of Von Stroheims Master Picture

"The DEVIL'S PASSKEY"

UNIVERSAL-JEWEL PRODUCTION de LUXE

The
MOVING
PICTURE
WEEKLY

VOL. 10
NO. 6
MARCH
27, 1920

HARRY CAREY
IN
"OVERLAND RED"

Carl Laemmle
offers

Francelia Billington

in

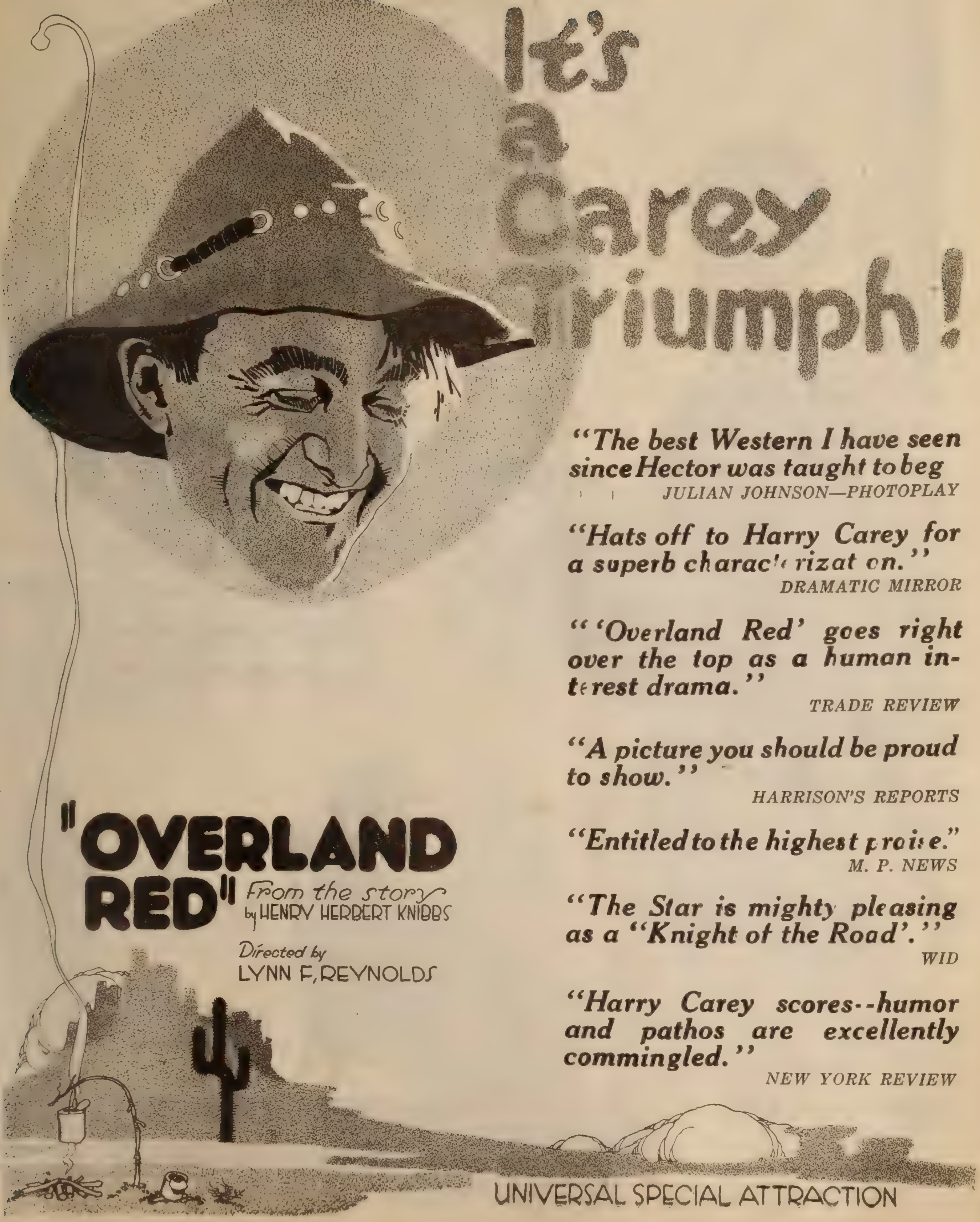
"THE DAY SHE PAID"

From the FANNY HURST story
"OATS AND THE WOMAN"

Directed by Rex Ingram

"She stood in the midst of Hell itself and its hot breath fanned her face.."
CLEVELAND NEWS

UNIVERSAL SPECIAL ATTRACTION



It's a Carey Triumph!

“The best Western I have seen since Hector was taught to beg
JULIAN JOHNSON—PHOTOPLAY

“Hats off to Harry Carey for a superb characterization.”
DRAMATIC MIRROR

“‘Overland Red’ goes right over the top as a human interest drama.”
TRADE REVIEW

“A picture you should be proud to show.”
HARRISON'S REPORTS

“Entitled to the highest praise.”
M. P. NEWS

“The Star is mighty pleasing as a “Knight of the Road’.”
WID

“Harry Carey scores--humor and pathos are excellently commingled.”
NEW YORK REVIEW

"OVERLAND RED"

From the story
by HENRY HERBERT KNIBBS

Directed by
LYNN F. REYNOLDS

UNIVERSAL SPECIAL ATTRACTION

"Strong human interest" *Harrison*

Carl Laemmle
offers

Frank Mayo

In an adaptation
of Bayard Veiller's
stage success—
"The PRIMROSE PATH"

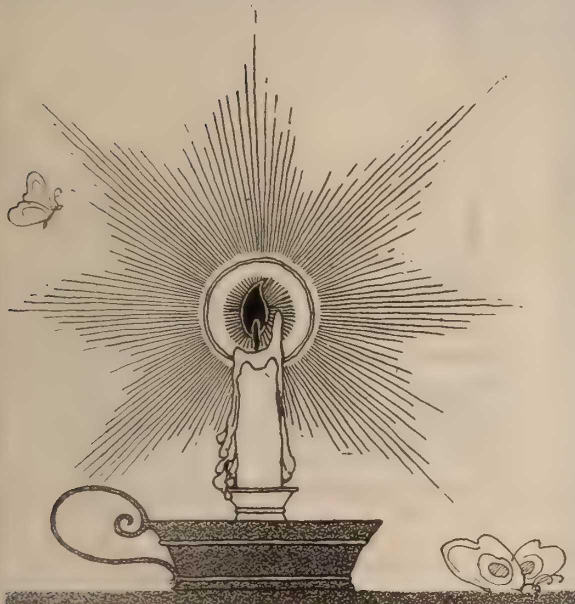
She
refused
to sell
her
husband
because —

Directed by
CHRISTY
CABANNE

UNIVERSAL
SPECIAL
ATTRACTION

"A picture that will interest"
M.P. News

"Has popular appeal"
Ex. Trade Review

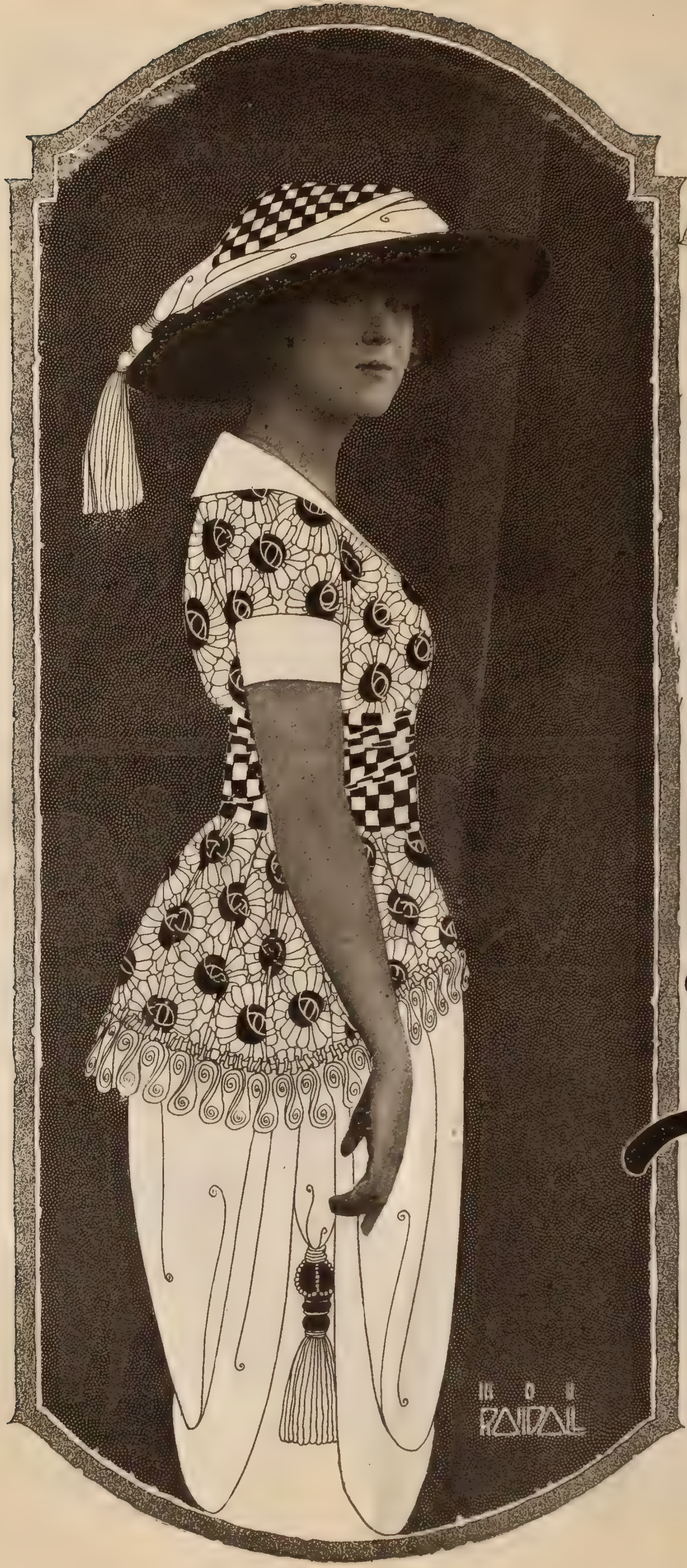


"Burnt Wings"

WHEN pretty Joan stole out from her husband's side that night in Paris it was to make the greatest sacrifice a woman ever can—so tremendous a sacrifice that every girl and every woman when you play "Burnt Wings" will ask herself: "Did she do wrong or right?"—a point so puzzling—so vital, as to make women ask each other: "What do you think?"

The picture that sets womenfolk a-talking is the picture that packs your house.

"There's always money for a pretty girl in Paris"



FOR pulling power, tempting variety and proven appeal it would be hard to find four special attractions to equal this group of selected "Mary MacLaren's Own." Play "Rouge and Riches" and give your patrons what very few people can resist—a peep behind the scenes, and a very realistic peep at that.

Mary MacLaren

in

"ROUGE and RICHES"

Universal Special Attraction

Have you played her Current Successes ?

"IMMENSE," says every exhibitor who plays "Bonnie, Bonnie Lassie," with tantalizing Mary MacLaren as the girl who wanted to borrow a million dollars, and she's just as winsome as the pretty orphan in "The Pointing Finger," while for drama of the kind that grips, pathos and a powerful story you positively cannot afford to miss "The Petal on the Current."

Universal Special Attractions

"Bonnie Bonnie Lassie"

"The Pointing Finger"

"The Petal on the Current"

THE MOVING PICTURE WEEKLY

A MAGAZINE FOR MOTION PICTURE EXHIBITORS

Published Weekly by the MOVING PICTURE WEEKLY PUB. CO.
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PAUL GULICK, *Editor.* TARKINGTON BAKER, *Bus. Mgr.*
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Vol. 10. MARCH 27, 1920. No. 6.

Goes to Australia

James V. Bryson.

LAEMMLE'S AMBASSADOR TO THE EASTERN WORLD.

Bryson Starts on Three Years' Tour to Establish Exchanges and Start Exploitation.

ON March 16th, James V. Bryson, for twelve years connected with the Universal Film Manufacturing Company, and the organizations from which it was developed, sailed from San Francisco for Australia. Arrangements for his trip were hurried and made largely by telegraph, when Mr. Laemmle decided definitely to send a world representative to Australia, India, Singapore China, Japan and the Phillipines.

The first, and probably the most important office of all will be established in Australia and Mr. Bryson is accompanied by Dewitt G. C. Adams, whom he will leave as manager at Sidney. After thoroughly surveying Australia and establishing exploitation centers and methods for Universal pictures, Mr. Bryson will continue on his merry way and it is not likely that his friends in Minneapolis or New York will see him before three years at least.

A great many Universal pictures have been sold and shown in Australia, but so far there has been no Universal exchange and no Universal exploitation on the Continent. Mr. Bryson is an old-time showman and will equipped to give a surperb account of his stewardship in any country. He has been connected with Mr. Laemmle and with Mr. Laemmle's various institutions for twelve years and prior to that was for four years in the infant motion picture business as a salesman. Twelve years ago, he was selected by Mr. Laemmle to pick out a suitable location for a Pacific Coast exchange. He got as far as Minneapolis and liked it so well that he located the exchange there. Under various names and in various localities it has existed and mightily prospered down to the present time. During almost all of this time Mr. Bryson has been the manager of the exchange. He will be succeeded as manager by J. D. Roderick. Mr. Roderick was at one time manager of the Milwaukee office and was also district manager of Universal's southwest territory.

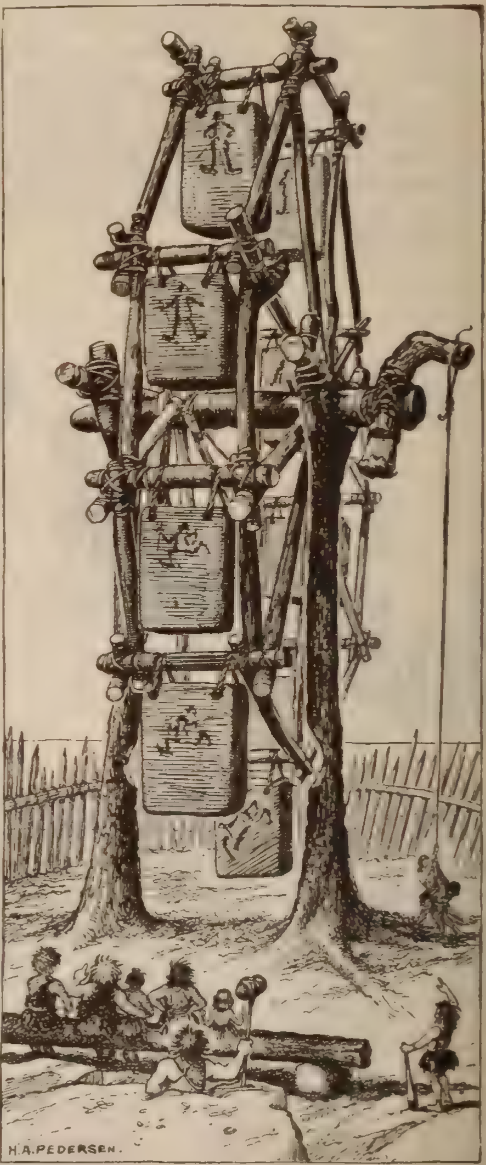
Mr. Bryson writes a characteristic good-bye to his friends and confreres and it is so much like him that it is printed verbatim as he himself wrote it.

"GOOD-BYE FELLOWS, I'M GONE" —BRYSON.

"MANY times, yes, thousands of times, I've been told of my nerve when it comes to an argument over price on some particular contract for

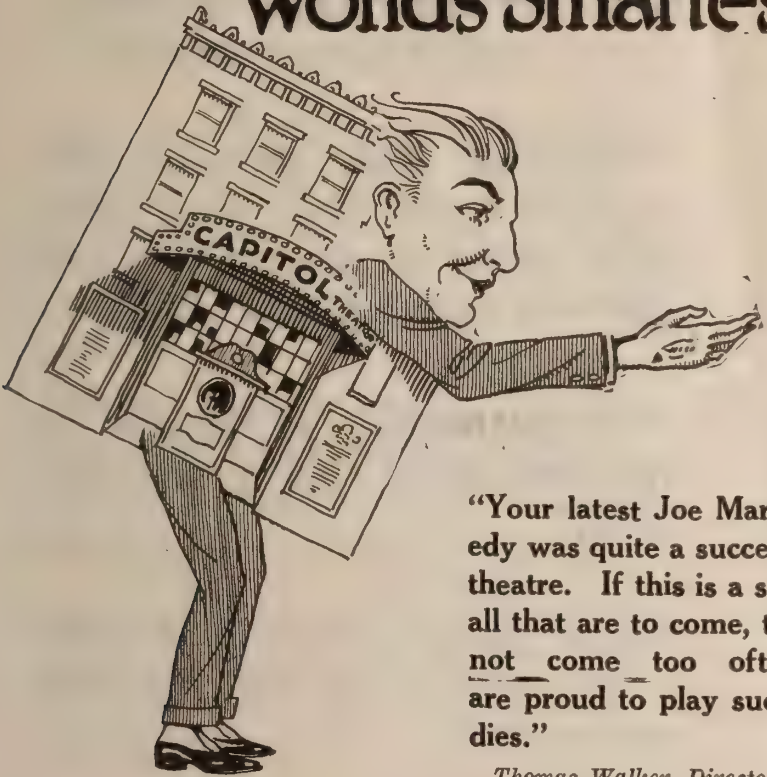
(*Continued on page* 22)

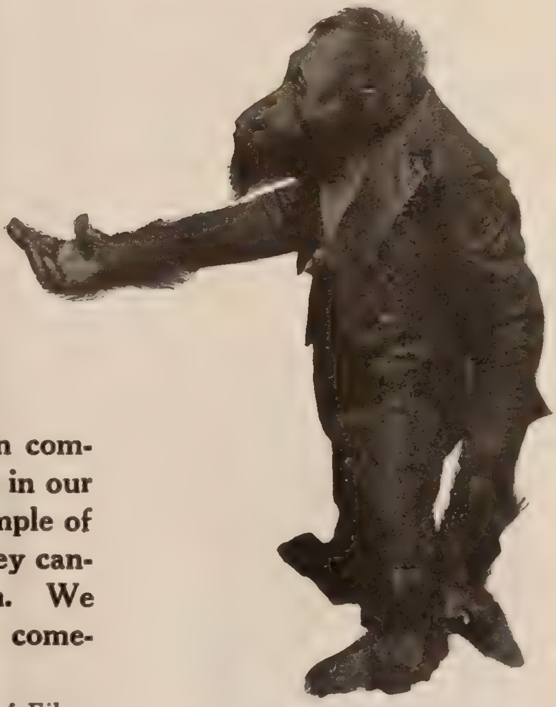
The First Movie


H.A.PEDERSEN.

Judge's idea of the start of the Infant Industry. Courtesy of Judge.

From the World's Biggest Theatre to the World's Smartest Monkey





> "Your latest Joe Martin comedy was quite a success in our theatre. If this is a sample of all that are to come, they cannot come too often. We are proud to play such comedies."
>
> *Thomas Walker, Director of Films, Capitol Theatre, New York.*

JOE'S STUFF
"The Jazz Monkey"
"Monkey Stuff"
"A Prohibition Monkey"

THE MISSUS
"The Good Ship Rock'n Rye"
"A Jungle Gentleman"
"A Baby Doll Bandit"
"Over the Transom"

Mr. and Mrs.

JOE MARTIN

MONKEY COMEDIES

Released thru
UNIVERSAL

"The stuff that melts the heart and ties knots in the throat."

EX. TRADE REVIEW.

"Women will admire this picture; in fact everybody will want to see it. It will get the crowds talking."

BILLBOARD.

"So dramatic, so simple, so human--it is really impressive."

CHICAGO POST.

"Tell your people it's good --and you'll be safe in your promise."

M. P. JOURNAL.

"You'll like it."

M. P. WORLD.

HARRY CAREY in

Adapted from PETER B. KYNE'S "The THREE GODFATHERS"

"A human story impressively told and exceptionally well acted."

MORNING TELEGRAPH.

"The producer has caught in splendid style the wonderful atmosphere and profound pathos in a tale filled with sublime moments."

M. P. WORLD..

"Three wise men -- case-hardened and rough, and a new-born babe, which is the means of their redemption."

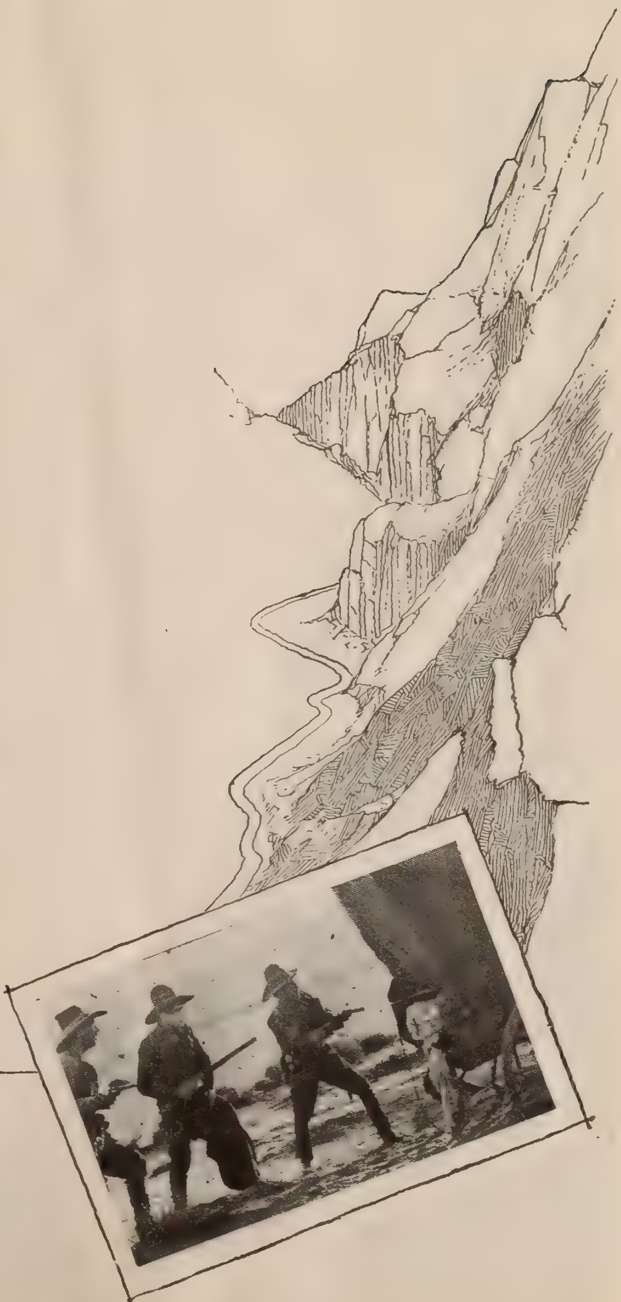
EX. TRADE REVIEW.

"They spy a wagon--and reaching it find the miracle of miracles awaiting them."

EX. TRADE REVIEW.

"A Western with woman appeal."

M. P. NEWS.



MARKED MEN"

UNIVERSAL SPECIAL ATTRACTION directed by JACK FORD

"It is human. It touches every heart string."

HARRISON'S REPORTS.

"Not often has a Western drama so much human interest as 'Marked Men'. It is entertainment above par value and of a type which will impress all spectators."

MORNING TELEGRAPH.

"If you haven't used any of Carey's former productions this would be a good time to start."

WID'S DAILY.

"A feature of undeniable charm and importance."

EX. TRADE REVIEW.

HARRY CAREY

Adapted from PETER B. KYNE'S "The THREE GODFATHE

"A splendid and exceedingly worth while presentation."

WID.

"If you can thrill to simple emotions and plain speech that means volumes--if you have not a heart of stone or steel, 'Marked Men' will appeal to you."

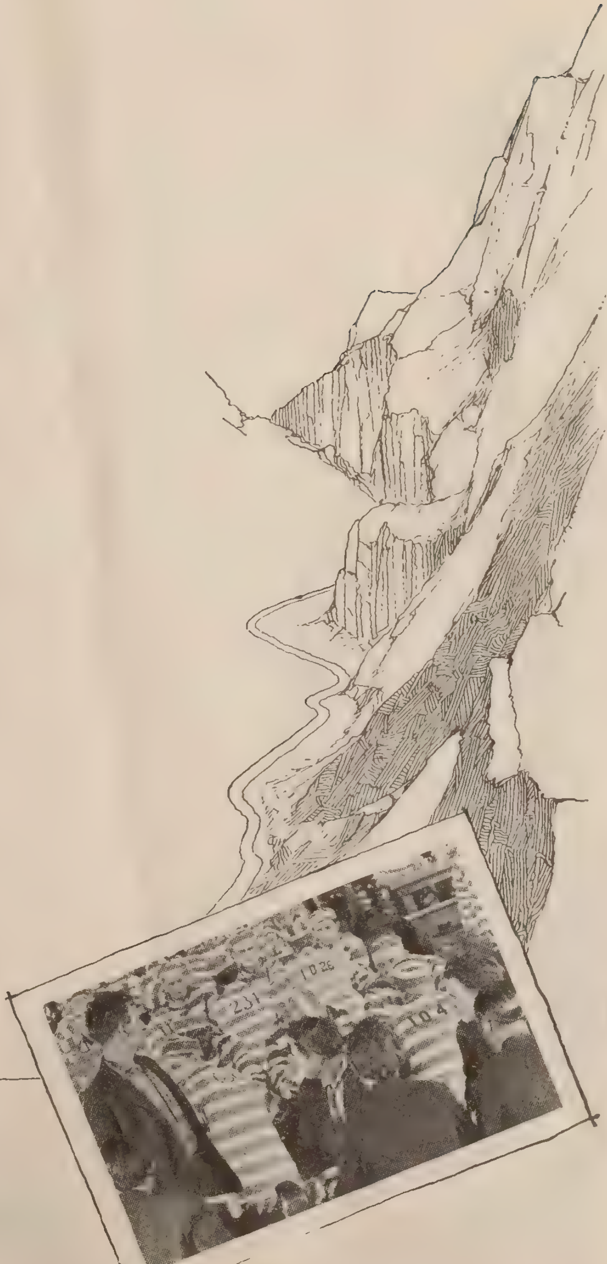
EX. TRADE REVIEW.

"Exciting action -- genuine thrills and suspense that is nerve-racking. An eye opener for other producers to emulate."

BILLBOARD.

"The dramatic effect is heightened by the mixing of humor with tragedy."

CHICAGO POST.



"MARKED MEN"

UNIVERSAL SPECIAL ATTRACTION directed by JACK FORD

"A mighty good picture. Scenes that should make them gasp."

M. P. NEWS.

"As pretty a romance as anyone could wish, with a dash of humor of a highly original nature."

EX. TRADE REVIEW.

"Tears will scald many cheeks when the public witnesses this engrossing picturization."

BILLBOARD.

"Extremely impressive and entertaining."

MORNING TELEGRAPH.

"Many real thrills--a sandstorm that should make them gasp."

M. P. NEWS.

HARRY CAREY i

Adapted from PETER B. KYNE'S "The THREE GODFATHER

"Enough pathos and human appeal to fill a dozen more reels."

BILLBOARD.

"Pathetically beautiful is the scene on the sunbaked sands when the men part from the precious infant after each, in his clumsy way, has ministered to its wants. An irresistible attraction. Nothing we could say could do it entire justice."

BILLBOARD.

"The best picture Harry Carey has graced in many a moon."

TRADE REVIEW.

"The subject is one of rare appeal."

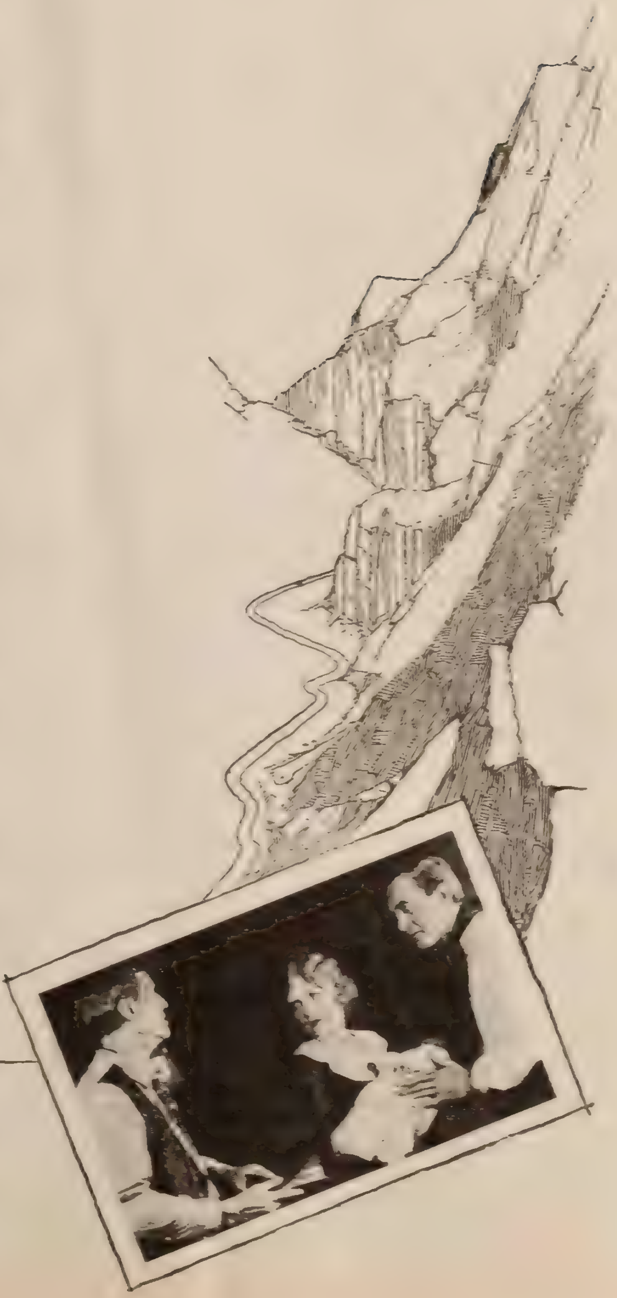
M. P. WORLD.

"A very good picture--with plenty of local color."

CLEVELAND PLAIN DEALER.

"Very worth while."

M. P. JOURNAL.



MARKED MEN"

NIVERSAL SPECIAL ATTRACTION directed by JACK FORD

The Empire Now Exclusively Universal

EMPIRE THEATRE
HOMER CITY, PENNA.

PROGRAM

Universal Pictures

TUESDAY THURSDAY
SATURDAY

EMPIRE THEATRE
Homer City, Penna.
J. M. RISINGER, Manager
JAN. 8th 1920 FEB. 3rd

Thursday, Jan. 8th Harry Carey
in
"ACE OF THE SADDLE"
If It's a Carey—It's a hit

Sat., Jan. 10 Mildred Harris Chaplin
in
"FOR HUSBANDS ONLY"

Tuesday, Jan. 18th Monroe Salisbury
in
"THE LIGHT OF VICTORY"

Thursday, Jan. 15th Ora Carew
in
"LOOT"

Saturday, Jan. 17th Dorothy Phillips
in
"DESTINY"

Tuesday, Jan. 20th Harry Carey
in
"FIGHT FOR LOVE"

Thursday, Jan. 22nd Monroe Salisbury
in
"SUNDOWN TRAIL"

Sat., Jan. 24 Mildred Harris Chaplin
in
"BORROWED CLOTHES"

Tuesday, Jan. 27th Priscilla Dean
in
"SILK-LINED BURGLAR"

Thursday, Jan. 29th Mary MacLaren
in
"BONNIE, BONNIE LASSIE"

Saturday, Jan. 31st Dorothy Phillips
in
"SOUL FOR SALE"

Tuesday, Feb. 3rd Mae Murray
in
"WHAT AM I BID"

Every Tuesday Night 2 Reel Comedy
Every Thursday Night 1 Reel Feature
Every Saturday Night 1 Reel Comedy

A sample program from the Empire Theatre of Homer City, Pa.

HERE is a letter which speaks for itself. It was received by Herman Stern, manager of the Pittsburgh Exchange, from J. M. Risinger, manager of the Empire Theatre of Homer City, Pa. Homer City will not stack up very big even with the new figures that are coming in from the census enumerators, and the Empire only opens its doors on Tuesdays, Thursdays and Saturdays, but the people in Homer know what is good entertainment and what is not. They know now that Universal is good entertainment. Here is a letter to prove that Universal can supply, unassisted, all of the variety and quality that any audience can desire.

Jan. 22, 1920.

Gentlemen:—

I ran a well-known service in the Empire Theatre for more than two years. Recently I made a change in favor of Universal, the theatre being now an exclusive Universal house, and I do not regret having made this change, for everything has worked out to the eminent satisfaction of all concerned. My patrons have been more than pleased with the quality of entertainment afforded by Universal pictures, and when they are so well satisfied, why, of course, I am too.

I have always been careful about giving recommendations, but I feel it is due to the service that I have received from Universal to do so now. "The Brute Breaker," "The Unpainted Woman," "Loot" and "Destiny" are to be classed among the best pictures I have run and I anticipate equally fine results from forthcoming pictures. Yours very truly,

J. M. RISINGER,
Empire Theatre,
Homer City, Pa.

How He Spent His Hundred Dollars

NICHOLAS AMOS, top salesman in the Universal Des Moines office in the recent $6,000 drive, found a remarkable way to dispose of the Century spot which the Universal Exchange management sent to him as the prize which he had won. If he had bought an automobile with it, or a house and lot, or an airplane, or any of the other conventional things, we would never have been induced to run this story about him in the Moving Picture Weekly, but he did something quite out of the ordinary and something which reflects a great deal of credit upon him.

Mr. Amos felt that every one of the employees of the Des Moines Exchange had been instrumental in helping him to keep the business of so many exhibitors in line, to hold what he had and to acquire the new accounts which put him at the head of the list. He felt that every employee should have an opportunity of sharing in the prize which he had won because each one had had a part in winning it, so here's what Amos did. He had a little dinner and dance in the exchange to which he invited everyone of the employees of the Universal, together with their families. The dinner wasn't elaborate and the music wasn't expensive, but they managed to have a very jolly time and every employee felt as though he personally had been rewarded for the three months drive which brought the prize to Mr. Amos. Incidentally, Mr. Amos felt fully repaid for his generosity in sharing the prize as he did. We wouldn't be at all surprised to hear that he paid out more for his little show than the amount of the prize.

Service Page for "The Girl in No. 29"

AT A GLANCE

SUBJECT—"The Girl in Number 29."

STAR—Frank Mayo.

PREVIOUS HITS—"A Little Brother of the Rich," "The Brute Breaker," "Lasca," "The Peddler of Lies," "Burnt Wings," etc.

DIRECTED BY—Jack Ford.

STORY FROM—"The Girl in the Mirror," Novel by Elizabeth Jordan.

SCENARIO BY—Philip Hurn.

SUPPORTING CAST—Claire Anderson, Elinor Fair, Harry Hilliard, Ray Ripley, Robert Bolder, Arthur Hoyt, Bull Montana.

LOCALE—New York and Long Island.

TIME—The Present.

THUMB-NAIL THEME—The story of an uninspired playwright whose friends arrange a real life melodrama in order to furnish him with a plot; the near-tragedy which results and the turn of events which transforms it into a comedy.

ADVERTISING PUNCHES

1—The ever increasing popularity of Frank Mayo.

2—The fact that Frank Mayo represents the third generation of distinguished American dramatic stars.

3—The comedy within a tragedy that makes the story unique.

4—The popularity of Elizabeth Jordan's novel, "The Girl in the Mirror," upon which the photoplay is based.

5—The strength of the supporting cast, which includes Claire Anderson, Elinor Fair, Harry Hilliard, Robert Bolder, Ray Ripley, Arthur Hoyt and Bull Montana.

6—The melodramatic climaxes which are transformed into farcical situations.

7—One of the finest rainstorm effects ever secured.

8—A thrilling fistic battle between Frank Mayo and Bull Montana.

9—The direction of Jack Ford, the producer of "Marked Men" and other notable successes.

10—Actual scenes in a metropolitan theatre on the opening night of a popular success.

CAST

Laurie Devon	Frank Mayo
Barbara Devon	Elinor Fair
Rodney Bangs	Harry Hilliard
Doris Williams	Claire Anderson
Jacob Epstein	Robert Bolder
Ransome Shaw	Ray Ripley
Shaw's Secretary	Bull Montana
Devon's Secretary	Arthur Hoyt

THE STORY

LAURIE DEVON and Rodney Bangs wrote a successful play. Laurie was the genius—Rodney the plugger. Devon refused to try to write another—because he was rich. He lacked an incentive.

When Laurie looked in his mirror one morning he saw the reflection of a beautiful girl, seated at her window with a revolver raised to her forehead. She thrilled him. He raced over to her studio apartment around the corner, and prevented her from committing suicide. It was natural, too, that Laurie Devon should appoint himself guardian of this wonderful girl who called herself Doris Williams and seemed to be in constant fear of some terrible influence.

The terrible influence proved to be one Ransome Shaw, a villainous person who followed Miss Williams everywhere and finally decoyed Laurie into a mysterious abode and dumped him into the cellar for the night, during which time Shaw made off with Miss Williams. But Laurie was hot on their trail the next morning, with his speedy roadster, and by night he had traced them to an old farmhouse on Long Island. Disguising himself as a mechanic he cleverly carried off Miss Williams who was being held a prisoner. All under the cover of night.

But just as their getaway seemed certain, Shaw himself showed up, and Laurie for the third time had to fight against fearful odds. While Miss Williams waited in the car, Laurie fought his last fight with Shaw. This time they used revolvers and Laurie saw Shaw crumple up on the ground as he fired his last shot and dashed off to take Miss Williams back to safety.

Returning to his apartment after his terrible ordeal, with the girl safe and sound, his friends burst in upon him and tell him that all the harrowing events of the past few days had been pre-arranged especially to provide him a thrill and a plot for another play, and that all the principals in these episodes, from Miss Williams to Ransome Shaw, were actors engaged for the occasion. Laurie then informs them that their little drama had worked fine for it resulted in his killing a man. Miss Williams asked to see the gun.

"It's the weapon you took from me," she said, "and it was loaded with blank cartridges."

ADVERTISING DISPLAY LINES

Frank Mayo, the two-fisted, hard-riding hero of "The Brute Breaker" and "Lasca," is the same steel-muscled fellow in "The Girl in Number 29," if he does wear a "boiled shirt" and dinner jacket.

In his mirror he saw the image of a beautiful girl reflected from the window of a nearby building. She held a pistol to her head. But she didn't shoot. See Frank Mayo in "The Girl in Number 29."

The delightful mystery, the thrill, and the romance of Elizabeth Jordan's novel, "The Girl in the Mirror," have been enhanced in "The Girl in Number 29," the Universal film story of the story.

He found the girl of his heart in a mirror. See Frank Mayo in "The Girl in Number 29."

Frank Mayo in "The Girl in Number 29" bests Bull Montana, a burly professional wrestler, in one of the most terrific rough-and-tumble fights ever shown on the screen.

Laurie always knew he could write a play. After proving it he refused to work any more. The plot evolved to stir his ambition fascinating theme for "The Girl in Number 29."

-right there

WITH the same mighty punch with which he smashed his way into popularity and universal favor in "Tarzan of the Apes," "The Birth of a Nation," "Intolerance" and that titanic serial success, "Elmo the Mighty," Elmo, the fighting colossus of the screen, has driven home another terrific wallop. It's his latest mammoth serial thriller, "Elmo the Fearless." Book this huge money-maker now. Leave your competitors groggy and hanging to the ropes. It's a knock-out.

NUMBER TWO
of your
FULL HOUSE FIVE
Story by
Arthur Henry Gooden
Directed by
J. P. Mc Gowan
Made by
Great Western Producing Co.
Released thru
UNIVERSAL

"ELMO The

with the *P-u-n-c-h!*

ELMO LINCOLN

SUPPORTED BY **LOUISE LORRAINE**

"FEARLESS"

How long could she cling — and the swirling torrent a thousand feet below ?

Loosing their grip on Edith the fiends cowered before Elmo like whipped wolves.

Publicity Page for "The Girl in No. 29"

BULL MONTANA A PERFECT K. O. TYPE

THE awed portion of the public who have seen Bull Montana, appearing in "The Girl in No. 29," now showing at the .... theatre, will readily agree with many film directors, that Montana is the most perfect type of the abysmal brute, whatever that is. Bull rather prides himself on being "The Hardest Looking Guy," now at large. But under his hairy expanse of chest there beats an over-sized heart, according to those who know him, and many a man whose physiognomy is more—well, orthodox, to put it kindly—would do well to copy Montana's affability and constant good humor.

Montana was a professional wrestler and "20 minute egg" of the New York East Side, when discovered there some four years ago by Douglas Fairbanks. After assuring himself that it was genuine and that a man could really look like that, the irrepressible "Doug" brought Bull back to Southern California with him to show to his friends. Montana appeared in Fairbanks' next picture, taking the part of a second story man, a character all the critics agreed the new actor was admirably fitted by nature to represent. After appearing in several ensuing productions, it was soon evident that he could do more than stand in front of a camera to be photographed as one of Natures vagaries. There were certain kinds of parts that he could play and play well.

When Jack Ford, the well-known Universal Director, was selecting his cast for "The Girl in No. 29," he engaged Montana to play one of the thugs always ready to do the villian's bidding. Montana gets more than one laugh all his own from the audience. He is particularly good in his terrific fight with Frank Mayo, the Star of the picture.

The short scene in which Bull Montana, who is supposed to be holding the girl a prisoner in an isolated house, succumbs to the witchery of her smile, shows the contrasting results obtainable in facial architectures, when the same number of eyes, ears and other features are used in each case.

Bull himself, admits that he is a "Hard looking Egg." He was formerly a professional wrestler and both ears became badly "Cauliflowered" during his mat career. Then there are other characteristics about him that have won him the title of "The Homeliest Man in the World." He is rather proud of it.

Miss Anderson is the girl with whom Frank Mayo falls madly in love in "The Girl in No. 29," when he sees her reflection in a mirror. She is that kind of a girl. She has masses of golden hair, and a smile that would light up the darkest of rooms.

Although Montana was depicting the brute incarnate in his scene with her, she really wasn't at all frightened, for he is affable, good humored, and really a pretty good sort, according to those who know him.

But when he scowls ferociously, and starts after the Hero with a hatchet the most intrepid might easily become alarmed.

WHO FRANK MAYO IS.

THE versatility of Frank Mayo, the popular Universal star, is more than ever demonstrated in his latest picture, "The Girl in Number 29," which comes to the .... Theatre on .... The photoplay is the Universal production of Elizabeth Jordan's novel, "The Girl in the Mirror."

In "Lasca" the star had the part of a western hero. He showed that he could both ride and shoot. In "The Brute Breaker" he bested the bullies of several north woods lumber camps. In "Burnt Wings," one of his more recent Universal productions, he had the congenial role of a young artist of Paris and New York. In each, the character he portrayed seemed to be the one for which he was best fitted by nature. In "The Girl in Number 29" local theatregoers will have an opportunity to see him as a young man of fashion abundantly able to look out for himself in a desperate rough-and-tumble fight with a band of thugs. The star is just as likeable in his latest success as in his former pictures.

Mayo is an actor by instinct, birth and training. He is the son of Edwin Mayo, an actor well known on the American stage, and a grandson of the late Frank Mayo, who established himself in the histrionic hall of fame as star of many stage classics and especially with his presentation of "Davy Crockett" and "Puddin' Head Wilson" a generation ago. While still a very small boy the present film idol played child parts in his grandfather's company, although at the age of six he was sent to a military school, where he remained for ten years.

The star of "The Girl in Number 29" declares his greatest ambition is first to write his name large on the screen and then return to the stage and uphold the Mayo family's reputation in the spoken drama.

ADVANCE STORY

MOST screen plays are classed either as dramas, comedies or melodramas; but the management at the .... Theatre promises a melodramatic comedy in "The Girl in Number 29," a Universal production starring Frank Mayo, which is to be shown on ....

Frank Mayo, who will be well remembered as the star of "The Brute Breaker," "Lasca" and "A Peddler of Lies" appears in this story as Laurie Devon, a young man of considerable wealth who has turned his literary ability to good use by collaborating with a friend, Rodney Bangs, in the writing of a play. When it proves a success he is quite satisfied to rest on his laurels, although his friend, more ambitious, attempts to interest him in the writing of other stage stories. When the efforts of Bangs and the theatrical manager prove ineffectual, Rodney enlists the services of Devon's sister, and together they plan to put a thrill into Laurie's life.

One morning not long after, Laurie happens to see in his dressing-room mirror the reflection of a young girl evidently in a nearby apartment. She is holding a pistol to her head, apparently bent on suicide. Devon rushes to the adjacent building, takes possession of the weapon, and offers to be the young lady's knight errant. She refuses to divulge her secret but intimates that she is pursued by an enemy who is driving her to self destruction. Then things begin to happen very swiftly and Laurie finds himself in the midst of a maelstrom of exciting adventure. Just when the entire story threatens to become a tragedy, a curious turn of affairs transforms it to a delightful comedy.

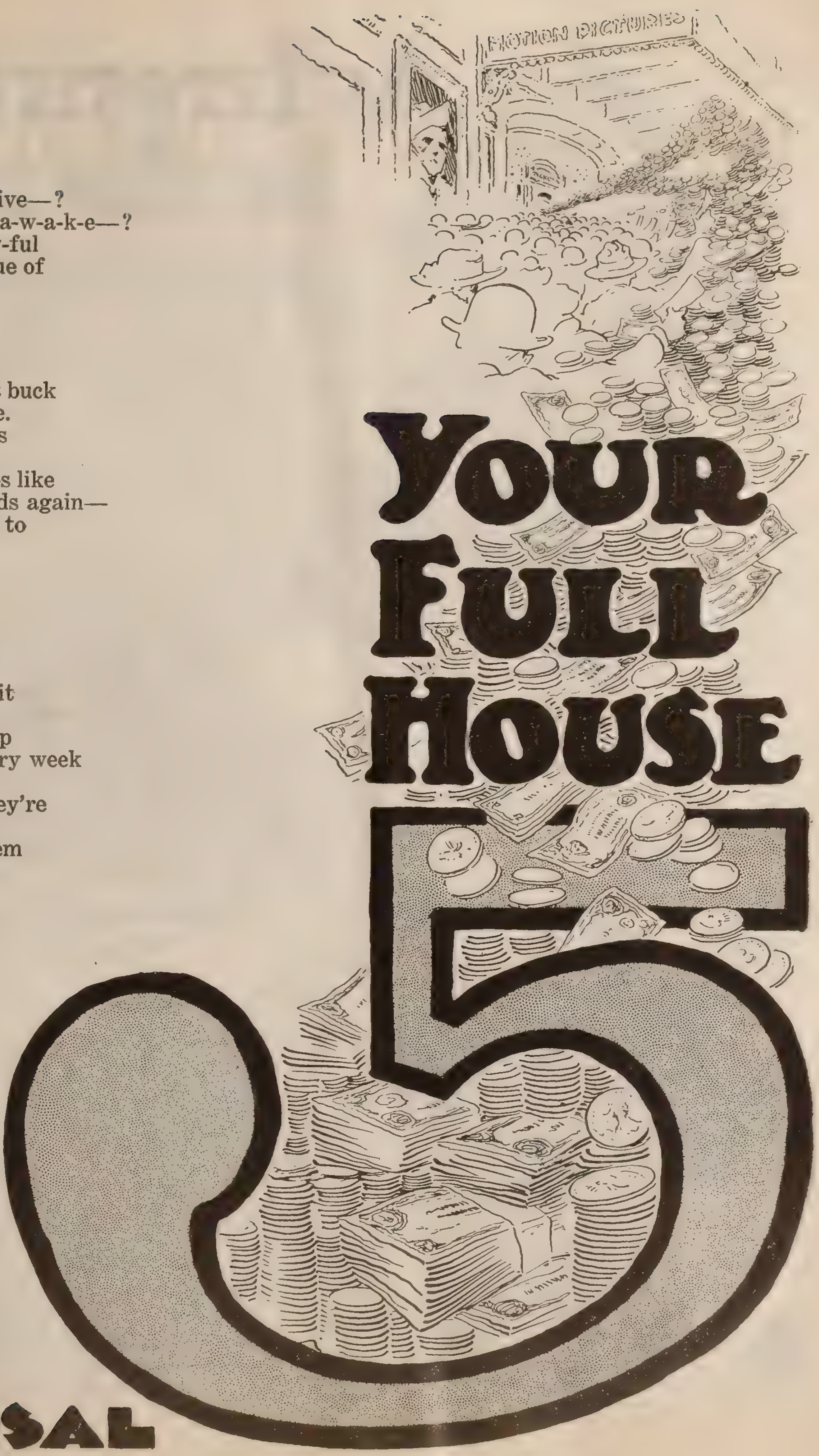
Elizabeth Jordan's popular novel, "The Girl in the Mirror," is the basis for this photodrama, which was directed by Jack Ford, and in which Frank Mayo is supported by a splendid cast including Claire Anderson, Elinor Fair, Harry Hilliard, Robert Bolder, Arthur Hoyt, Ray Ripley and Bull Montana.

ARE you alive—?
Are you a-w-a-k-e—?
To the money-ful
Box-office value of
SERIALS?

YOU know
You can't buck
Human nature.
And so long as
Kids is kids
And grown-ups like
To feel like kids again—
They're going to
Eat up
SERIALS.

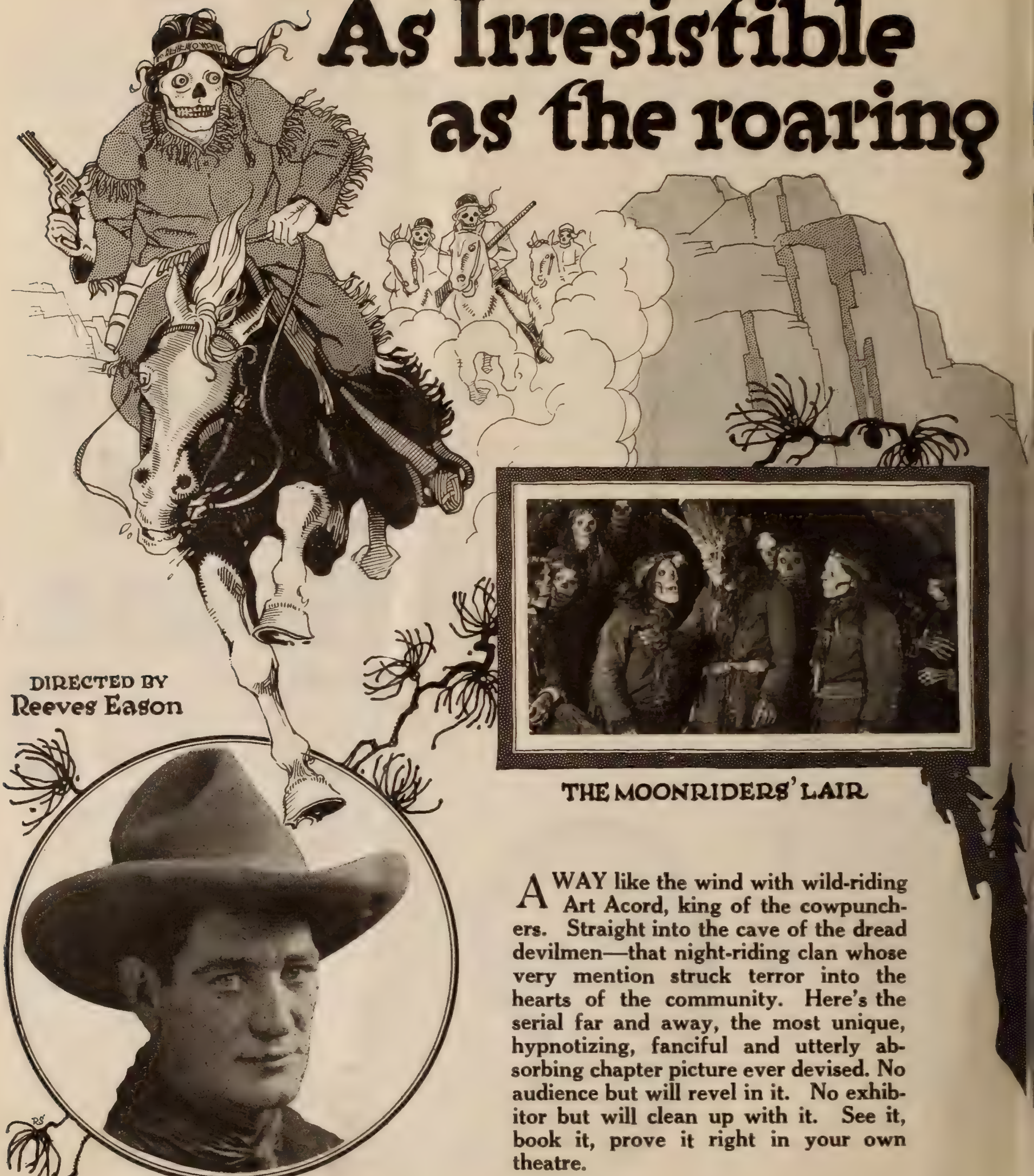
A HABIT'S
A habit
And they get it
Young
And keep it up
And come every week
Regularly
Long after they're
Grown-ups
If you give them
Corking good
SERIALS.

IF you're alive
If you're awake
You'll investigate
The sure-fire pull
And
The capacity plan of
The Full-House Five
Even though you've
Never before played
SERIALS.



UNIVERSAL

As Irresistible as the roaring



DIRECTED BY
Reeves Eason

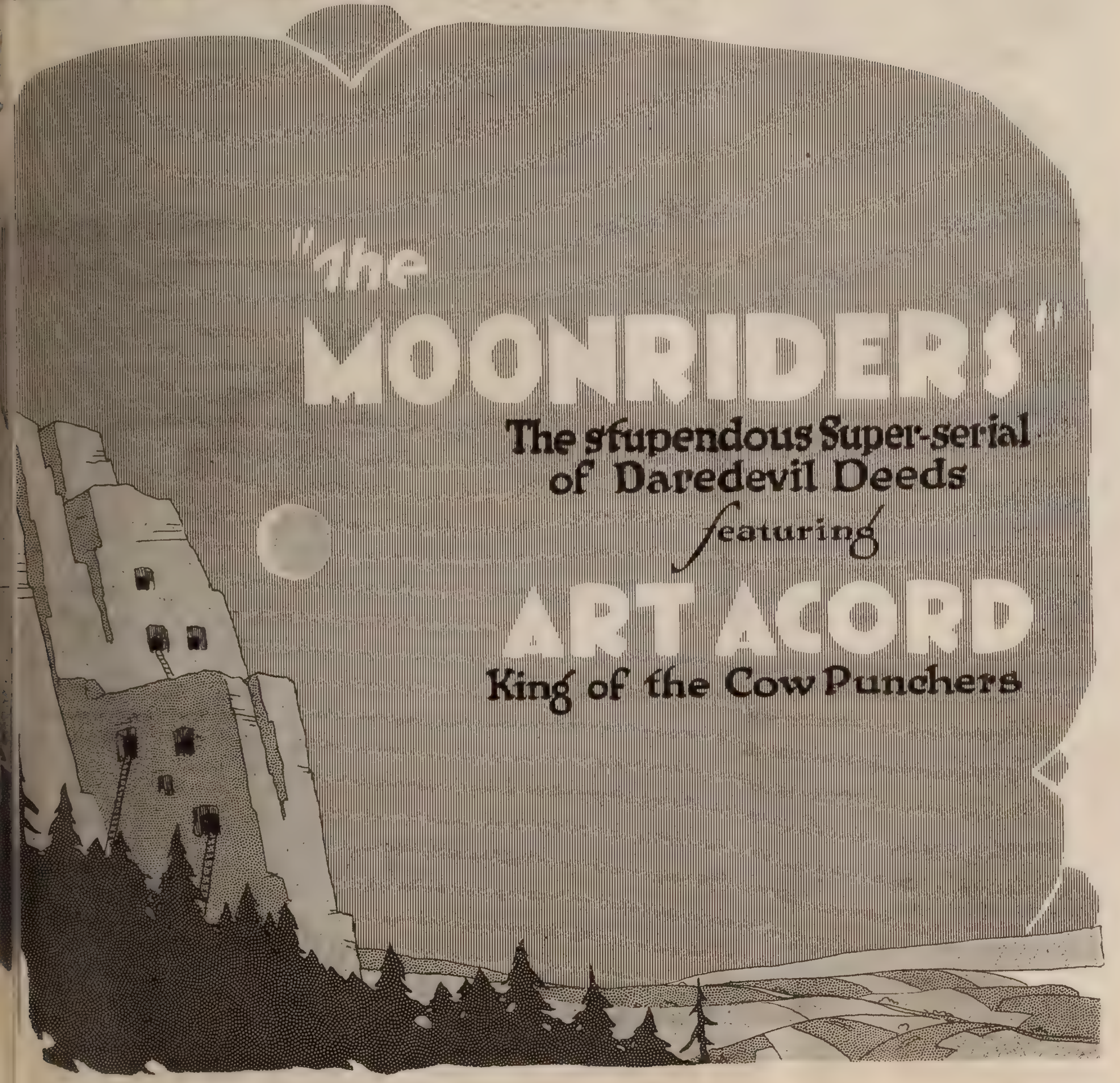
THE MOONRIDERS' LAIR

ART ACORD

AWAY like the wind with wild-riding Art Acord, king of the cowpunchers. Straight into the cave of the dread devilmen—that night-riding clan whose very mention struck terror into the hearts of the community. Here's the serial far and away, the most unique, hypnotizing, fanciful and utterly absorbing chapter picture ever devised. No audience but will revel in it. No exhibitor but will clean up with it. See it, book it, prove it right in your own theatre.

Number Three
of your
FULL HOUSE FIVE
RELEASED APRIL 26
UNIVERSAL

ush
# of its Devilmen!


"The
MOONRIDERS"
The stupendous Super-serial
of Daredevil Deeds
featuring
ART ACORD
King of the Cow Punchers

Attends Utica Convention as the Representative of Gov. Alfred E. Smith

MRS. HENRY MOSKOWITZ
©BY UNIVERSAL EDUCATIONAL

MRS. HENRY MOSKOWITZ, who recently announced her affiliation with the Educational Department of the Universal Film Manufacturing Company, attended the New York State Motion Picture Exhibitors Convention at Utica as the representative of Governor Alfred E. Smith. As secretary of the State Reconstruction Commission, and as a member of the State Labor Board, Mrs. Moskowitz came in contact with the motion picture industry, but the Utica convention gave her the opportunity of seeing the exhibitors at close range.

In her report to Governor Smith she calls the New York exhibitors "responsible, conscientious men."

"Knowing that I was deeply interested in motion pictures—sufficiently so as to associate my future with the industry—and having on his conscience a regret that he could not attend in person, Governor Smith asked me to attend the convention of the New York State League of Motion Picture Exhibitors in Utica as his representative," said Mrs. Moskowitz in an interview yesterday. "I was very glad of this opportunity to view this branch of the industry at close range as I have just come into it, and I had known the exhibitor heretofore at long range only, and as a social worker interested in community amusement problems.

"In the early days when we first discovered that there was such a thing as commercialized amusement, and that motion pictures then just beginning to be shown were likely to prove an important factor in this field, no such group of exhibitors as I found in Utica existed. In those days it was a branch of the industry that people thought 'anybody could run.' It had no problems then other than finding a vacant store, putting in a few seats, covering every possible space where light might enter with something as black as you could find, opening the doors letting in the neighborhood, collecting the nickels and fighting the 'uplifters.'

"I found in Utica a group of responsible men, conscious of their duties in the community and eager to fulfill them. I found men with a real conception that they form the last trench line between the producer and the public, and enthusiastic to give to that public the best that they could find in the field.

"Every business has its peculiar problems, and where the social worker has been inclined to look upon the motion picture exhibitor as nothing but a money making man, I wish that a hundred of them could have attended the convention and could have been able to see the seriousness with which they considered whether the time was ripe and whether they could conscientiously ask the Legislature to permit them to have children in their houses, and whether they were able to afford the children the kind of protection to which they think them entitled.

"I have seen many conventions, and convention psychology is something that is apparent from the moment you enter the door. This convention had enthusiasm written all over it, every individual participating, and the group as a whole was enthusiastic. They were sure they were being served to the utmost of their capacity by their officers; they were conscious of the dignity of their work and they were more than anxious to be an upstanding, progressive business group in the community."

LAEMMLE'S AMBASSADOR TO THE EASTERN WORLD.

(*Continued from page* 6)

a certain film," says James V. Bryson, of the Universal exchange, "but this time, believe me, it takes real nerve, and plenty of it when you have a boat ticket in your pocket and look at the map and see that it takes you to the other side of the world. And that is just the feeling that's over me now. When I go anywhere I generally wait until I'm there before I commence to talk about it, but this time when I find myself with a ticket and a passport in my pocket and going to a place I've no chance to talk back from, I'm simply forced to say good-by, and go. Often I've wondered how a man ready to be hung must feel when it comes to say good-by to the world forever. With me I'm not exactly saying that but I am saying good-by to those who to me are near and dear, and that's to the men and women in the moving-picture business in this territory, those whom I have dealt with and those whom I haven't.

"It has been the loyal support and the business that the exhibitors of this territory have given me that has made my good luck possible, and I appreciate and cherish those thoughts more than anything else on earth outside of my wife, and can you blame me? No matter whether you have been my customer or not, you are in the business and it's the business as a whole that has made me and given me the job.

"And to you, my friends, whether you live in a big town or a small one, whether you are the owner of one or a dozen houses, if you are the operator or the janitor, and to my competitors, I say good-by for now. God bless you now and always, and many thanks for all that you have helped me do, and helping me being recognized by the 'boss' and getting a better job. Drop me a line way out there in Sydney, Australia, and I'll tell you a lot about what's on the other side of the globe."

One Thousand Cold Hard Dollars

M.P.E. OF A
Cosmopolitan
Pay to the order of

Ernest H. Horstman, Treasurer of the Motion Picture Exhibitors of America, Inc., the National Organization of Motion Picture Theatre Owners, is shown above, along with a few of the checks issued this week to exhibitors under the Universal Industrial and Educational Department plan for direct payments to exhibitors for their services in showing high-class industrial and educational pictures WHICH THEATRE AUDIENCES THROUGHOUT THE COUNTRY ARE DEMANDING.

ARE YOU GETTINGS YOUR PART OF THIS LEGITIMATE AND DESIRABLE DISTRIBUTION?

If not please write to Mr. Horstman or to Alfred S. Black, President Motion Picture Exhibitors of America, 64 Broadway, Boston.

"Harry Levey, general manager of the Industrial and Educational Department of the Universal, tells me that he has a series of costly and interesting educational pictures ready for distribution under the direct-payment-to-exhibitor plan.

"Sincerely yours for the good of the exhibitor and the building up of a great national organization."

ERNEST H. HORSTMAN, Treasurer.

(Countersigned) ALFRED S. BLACK, President.

MOTION PICTURE EXHIBITORS OF AMERICA, INC.

Vice-Presidents: Marcus Loew, Jake Wells, P. J. Schaefer, Harry Nolan, F. J. Rembusch, Secretary.

Five dollars

GALLI-CURCI

YOU KNOW THIS WOMAN!

Everybody in your town knows her. It costs FIVE DOLLARS to glimpse her, even from a gallery seat! It costs two dollars to buy her phonograph record. Thousands of your people have bought them. About one in a thousand has ever SEEN her! Every one WANTS to see her! She'll act for you—you can show her on your screen, at your regular admission prices. Say, Seventeen Cents!

THE BRIGHT LIGHTS OF BROADWAY!

Look at these names:—
DAVID BELASCO
OTIS SKINNER
ROBERT EDESON
HENRY MILLER
BLANCHE BATES
JULIA ARTHUR
VIOLET HEMING
DAVID BISPHAM
MACLYN ARBUCKLE
EDMUND BREEZE
PHOEBE FOSTER
MABEL TALIAFERRO
CYRIL MAUDE
TOM WISE
DANIEL FROHMAN
HOLBROOK BLINN
TYRONE POWER

And more of the same calibre—everyone a household name to your audience. It costs at least TWO DOLLARS a seat to see these stage celebrities. YOU can bring every one of them to your town—you can show them on your screen—at your regular seat price—and make money.

Two-reel
Photoplays de luxe
Directed by
GEORGE TERWILLIGER
Supervision
EUGENE SPITZ
Released through
UNIVERSAL-JEWEL

for Seventeen Cents!

DIAMONDS OR DOUGHNUTS?

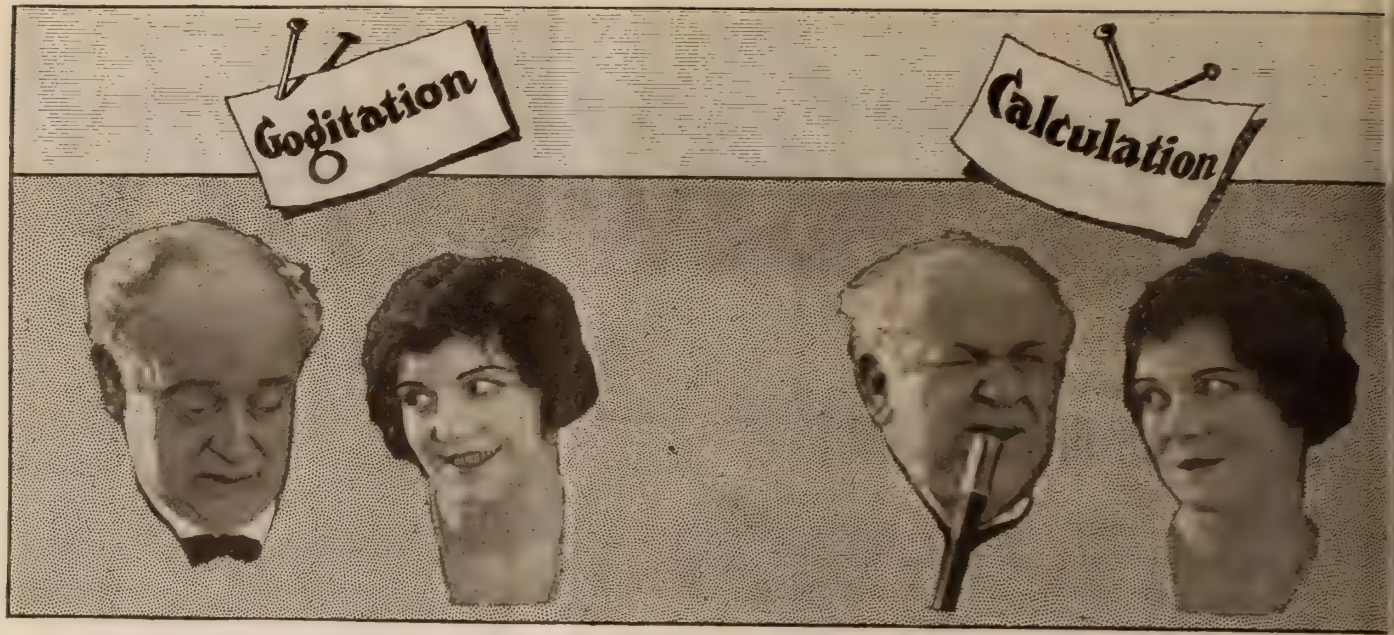
An unprecedented offer—an opportunity that cannot come again! A chance to show sparkling gems of two-reelers. Instead of the ordinary two-for-a-nickel kind you can play any day. What sort of two-reelers are you playing? Here's your opportunity to give your people the finest the world has ever seen—stories that are gems—casts that are stars right through—AND—they're crowd-pullers.

LIMITED TO TWELVE

An extraordinary opportunity; limited to TWELVE plays. You can't get more. WE can't get more. This galaxy of stars agreed to make these twelve—and these twelve ONLY. It's an opportunity that cannot be duplicated. It's your MONEY-MAKING opportunity—your PRESTIGE-MAKING opportunity. Seize it. Go after this unique Universal-Jewel offer TODAY.

DAVID BELASCO

The Stage Women's WAR RELIEF Series



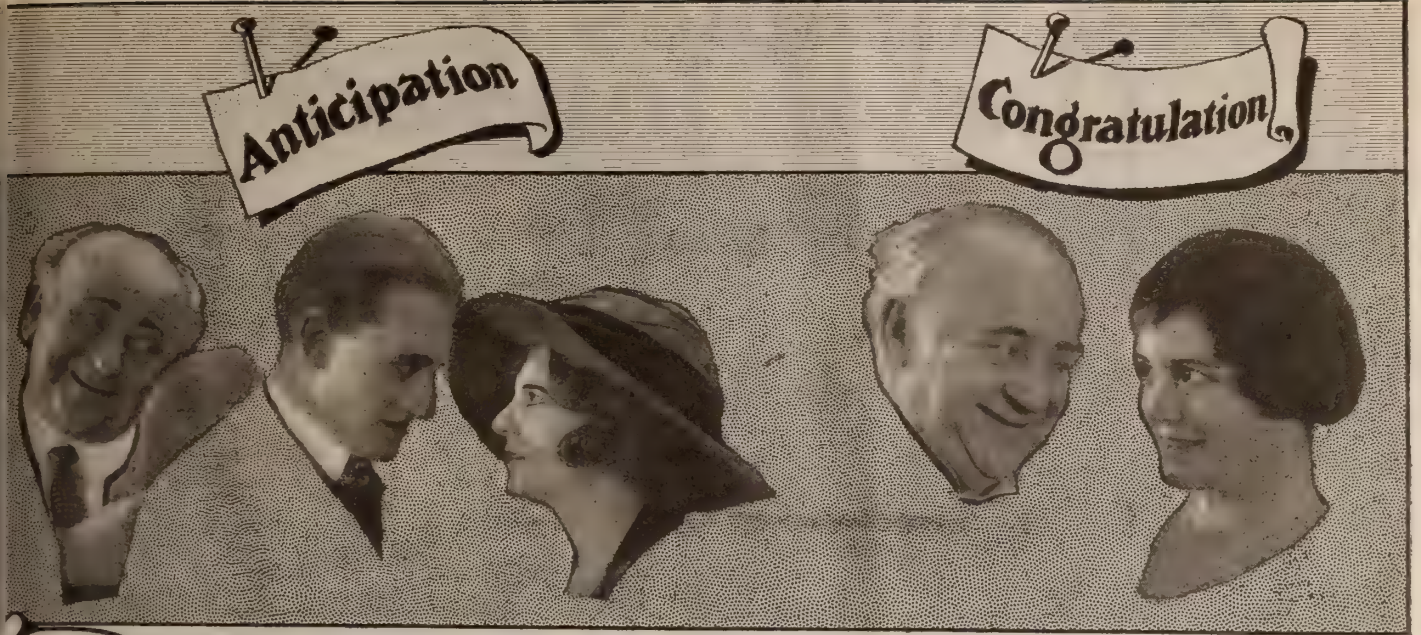
The man who put the laugh in laughter

TOM WISE in

NOWHERE, you'll agree, is NOVELTY quite so scarce as in two-reelers, and nowhere is novelty more welcome. When you are lucky enough to find a gem of a two-reel feature like "ROMEO'S DAD"—with a household name like TOM WISE heading it, don't hesitate a moment to follow New York's big Capitol Theatre's example and book it. It's one of the wonderful twelve, star-cast comedy jewels in the Stage Women's Series. They're "different."

Carl Laemmle presents number 8 of

The Stage Women's War Relief Series o



"ROMEO'S DAD"

For men, women and girls - and all who might have been girls.

With

GAIL KANE

and the following celebrities

HELEN LOWELL
ETHEL STANARD
CONRAD NAGEL
JACK DEVEREAUX
FRANK BEAMISH
JACK CAGWIN
MALCOLM BRADLEY
THEODORE WESTMAN, JR.

By Calder Johnstone
Directed by George Terwilliger
Supervision Eugene Spitz

UNIVERSAL-JEWEL

Two-reel Photoplays de Luxe

As Samples of Human Interest

"Across the Alps lies Italy". *but Napoleon couldn't fly!*

The Extremes in Presidential Candidates

The great "Bull Rum Rebellion" in Iron County

Internatonal NEWS

Issued by

International

Released by

UNIVERSAL

"No Such Thing"

says Edith Roberts

ANY man who thinks a woman wears pretty clothes to catch his eye and attract him, is vain, conceited, egotistical and wholly mistaken, says Edith Roberts, the little Universal star recently seen in "Lasca" and "The Triflers." Although she is one of the smartest dressers in the Los Angeles film colony, Miss Roberts boils with rage when it is intimated she has the other sex in mind.

"It's just an old time fallacy," she says, "that when a woman does her best to emulate the example of the peacock she is doing it for the sole purpose of attracting and pleasing the opposite sex. Not one man in a thousand appreciates the difference between a Paris model and a Sixth Avenue creation—and every woman knows it. Of course, most men can appreciate the general effect of a well groomed woman, but as for distinguishing between the newest modes and the vintage of the autumn before last, the male sex, as a whole is as ignorant as a Fiji Islander.

"But with women it's different. Every well dressed well informed woman knows what's what in the matter of dress. Women are their own severest critics and it is to please the members of her own sex that an actress must do her level best to acquire the very latest models to wear in pictures that call for fashionable costumes."

In "The Daring Duchess," her latest picture, Miss Roberts wears all sorts of feminine garments, from the simple ginghams of a country girl to the Parisian finery of a titled heiress.

"The Daring Duchess" is a comedy drama which affords Edith Roberts an opportunity to do, in a new way, those things she did so well in "Lasca," and "The Triflers," besides permitting her to show other phases of her fascinating personality. It tells the story of a girl born and raised on a western ranch in America who learns that by the death of a relative in England she has fallen heir to a fortune and a title. Packing her humble effects, principally a saddle which she had won as a prize in a riding exhibition, she journeys across the sea, only to find an array of clever people determined to cheat her out of her inheritance. Of course the little American wins out in the end, after meeting with adventures both humorous and exciting. In Miss Roberts' support are Harold Miller, Rudolph Christians, Stanhope Wheatcroft, Katherine Kirkham, Ogden Crane, Hugh Saxton, Lecta Lorraine and Leonard Clapham. It was written by Tarkington Baker.

Edith Roberts in "The Daring Duchess"

Harrison Says:--

about "The Peddler of Lies"

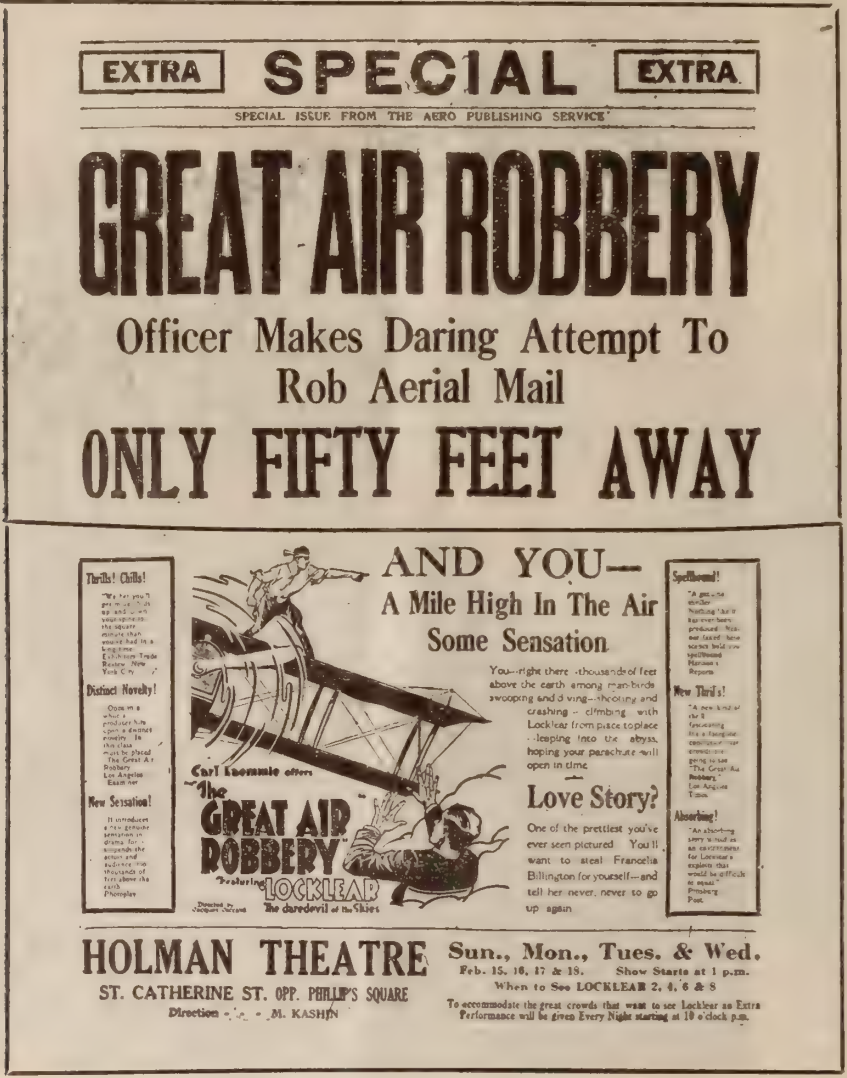
THIS is one of the best society crook plays released lately. The situations combine human interest, thrills, and suspense:

The hero, impersonating a peddler, is really a detective, detailed to capture a gang of society crooks. A young girl's brother is suspected as having stolen a valuable diamond. The hero knows the young man is innocent. He eventually captures the thieves, who were posing as society people, and were entertained by them. He thus proves the innocence of the young man. He marries the young lady.

The picture conveys no bad moral for children. Good for any theatre.

KASHIN'S LATEST STUNT

Putting "The Great Air Robbery" Over in the Holman Theatre of Montreal With a Special Edition



EXTRA **SPECIAL** EXTRA

SPECIAL ISSUE FROM THE AERO PUBLISHING SERVICE

GREAT AIR ROBBERY

Officer Makes Daring Attempt To Rob Aerial Mail

ONLY FIFTY FEET AWAY

AND YOU—
A Mile High In The Air
Some Sensation

You—right there—thousands of feet above the earth among man-birds swooping and diving—shooting and crashing—climbing with Locklear from place to place—leaping into the abyss, hoping your parachute will open in time.

Love Story?

One of the prettiest you've ever seen pictured. You'll want to steal Francelia Billington for yourself—and tell her never, never to go up again.

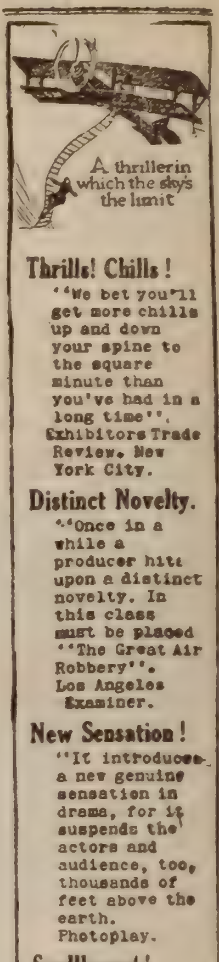
HOLMAN THEATRE
ST. CATHERINE ST. OPP. PHILLIP'S SQUARE
Direction - - M. KASHIN

Sun., Mon., Tues. & Wed.
Feb. 15, 16, 17 & 18. Show Starts at 1 p.m.
When to See LOCKLEAR 2, 4, 6 & 8
To accommodate the great crowds that want to see Locklear an Extra Performance will be given Every Night starting at 10 o'clock p.m.

M. KASHIN is a past master in the art of exploitation and that is one reason why he is in such high demand as a big theatre manager. At the present time he is managing the Holman Theatre in Montreal. The title of "The Great Air Robbery," which was to play the Holman on Feb. 15th, suggested a stunt to Mr. Kashin which he had pulled before, but which was particularly adapted to this title. He took out a full page advertisement with the *Herald* of Montreal in the form which is shown above. The cut has been made in two pieces to indicate where the fold in the newspaper comes. You will notice that the top part of the cut looks like a tremendous newspaper sensation, whereas if you see the entire sheet together, the advertisement on the bottom of the cut gives the thing away. Kashin bought 5,000 extra *Heralds* for this occasion, folded them on the page where his Ad was printed, and hired a lot of newsboys to stand on the corners and give them out.

The strange part of this was that they discovered it was easy enough to sell the papers, whereas if they gave them away the people thought there was something the matter with them. After several of the boys got on to this fact, the papers went like hotcakes, and the *Herald* boys who were selling the newspapers with the ordinary page outside, discovered that they got on very much better by folding their papers to show the extra, "The Great Air Robbery." The cut on the right of the page shows the advertisement which Kashin devised and ran the full length of the page in the Montreal papers.

As a result of the exploitation previously done, and the newspaper stunt Kashin started an extra show at ten o'clock, and this show was one of the most heavily patronized of all the performances during the day.



A thriller in which the sky's the limit

Thrills! Chills!
"We bet you'll get more chills up and down your spine to the square minute than you've had in a long time". Exhibitors Trade Review. New York City.

Distinct Novelty.
"Once in a while a producer hits upon a distinct novelty. In this class must be placed "The Great Air Robbery". Los Angeles Examiner.

New Sensation!
"It introduces a new genuine sensation in drama, for it suspends the actors and audience, too, thousands of feet above the earth. Photoplay.

Spellbound!
"A genuine thriller! Nothing like it has ever been produced. Real not faked these scenes hold you spellbound. Harison's Reports.

New Thrills!
"A new kind of thrill fascinating! It's a foregone conclusion that crowds are going to see "The Great Air Robbery". Los Angeles Times.

You are within fifty feet of
Daredevil LOCKLEAR
all the time the action goes on over one mile in the air in
'The Great Air Robbery'
At the
HOLMAN
SUN. MON. TUE. WED.

Column adv. for all the Montreal papers.

RED MILL

MOST FAMOUS SHOW SOUTH.

LAST TWO DAYS

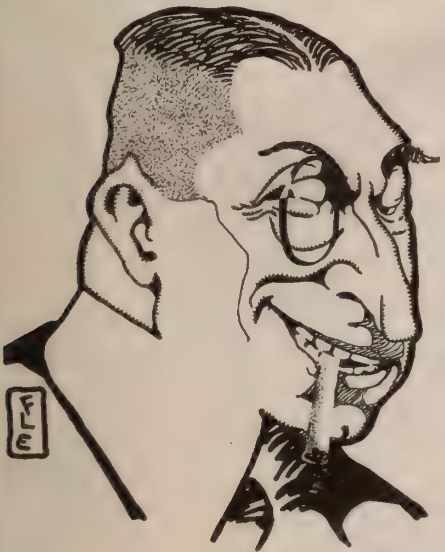
MARY PICKFORD

in

POLLYANNA

It's More Than a Play!
It's a Rainbow!

COMING SUNDAY

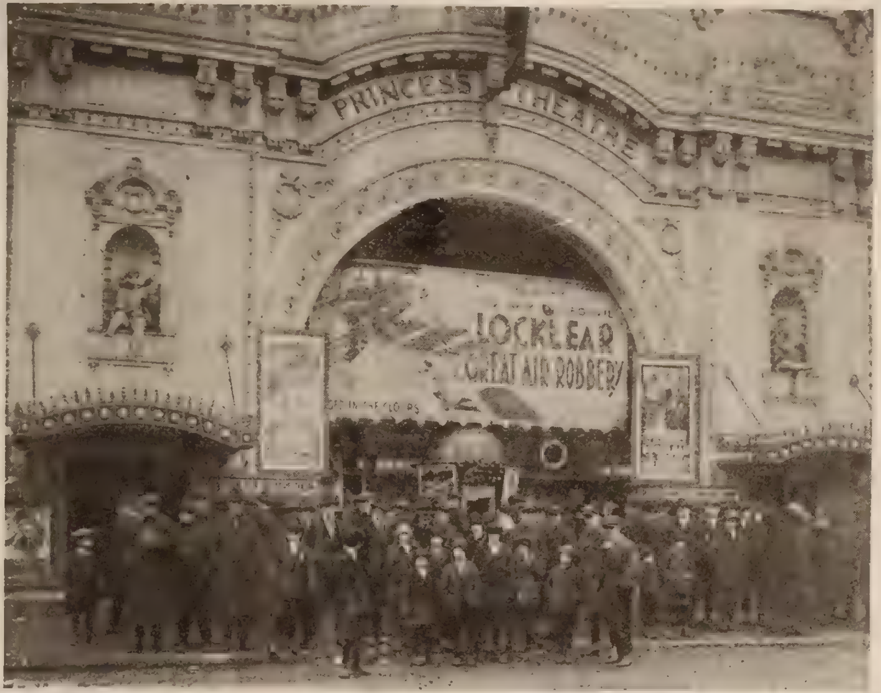


STROHEIM

The Best Hated Man on the Screen, in

"BLIND HUSBANDS"

An interesting single column adv. which was used by the Red Mill Theatre of Dallas, Texas.



Princess, Milwaukee—Hart, manager.

They Liked "Paid In Advance"

March 3, 1920.

Universal Film Mfg. Co.,
1600 Broadway,
New York.

"I wish to inform you that "PAID IN ADVANCE" has made a better impression in this town than any picture that I have played from your office and you know that your specials have all pleased very much. I have had several requests to bring "BLIND HUSBANDS" back, and will probably do so at the first open date I have."

HENRY P. NELSON,
Capitol Theatre,
Elizabeth, N. J.

Carl Laemmle presents
Von Stroheim's WONDER PLAY
The UNIVERSAL JEWEL
PRODUCTION DE LUXE

"BLIND

Los Angeles, Cal., Feb. 6, 1920.

It is one picture the exhibitor cannot go wrong on—a picture of the highest quality, with a wonderful story that held our audiences spellbound and sent them away boosting. Unquestionably one of the big outstanding pictures of the industry. We played "Blind Husbands" double our usual run and broke all box office records.

M. GORE,
Gore's Enterprises, Lyceum, Grand, Casino, Optic, Regent and Liberty Theatres.

HUSBANDS”

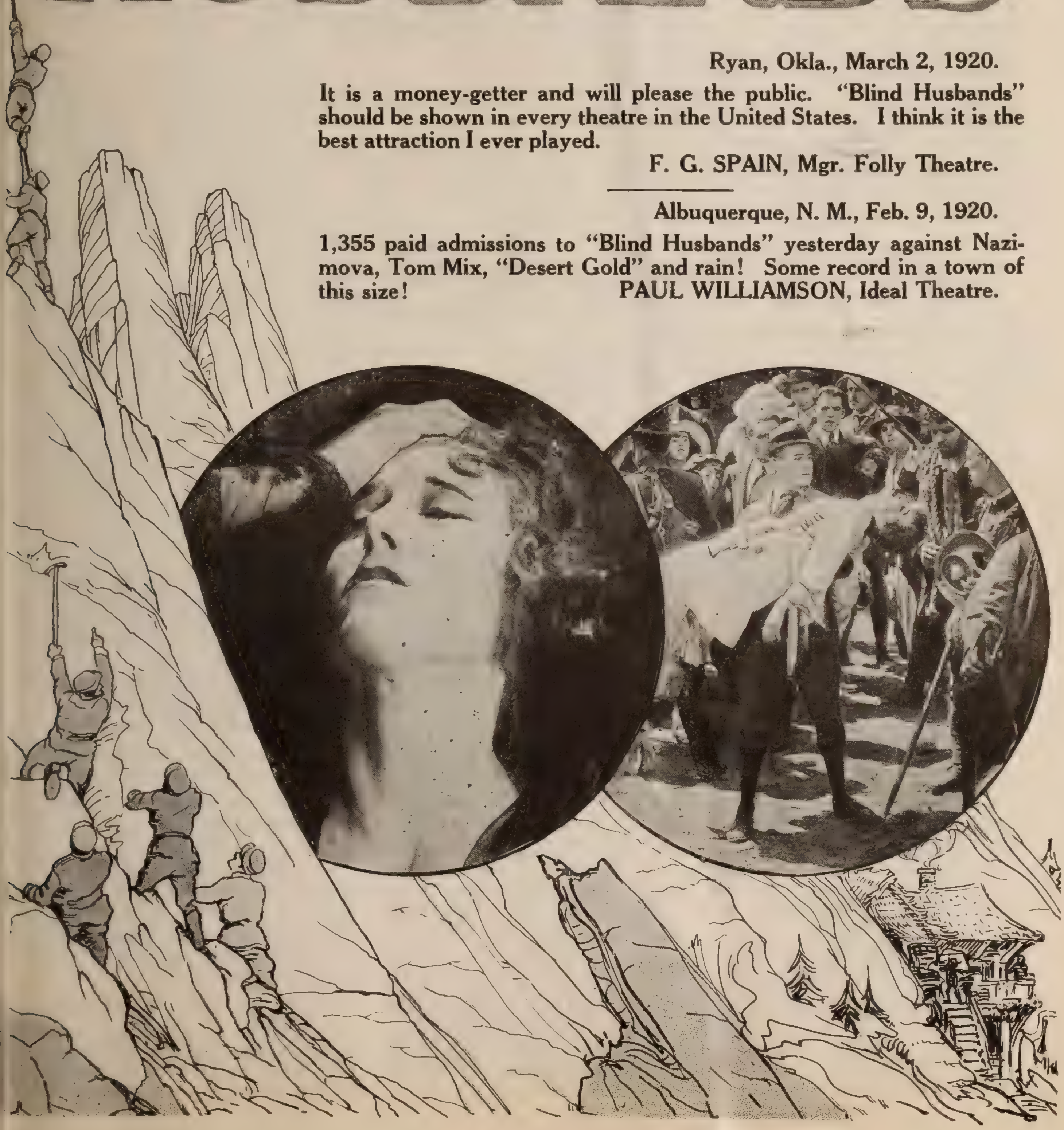
Ryan, Okla., March 2, 1920.

It is a money-getter and will please the public. “Blind Husbands” should be shown in every theatre in the United States. I think it is the best attraction I ever played.

F. G. SPAIN, Mgr. Folly Theatre.

Albuquerque, N. M., Feb. 9, 1920.

1,355 paid admissions to “Blind Husbands” yesterday against Nazimova, Tom Mix, “Desert Gold” and rain! Some record in a town of this size! PAUL WILLIAMSON, Ideal Theatre.



Hearst News.

No. 10.

Hitting the High Sports With the Border Cavalry.—Marsa, Texas.

Sub-Titles.—"Leap frog" riding without stirrup or rein. High jumping—part of the cavalry horses' daily schedule. Nothing stops them.

"Picture Brides" a California Problem.—San Francisco, Cal.

Sub-Titles.—The influx of women from the Orient continues steadily. Japanese girls who have not seen the men they are to marry. A future bride's photograph, furnished by the expectant groom, is her admission to the golden West under the present interpretation of the immigration laws.

Fire Wrecks Mansion.—Cunei home on Windy City's millionaire row destroyed by fire.—*Chicago, Ill.*

Massacres Renewed as Turks Face Expulsion.

Spring Chickens.—At present prices these are worth their weight in gold. —*Petaluma, Cal.*

Sub-Titles.—Chickens—both kinds. Chow time.

Austria "Exiles" Its Starving Children.—Vienna, Austria.

Sub-Titles.—Hundreds of underfed youngsters are sent to Norway, where food is a bit more plentiful.

$25,000 *Auto Classic Opens Great New Speedway.—Los Angeles, Cal.*

Sub-Titles.—The cream of the world's speed demons in the first big race of the year. And this is how the race looked to the International cameraman from an aeroplane overhead. Jimmy Murphy, an "unknown," winner of the $10,000, first prize.

"Indoor Sports" Cartoon by "Tad."

International News.

No. 10.

France Honors Fair Luxemburg's Ruler.—Thionville, France.

Sub-Titles.—The Grand Duchess of Luxemburg is greeted by former President Poincare. The Duchess reviews a regiment from the former German Province of Lorraine. New "children of France" freed by the treaty.

Billion Candlepower in Greatest Searchlight.—New York City.

Sub-Titles.—The huge Sperry light intended for Government lighthouse service. Adjusting the five-foot mirror. Piercing the blackness of night —the beam has been seen 100 miles at sea. The towering Municipal Building of Manhattan—a striking night view.

Strikers' Children Lead Great Demonstration.—San Francisco, Cal.

Sub-Titles.—The shipyard strikers march to City Hall. A child presents the petition asking for fair play.

Spectacular Blaze Destroys Famous Coffee House.—Anna, Austria.

Sub-Title.—"Das Dricte Café," known to many Americans before the war, wrecked in million dollar night blaze.

In the Public Eye.—Champ Clarke, famous Democratic congressman, hale and hearty on his 70th birthday.—*Washington, D. C.*

Sub-Titles.—William H. Anderson, chief of the Anti-Saloon League, who promises (or is it threatens?) to keep America dry.—*New York City.* Governor Calvin Coolidge of Massachusets presents a $500 check to winner of the Boston *Advertiser's* Washington Essay contest.—*Boston, Mass.*

"League a Fine Dream," says Marshal Foch.—London, England.

Steamer Ashore.—Atlantic gale drives the S. S. Orient aground on the beach.—*Ocean View, Va.*

Sub-Title.—Who said Chicago was the "Windy City"? This is Boston.

Germany On Guard Against New Uprising.—Berlin, Germany.

With the Fleet in the Panama Canal.—Colon, Panama.

Sub-Titles.—A glimpse of the West breakwater. Dressing "the fighting craft" for a holiday celebration. Sightseeing gobs entering the Canal—Gatum Locks in the distance. An "electric" horse takes a merchant ship through.

A Beauty Exhibit from La Belle France.—New York City.

Trailer (for New Jersey prints only).—If you want Sunday motion pictures you must say so. The Legislature will vote as you demand. Sunday motion pictures help the moral spirit in your community.

New Screen Magazine.

No. 59.

NOT all of the famous violins are made in Italy or by Stradivarious. The Screen Magazine has discovered a modest violin maker who lives in the Cumberland Mountains and is sending many famous fiddles on their musical way. His name is William H. McGee and he has been making violins for a number of years. The fifty-ninth number of the Magazine shows how Mr. McGee constructs these instruments, which are the nearest approach to the human voice. Curley maple is the biggest part of the violin, but the tone quality of the instrument depends on the top, which is made of spruce seasoned for three hundred years.

Pat Sullivan comes to life again with a very entertaining cartoon entitled "Stung," and Mrs. Margaret Wade Grinager exhibits a number of her fascinating models. One is called the Triste, a mourning negligee. The Mascot is an oriental creation, while the Bird of Paradise is an evening gown of silver and apricot brocade. An Americanization cartoon by I. Ticktin called "A Stirring Bolshevictory" gives a patriotic touch which permits one to laugh with equanimity at a strange assortment of proof reader's mistakes which bring the Magazine to a close.

Current Events.

No. 10.

Busy Days at Sea for Merchant Mariners.—Off the West Indies.

Sub-Titles.—Pupils in Uncle Sam's Merchant Marine School "learning the ropes." Handling the sails like ancient salts. Hauling in a "souvenir."

London Fire Fighters Reviewed by the Prince of Wales.—London, England.

Sub-Titles.—Medals for the bravest of the brave. Showing the Prince of Wales how they do it.

Baptising Time.—Return of warm weather helps the Seventh Day Adventists.—*Mozley Park, Ga.*

Making Good Yankees of Oriental Kiddies.—New York City.

Championship Meet Ends Great Skiing Season.—Ottawa, Canada.

In the Public Eye.—Leon Bourgeois (in fur coat), President of the League of Nations, arrives in London for the first meeting.

Sub-Titles.—Governor Henry J. Allen, of Kansas, one of the "dark horses" in the presidential race.—Kansas City, Mo. The last picture of Mademoiselle Gaby Deslys, famous actress, taken just before her death.—Nice, France.

Martial Law in Irish Capital.—Dublin, Ireland.

Sub-Titles.—Scenes attending a raid—all the armament of war is used to overawe the Irish population. Veterans of the Great War used in large number by England to suppress the agitation for Irish independence.

A New Arrival.—The stork pays a visit to the alligator family.—*Jacksonville, Fla.*

Sub-Titles.—And here's the youngster's dad—a nice household pet. A few of his brothers and sisters. Playtime.

Batter Up.—The Giants begin training.—*San Antonio, Texas.*

Sub-Titles.—John McGraw, veteran manager, shows how to hit 'em out. Benny Kauf, star batsman, slams that pellet. Warming up. Slide, Kelly, slide.

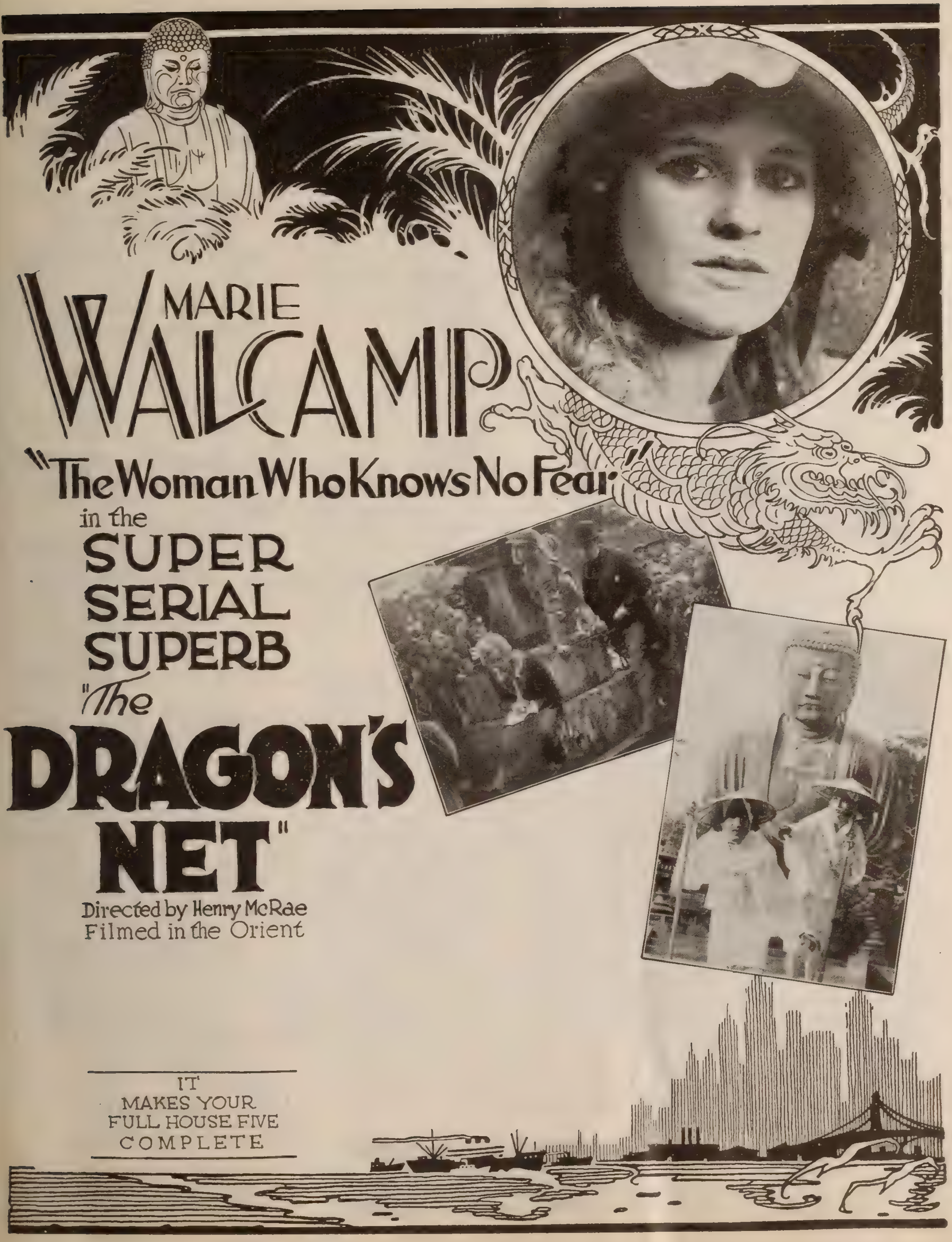
Riding the Surf.—Californian mermaids set the style for 1920.—*Long Beach, Cal.*

Sub-Title.—A "stuffed fish" makes a good water steed.

Wing to Wing With the Aerio Maniac.—Los Angeles, Cal.

Sub-Titles.—Locklear's pilots, Lieutenants Short and Elliott, do a few stunts for "the fun of it." Close formation—we'll say it's close. A naval bird pays a little visit. Their idea of a good time. Just to break the monotony—a race with a sea sled. The end of a perfect day.

Trailer (for New Jersey prints only).—Sunday is the only day of recreation for many people. Give them motion pictures. Tell your Representative at the Capital to vote for Sunday movies.



MARIE
WALCAMP

"The Woman Who Knows No Fear"

in the

SUPER
SERIAL
SUPERB

"The
DRAGON'S
NET"

Directed by Henry McRae
Filmed in the Orient

IT
MAKES YOUR
FULL HOUSE FIVE
COMPLETE

"Butting in on Baby."

Lyon-Moran Star Comedy

CAST

Eddie	Eddie Lyons
His Wife	Charlotte Merriam
Their Baby	Griffin Bennett
Lee	Lee Moran
Eddie's Mother-in-Law	Grace Marvin

EDDIE and wife are happy with their little baby until friend Lee arrives to visit them. It appears that Lee has written a book on how to raise babies. Everything the wife does is wrong and things are all in the air when the wife's mother arrives and there is friction in regards to raising the baby between Lee and the mother-in-law, terminating with both of them being put out and the father and mother deciding that they are themselves capable of raising their own baby.

for crowds! S.R.O. 12

"A Prohibition Monkey."

Jewel Special—Two-reel Comedy

CAST

Girl	Dora Rodgers
Riley	Bob McKenzie
Minister	Larry McGrath
Dance Hall Girl	Frank Hayes
Drunk	Alfred McKennon
His Two Children	Arthur Nowell Ida McKenzie

THE town of Beer Bottle Bend is so tough that the babies chew tobacco. It is run in a high, wide and handsome manner by the owner of Riley's saloon.

There is a little church in the town that was built in haste many years ago when there happened to be a lull in the festivities. It had been securely boarded up for years. Mr. Riley intended that is should remain so for his Sunday business was booming.

A travelling evangelist, who learned his profession as a circus performer arrives in the town with Charles Bullephant, a peevish elephant and Joe Martin, a highly cultured oang-outang. He also has Buster, a famous trained horse.

With the help of his friends he sets out to make Beer Bottle Bend a church going community.

Riley realizes that he has strong competition and tries to upset the skypilot's plans by having his favorite dancing girl vamp him. The preacher, who is somewhat of an athelete, takes the toughest of the bar-beetles down the line for a sound thrashing and begins work with his animals.

Charley Bullephant stampedes them into the church. Joe Martin dashes around and drags in deliquents. Buster hauls off and flattens out the unruly with his last two feet.

Within a fortnight Beer Bottle Bend enjoyes a change of heart. On Sunday morning the little church is filled to the brim. The minister hands out large slices of the gospel, the animals stand by for more service and right again triumps over might.

"A Lion's Alliance."

Two-reel Century Comedy

Written and Directed by Fred Fishback

MERTA and Bud were two great big grown up kinds, claiming as their parents, a four-foot Daddy, and a three-foot Ma. However, they do not escape spankings, etc., from their Dad, who was a near relative of Simon Legree.

Buddy catches Dad making love to the nurse and then the fun begins! The nurse had a better half—like all nurses. The better half invites Dad and Bud to come to his beauty parlor to be improved upon.

They go there—are given some nice gentle massages by the chief bully, Blue, the colored heavy-weight champion of the town.

When they get through with the treatments, they don't know whether they are on the head or feet.

Like all country towns—there was a circus, and while Mert and Bud are chasing each other in and out of the tents, they accidently chase through the lion's cage and leave the door open. The lions escape and some of them find their way into the Beauty Parlor, where several damsels are indulging in the Fountain of Youth, etc.

A little colored boy, the mascot of the Parlors, tries to escape the lions and hides in a filing cabinet, but Mr. Lion manages to open the draw—Picky escapes through the transom of the door, but not before another lion has discovered him. He is chased for miles and miles by the wicked lions—He gives them the slip and is calmly eating pumpkin pie when his Dad, Blue arrives. All ends in a happy peaceful way—the lions fall into the tank in the beauty parlor and sink to the regions below.

for crowds! S.R.O. 12

for crowds! S.R.O. 12

HARRY CAREY in
"OVERLAND RED"
By HENRY H. KNIBBS
Directed by LYNN REYNOLDS

FRANK MAYO in
"BURNT WINGS"
Adapted from the stage play "THE PRIMROSE PATH," by
BAYARD VEILLER
Directed by
CHRISTY CABANNE

MARY MAC LAREN
in
"THE ROAD TO DIVORCE"
By J. GRUBB ALEXANDER
Directed by PHILIP ROSEN

EDITH ROBERTS in
"THE DARING DUCHESS"
By TARKINGTON BAKER
Directed by HARRY FRANKLIN

HARRY CAREY in
"BULLET PROOF"
By JOHN FREDERICK
Directed by LYNN REYNOLDS

FRANK MAYO in
"THE GIRL IN No. 29"
By ELIZABETH JORDAN
Directed by JACK FORD

TSURU AOKI in
"LOCKED LIPS"
By CLIFFORD HOWARD
Directed by WILLIAM C. DOWLAN

EDITH ROBERTS in
"TODD—HIS DIARY"
Directed by JACK FORD

HARRY CAREY in
"CROSSED CLAIMS"
Directed by LYNN REYNOLDS

EDDIE LYONS and LEE MORAN
in
"EVERYTHING BUT THE TRUTH"
By EDGAR FRANKLIN

"VIRGINIA"
By IDA M. EVANS
With ANNA CORNHILL

TSURU AOKI in
"A TOKIO SIREN"
By GWENDOLYN LEWIS
Directed by NORMAN DAWN

GRAB!

EDDIE

POLO

and keep your
house packed
to capacity
all summer

"The VANISHING DAGGER"

No 4 of Your
FULL
HOUSE
FIVE

GET YOUR DETAILS
NOW FROM

YOUR NEAREST **UNIVERSAL EXCHANGE**

"THE LION MAN."

Episode No. 15

"The Furnace of Fury."

CAST

Stella	Kathleen O'Connor
Westcott	Jack Perrin
Enright	Henry Barrows
Lacey	Leonard Clapham
Celeste	Gertrude Astor
Lion Man	Mack Wright

WESTCOTT has been left senseless in the yard of an alligator farm, and some of the hungry animals are surrounding him. Stella is being dragged helpless behind a frightened horse. The Lion Man, just about to be unmasked by Enright and Celeste, breaks away from them, dashes out of the land agent's cabin, in which he had been caught, and as the horse that is dragging Stella passes by, he makes a flying mount on it. Then, turning and picking up Stella, he rides on.

Stella tells him that something may have happened to Westcott, and that she must get back to the land office at once. The Lion Man takes her back, but seeing Lacey and one of his men in front of the land office, Stella goes around to the side and climbs in a window. When the land agent comes, she grabs his gun as he enters, bolts the door, and forces him to draw up the papers recording Westcott's mine. Enright and Celeste, who have come to the land office, see this through a window, and with Lacey start to smash in the door.

The Lion Man, passing the alligator farm, hears Westcott's calls for help and rescues him. Westcott then starts for the land office.

Stella has the mine recorded as Enright and the others break in. Then Westcott appears, and he and Stella leave, well satisfied.

In the meanwhile the body of the Sheriff has been discovered in Enright's cabin, and a telephone message is sent to the deputy at Quartzite to place Enright and Celeste under arrest, the informer stating that they have gone to the land office.

The deputy rushes to the land office, asks if a Mr. Enright and a Miss La Rue have been there, and Enright, seeing Westcott and Stella driving away, points them out as the parties wanted. The deputy obtains a machine, gives chase and Westcott and Stella are captured. They protest that they are innocent, but the deputy places them in jail.

Enright, Celeste and Lacey, realizing that the deception will soon be discovered, decide to hide out, and they go to an old pottery works, in which a gang of moonshiners are using the pottery business only as a blind for their illegal operations.

That night the Lion Man assists Westcott and Stella to escape and they start on foot for Topaz. But coming to a house, they decide to try to rent some horses. Enright and Celeste, seeing them as they enter the moonshiners' house, lock them in. Westcott and Stella try to fight their way out.

A drunken cowboy discloses to the deputy that he obtained his liquor at the old pottery works, and with a posse the deputy starts for there.

Westcott and Stella are hurled through a trap door into the room where the pottery is being baked. Both are senseless, and Lacey, half drunk and hearing the deputy and his men above, throws them on the movable track that leads into the roaring furnace.

"Light Hearts and Leaking Pipes."

Two-reel Rainbow Comedy

AFTER a week of wild battles, the O'Reilly family spend a harmonious Sunday, Mother Reilly washing, Father Reilly smoking the pipe of peace and baby Reilly getting into all kinds of mischief. But father just couldn't be quiet, so he starts a scrap with his wife and runs out of the house, with wifey dashing after him, bread knife in hand.

Monday, at work, in his plumber shop, right next to his home, O'Reilly cooks some spaghetti on his smelting stove. He plays around with the spaghetti and throws it against the door, it forms a caricature of his wife. He takes the whole dish of spaghetti and throws it at the door, just then friend wife opens the door and gets the contents of the dish in her face. Another wild and vicious battle takes place. O'Reilly smells gas, and sees it coming up from the cellar, he lights a candle and attemps to go downstairs and investigate, flame, gas, explosion—no more O'Reilly.

A tenant in the next house, is having a tete-a-tete with a handsome young fellow, when O'Reilly butts in to fix the radiator. Just then there is a knock on the door, and Madam becomesfrightened, she tells the young fellow her husband is at the door, he hides in the closet; other fellow comes in makes love to Madam, discovers hat, she tells him belongs to plumber, another knock, another fellow, until four men, all of whom claim to be her sweetheart, then the real husband comes home and a battle royal ensues.

A rip roaring chase follows with a humorous ending.

THE BIG MONEY 12

"Under Suspicion"

with
ORA CAREW and
FORREST STANLEY
Story by
MILDRED CONSIDINE
Directed by
WM. C. DOWLAN

"Lasca"

with
EDITH ROBERTS
and FRANK MAYO
Story by
FRANK DESPREZ
Directed by
NORMAN DAWN

HARRY CAREY
in

"A Gun-Fightin' Gentleman"

with
KATHLEEN O'CONNOR
Story by
HARRY CAREY
and JACK FORD
Directed by
JACK FORD

MARY MacLAREN
in

"The Pointing Finger"

with
DAVID BUTLER
Adapted from the novel,
"No Experience Required"
By **FRANK R. ADAMS**
Directed by
EDWARD KULL

"The Day She Paid"

with
FRANCELIA BILLINGTON
Adapted from the story
"Oats for the Woman"
By **FANNIE HURST**
Directed by
REX INGRAM

"The Triflers"

with
EDITH ROBERTS
DAVID BUTLER
FORREST STANLEY
Story by
JOSEPH FRANKLIN POLAND
Directed by
CHRISTY CABANNE

(*Continued on page* 40)

"Oiling Uncle"
"Stop That Shimmie"
"Wives and Old Sweethearts"
"Officer, Call a Cop"
"The Latest in Pants"
"Old Clothes For New"
"Non-Skid Love"
"Ain't Nature Wonderful?"
"Bungled Bungalows"
"In the Sweet Dry and Dry"
"Some Shimmiers"

LYONS-MORAN

STAR COMEDIES - ONE A WEEK

"Finger Prints."

Two-reel Western Drama

CAST

Steve Hatton	Bob Reeves
Dolly	Dorothy Woods
Tampa Joe	Scott Turner
Sheriff	Chick Morrison
Bud Thomas	J. Russell Powell

A REAL live actress, stranded in a little mining town and needing money to get out, started a manicure parlor in the deserted barber shop of the hotel. Next to the barber shop was the Express Office. Steve Hatton a wandering, irresponsible cowpuncher, drifted into the town and saw Dolly at work. He fell hard and spent most of his time and money getting manicured. But Dolly wasn't kind to him. So Steve went to Tampa Joe's Dive and gambled—lost most of his remaining money and then went to Bud Thomas of the hotel and offered to be the barber. Bud tried him out, and the first customer was the sheriff. Steve started in on his head with the clippers, got interested in Dolly and forgot the sheriff until he had clipped a four-inch trail across the sheriff's head. This made the Sheriff mad and he had it in for Steve and got him fired. Steve went back to Tampa Joe's and this time cleaned out the outfit. Among his winnings was a bill with an ink stain on it, which the Sheriff had paid in to the Express office. The Express office was broken into and Steve's fingerprints were found on the window sill where the entry was made. Dolly had an idea that she could match up the finger prints, so she told the sheriff and then started getting prints of her clients' fingers, while she was manicuring. Steve's prints matched up with those on the window, and Steve was too afraid of being laughed at, to tell them that his marks got on the sill when he climbed up to look at Dolly. So Steve was taken to jail, searched, and the ink-stained bill found in his pocket. The Sheriff told Steve that he had himself paid the bill to the Express Company and that it must have been in the safe the night of the robbery. Then Steve knew it was Tampa Joe who had done the dirty work as he had won that bill from Joe, so Steve made a getaway over to Joe's Dive, fell on his neck and handed him over to the Sheriff. The rest of the missing money was found in Joe's place, and Steve was set free. Dolly was so sorry that her sleuthing had sent an innocent man to jail, but her excuse was that she needed the reward. So Steve offered to share the reward with her—if she would take him, along with it. And she did.

for crowds!
S.R.O. 12

"ELMO THE FEARLESS."

Episode No. 8

"The Fatal Crossing."

CAST

The Stranger	Elmo Lincoln
Edith Stilwell	Louise Lorraine
Robert Stilwell her father,	William Chapman
Paul Horton	Ray Watson
Dan Bulger	Frank Ellis
Guy Hatherton	Gordon McGregor
Checko	V. L. Barnes

AS the walls of the cement cage closed against Elmo's huge strength the rope on the wheel which the men were striving to turn snapped from the terrific strain and Elmo was again free. He made the best of his way to the roof of Madame Leontine's notorious resort and swung to the roof of the next building. His only regret was that he could not find Edith or her father. But with one-half of the photograph in his pocket he decided to go to Big Bear and find the place indicated in the photograph. He hires a car at a garage and starts out on the journey. Paul Horton, who comes in to get the photograph learns that Elmo is headed south with the other part of the precious document and sends Dan Bulger in pursuit. His car being more powerful he overtakes Elmo and a brush ensues on the bank of a precipice over which one of the cars topples. Elmo hires another car and continues.

for crowds!
S.R.O. 12

Meantime Edith Stilwell feigns illness in order to find her father whom she suspects is in the same house but in a different room. She is so successful in her acting that she overhears Leontine tell the others that she is going to put the photo in the safe. She is almost discovered in the act of listening but Leontine declares that she is too ill to be dangerous.

Seeing that he was unable to overtake Elmo in the car, Bulger catches a fast freight and manipulates the engineer in such a way that he is able to run down Elmo at the crossing.

THE BIG MONEY 12

(*Continued from page 38*)

MONROE SALISBURY
in
"The Phantom Melody"
with
JEAN CALHOUN
Story by
F. McGREW WILLIS
Directed by
DOUGLAS GERRARD

HARRY CAREY
in
"Marked Men"
with
WINIFRED WESTOVER
Adapted from the story,
"The Three Godfathers"
By PETER B. KYNE
Directed by
JACK FORD

MARY MacLAREN
in
"Rouge and Riches"
with
ROBERT WALKER
Story by
W. CAREY WONDERLY
Directed by
HARRY FRANKLIN

JAMES J. CORBETT
in
"The Prince of Avenue A"
with
MARY WARREN
Adapted from his stage success of the same name by Charles E. and Frank T. Dazey
Directed by
JACK FORD

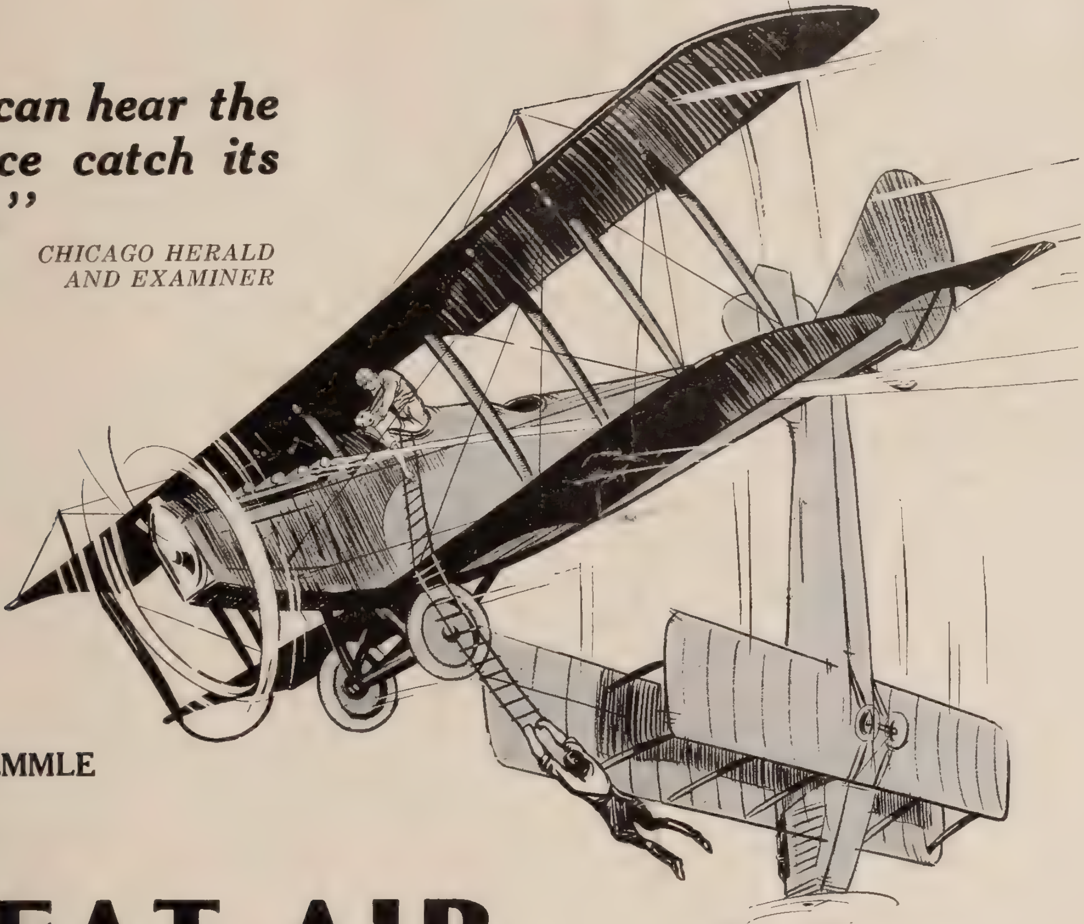
"The Peddler of Lies"
with
FRANK MAYO
and ORA CAREW
Adapted from the Saturday Evening Post Story. "The Peddlar," by Henry C. Rowland
Directed by
WILLIAM C. DOWLAN

MARY MacLAREN
in
"The Forged Bride"
with
J. BARNEY SHERRY
Story by
J. G. HAWKS
Directed by
DOUGLAS GERRARD

A Gasper!

"You can hear the audience catch its breath."

CHICAGO HERALD AND EXAMINER



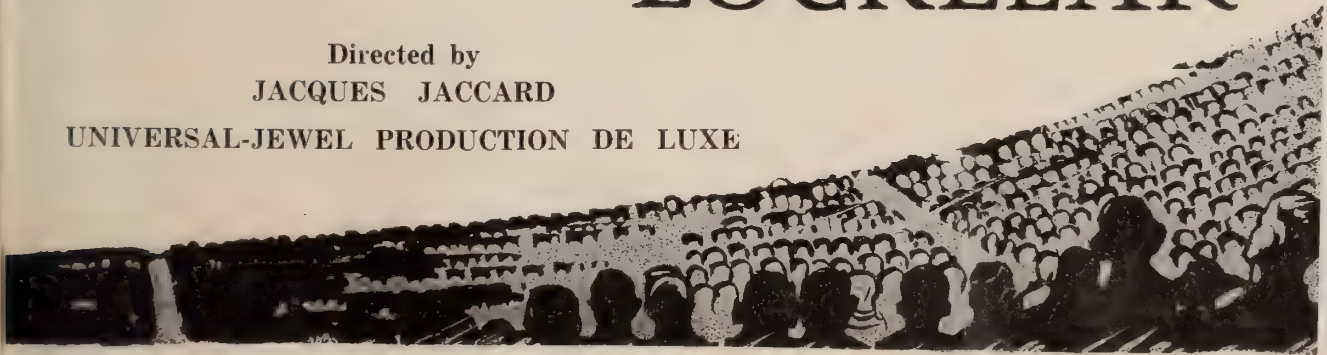
CARL LAEMMLE
presents

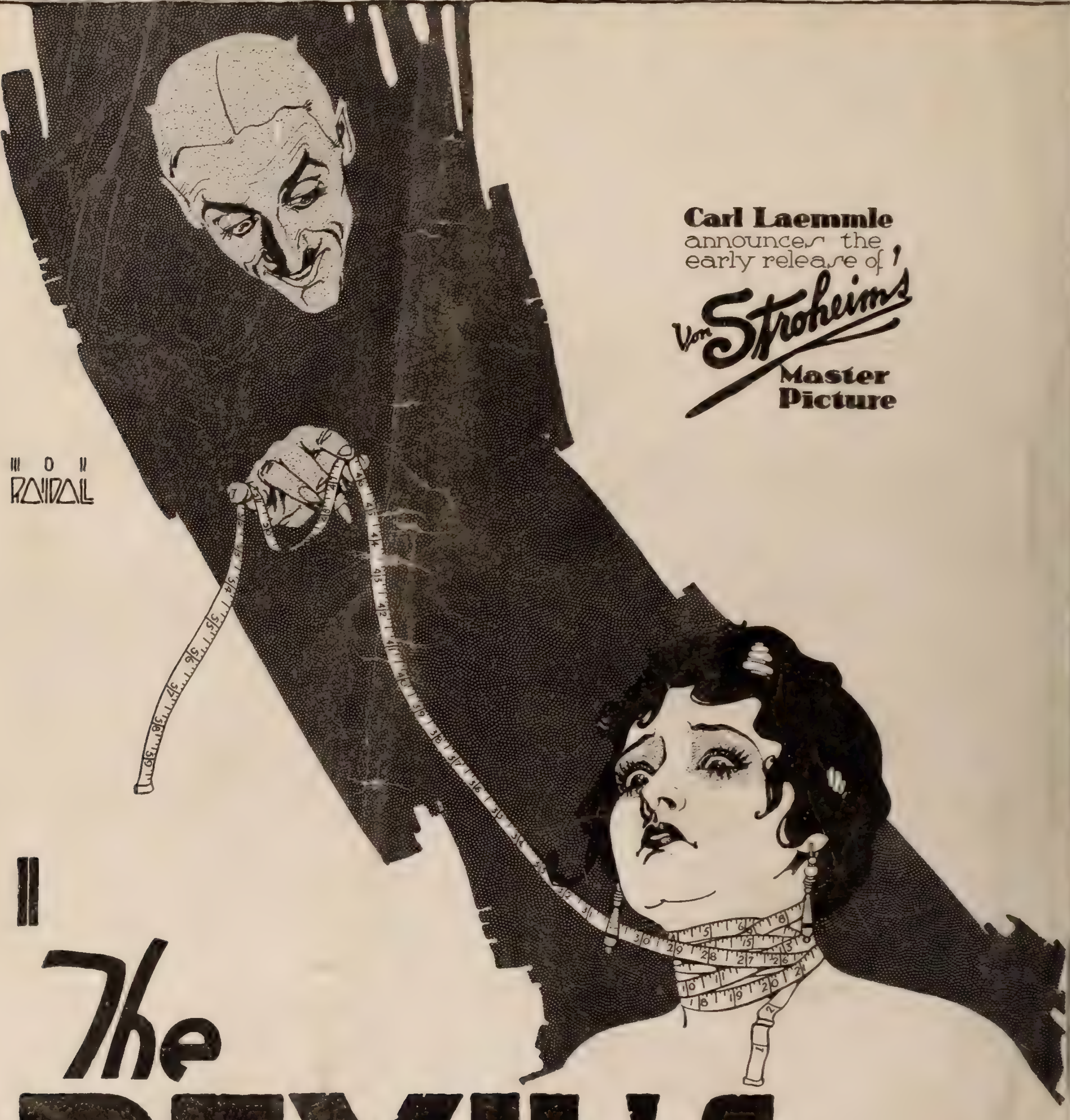
"THE GREAT AIR ROBBERY"

featuring

LOCKLEAR

Directed by
JACQUES JACCARD
UNIVERSAL-JEWEL PRODUCTION DE LUXE





Carl Laemmle announces the early release of Von Stroheim's Master Picture

"The DEVIL'S PASSKEY"

Universal-Jewel Production de Luxe

The MOVING PICTURE WEEKLY

VOL.10
NO.9
APRIL,17.
1920

EDITH ROBERTS

IN

"HER FIVE FOOT HIGHNE[illegible]"

UNIVERSAL SPECIAL
ATTRACTION

"Strong human interest" *Harrison*

Carl Laemmle
offers

Frank Mayo

With JOSEPHINE HILL

in
a masterly picturization
of Bayard Veiller's
powerful romantic drama
"The Primrose Path"

"BURNT WINGS"

Directed by
CHRISTY
CABANNE

The startling story of
a woman's tremendous
sacrifice –
a 'hit' on the stage –
– a triumph on the screen

UNIVERSAL SPECIAL ATTRACTION

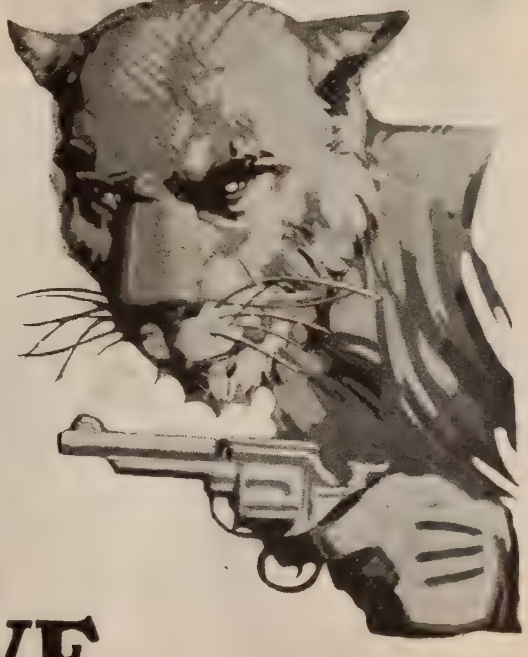
WHY do you suppose exhibitors all over this nation are snapping up our "Full House Five" proposition; filling their serial requirements for a whole year ahead in a way that was never heard of before in the picture business? There must be a reason. There IS a reason—the reason of the men who are doing the buying, not the selling. "The Full House Five" means that you can unload all your serial worries for a whole year on us and know to a certainty that you're going to be "right" at the end of the year. You're getting five serial stars that have been found to be infallible money makers. Take advantage of the only opportunity ever offered to quit your hand-to-mouth serial buying. Put yourself comfortably, securely and profitably in the hands of the biggest company in the business—which never made an unsuccessful serial. If you're in the picture business to make money, don't let another hour go over your head till you've struck a bee-line for our nearest exchange for complete details. Write or telegraph us direct if you want to. But do something about it today—because that's what the other fellow is doing.

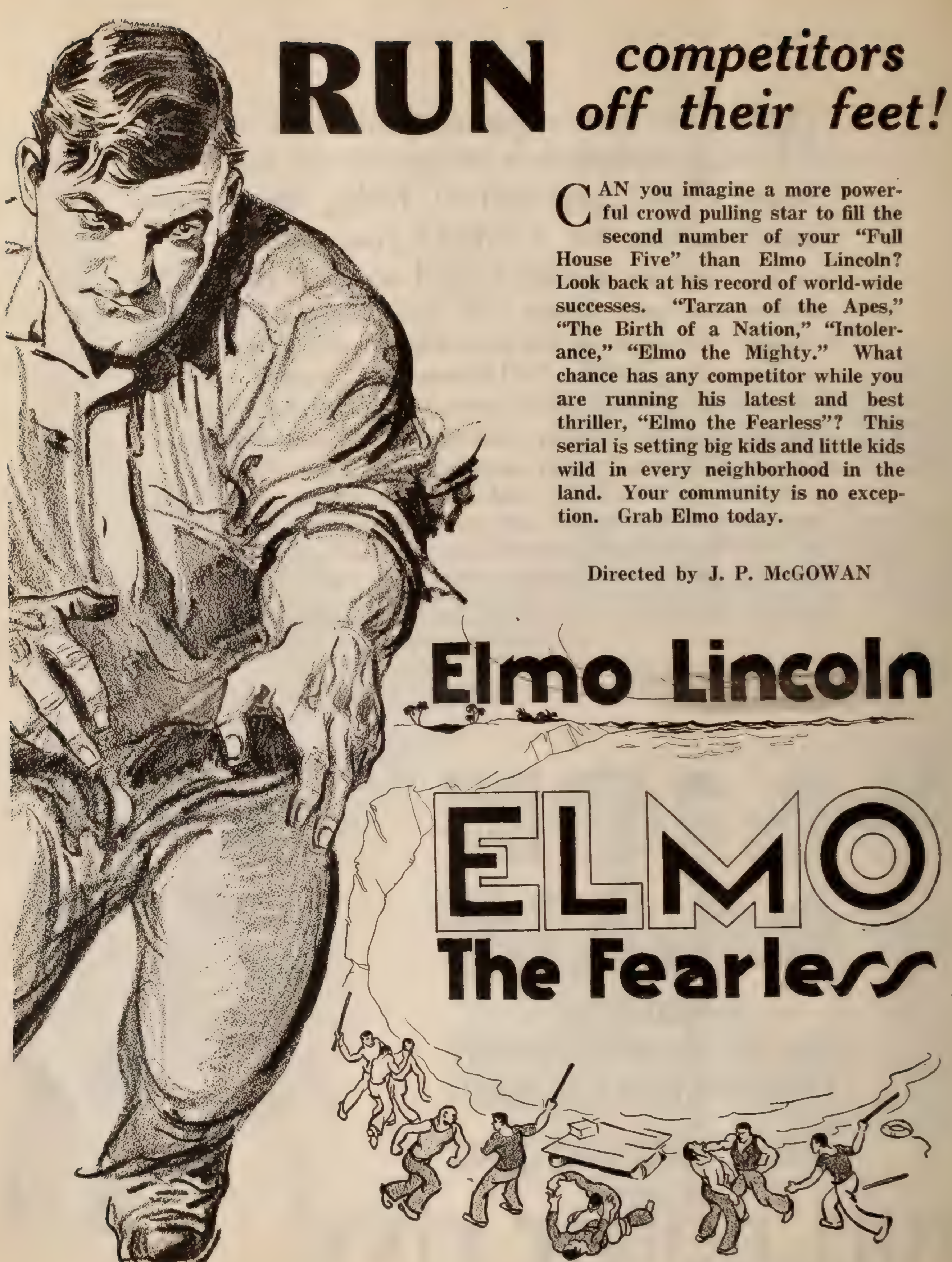
"The LION MAN"

Featuring
Kathleen O'Connor
Directed by Al. Russell

The opening gun
of your

FULL HOUSE FIVE





RUN *competitors off their feet!*

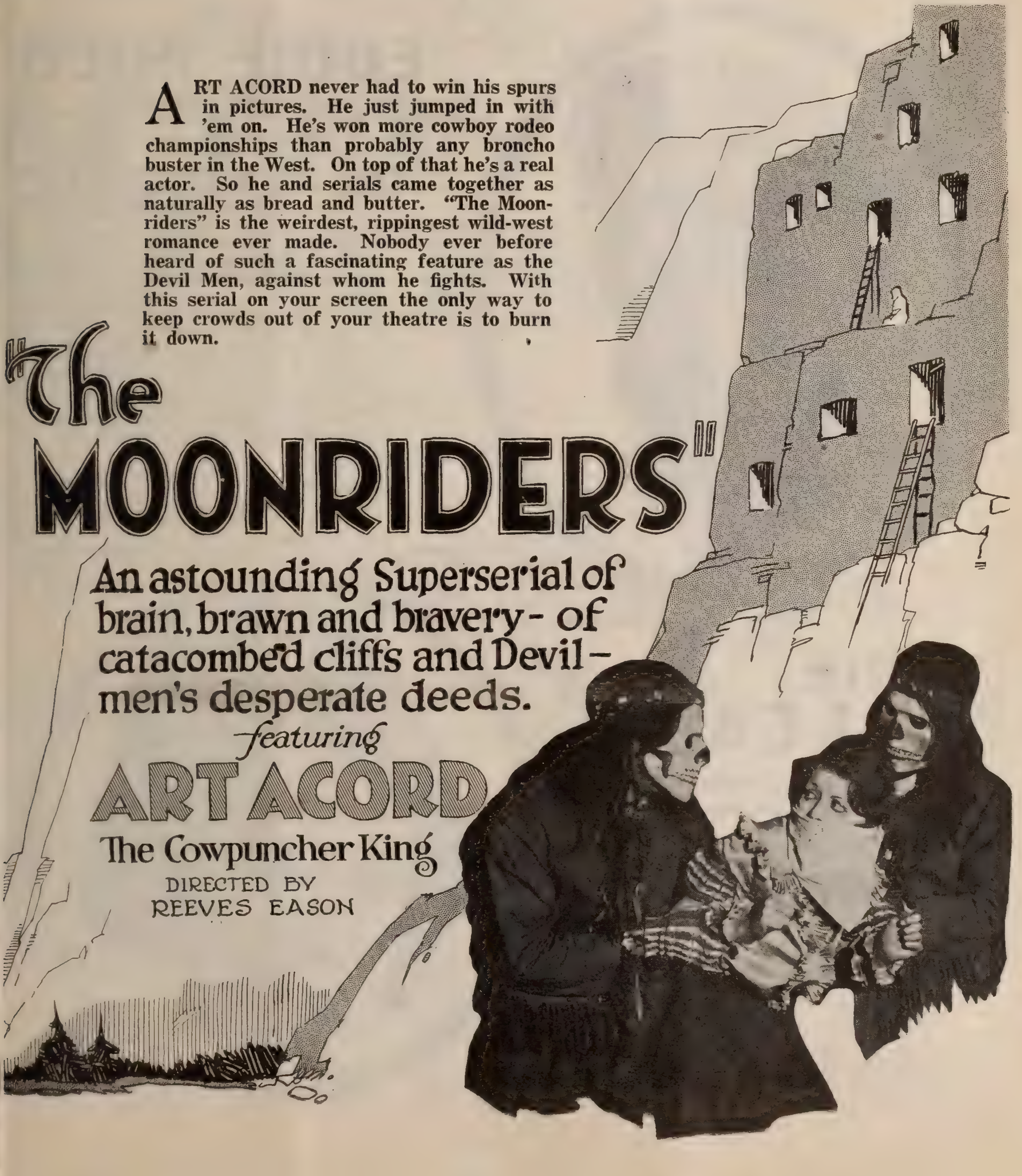
CAN you imagine a more powerful crowd pulling star to fill the second number of your "Full House Five" than Elmo Lincoln? Look back at his record of world-wide successes. "Tarzan of the Apes," "The Birth of a Nation," "Intolerance," "Elmo the Mighty." What chance has any competitor while you are running his latest and best thriller, "Elmo the Fearless"? This serial is setting big kids and little kids wild in every neighborhood in the land. Your community is no exception. Grab Elmo today.

Directed by J. P. McGOWAN

Elmo Lincoln

ELMO The Fearless

Never was a Sensation like this!



ART ACORD never had to win his spurs in pictures. He just jumped in with 'em on. He's won more cowboy rodeo championships than probably any broncho buster in the West. On top of that he's a real actor. So he and serials came together as naturally as bread and butter. "The Moonriders" is the weirdest, rippingest wild-west romance ever made. Nobody ever before heard of such a fascinating feature as the Devil Men, against whom he fights. With this serial on your screen the only way to keep crowds out of your theatre is to burn it down.

"The MOONRIDERS"

An astounding Superserial of brain, brawn and bravery - of catacombed cliffs and Devil-men's desperate deeds.

featuring

ART ACORD

The Cowpuncher King

DIRECTED BY
REEVES EASON

Finish Your Year in a Blaze of Glory!

with

EDDIE POLO

the Herculean Idol of the Serial Fan in

"THE VANISHING DAGGER"

THE punch in any Eddie Polo serial simply packs a theatre to the fire escapes. Soon you'll get "The Vanishing Dagger," the greatest serial thriller Daredevil Polo ever made. It takes the spectator around the world in search of a charmed dagger which has done worse than murder. If you haven't arranged for this fighting, furious Polo serial feature in your theatre, do it—NOW.

Directed by EDDIE POLO and EDWARD KULL

MARIE WALCAMP

the Woman who knows no Fear, in Her huge Overseas thriller

"THE DRAGON'S NET"

Directed by Henry McRae

MARIE WALCAMP is creating a furore of popularity in the Orient where she is making her gigantic overseas serial thriller, "The Dragon's Net." Here's the Woman Who Knows No Fear in a Serial that Knows No Peer. Its startling romance, steeped in Oriental mysticism, will enthrall you. And it's the final punch of the 'Full House Five." Don't admit you haven't got it. GET IT!

Don't Say

"two reeler's" -- say

ACTION WESTERNS

The Speedy Hoot Gibson Kind

Book this week's Speedboy "THE TEXAS KID"

UNIVERSAL

OPEN TO EXHIBITORS ONLY

$250.00

for the

BEST NAME

for

THE GREATEST NOVELTY REEL EVER PRODUCED

What the Reel Is

Within a few weeks Universal will release a 1000-foot novelty reel. This release will consist of a number of startlingly odd and original subjects. The entire world is being combed for material which will present an irresistible appeal to photoplay patrons possessing even the most jaded of appetites. It will be a combination of humor, travel and adventure. It will contain examples of marvelous trick photography, the like of which the industry has heretofore never seen.

The Name We Want

We want a NEW NAME that will present an irresistible appeal to photoplay patrons of every degree, from the type of audience ences which attend the palatial picture palaces, to those whose sole amusement resort is the 200-seat house. The name should be short and distinctive. Under no circumstances will a name in which the word "magazine" appears be considered.

Terms of the Contest

This contest is for the single prize of $250. It is open to Exhibitors only. There are no other prizes. There is no limit on the number of names you may suggest. IF MORE THAN ONE EXHIBITOR SUGGESTS THE NAME SELECTED BY THE JUDGES, AN AMOUNT EQUAL TO THAT OF THE PRIZE WILL BE AWARDED TO EACH OF THE WINNERS.

Contest Period

The contest for this $250 prize for the best name to be given Universal's wonder-reel, opens with the publication of this advertisement in the current issue of this paper. IT CLOSES FRIDAY, APRIL 30th. All suggestions must be in the hands of Universal by midnight of that date.

Write your suggestions on one side of the paper only, and be sure to give the name and address of your theatre. Write clearly and legibly. Lists of names not containing the name and address of your theatre will not be considered.

THE JUDGES

In selecting the judges for this contest, Universal has obtained the services of three men who are known wherever motion pictures are shown. Their decision will be announced as soon as possible after the closing of the contest. They are:

S. BARRETT McCORMICK,
Managing Director, Circle Theatre, Indianapolis.

WM. A. JOHNSTON,
Motion Picture News, New York City.

JAMES L. HOFF,
Moving Picture World, New York City.

IMPORTANT In forwarding your lists of names, be sure to address them care Hal Hodes, Universal Film Manufacturing Company, 1600 Broadway, New York City.

Famous Writer Opposes Censorship

THOSE who are familiar with the recent activities of the National Board of Review in formulating plans in cooperation with the Authors' League to combat state censorship, may not be surprised at the news contained in this caption. That a man of Walter Pritchard Eaton's literary standing should share with his confreres their views on this subject seems at first thought natural. As Everett Dean Martin, chairman of the National Board, has put it, "The trouble with all this censorship is that there is no limit beyond which it may not be carried . . . . Do you realize that if Chaucer or Shakespeare or Tolstoi or Keats or Shelley or Fielding or Macaulay or even Ibsen were alive in America today his writings would be under the ban as obscene and not permitted to circulate through the mails? The motion picture is a new form of expression. . . . Let us be extremely careful that we do not allow obsolete and provincial prejudices to forever prevent the appearance of great dramatic artists capable of using the motion picture as Milton and Petrarch used poetry, and Ibsen the drama;" and as the Authors' League put it in a recent statement of their position in the matter, "Legalized censorship of the film is . . . not less dangerous than a censorship of the press or the stage, for it places a ban upon ideas . . . Great as has been the improvement of the film in recent years, it would be greater and more rapid were the menace of censorship eliminated and the art allowed to develop along its natural lines, governed by common sense and the good taste of American people."

But to those who know Mr. Eaton as a none too gentle critic of even the best motion picture productions, the following letter from him in the Pittsfield Berkshire Eagle of March 9, called forth by the attempt of Massachusetts reformers to fasten a censorship on that State, appears of particular significance. Mr. Eaton argues against censorship not only because of the fetters it casts around the development of thought, but because, in Mr. Eaton's own words, and as the National Board of Review has repeatedly emphasized, it "cuts to the fundamental right of men and women to enjoy their leisure in their own way, and the fundamental necessity for artists to be free and untrammeled in their expression, in their choice of subject, if art is to make any progress whatever, or stand for anything except pious hokum." Mr. Eaton's letter follows:

To the Editor of the Eagle:

In the last Eagle which has succeeded in breaking through the drifts, I read a communication from some woman who is evidently issuing propaganda (everybody is a propagandist these days) for a state censorship of motion pictures. Nobody can successfully accuse me of any great love for, or undue sympathy with, the movies, but I see no reason why the millions of patrons of the silent drama have not quite as good a right to their entertainment as the patrons of the spoken drama. State, or any other kind of official censorship, is a mediaeval relic. In all its history, it has never succeeded in doing anything except blunder and obstruct. No one man, and no group of men, ever has been, or ever will be competent to say what is good and what is bad for their fellow men to see—not, at least, until all men and women are just alike, and all meat is meat for all men; which time, praise God, is still far away. The official censor, meddling with morals and art, invariably hits what is true, i. e., what is art, and passes what is false, hence what is not art. The long history of the British drama, for example, has been a constant battle between progress, as exemplified by the real dramatists, and reaction and stupidity on the part of the Lord Chamberlain. It is a striking case in point that one of the vile, sinful wicked, abominable films your correspondent cited as being the sort the censor would forbid in Massachusetts was "Broken Blossoms," which chances to be one of the few films that give us a hope the movies may yet evolve something truly artistic, something with genuine beauty and passion. Yes, indeed, I quite agree, it was exactly the sort of film a censor would forbid! Quite reason enough never to have a censor.

But it cuts deeper than that. It cuts to the fundamental right of men and women to enjoy their leisure in their own way, and the fundamental necessity for artists to be free and untrammeled in their expression, in their choice of subject, if art is to make any progress whatever, or stand for anything except pious hokum. If the time has come in Massachusetts when the people cannot be trusted to enjoy themselves without going to the devil, it is quite too late to bother with salvation by censorship.

Sheffield, March 7.

WALTER PRITCHARD EATON.

AUTHORS' LEAGUE DISAPPROVES

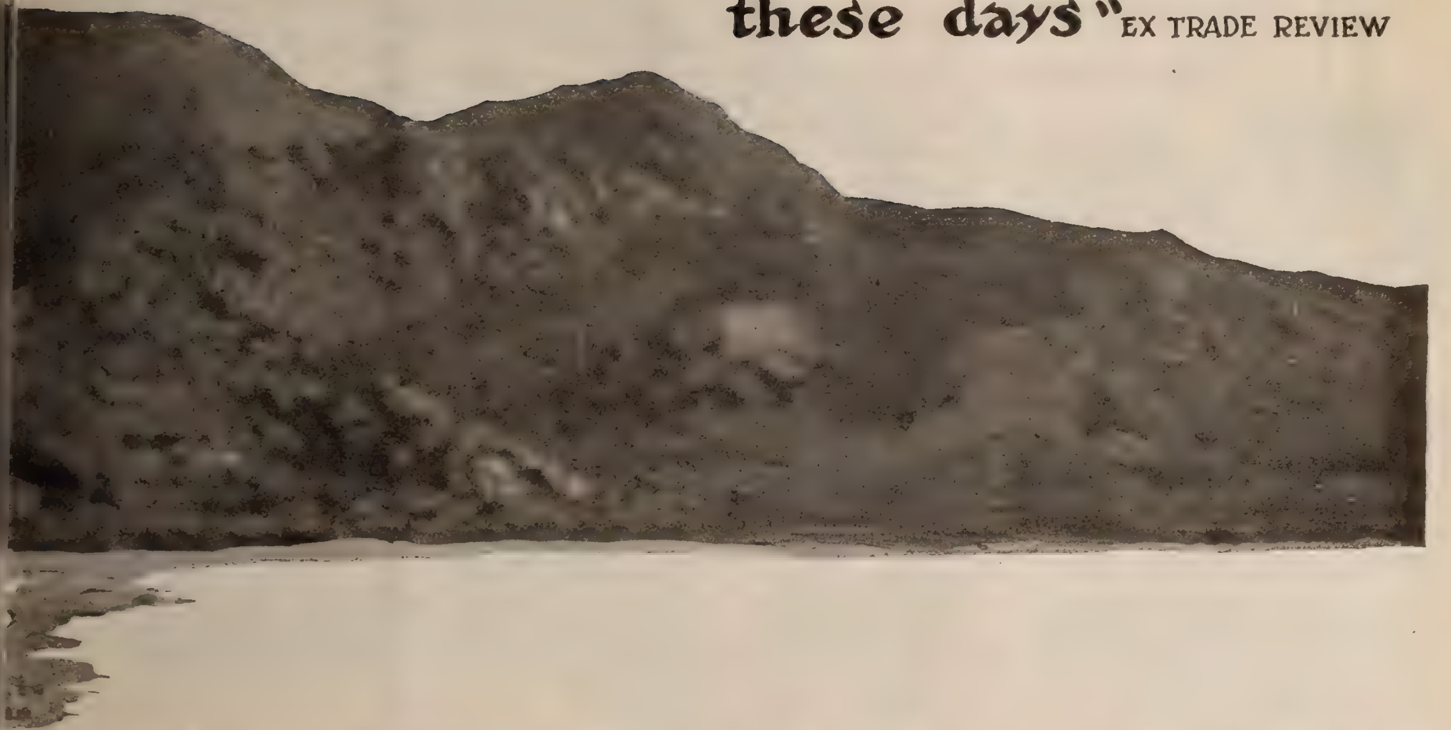
AT a meeting of the Author's League leading authors of the country took a unanimous position against state censorship of pictures. Now that some of the best modern novels and more important magazine contributions are being adapted to motion picture form, the authors realize that they cannot afford to have their literary works when translated to the screen mutilated by the stupid action of politically appointed censors. The following is a statement of the position which the Authors' League adopted:

"Legalized censorship of the film is a dangerous departure in a free country. It is no less dangerous than a censorship of the press or the stage, for it places a ban upon ideas. The indecent, improper and immoral film can be eradicated by the same methods as are used against indecent, improper and immoral books or plays. It may make the passing of films a matter of political influence and result in consequent abuse of power. It does not reflect public opinion, but merely the professional views of the censors themselves. The experiment which has been tried in other states does not warrant such a radical departure from the principles upon which our Government is founded. Nor does there appear to be the necessity for that departure. Great as has been the improvement of the film in recent years, it would be greater and more rapid were the menace of censorship eliminated and the art allowed to develop along its natural lines, governed by common sense and the good taste of the American people."

Among those present at the meeting were Henry Sydnor Harrison, George Creel, George Middleton, Rex Beach, James Hopper, Juliet T. Bottle, Gelett Burgess, Arthur Somers Roche, Channing Pollock, Leroy Scott, Orson Lowell, Percy Mackaye, Cleves Kinkead, Rupert Hughes.

Carl Laemmle presents
HARRY CAREY

"Harry Carey is giving us great pictures these days" EX TRADE REVIEW



In two wonderfully human stories portrayed with the wonderfully human Carey Art

THAT wonderful thing we call "personality"—that makes some folks so human—so likeable—is just about the hardest thing to put across on the screen—yet that's exactly what Harry Carey has achieved in these two delightfully human stories—so perfectly portrayed in the Harry Carey human way that you feel they are real—the kind of picture that people come to see again and again.

"OVERLAND RED"

from the Story by HENRY HERBERT KNIBBS
Directed by LYNN F. REYNOLDS

"MARKED MEN"

Adapted from PETER B. KYNE'S
"THE THREE GODFATHERS"
Directed by JACK FORD

If it's a Carey it's a hit

"MARKED MEN"

"A picture you should be roud to show."
Harrison's Reports.

"The stuff that melts the heart and ties knots in the throat."
Ex. Trade Review.

"MARKED MEN"

"Women will admire this picture, everybody will want to see it."
Billboard.

"So dramatic, so simple, so human—it is really impressive."
Chicago Post.

UNIVERSAL SPECIAL ATTRACTIONS

THE MOVING PICTURE WEEKLY

A MAGAZINE FOR MOTION PICTURE EXHIBITORS

Published Weekly by the MOVING PICTURE WEEKLY PUB. CO.
1600 BROADWAY, NEW YORK CITY

PAUL GULICK, *Editor.*
(Copyright, 1920, Universal Film Mfg. Co. All Rights Reserved.)
Vol. 10. APRIL 17, 1920. No. 9.

The New Line Up On The S. R. O. Twelve

DID you ever stop to think what a remarkable organization it requires to turn out twelve pictures of the high standard of excellence demanded of the S R O Twelve, and not put out one bad one? You just try to shoots twelve bulls-eyes in a row, roll twelve strikes on a dry alley, or baberuth twelve home runs over the fence. You get the idea. Thank you. We started out to sell exhibitors twelve big, popular, photoplays with both drawing power and satisfying power. You, exhibitor, took them, booked them on the strength of the stars, the titles and the magic of the Universal's name and reputation for making good on its promises. Your faith was justified, just as it has always been when placed in the Universal organization, just as it was when so many of you booked the Full House Five of serials.

You may be wondering by this time why we are saying this. Most of you believe it or you would not be booking our special attractions. Here's why. We had to make a few changes in the order and titles of the S R O 12 and that gave us an opportunity to say what we would not for the world have said until we were certain, —that there is not one single one of the S R O 12 that is not **fully up to what we have claimed for it in our advertising.**

Oh, yes, the changes. 'Virginia," Ida M. Evan's story, in which Ann Cornwall appears as the star has been changed to "The Path She Chose." "Dodd's Diary" in which Edith Roberts will be seen will be called "Alias Miss Dodd." Here is a slightly changed order of release.

THE S. R. O. TWELVE

HARRY CAREY in "Overland Red."
FRANK MAYO in "Burnt Wings."
MARY MacLAREN in "The Road to Divorce."
EDITH ROBERTS in "Her Five Foot Highness."
TSURU AOKI in "Locked Lips."
HARRY CAREY in "Bullet Proof."
FRANK MAYO in "The Girl in No. 29."
ANNA CORNWALL in "The Path She Chose."
LYONS-MORAN in "Everything But the Truth."
TSURU AOKI in "A Tokio Siren."
HARRY CAREY in "Human Stuff."
EDITH ROBERTS in "Alias Miss Dodd."

Do You know what *Laughographs* Are?

OH, well, if you don't you have never seen a Screen Magazine, and we will have to tell you. Here are a sample lot and they are as good an answer as we know how to give. Show a person what you have to sell him and if that won't sell him,—Gee, what will? So here are a few, taken from a recent Screen Magazine. Each Screen Magazine has some up-to-date and thoroughly interesting features that your people will heartily enjoy.

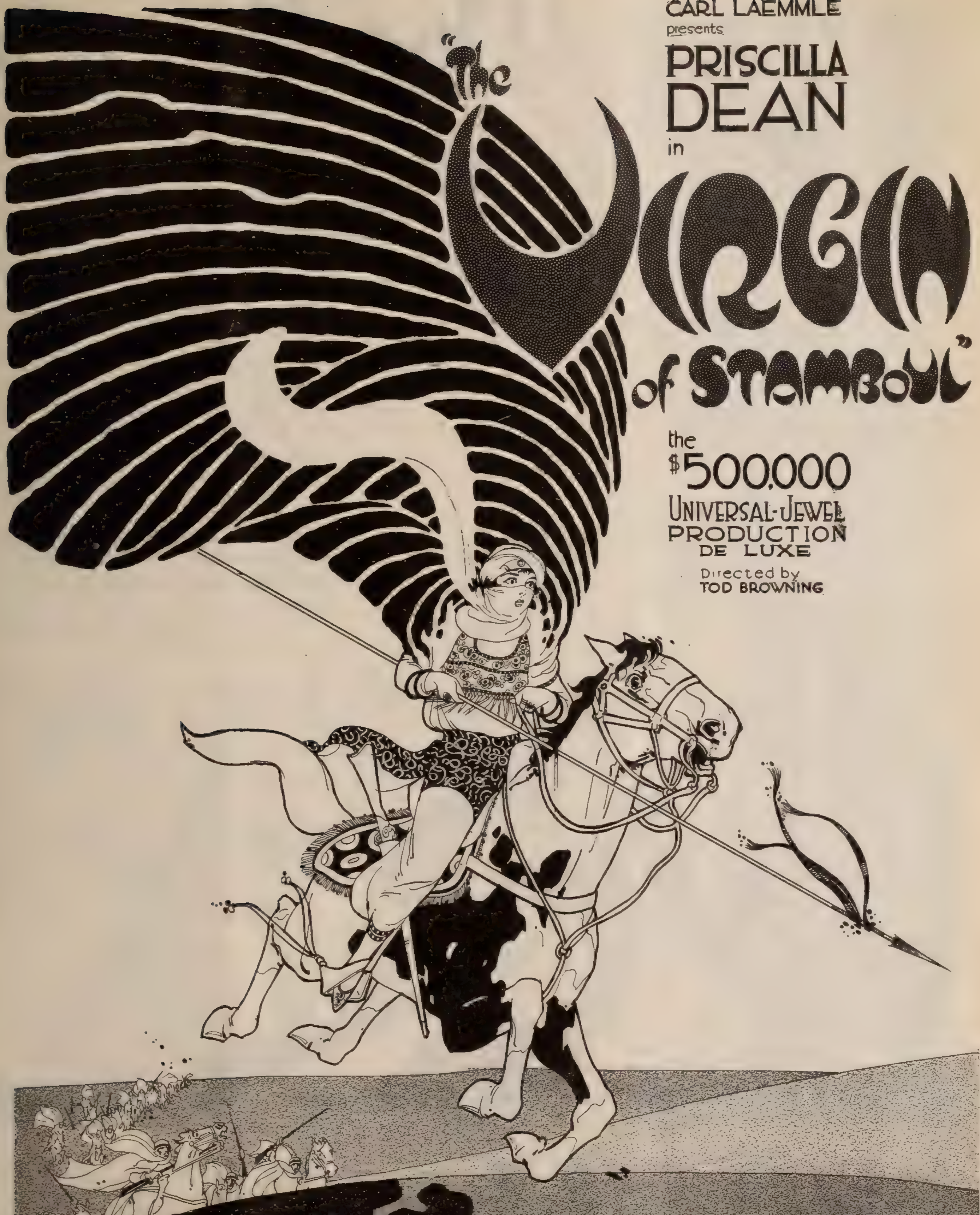
Amusing errors will creep into the news columns of the daily papers, in spite of the small armies of copyreaders on the lookout for them. Here are a few which appeared recently.

"Owing to the lack of space and the rush of the Herald's prize contest, several births and deaths will be postponed until next week, or until a later date."—Lusk Herald.

"Although the ballet girls appeared only twice on the stage, they performed well and an opportunity should be given the audience to see more of them." Butler (Penn.) Citizen.

"She is charged with seizing Mrs. James Crocker by the dress, trying to pull her over the fence into the yard of a negro woman, and slapping and striking her on the resistance."—Nashville Tennesseean.

"The local basketball team will wear their new shirts on Friday night. The trousers have not yet arrived."—Michigan City News.

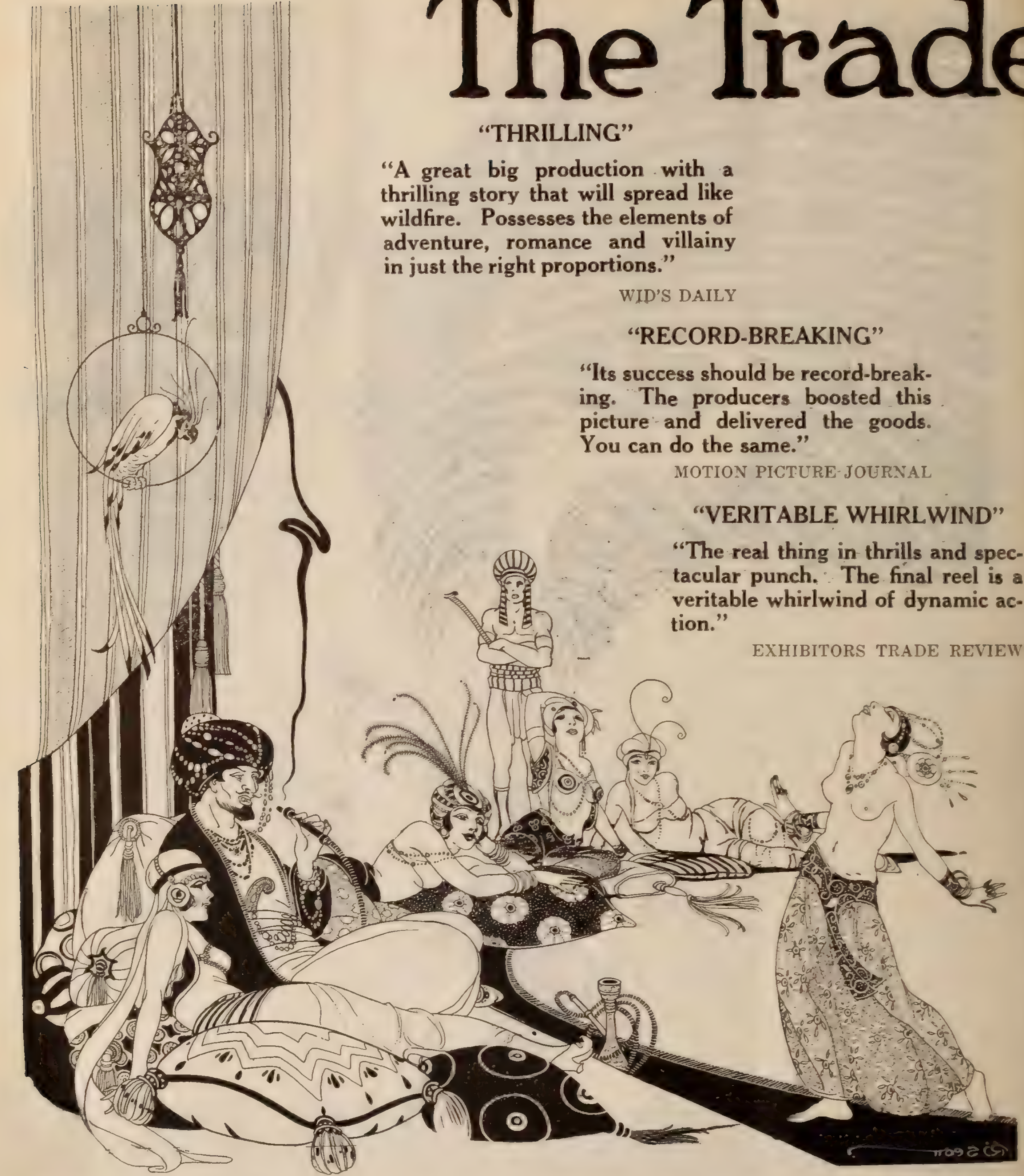


CARL LAEMMLE
presents
PRISCILLA DEAN
in

"The VIRGIN of STAMBOUL"

the
$500,000
UNIVERSAL-JEWEL
PRODUCTION
DE LUXE
Directed by
TOD BROWNING

The Trade



"THRILLING"

"A great big production with a thrilling story that will spread like wildfire. Possesses the elements of adventure, romance and villainy in just the right proportions."

WID'S DAILY

"RECORD-BREAKING"

"Its success should be record-breaking. The producers boosted this picture and delivered the goods. You can do the same."

MOTION PICTURE JOURNAL

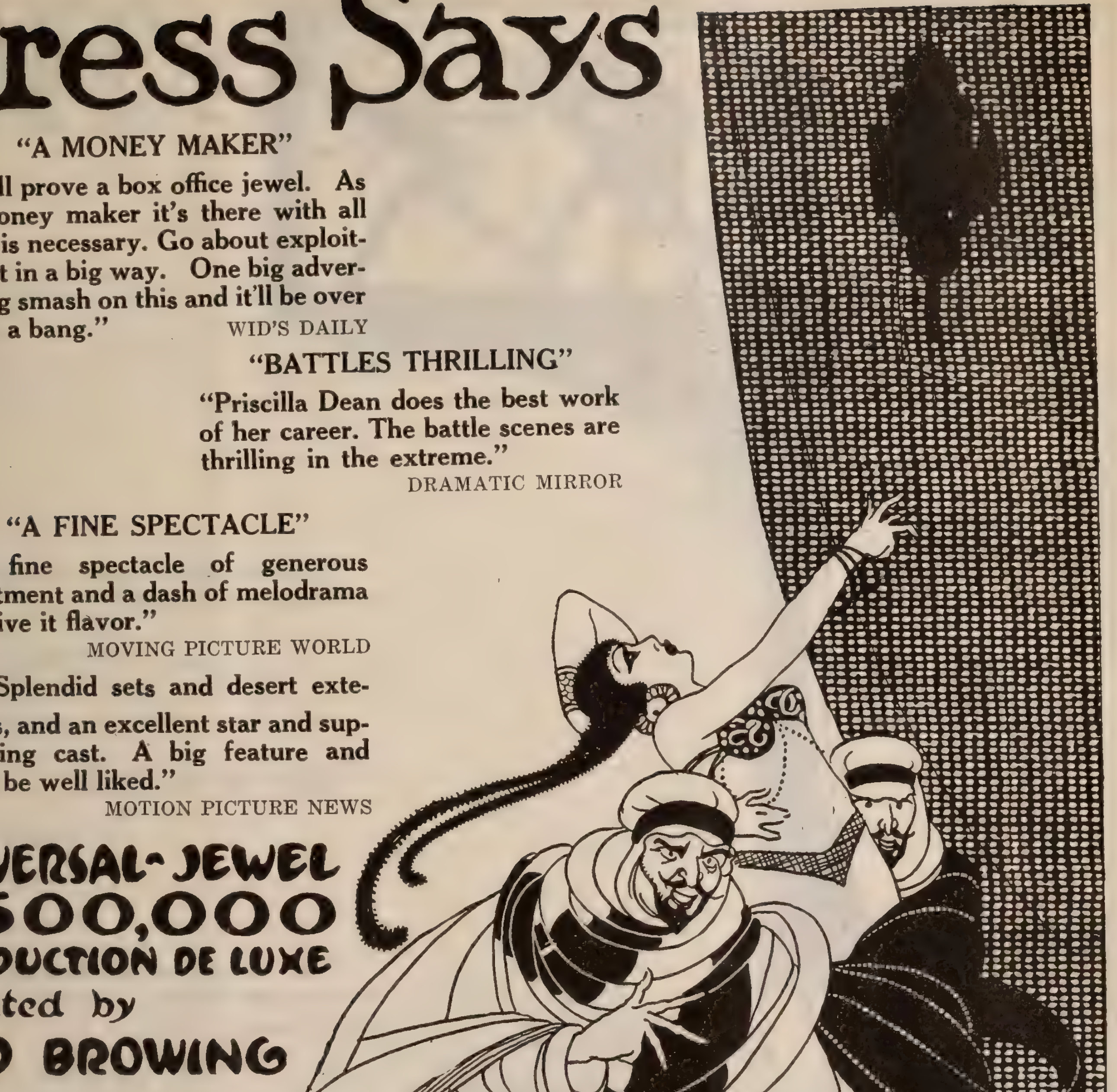
"VERITABLE WHIRLWIND"

"The real thing in thrills and spectacular punch. The final reel is a veritable whirlwind of dynamic action."

EXHIBITORS TRADE REVIEW

PRISCILLA DEAN in

Press Says



"A MONEY MAKER"

"Will prove a box office jewel. As a money maker it's there with all that is necessary. Go about exploiting it in a big way. One big advertising smash on this and it'll be over with a bang."
WID'S DAILY

"BATTLES THRILLING"

"Priscilla Dean does the best work of her career. The battle scenes are thrilling in the extreme."
DRAMATIC MIRROR

"A FINE SPECTACLE"

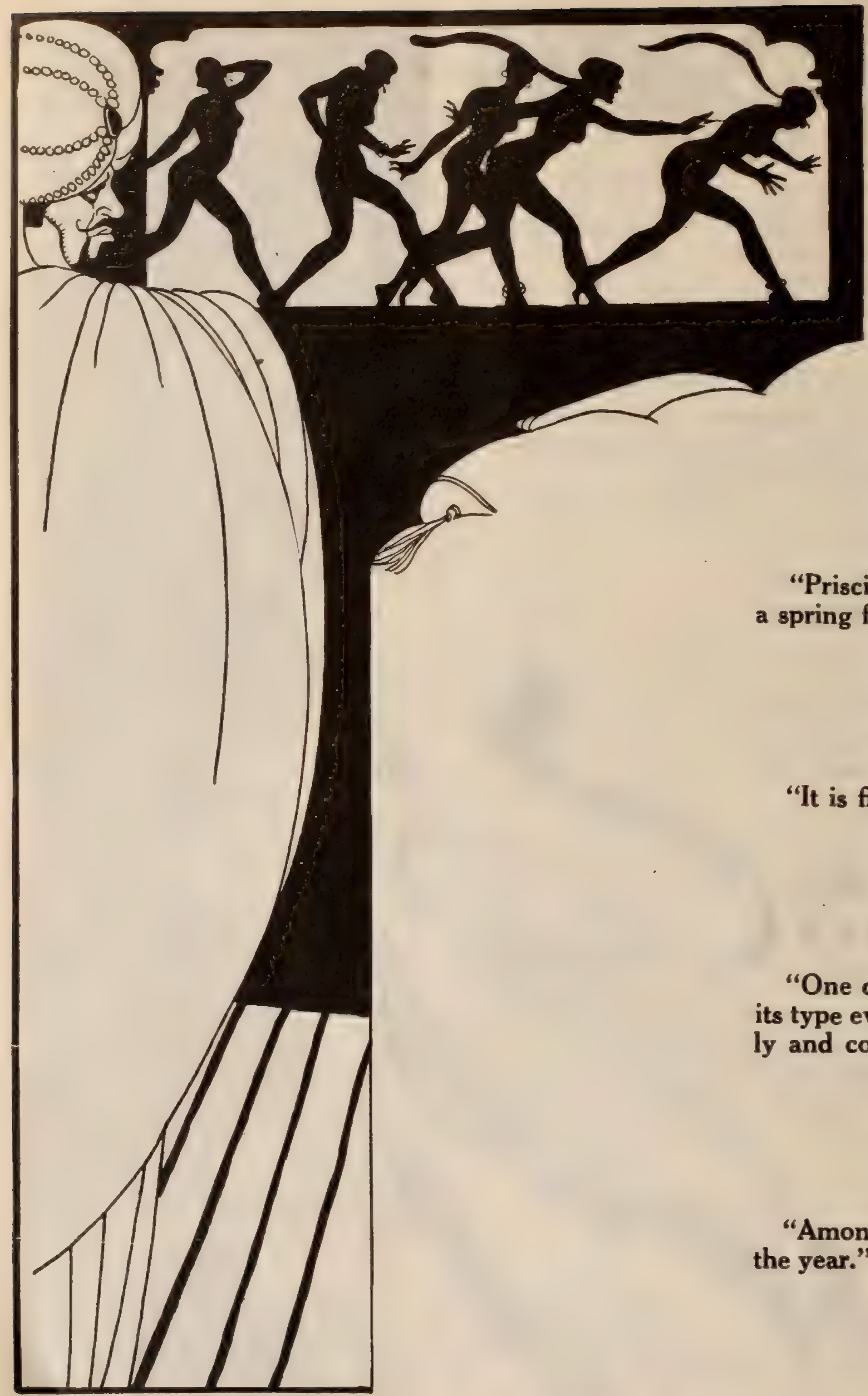
"A fine spectacle of generous treatment and a dash of melodrama to give it flavor."
MOVING PICTURE WORLD

"Splendid sets and desert exteriors, and an excellent star and supporting cast. A big feature and will be well liked."
MOTION PICTURE NEWS

UNIVERSAL-JEWEL
$500,000
PRODUCTION DE LUXE
Directed by
TOD BROWING

"The VIRGIN of STAMBOUL

The



"Priscilla Dean's new vehicle is a spring fever cure."

N. Y. ILLUSTRATED NEWS

"It is filled with thrills."

N. Y. TRIBUNE

"One of the best productions of its type ever offered. Massive, costly and convincing."

N. Y. EVENING MAIL

"Among the truly big pictures of the year."

BROOKLYN DAILY TIMES

PRISCILLA DEAN in

Newspapers Say

"ACTION"

"Spirited action through a swirling atmosphere of desert sands, Arabs, steeds shod with fire, and all the color which flourishes under the crescent."

N. Y. GLOBE

SPECTACULAR"

"Action of a spectacular kind, striking silhouettes, wild races over the desert sands."

N. Y. EVENNG SUN

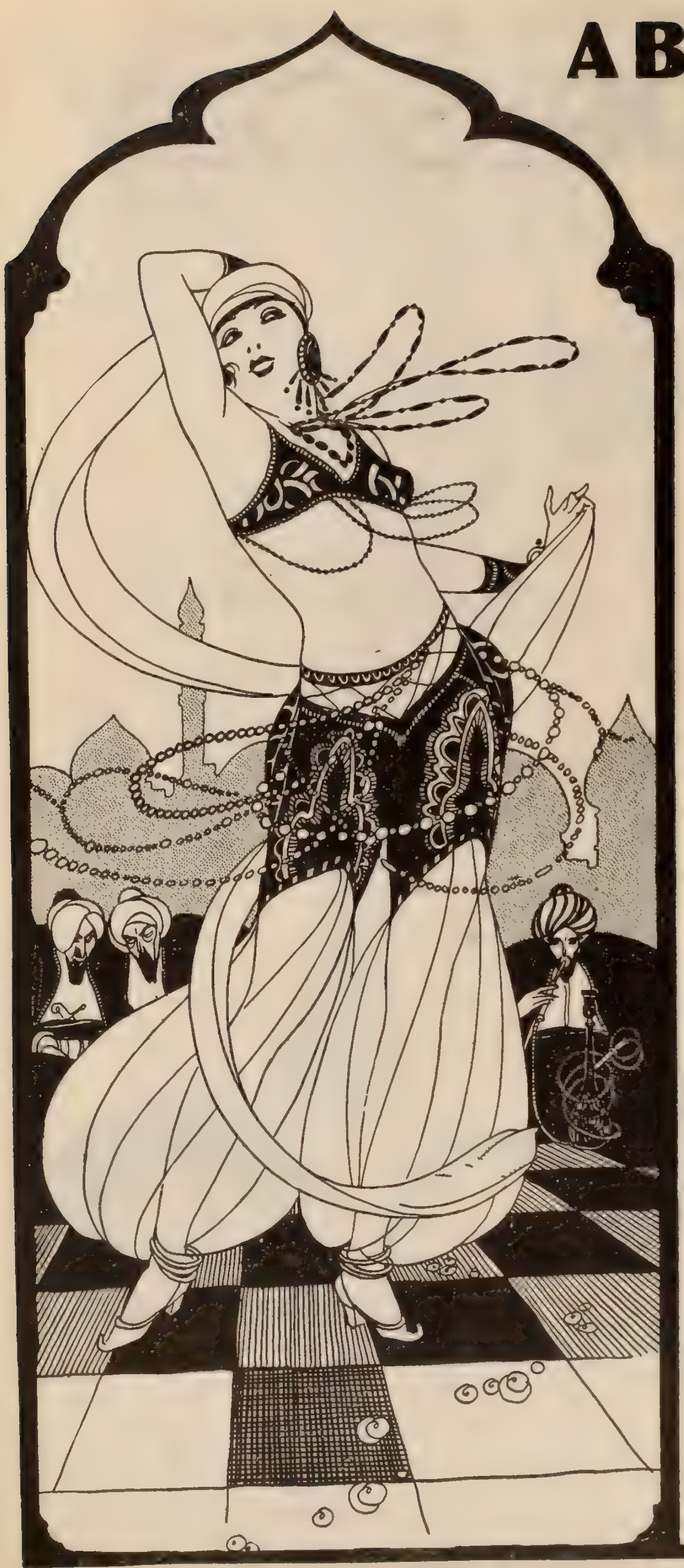
"MIGHTY EXCITING"

"A grand and glittering Oriental picture in many colorful reels. Mighty exciting."

N. Y. MORNING TELEGRAPH

"The VIRGIN of STAMBOUL

A Big Exhibitor says:



To Whom It May Concern:

Believing that one exhibitor can profit by the discreet judgment of another, we take this opportunity of commenting on the VIRGIN OF STAMBOUL, the Universal production featuring Priscilla Dean.

After having reviewed the picture personally, I immediately concluded that it was THE picture for our House, and at once got in touch with Mr. Levine, Manager of the Exchange. We booked this feature at a record film rental, but are confident that our expenditure will bring excellent results, for a production of this type is seldom seen.

The VIRGIN OF STAMBOUL will be shown at the ALHAMBRA Theatre the first week of May.

Very truly yours,

(Signed) George Fischer,
Manager Alhambra Theatre,
Milwaukee, Wis.

PRISCILLA DEAN in "The VIRGIN of STAMBOUL

Advertising "The Great Air Robbery" in The Air in Brooklyn

This Was The Stunt

From

THE CHAT

(Yes, it's Brooklyn.)

WATCH THE SKY ON MARCH 27: FREE PASSES IN THE AIR.

RESIDENTS of the uptown section will be gazing skyward on the morning of March 27. The cause will not be a new serial phenomenon nor will there be a visitor from Mars making his presence known. Interest will be just as decided, nevertheless, for promptly at 11 o'clock fifty toy balloons, each containing a free pass, will be released from the roof of the Electra Theatre at 1160 Broadway, at the direction of the managing director, Maxwell M. Chetkin, who has taken this means to advertise the presentation of Lieut. Locklear, the daredevil of the air, in his famous picture, "The Great Air Robbery," at this theatre on Wednesday, March 31.

The passes will be secured to these rubberized spheres and to those who capture the latter will be accorded the privilege of attending the performance on March 31, either in the afternoon or evening. The novel method in which Mr Chetkin proposes to bring to the attention of the people that Lieut. Locklear in his screen thriller will be soon within their midst has been adopted mainly because the story has its principal actions in the air. It is a story that holds one from the moment the first picture is flashed before the audience. An incident that fairly bristles with intense excitement is shown in the rescue of a fellow pilot from a runaway plane. While his own machine dashes giddily a mile above the earth over, under and around the other machine, Lieut. Locklear is seen to crawl to the tail of his plane. The swaying ladder of the runaway is his objective point and in his endeavor to grasp it he defies death in a manner that is almost beyond belief.

Another interesting feature of the afternoon and evening performance will be a concert by the U. S. Naval Band of twenty-four pieces, under direction of Commander Taylor. As guests of Mr. Chetkin there will be representatives of the Aero Club of America and the aerial branch of the U. S. Army. A collation will be served following the afternon performances, to the members of the band and invited guests.

And You Can Do It Too

ON this page is reproduced a stunt which any one can imitate in exploiting "The Great Air Robbery," and that is the reason it is being reproduced.

Maxwell M. Chetkin is manager of the Electro Theatre, which is located in Brooklyn. It is one of the chain of theatres operating through the Marilynn Amusement Company. As you will see by the article in the first column, Chetkin went somewhat out of his way to electrify Brooklyn, and in the column directly below this you will see the result. This just proves once again that exploitation pays in proportion to the cleverness and originality of the stunt.

This one can easily be arranged in any town or city of the United States. Go ahead and do it.

This Was The Result

My Dear Mr. Bear:—

(Can't blame him for transposing the middle letters of the name.)

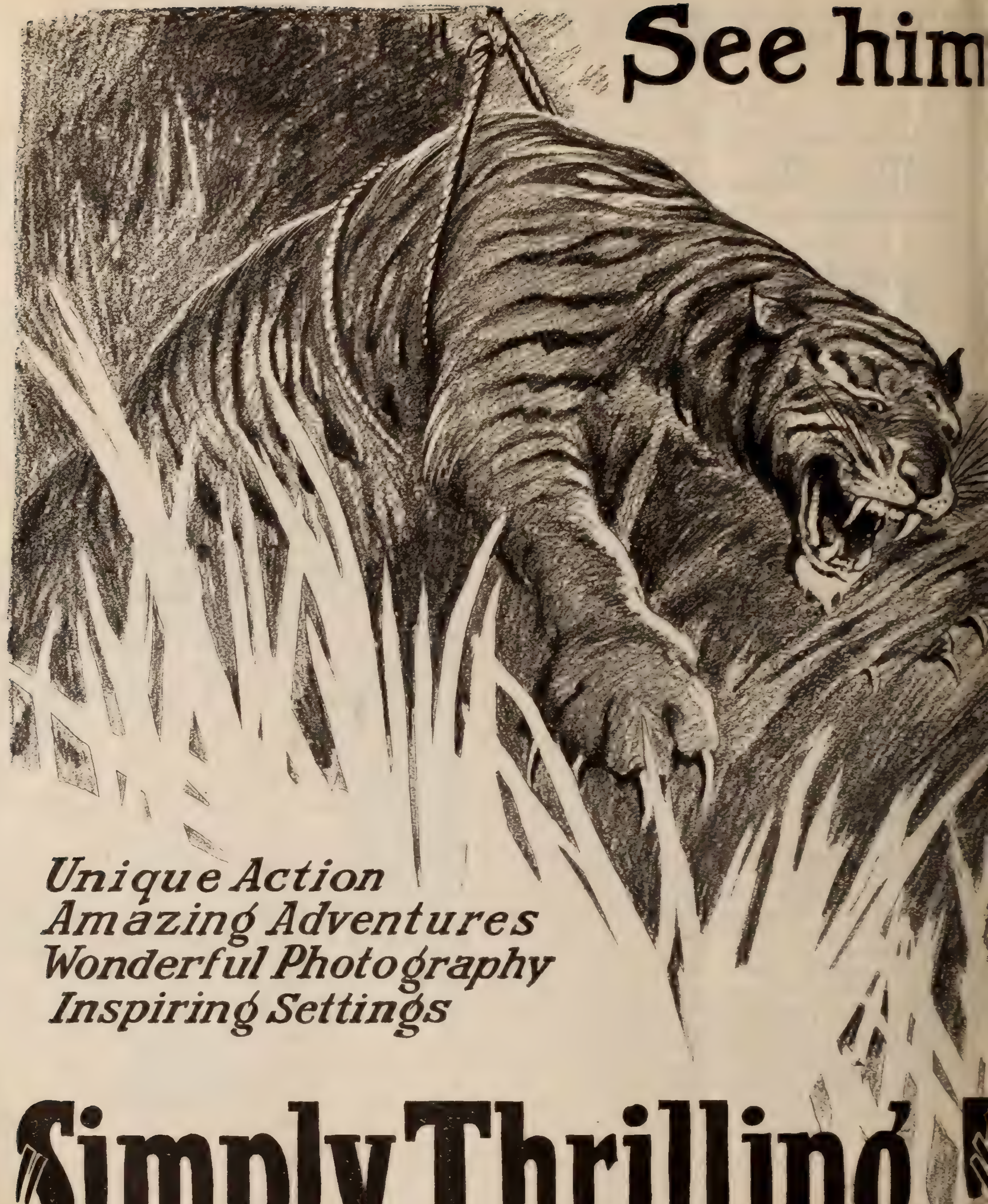
It is with gratification that I write you advising you that my stunt was the biggest winner yet. I simply crowded them in from the moment I had my doors open until 10:30 at night.

Traffic was stopped, the street my theatre is on was black with people who desired admission and could not get in. "The Great Air Robbery" properly advertised is bound to bring big results.

Kindly extend to Mr. Rozenzweig my kindest regards. Yours, etc.,

MAXWELL M. CHETKIN.

See him



Unique Action
Amazing Adventures
Wonderful Photography
Inspiring Settings

Simply Thrilling !

atch 'em with his bare hands

Bring back those boyhood Thrills!

Remember how you used to stand round-eyed and awe-stricken before the cages of those poor moth-eaten creatures who came with the circus? How your heart was in your mouth at every unexpected movement? These wonderful animal hunt pictures will bring back those thrills, intensified a thousandfold. You see Major Allen catch the beasts in all their wild freedom, beauty and ferocity—with his bare hands. No cruelty—just the glorious thrills that only wild animals can give. Every theatre in the land should play these remarkable pictures. See about them today!

Major ALLEN'S ANIMAL HUNT PICTURES

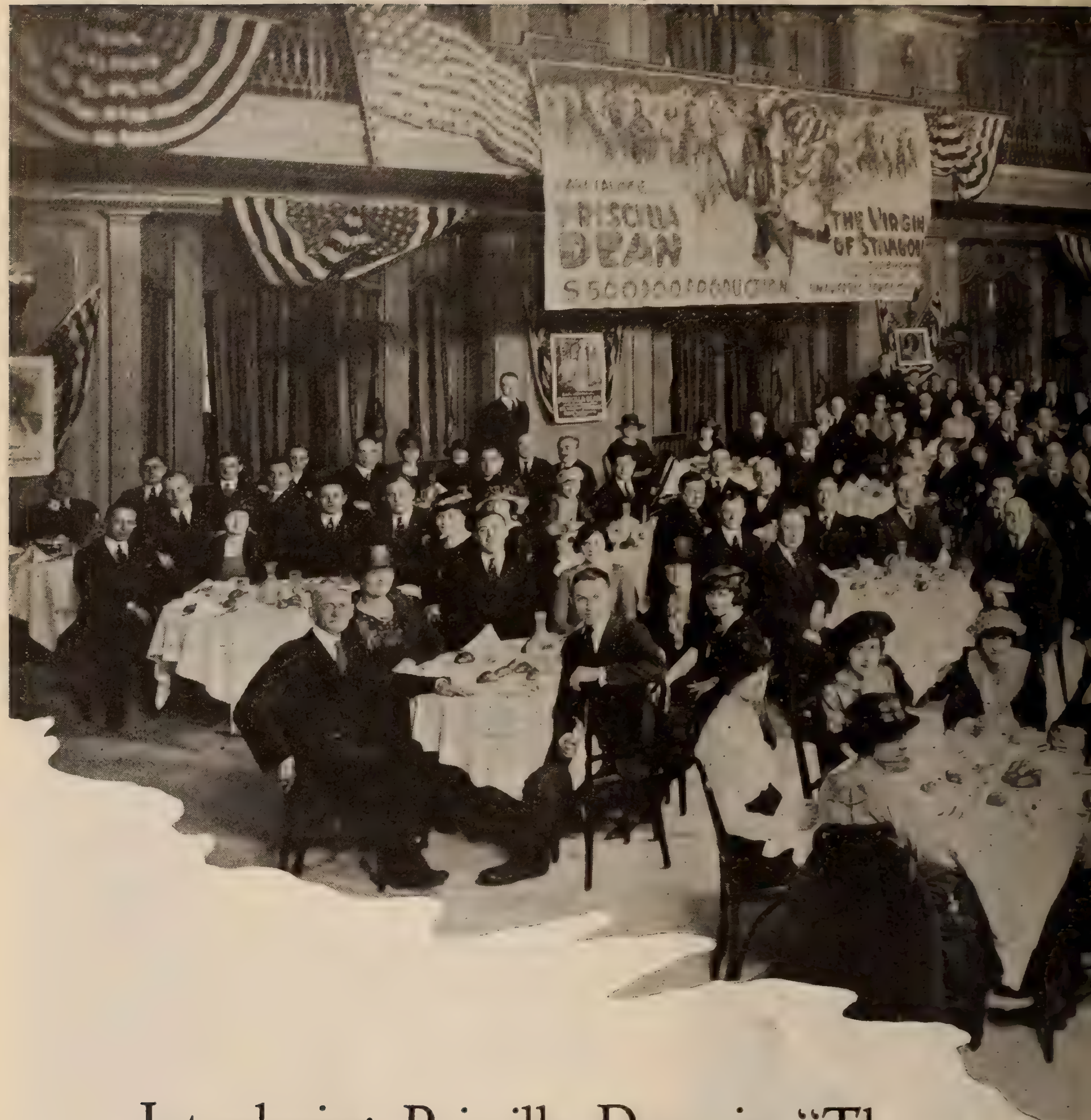
ALREADY RELEASED.

"Lion Trapping."
"Bear Trapping."
"Trailing the Leopard."
"The Story of the Jaguar."
"The Story of the Wolf."

COMING SOON.

"Tiger Land."

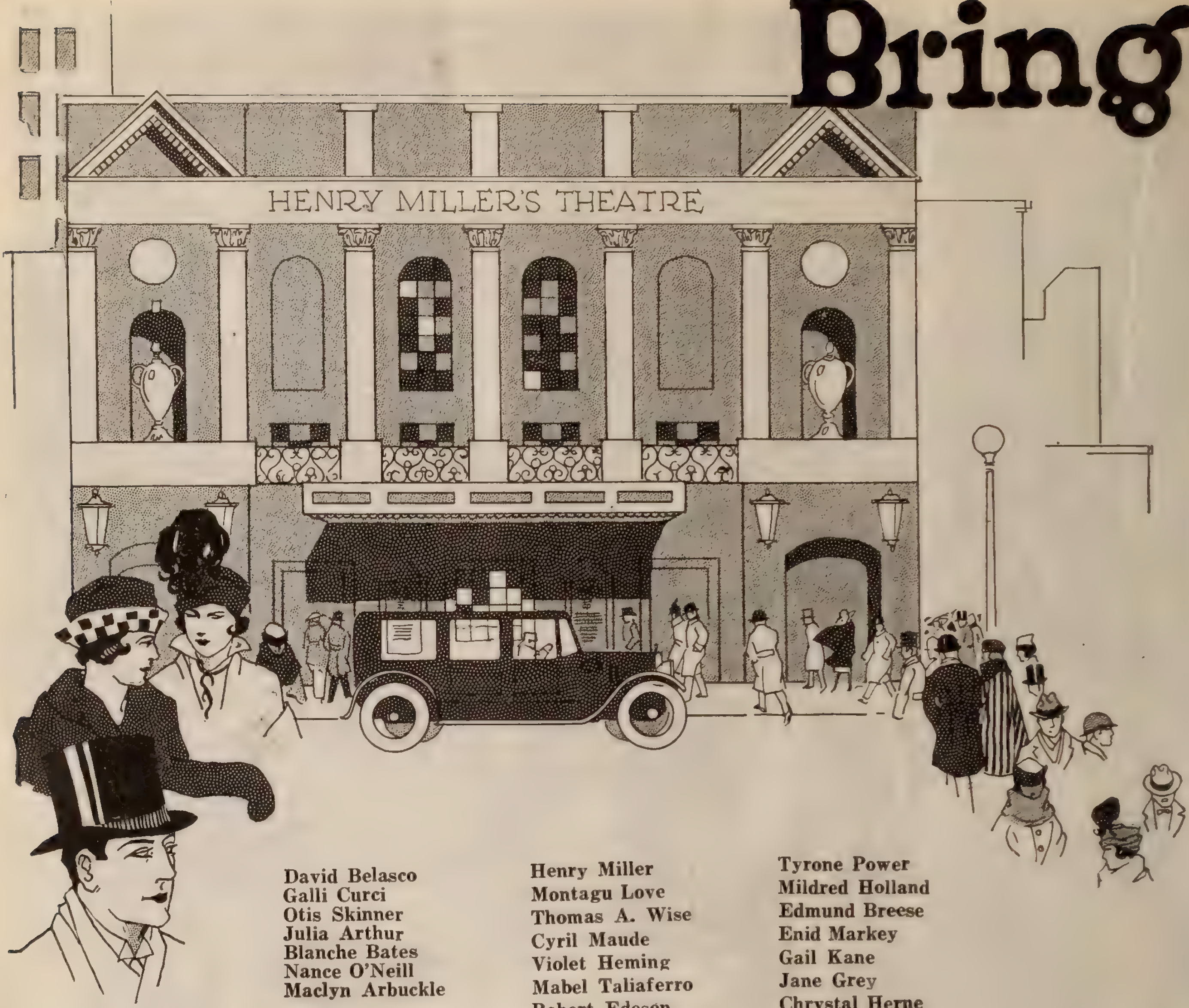
Produced and Released by
UNIVERSAL


PRISCILLA
DEAN
THE VIRGIN

Introducing Priscilla Dean in "The Virgin of Stamboul" at a Trade Showing and Luncheon at the Morrison Hotel, Chicago.

Kaufmann & Fabry Co.
Chicago

Bring



David Belasco
Galli Curci
Otis Skinner
Julia Arthur
Blanche Bates
Nance O'Neill
Maclyn Arbuckle

Henry Miller
Montagu Love
Thomas A. Wise
Cyril Maude
Violet Heming
Mabel Taliaferro
Robert Edeson
Yvette Guilbert

Tyrone Power
Mildred Holland
Edmund Breese
Enid Markey
Gail Kane
Jane Grey
Chrystal Herne
and many others.

Carl Laemmle
has the honor of presenting

THE STAGE WOMEN'S WAR RELIEF SERIES

DIRECTED BY
GEORGE TERWILLIGER
SUPERVISION EUGENE SPITZ

Two-reel Photoplays

Broadway to your town

YOU **can do it!** You can show what no exhibitor has been able to show before—the big stars of Broadway's speaking stage—the brightest lights of the Great White Way—New York's great headliners—the world's most distinguished players. You can startle your town by announcing the screen appearance at **your** theatre of celebrities like GALLI CURCI, BELASCO, HENRY MILLER and a score of other magnet names. You can do it through the wonderful Stage Women's Series—twelve masterpiece playlets—sparkling two-reel gems written by the country's best talent for the special appearance of these mighty stars. Hundreds of theaters, large and small, are seizing this extraordinary opportunity—make that big opportunity **YOUR OWN!**

de Luxe

Released thru
UNIVERSAL-JEWEL

For instance — this all star

Henry Miller and Blanche Bates now playing at the Henry Miller Theatre.

HENRY

MILLER

The Star who has made many Stars.- Did you see "Daddy Longlegs"?

OTIS

SKINNER

The world famous creato of "KISMET"

AND SIX OTHER

A Star in

STAGE

WAR

SER

Two-reel photo

half-hour masterpiece

Otis Skinner and Constance Binney--names to conjure with.

BLANCHE

BATES

The Star whom every woman goes to see -

CONSTANCE

BINNEY

The beautiful girl star of "39 East"

CELEBRITIES

every part

WOMEN'S

RELIEF

IES

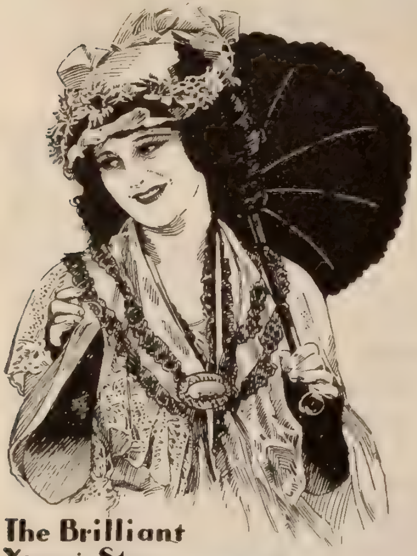
plays de Luxe

UNDOUBTEDLY here's your grand opportunity to give your patrons a special season of unusual attractions—plays that have earned the name of "half-hour masterpieces" — celebrities never before assembled on the screen—stars available only through the Stage Women's Series—names which will pull crowds you've never dreamed of. If you have not realized this opportunity to get out of the rut—to show your patrons the very finest talent the speaking stage can boast—the opportunity to attract a clientele you've never attracted before—investigate it NOW at your Universal Exchange. It costs you nothing to look into this propositin. It will pay to do it.

DIRECTED BY
GEORGE TERWILLIGER
SUPERVISION
EUGENE SPITZ

in

"TOM'S LITTLE STAR"



The Brilliant
Young Star

EDITH ROBERTS

The Moving Picture World Says about

"HER FIVE-FOOT HIGHNESS":--

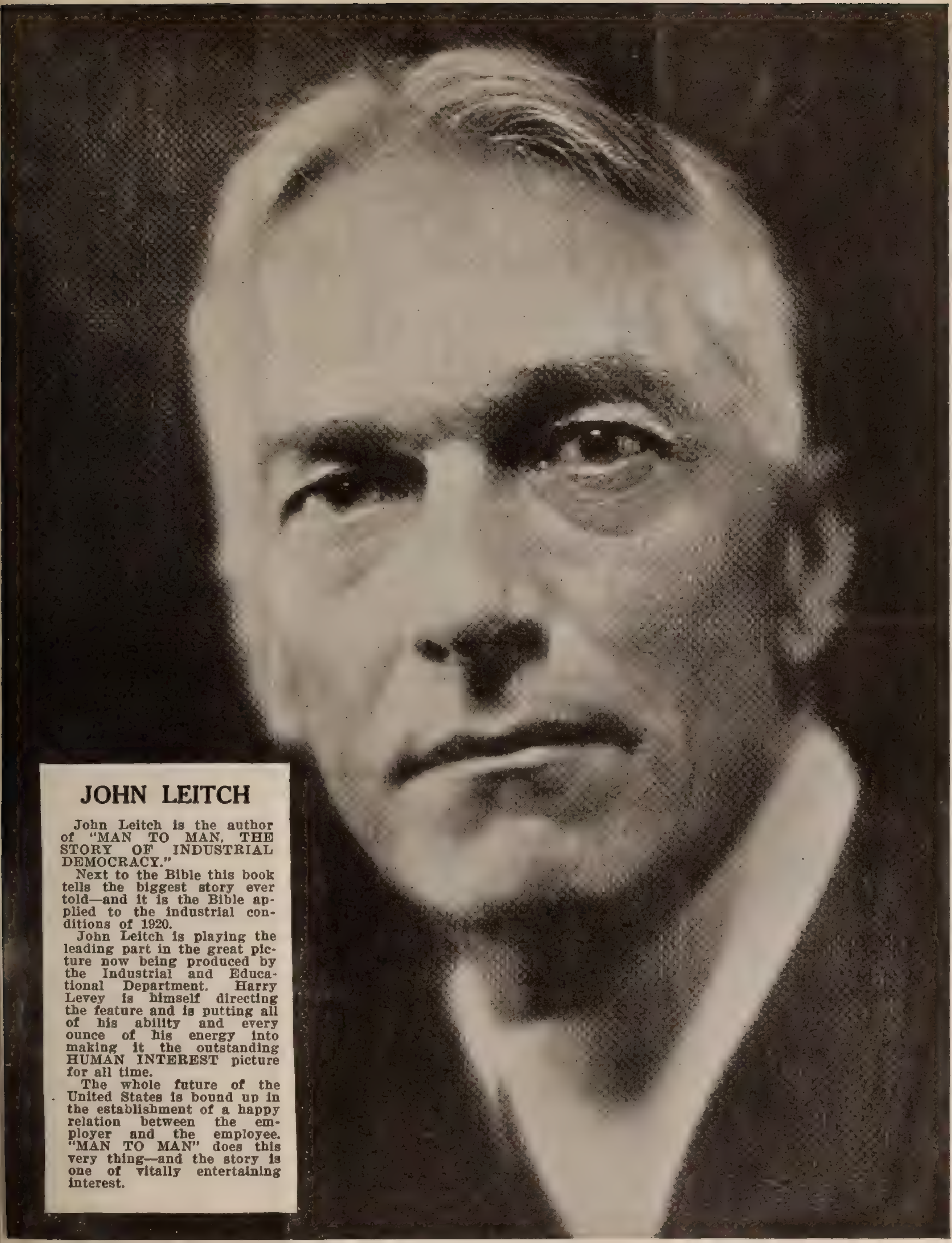
Reviewed by Robert C. McElravy

"This is a top-notch production of its kind"

THIS five-reel Universal production, "Her Five-Foot Highness," will add materially to Edith Roberts' list of admirers. It affords her opportunities for varied acting, which she makes the most of. In the beginning she appears as a boisterous ranch girl, who wears chaps and shoots craps with the cowboys. Later she goes to England to claim her inheritance, when she appears as a more demure miss, invading the baronial halls of her ancestors like a timid "Peg O' My Heart." But her courage reasserts itself when occasion demands, and she wins out on her rights as an unafraid American girl.

This is a top-notch production of its kind. There have been multitudes of similar stories, dealing with Anglo-American relations, and there will doubtless be hundreds more of them, but it has never been the experience of the reviewer to see a better one than this. It has the broad underlying general appeal, the romantic plot material, a splendid contrast of settings and a thoroughly agreeable cast of characters. The pictures of quiet, cultured home life in England, disturbed by the appearance of one real claimant, and a second false one, are admirably done.

While familiar in its general outline, the plot has a number of original situations and keeps the spectator guessing. The humorous touches are also good.



JOHN LEITCH

John Leitch is the author of "MAN TO MAN, THE STORY OF INDUSTRIAL DEMOCRACY."

Next to the Bible this book tells the biggest story ever told—and it is the Bible applied to the industrial conditions of 1920.

John Leitch is playing the leading part in the great picture now being produced by the Industrial and Educational Department. Harry Levey is himself directing the feature and is putting all of his ability and every ounce of his energy into making it the outstanding HUMAN INTEREST picture for all time.

The whole future of the United States is bound up in the establishment of a happy relation between the employer and the employee. "MAN TO MAN" does this very thing—and the story is one of vitally entertaining interest.

Publicity for Carey in "Bullet Proof'

ADVANCE STORY.

THE virile romance of the west and the vigorous tales of the outdoors will never grow stale so long as Harry Carey remains to depict them on the screen. This bright star of the Universal films has just finished another of his smashing Western stories, entitled "Bullet Proof,' which will have its showing at the......................Theatre on ....

Mr. Carey is a screen favorite whose popularity grows with every new production. He seemed to have reached his greatest height in "Marked Men;" then he topped the record with "Overland Red." Now comes "Bullet Proof," by John Frederick, directed by Lynn Reynolds, and enacted by a company of sterling players, including J. Farrell McDonald, Charles LeMoyne, Kathleen O'Connor, Robert McKim, Beatrice Burnham, Joe Harris, Fred Gamble, Bob McKenzie and Carey's well known rough riders.

"Bullet Proof" is promised as something different in a Carey production. The opening scenes showing him studying for a career as teacher among the lawless folks of the frozen north and perfecting his body as well as his spiritual self. When the call comes to avenge his father's death it finds him a man of vigor and strength, able to more than hold his own under all conditions.

How Pierre leaves the cabin to see his dying father, how he starts on his trail of vengeance, how he is overcome by the avalanche and rescued by a gang of bandits, how he allies himself with this band that he may better trace the criminal and how he finally achieves his object and finds the path to happiness and love—these incidents form the backbone of what has been declared to be an ideal Carey screen production.

REGARDING THE STAR.

NOT because he can ride like a whirlwind, shoot straight as an arrow or make a lariat do everything but talk has Harry Carey wormed his way into the affections of theatregoers throughout the world. His hold on the public goes deeper than that. Not only is it because he is a finished actor, or because of his irresistible smile, Carey's great popularity is due to the fact that he is human and knows human nature.

His ways are unaffected, his acting is real and his smile comes from the heart. Whether Carey plays the role of a hardened criminal or a persecuted hero the audience is in sympathy with him at every turn.

Harry Carey's thousands of "fan" letters daily cover the entire human race. School teachers and convicts, grandmothers and tots who have just mastered the art of writing, debutantes and shop girls—all have fallen victims to the spell of the Carey personality and the Carey grin.

Carey is a New Yorker, the son of a prominent jurist and himself educated to a legal career. But he became an actor instead, and later a playwright, starring in his own melodramas. He came to the screen when it was emerging from an experiment to an art, and he has grown with its evolution.

Harry Carey has been a Universal star for several years, and each production has increased his popularity. His recent releases were "A Gun Fightin' Gentleman," "Marked Men," and "Overland Red," and he is soon to appear here in his latest feature, "Bullet Proof," at the .... Theatre.

DIRECTING AN AVALANCHE.

MAKING the side of a mountain behave and perform before a camera is a man's-size job, according to Lynn Reynolds, who directed "Bullet Proof," Harry Carey's latest Universal starring vehicle now being shown at the........................Theatre.

In "Bullet Proof" a girl is trapped by a landslide. While the hero is trying to extricate her the whole side of the mountain gives way and both of them are buried as the many tons of dirt and rocks move down the slope uprooting giant trees and sweeping away everything in their path.

The difficulty of controlling a landslide and having it start moving at just the right time is obvious. The greatest care had to be taken to see that no one was really trapped by the great mass of earth or struck by the huge boulders that went crashing to the bottom.

When everything was fixed for the big scene cameras were trained on the spot from a number of different points. Then heavy charges of dynamite, set off simultaneously at different places, started the landslide. One cameraman was so anxious for a good "close-up" that he got directly in the path of the avalanche, losing a $3,000 camera and barely escaping injury.

Reynolds is getting the habit of using the elements and the great events of nature in his pictures. In "The Brute Breaker," a recent Universal success, in which Frank Mayo was starred, he staged a real forest fire in the mountains of Southern California. It was a big job to have the fir eappear real and yet not destroy valuable time and property.

ADVANCE NOTES.

Harry Carey can always be depended upon for a strong, virile photodrama of the great outdoors. His last two productions, "Marked Men" and "Overland Red," are still pleasantly remembered, and his newest feature "Bullet Proof," written by John Frederick and directed by Lynn Reynolds, will be shown at the................Theatre.

Harry Carey, the popular film star, has been seen in many unusual character roles of late. In "Marked Men" he appeared as a convict and in "Overland Red" as a tramp. In his newest feature, "Bullet Proof," announced for next .... at the .... Theatre, he will be seen in the role of a young man who turns bandit to avenge his father's death.

Robert McKim, the Beau-Brummel of screen villains and the super-heavy of the films, has an admirable role in support of Harry Carey in that popular star's newest feature, "Bullet Proof," coming to the.............Theatre next...................... McKim is here seen as McGuirk, the invulnerable rider of the plains, whose charm is broken when he is wounded by Pierre—the character portrayed by Harry Carey.

Lynn Reynolds, the screen producer who excels in photodramas of the great outdoors, is the director who is responsible for "Bullet Proof," Harry Carey's latest starring vehicle, which will be seen at the .... Theatre next........................ Mr. Reynolds directed such potent dramas as "The Brute Breaker" and "Overland Red," and he has used the same type of punch in the newest Carey production.

One of the most engaging characters drawn in any photoplay of late is that of Jackie Boone in Harry Carey's latest feature, "Bullet Proof," coming to the ....Theatre on .... Jackie is the daughter of the leader of the Boone gang of bandits, and she has been brought up as a boy from childhood. The role is cleverly played by Beatrice Burnham.

Service Page for "Bullet Proof"

AT A GLANCE

SUBJECT—"Bullet Proof."

STAR—Harry Carey.

PREVIOUS HITS—"The Ace of the Saddle," "A Gun Fightin' Gentleman," "Marked Men," "Overland Red," etc.

DIRECTED BY—Lynn F. Reynolds.

STORY BY—John Frederick.

SCENARIO BY—Lynn F. Reynolds.

SUPPORTING CAST — Kathleen O'Connor, J. Farrell McDonald, Robert McKim, Beatrice Burnham, Charles LeMoyne, W. H. Ryno, Fred Gamble, Joe Harris, Capt. Anderson.

LOCALE—The American Northwest.

TIME—The Present.

THUMB-NAIL THEME—The story of a young man who turns bandit to avenge his father's death; of a strange luck charm which saves him from many perils, and of a love which leads him back to the straight path.

CAST

Pierre Winton	Harry Carey
Father Victor	W. Y. Ryno
Father Jacques	Fred Gamble
Mary Brown	Kathleen O'Connor
Jim Boone	J. Farrell McDonald
Jackie Boone	Beatrice Burnham
Dick Wilbur	Bob McKenzie
3 Bandits	Joe Harris Capt. Anderson Charles Le Moyne
McGuirk	Robert McKim

THE STORY

PIERRE leaves the guardianship of Father Victor to go to the bedside of his dying father at Morgantown. He carries a silver cross as a luck charm. Pierre's father has been shot by McGuirk who held the whole region in terror. Pierre promises to avenge his father's death. Trying to save a girl from the storm, both are buried by an avalanche and only by a miracle is he saved by Jim Boone's gang of outlaws, to which Pierre is taken into membership. No trace of Mary Brown is found.

Pierre becomes interested in Jacqueline, or Jackie, Boone's daughter, who is more man than woman. They become great pals. McGuirk, the supergunman warns Pierre to leave the country. The Boone gang quails under the threat, but Pierre follows McGuirk to Gaffney's saloon, calls him from an inner room and wounds him, which breaks McGuirk's charm—and his heart. For a year no more is heard of McGuirk, during which time Red Pierre becomes a great power—and Jackie becomes a woman.

Dick Wilbur, son of a member of the Boone gang, induces Pierre to take Jackie to a dance. There Pierre meets Mary again—and he is desperately in love with her, for he had always treated Jackie as a brother. Dick is in love with Mary, but she still remains true to the memory of Pierre. At the dance love and jealousy are rampant.

Then one by one the Boone gang disappears. McGuirk has come back. Jackie and Pierre prepare for the inevitable conflict. When Dick learns that Mary loves only Pierre, he agrees to lead her to Pierre's hiding place, but McGuirk overtakes him enroute and instead of killing Dick, sends him out into the wilderness.

Meanwhile Mary wanders on and reaches the cabin where Jackie deceives her into thinking Pierre has been deceiving her while living with another. Pierre arrives and learns that Mary has been there, and that McGuirk had followed Mary up the mountain.

Pierre goes galloping up the mountain calling for McGuirk and finally they meet. Pierre draws a flicker faster than McGuirk and Mary and Pierre go east to take up a new life.

ADVERTISING PUNCHES

1—The remarkable drawing qualities of the star.
2—The novelty of the outdoor story, by John Frederick.
3—The powerful direction of Lynn Reynolds, who produced "The Brute Breaker" and "Overland Red."
4—The presence in the cast of J. Farrell McDonald, Charles LeMoyne and Joe Harris—Carey's support in "Marked Men."
5—The amusing scene of the cowboys and bandits at a fancy dress ball.
6—An avalanche and mountain storm —Nature doing her bit for the camera.
7—Two extreme types of leading women supporting the star.
8—The duel between Harry Carey and Robert McKim, the superheavy of the films.
9—A lively sparring bout between Harry Carey and a well-known pugilist.
10—Daring horsemanship and thrilling gunplay by Carey and his flying squadron of roughriders.

ADVERTISING DISPLAY LINES

If you had faced eternity clasping the gird you loved in your arms had been buried alive with her by a mountain avalanche, and had escaped, thinking her dead, could you ever forget her? Harry Carey couldn't in "Bullet Proof."

Harry Carey, that outdoor hero of "Marked Men," "Overland Red," and other Universal productions, is the same manly, human, likeable chap in "Bullet Proof."

A terrific landslide that uproots giant trees and sends huge boulders crashing down a mountainside is one of the thrilling features of "Bullet Proof," Harry Carey's newest Universal picture.

Their souls nursed but a single thought—their hearts but one ambition. Each had sworn to kill the other. After six long years they met. For the startling climax, see "Bullet Proof," with Harry Carey.

She loved him, that man who had stood with her on the brink of eternity, refusing to save himself alone. Crime, lies, nothing could affect that love. See Kathleen O'Connor with Harry Carey in "Bullet Proof."

Get *Your* share of those million MacLaren fans

Carl Laemmle *offers*
FASCINATING
MARY
MACLAREN
in her
3 latest
registered
hits.

"ROUGE AND RICHES"

"A picture that attracts".

EXHIBITOR'S HERALD.

Millions of young women today believe there is a short cut to riches via the rouge and grease-paint route. Here's a realistic picture of life behind the scenes—fascinating and with just the sort of ending you'll like. That's why those million girls are going to see it.

"The FORGED BRIDE"

"A picture that deserves praise".

MORNING TELEGRAPH.

There's an unexpected twist in the plot of this human interest story of pretty Peggy and the clever fingered old forger, that tells you here is something new. "Quite the best picture Mary Maclaren has had in some time," says the Chicago Tribune.

"The ROAD to DIVORCE"

"It is life".

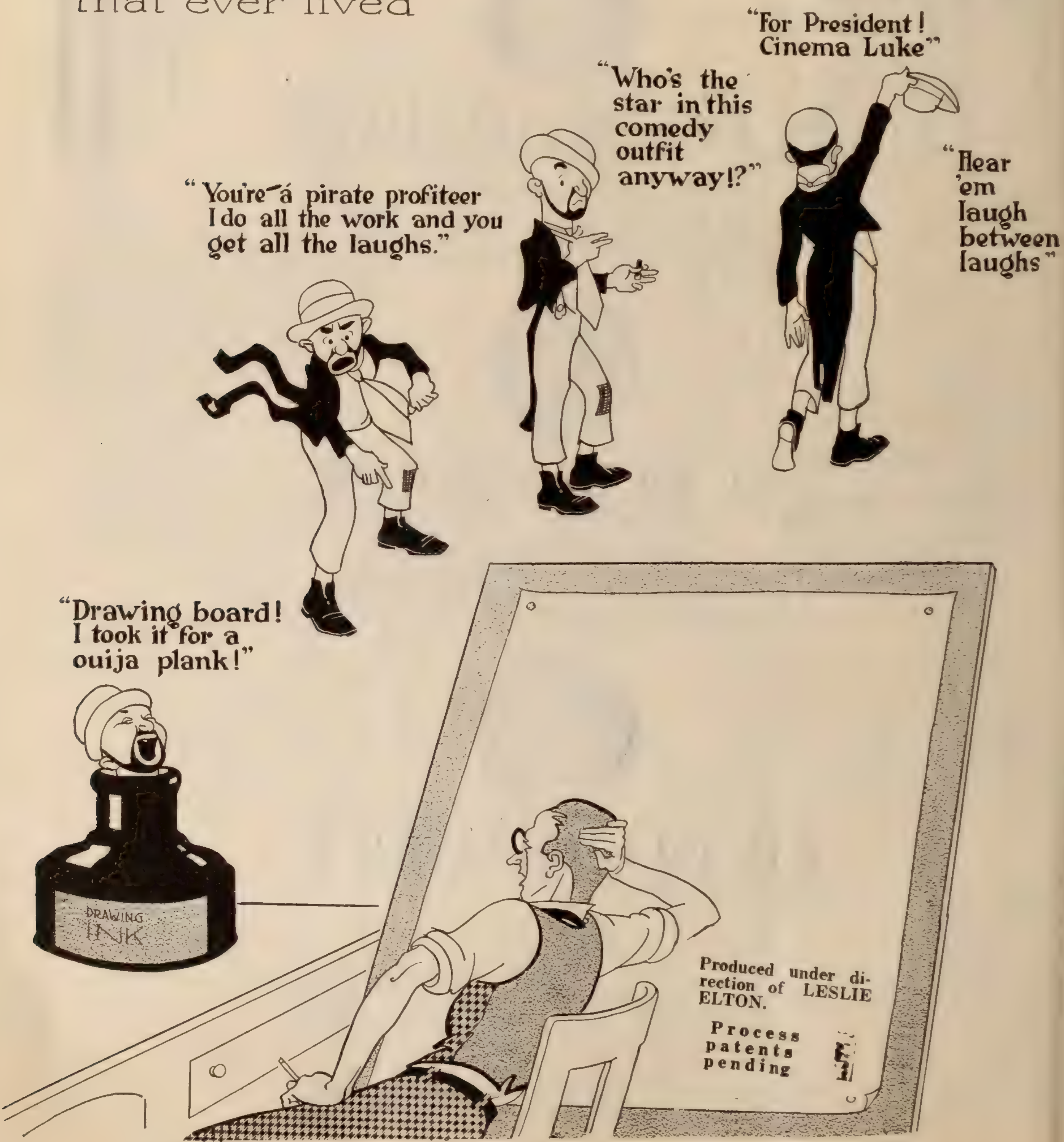
HARRISON'S REPORTS.

The story is just human—a drama just such as might happen in life—and most faithfully portrayed. It is life with its joys and sorrows—and its sunshine. It is a love affair, with no fiendish plots to mar it. YOU SHOULD SEE IT," says Harrison.

UNIVERSAL SPECIAL ATTRACTION

CINEMA LUKE

The Cleverest animated character that ever lived

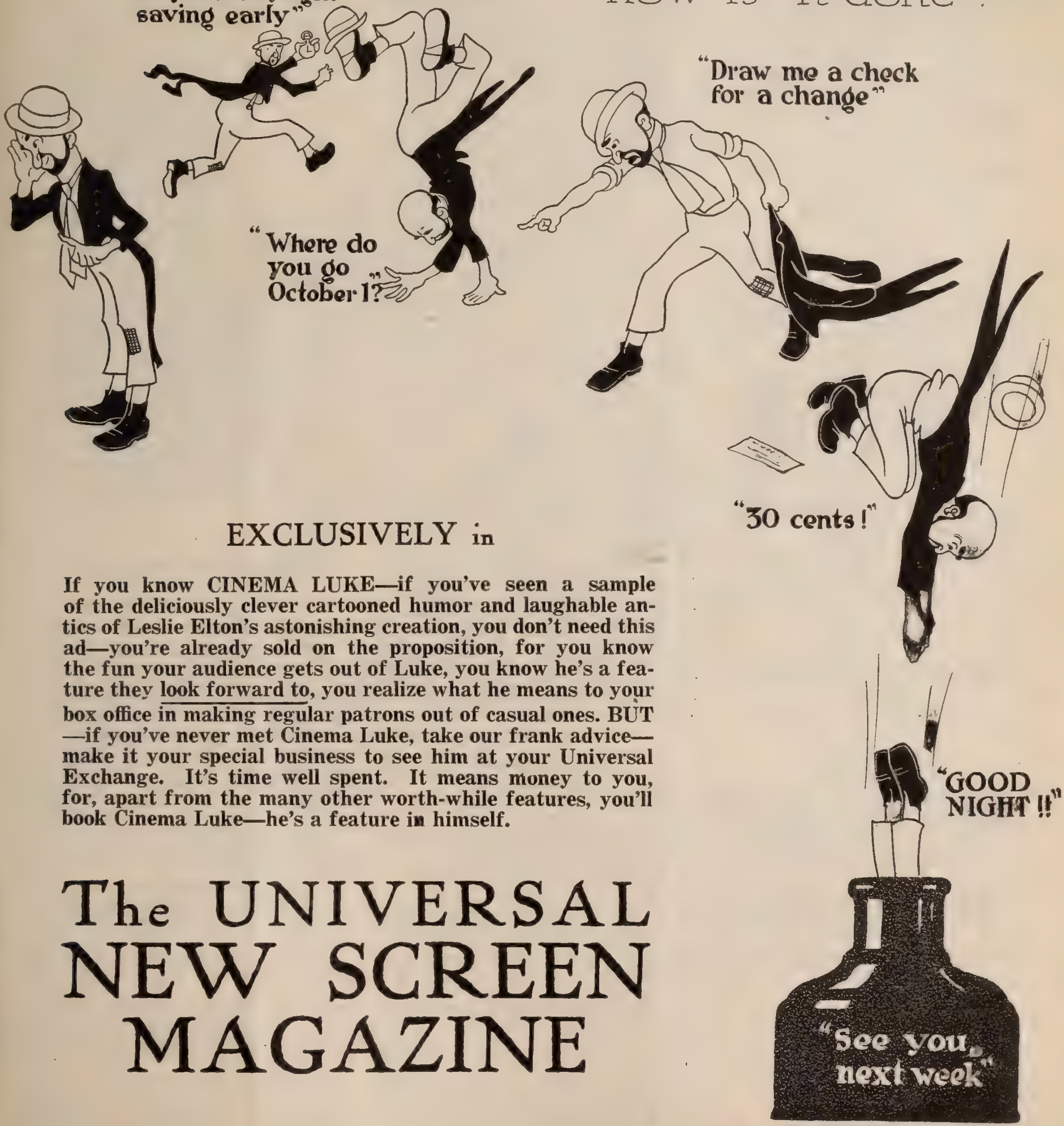

"For President! Cinema Luke"
"Hear 'em laugh between laughs"
"Who's the star in this comedy outfit anyway!?"
"You're a pirate profiteer I do all the work and you get all the laughs."
"Drawing board! I took it for a ouija plank!"
DRAWING INK

Produced under direction of LESLIE ELTON.

Process patents pending

CINEMA LUKE

So marvelous everybody asks-
"How is it done?"


"Do your daylight saving early"
"Where do you go October 1?"
"Draw me a check for a change"
"30 cents!"
"GOOD NIGHT!!"
"See you next week"

EXCLUSIVELY in

If you know CINEMA LUKE—if you've seen a sample of the deliciously clever cartooned humor and laughable antics of Leslie Elton's astonishing creation, you don't need this ad—you're already sold on the proposition, for you know the fun your audience gets out of Luke, you know he's a feature they look forward to, you realize what he means to your box office in making regular patrons out of casual ones. BUT —if you've never met Cinema Luke, take our frank advice—make it your special business to see him at your Universal Exchange. It's time well spent. It means money to you, for, apart from the many other worth-while features, you'll book Cinema Luke—he's a feature in himself.

The UNIVERSAL NEW SCREEN MAGAZINE

THE BIG TWELVE

"COMMON PROPERTY"
Directed by PAUL POWELL

"LOOT"
By ARTHUR SOMERS ROCHE
Directed by WM. C. DOWLAN

MARY MAC LAREN in
"BONNIE BONNIE LASSIE"
By HENRY C. ROWLAND
Directed by TOD BROWNING

FRANK MAYO in
"THE BRUTE BREAKER"
Written and Directed by
LYNN REYNOLDS

HARRY CAREY in
"THE RIDER OF THE LAW"
Directed by JACK FORD

"THE TREMBLING HOUR"
Directed by GEO. SEIGMANN

MONROE SALISBURY in
"HIS DIVORCED WIFE"
By ELMER ELLSWORTH PEAKE
Directed by
DOUGLAS GERRARD

FRANK MAYO in
"A LITTLE BROTHER OF THE RICH"
By JOSEPH MEDILL PATTERSON
Directed by
LYNN REYNOLDS

HARRY CAREY
in
"THE ACE OF THE SADDLE"
Directed by JACK FORD

OLIVE TELL in
"THE TRAP"
By RICHARD HARDING DAVIS and
JULES ECKERT GOODMAN
Directed by FRANK REICHER

FRITZI BRUNETTE
in
"THE WOMAN UNDER COVER"
By SADA COWAN
Directed by
GEO. SEIGMANN

MONROE SALISBURY
in
"SUNDOWN TRAIL"
By J. G. HAWKES
Directed by
ROLLIN STURGEON

"ELMO THE FEARLESS."

Episode No. 11
"The Temple of the Dragon."

CAST

The Stranger	Elmo Lincoln
Edith Stilwell	Louise Lorraine
Robert Stilwell, her father	William Chapman
Paul Horton	Ray Watson
Dan Bulger	Frank Ellis
Guy Hatherton	Gordon McGregor
Checko	V. L. Barnes

THE stray shot had also caused an explosion in the gas filled shaft, so that Edith and Elmo were now easy prey for Horton and his accomplices. But fortunately, Mr. Stilwell escapes them.

Elmo and Edith are taken to Wu Ling Fang's gambling den by the gang, and are securely locked in. The gang plans to put Elmo in the Temple of the Dragon. This is a room in which is stationed the figure of a dragon automatically breathing forth a poison vapor fatal to anyone who inhales it. Wu Ling Fang who would commit any deed for money, had promised to have Elmo meet his death here, provided he were paid one thousand dollars.

Meanwhile, the chinaman had not been leaving Edith entirely alone and was making all sorts of advances to her. Edith realized that it would be futile to resist him, and that her only chance lay in her ability to outwit him.

Twelve o'clock is the hour set for Elmo's doom; the hour is fast approaching and still we see no way in which he is to escape death from the poisoned vapor. Nor do we know what hideous crime is being perpetrated against Edith, for the gang is certainly set on getting her out of the way also.

"A Jazzy Janitor."

Two-Reel Rainbow Comedy

Featuring Zip Monberg and Virginia Warwick
Directed by Wm. H. Watson

THE Hotel Sternbilt was the kind of a hotel where a man would take his mother-in-law with perfect confidence. At this hotel they had an official chauffeur known as Zippy Zeke.

When the yearly train pulled in, Zip handed out the hotel's card reading:

Hotel Sternbilt—Meals if you can afford them. Electric light 3 times a week. We have rooms without bath for Gentlemen, but we give the ladies a bath.

He hands a card to a young lady of the "one-night stands" fame. She accepts his invitation and stops at the hotel.

But Zip had a wife who was hard-boiled and on to all these "city" tricks. She discovers Zip peeping through the keyhole in the actorine's room. She chases him down to their own quarters, starts to throw everything that is movable at him. He ducks a chair; the chair hits the gas and water pipes and breaks them. He fixes them, but when Actorine goes to light the gas to heat her curling irons, water spouts out and when one of the male guests tries to leave the water run for a bath, gas comes out, and so a very funny mixup takes place throughout the hotel.

The Mayor of this town was one of those "clean-up" kids and would not allow a person to even look at water on Sunday, it was a liquid. He discovers that his Chief of Police has been in the habit of gambling and sets spies all around to catch him. But the Chief cannot resist the filthy-nine spots and is caught in a raid.

In the same game, was Zip, his luck was with him and he cleaned up, but the cops came and took it away! After a humorous chase after the cops and Zip's wife after him, the wife catches them all and knocks them over with a sledge hammer. She revives Zip after discovering that he has so much money in his pocket and thanks him for bringing the dough home to her.

New Screen Magazine.
No. 61.

THIS number of the magazine opens with a wonderful shot of strange rock formation in the California desert. They range from pillars seventy-five feet high to minarets, pedestals and mounds in the shape of temples and mosques and sometimes of human figures. These strange phenomena can be seen only two hundred miles from Los Angeles.

Margaret Wade Grinager in her fashion studies gives her "Alice Through the Looking Glass" number in that all of her examples are children's frocks.

Cinema Luke under the direction of Leslie Elton has an encounter with a horse of ink and comes near decapitating him.

Charles H. Clark of New York, inventor, whose genuine has been expended on the canoe, has contrived a way to right an overturned canoe when it is capsized in the water. This is a useful thing to know in case you are addicted to canoeing and are not an extremely careful person.

An unusually funny collection of laughographs concludes the magazine.

"Stop! The man's to blame—not your daughter."

MARIE WALCAMP

THE WOMAN WHO KNOWS NO FEAR

IF any exhibitor is neglecting to play Marie Walcamp in her nine two-reel Western whirlwinds it's high time he began to realize on their money-making power. Marie Walcamp is the screen's greatest outdoor woman player. You get her in stories that spit fire—that cling to your memory for days. Don't neglect these just-the-right-length pictures that enrapture every audience. As fast as a prairie fire—and twice as thrilling. See about them right now!

"Tempest Cody Hits the Trail."
"Tempest Cody Flirts with Death."
"Tempest Cody Rides Wild."

"Tempest Cody's Man Hunt."
"Tempest Cody Plays Detective."
"Tempest Cody Gets Her Man."

"Tempest Cody Turns the Tables."
"Tempest Cody Bucks the Trust."
"Tempest Cody, Kidnaper."

Spur and Saddle Series

JOE MARTIN

Says--

"The difference
between Apes 'n
Humans is---
we get nuts to eat
'n THEY get 'em to buy ouija boards"--

MR. & MRS. JOE MARTIN COMEDIES

"A BABY DOLL BANDIT"
"MONKEY STUFF"
"OVER THE TRANSOM"
"A JUNGLE GENTLEMAN"
"THE JAZZ MONKEY"
"THE GOOD SHIP ROCK'N RYE"

Directed by Fred C. Fishback and by William Campbell

JOE and the Missus! Hear the youngsters in your audience roar with delight at their inimitable mimicry—note the fun your grown-ups get out of these almost human laugh providers—mark how you yourself can't help taking a peep every time Joe or his bride are "cutting up" on your screen. There's a reason. They're COMEDY all the way through.

UNIVERSAL-JEWEL

"THE LION MAN."

Episode No. 18.

"In the Nick of Time."

CAST

Stella	Kathleen O'Connor
Enright	Henry Barrows
Celeste	Gertrude Astor
Westcott	Jack Perrin
Lion Man	Mack Wright
Frederick Cavendish	J. Barney Sherry
Gant	Albert MacQuarrie

STELLA is helpless on the mouth of the canon, but the old canon misfires and for the time being she is saved. The Rattler swears that the canon will not again misfire, adjusts the priming pan, and is about to go for more powder, as Stella, somewhat revived, drops down from the canon and tries to rush out. Enright seizes her, and the Rattler rushes to aid him as a bullet from Celeste in the room above kills him. Enright startled, is momentarily attracted by this, and Stella succeeds in rushing out. Obtaining a horse she rides off and Enright despatches a bandit after her, with orders to kill her at once if he can overtake her.

Westcott, Lion Man and Celeste, cornered in the upstairs room, are trying to hold the bandits out.

The pigeon despatched by the Lion Man in the previous episode arrives at the haunted house. The mysterious hands receive the note from it and then the man of mystery, whose face we do not see, calls the office of the Arizona Border Rangers. A troop of rangers starts out for the stronghold.

Stella is overtaken by the bandit, who is about to deal a fatal thrust with his knife as he drops dead—shot by the rangers who have ridden up. Stella leads the squad on towards the bandits stronghold.

Westcott, the Lion Man and Celeste are just about beaten down as the squad of rangers, led by Stella, ride up, and the bandits are killed and captured. Enright is placed under arrest. And then, to the astonishment of all, a figure rides up, and they recognize Frederick Cavendish.

Frederick Cavendish was supposed to have been murdered, and his body destroyed in the fire that ravished his home the night of the society circus.

But he explains that he left the house, and that it must have been a burglar, who closely resembled him, who had been buried in the burning house. And though none of them really knew it, this was the actual case. A burglar had entered shortly after Frederick Cavendish had left, was working at the safe when he was interrupted by John Cavendish, who was determined to obtain the will that his uncle had just made disinheriting him. John Cavendish had dealt the burglar a blow that had killed him, and thinking that he had murdered his uncle, he fled. Shortly after, the fire broke out, and the deception was never discovered.

Enright, who realizes that all is lost, attempts to escape, but is shot and killed by one of the rangers. Cavendish states that now all the enemies are accounted for but Celeste, and asks that she be placed under arrest. Stella, however, pleads for her, saying that she had saved her life. And the Lion Man, who, while Cavendish remained hidden at the haunted house, has acted as his agent, tells Cavendish that Celeste is his wife, and begs that he forgive her. Cavendish relents, and Celeste is overjoyed to find that she is freely forgiven by all.

Once more back in the city, Westcott calls on Stella and displays a letter from Cavendish. This states that the mine at Topaz has been sold, and that the sum of five hundred thousand dollars has been placed in the bank to the credit of James Westcott and his partner, Stella Donovan. The Lion Man and Celeste, deciding to start life anew together, have settled down happily on a small farm. Westcott asks Stella if she has forgotten the promise that when all their troubles wereover she would then consider marrying him. She tells him that she has not, and that she has really expected to marry him all the time.

"Somebody Lied."

Lyons-Moran Star Comedy

CAST

Eddie	Eddie Lyons
Lee	Lee Moran
Lee's Fiancee	Charlotte Merriam
Eddie's Fiancee	Alma Bennett

IT is Eddie's wedding day and he has been out celebrating with Lee the night before. His girl sends him a letter accusing him of flirting and calls off the marriage. Eddie consults Lee and implores him to square things.

Lee sets about it and lies—proficiently.

Eddie tells a different story and they are in slang parlance—bawled up. The girls discover the discrepancy in their stories and arouse suspicion by their action. The boys question them sharply and find that they too were "stepping out" the night before. A policeman happens in and arrests them all for speeding and there are no innocents in the party.

Everybody is forgiven and each has an exalted opinion of the other's ability to juggle the truth.

International News, No. 13.

The Latest From Paris in Gorgeous Negligee.—By Lady Duff Gordon.

Sub - Titles. — Russian boots — the newest footwear. And the Spring walking suit.

Million Dollar Fire Destroys Great Oil Refinery.—Tulsa, Okla.

In the Public Eye.—Introducing Baton Camillo R. Avexanna, the new Ambassador from Italy.—*Washington, D. C.*

Bicycle Speed Kings Thrill Vast Crowds.—Newark, N. J.

Foreward.—These films—obtained from the secret archives of the former Imperial German Government—constitute the first motion picture presentation in America of the greatest sea story of the war.

Sub-Titles.—Eluding the mighty armadas of the Allies, the raider Moewe, disguised as a peaceful merchantman, roamed the Atlantic for many months and sent to the bottom two hundred thousand tons of Allied shipping. The most thrilling incidents in the official motion picture history of the raider's amazing career, are herewith presented. The hunt begins. Safely past the blockade the Moewe scours the Atlantic for unwary prey. Hanging the lookout—with one man always on watch. Ship ahoy! But the expected prey is an innocent Norwegian bark and the Moewe lets her go. Captain Dohna lectures the Moewe crew of the strenuous campaign ahead. And drives away thoughts of the ever-pursuing Ally warships with a strenuous programme of gymnastics. In which the roughest neck wins. But serious work looms. The speedy Moewe overtakes the British steamer Yarrowdale. Introducing a critical chapter in the Great War by bringing America to the verge of conflict months before she finally joined the Allies. For among the prisoners transferred to the Moewe in a heavy sea are many Americans. Over these prisoners—most of them American negro muleteers—the United States threatened war and obtained their release. Three British officers are among the guests to be quizzed. Overcrowding forces the Moewe to transfer the prisoners back to the Yarrowdale for a long journey to Germany under a prize crew. A thrilling rescue. The Moewe, unlike its sister raiders of the underseas, made scrupulous efforts to avoid loss of life. A captive crew board the Moewe for examination. And then another real prize—the great freighter Governor blunders into the Moewe trap. A few minutes leeway for the crew to abandon ship and the Moewe's hidden guns bore its message of destruction. The shot sets afire a thousand tons of explosives, and the Governor plunges to its doom.

Stars
THE SIGN OF A GOOD TIME
LYONS AND MORAN
GENUINE COMEDIES
ONE QUALITY ONLY – THE BEST

UNIVERSAL

hat Put the "Come" in Comedy

Just as samples:--

"Stop That Wedding"
"Somebody Lied"
"Oiling Uncle"

International News, No. 14.

Fire Accompanies Great Mid-West Cyclone.—Illinois.

Athletic Instruction for Our Future Generals.—Camp Benning, Ga.

Sub-Titles.—West Pointers practicing setting-up exercises to teach to the new army. Learning scientific wrestling. "Prohibition" swimming—it's perfectly dry.

In the Public Eye.—General Pershing sees some perfectly good champagne wasted—and just smiles!—*Philadelphia, Pa.*

Sub-Titles.—King George of England meets some college athletes.—*Richmond, England.* His ex-royal highness Archduke Joseph of Hungary. Now he's just plain Joe Hapsburg.—*Budapest, Hungary.* The five Socialist Assemblyman expelled by the Assembly of the New York Legislature.—*Albany, N. Y.*

Dangerous Spills Mark Swift Steeplechase.—Cheltenham, England.

Applying Science to Aid Health of Babies.—San Francisco, Cal.

International Reveals a Thrilling Chapter in Exploits of the Moewe.

Sub-Titles.—These films, displayed for the first time in America, are from the secret archives of the former Imperial German Government. The vivid episodes herewith depicted comprise the second installment of the official motion picture history of the German cruiser Moewe which sent scores of Allied ships to their graves in the Atlantic. The "Lone Wolf of the Sea" continuing its depredations, comes upon the unsuspecting S. S. Cambrian Range. And the boarding crew returns with the report that contraband has been found. "Sink her" is the order and a bomb in the hold does the deadly work. Next on the death list the British tramp Brecknockshire. The boarding crew returns after a hurried examination. The Brecknockshire's captain—his crew has been safely transferred—watches his ship's doom as a "guest" of the Moewe's commander, Von Dohna. A torpedo flashes in its merciless errand. And the Brecknockshire settles to its fate. A brief lull—then the freighter St. Theodore looms into view. A prize indeed—for in the St. Theodore's hold are 7,000 tons of American coal and the Moewe's supply is low. Coaling at sea—a job replete with danger. Next! On the alert for prey or pursuer. And in the hazy distance looms the beautiful full-rigged sailing ship Nantes. Off to decide her fate. A beauty of the seas—soon to be sacrificed. For the boarding party returns with the usual verdict. But first, the French sailors with their kits are brought aboard. Then a single shot. And the majestic Nantes, full sail bravely extended, bows proudly to her fate. The third installment of the amazing history of the Moewe will appear in the next International News No. 15.

"One He Man."

Two-Reel Western Drama

CAST

"Snake" Royce, leader of a band of gun runners	**Charles Wheelock**
Tina McGowan, daughter of a homesteader	**Josephine Hill**
The Stranger	**Jack Perrin**
Tim McGowan	**"Tote" Ducrow**

In some way which was a mystery to him, old Mr. McGowan had become implicated with a scheme of "Snake" Royce's. "Snake" was the leader of a band of gun runners but his main object with the old man was to run off his daughter Tina. His love making was of that rough sort, however, that defeated its own object and when he saw that diplomacy was hopeless, he decided on stern measures. These, however, were interrupted by a stranger who was familiar with every hill and canyon of the country but unknown in his official capacity to the citizens of Snake Head. He unceremoniously dumped Royce out of the cabin.

Tina was immensely impressed with the stranger's appearance and domineering manner and when her father appeared upon the scene, she introduced him probably as her rescuer, but old man McGowan was terror stricken when he heard of the encounter with Royce. He made a confession to his daughter and the Stranger and as a result the new arrival in Snake Head started out single handed to run up the gang.

In the meantime, Royce instructed his men to go into town and capture McGown dead or alive and when McGowan appeared in the village he was shot in the back and had only time to inform the sheriff that it was Royce's gang who got him, before he died.

The Stranger was dumbfounded on arriving at the cabin to discover that Royce had taken advantage of the unprotected condition of the cabin to carry off Tina and when the sheriff's posse drove up to surround the cabin, they were greatly mystified to see three bandits roped and hog-tied filing glumly out of the cabin, lead by the stranger.

"I don't know what's your name or business, stranger, but I am saying you are 'One he Man'," exclaimed the sheriff.

"My name is just plain Jones and my business at present is proposin'." And from Tina's expression it looked as though he were going to be successful again.

"ELMO THE FEARLESS."

Episode No. 12

"Crashing Through."

CAST

The Stranger	**Elmo Lincoln**
Edith Stilwell	**Louise Lorraine**
Robert Stilwell, her father	**William Chapman**
Paul Horton	**Ray Watson**
Dan Bulger	**Frank Ellis**
Guy Hatherton	**Gordon McGregor**
Checko	**V. L. Barnes**

Edith and Elmo make a miraculous escape from the jaws of the dragon and reaching the roof of the house, they have to pick their way from roof to roof in a dangerous fashion. Edith, in fact, loses heart and wants to give up, and Elmo encourages her to go on.

The gang, however, soon gets wind of the attempted getaway and starts in pursuit and a mad fight ensues on the roof. In the midst of it all, the precious piece of photograph drops to the street below and is picked up by "Blind Toney" a beggar of the streets who pretends blindness.

Elmo gets away with Edith in a wagon owned by the Chink followed by part of the gangsters in an auto, while Horton tries to extract the piece of photograph from the beggar.

New Screen Magazine.

No. 62.

New Screen Magazine No. 62, opens with an interesting exposition of the Sperry searchlight, the newest invention of Elmer A. Sperry. This searchlight is operated by an electrical controller, and displaces the old hand method. It has a candle power of 1,280,000,000 and can in its intensity melt lead. There is a final flash of the New York sky-line at night under the gaze of the Sperry searchlight.

Next the magazine treats of the Castor Bean, showing how it was a factor in winning the war, and telling a bit of its history; how it was known as early as 259 B. C. and being lost subsequently for centuries, finally came to light again in 1764.

Cinema Luke under the direction of Leslie Elton provides an entertaining few moments. Luke emerges from an ink bottle to quarrel with Elton over a misfit coat and Elton providing a dog, a fight starts between Luke and the dog.

We are next taken to Japan where we watch the Japanese family at a meal and where the solemnity of the meal is compared with the jollity of that of the average American family, and we see the children at play and an evening scene of the whole family.

The Magazine closes with some mirth-provoking laughographs.

Sure Fire!

Universal Special Attraction

Carl Laemmle presents

Harry Carey

IN HIS TWO LATEST BULL'S-EYE HITS

"OVERLAND RED"

Directed by
LYNN F. REYNOLDS

"MARKED MEN"

Directed by
JACK FORD

If it's a
Carey
it's a hit

Carl Laemmle
offers

Von Stroheim's

WONDER PLAY

"BLIND HUSBANDS"

and announces
the forthcoming release of

Von Stroheim's

MASTER PICTURE

"The DEVIL'S PASSKEY"

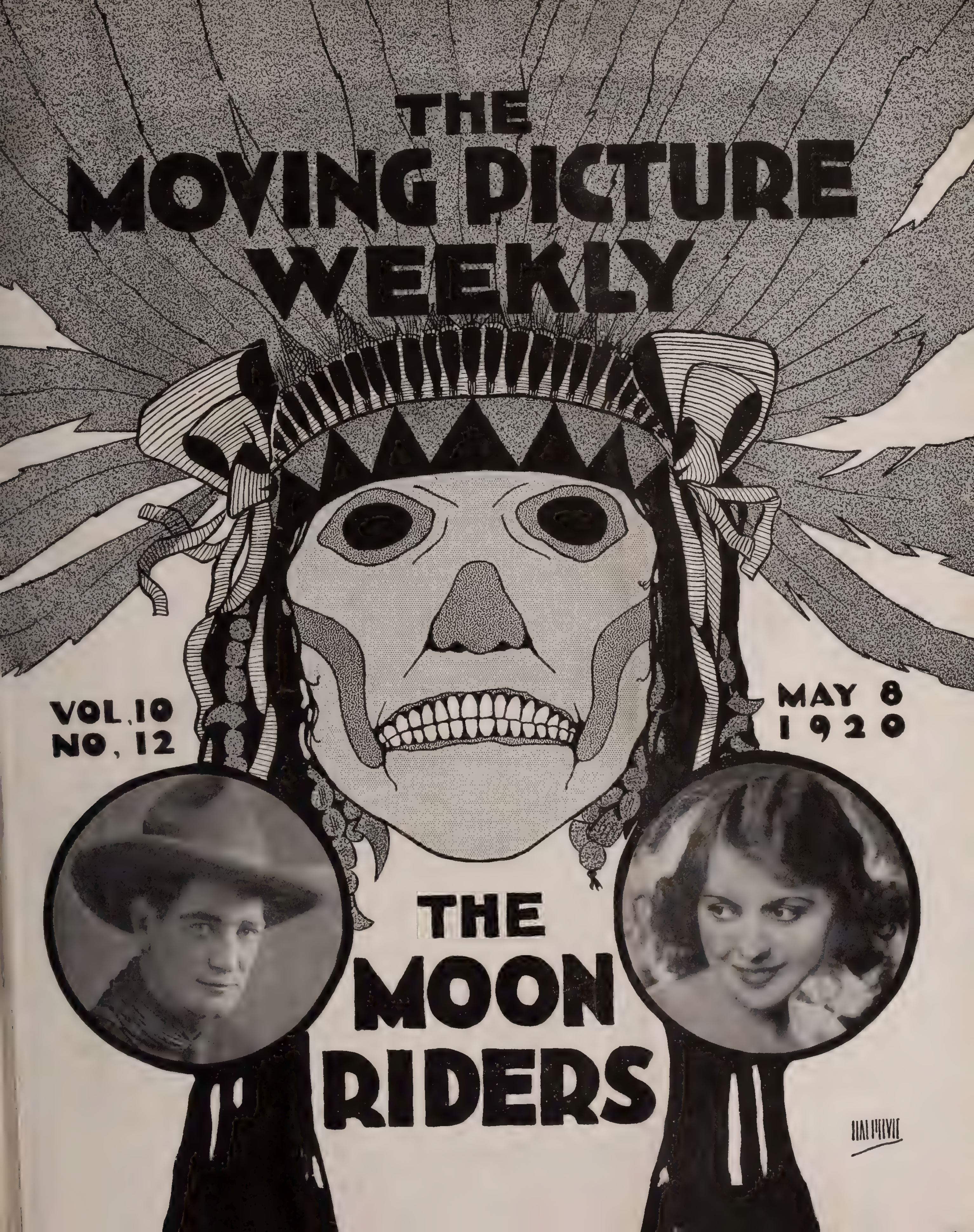
Unlocks the gates of Paris
revealing a fascinating story
of Life, Love and Fashion...

UNIVERSAL-JEWEL PRODUCTION DE LUXE

THE MOVING PICTURE WEEKLY

VOL. 10
NO. 12

MAY 8
1920


THE
MOON
RIDERS

He'll drive 'em wild!

EDDIE POLO

Coming soon in his new whirlwind serial thriller

"The VANISHING DAGGER"

UNIVERSAL

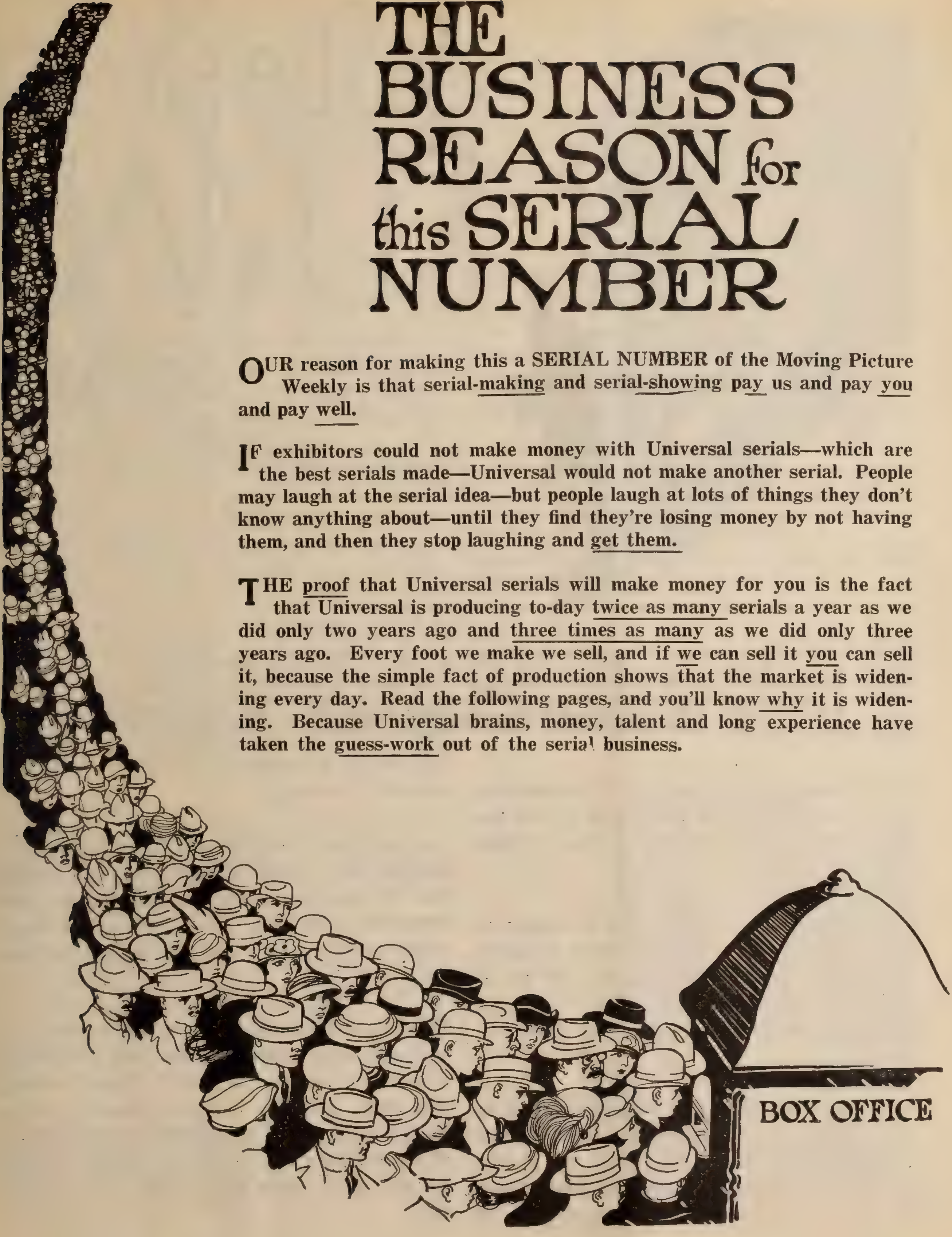
NUMBER FOUR OF YOUR FULL-HOUSE FIVE

THE BUSINESS REASON for this SERIAL NUMBER

OUR reason for making this a SERIAL NUMBER of the Moving Picture Weekly is that serial-making and serial-showing pay us and pay you and pay well.

IF exhibitors could not make money with Universal serials—which are the best serials made—Universal would not make another serial. People may laugh at the serial idea—but people laugh at lots of things they don't know anything about—until they find they're losing money by not having them, and then they stop laughing and get them.

THE proof that Universal serials will make money for you is the fact that Universal is producing to-day twice as many serials a year as we did only two years ago and three times as many as we did only three years ago. Every foot we make we sell, and if we can sell it you can sell it, because the simple fact of production shows that the market is widening every day. Read the following pages, and you'll know why it is widening. Because Universal brains, money, talent and long experience have taken the guess-work out of the serial business.



A Straight-from
SERIALS

by
Carl Laemmle
President
Universal Film Manufacturing Company

THERE is one curious fact connected with the business of making and showing serials—that some people persist in thinking it a gamble.

Serial-making is not a gamble. Serial-making, on the contrary, is the safest side of the picture industry—when you know how to make it safe.

The Universal has reduced serial-making to an exact science. We make only what we know will please. In that way you are able to sell everything we make—and sell it at a bigger profit than the profit you get from other producers.

Some exhibitors there are who do not run serials. They are making a big mistake. Their first mistake is in thinking that the grown-ups may not like them. But—the opinion of the grown-ups depends on the quality of the serial. If you give them the kind of serial that Universal was the first to produce and stands first in to-day—the Star-and-Story Chapter Play of Quality—you'll not find one who can take his or her eyes off the screen while the episode is running.

The exhibitor who does not run serials makes another big mistake when he does not realize that children love serials and that it is the children who make fans of their parents—who get them started going to features as well as chapter-plays.

What does this exhibitor think of the man who not only runs serials but also runs a different serial every day in the week? Does he think this other exhibitor is losing money? If he does I suggest that he call on the serial-every-day man and try to verify his belief. I think he will learn some things that will surprise him.

-the-Shoulder Talk on

Because this exhibitor who runs a different serial every day in the week went into the serial line only because he found that it paid. Because whenever he added another serial day to the week he found that week's receipts higher than the last. Because he found he had the trade—and he took advantage of it.

Now, of course, not every house can run a serial every day, but every house in the land can run one every week and a great many can run two and three a week. If you are running only one Universal serial a week, suppose you try another on my personal recommendation—the overlapping releases of the Full-House Five will permit you to do that—and see how you come out. If it doesn't pay you I'll cheerfully buy you a new hat—and hats "has riz."

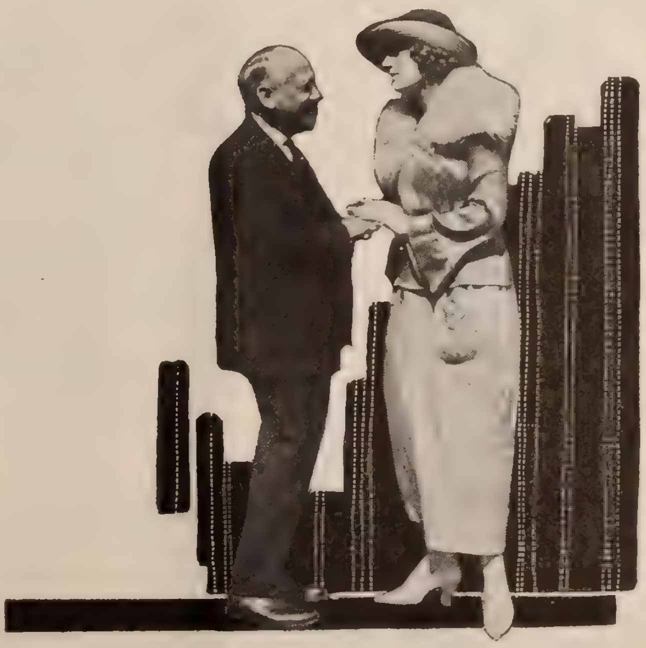
On the next few pages you will find some of the reasons why Universal has been the most successful of all the concerns producing serials. You'll see that it's because we have the knowledge and the equipment and the stars.

Building a serial is exactly like building a building. You've got to know how to do it—and you've got to have the machinery—and you've got to have the expert help. Lacking these three things, your serial—and your building—will probably fall down.

In pages 6 to 11, inclusive, you'll see that we have the equipment—on pages 14 and 15 you'll find the brains—on subsequent pages you'll see our Stars and their Chapter-Plays, now running or to come.

Below this Straight-from-the-shoulder Talk on a mighty important feature of your business and mine you'll see a snapshot of my farewell to Miss Walcamp, just before she sailed for the Orient to make her great Overseas Serial, "THE DRAGON'S NET." She said to me then: "Mr. Laemmle, you have given me everything to work with that any human being could possibly want in order to make a successful serial. I thank you and I think every exhibitor will thank you for putting this feature of the business on a businesslike footing—and I'm going to make a picture for you that the biggest theatre in the land will book on sight."

Carl Laemmle

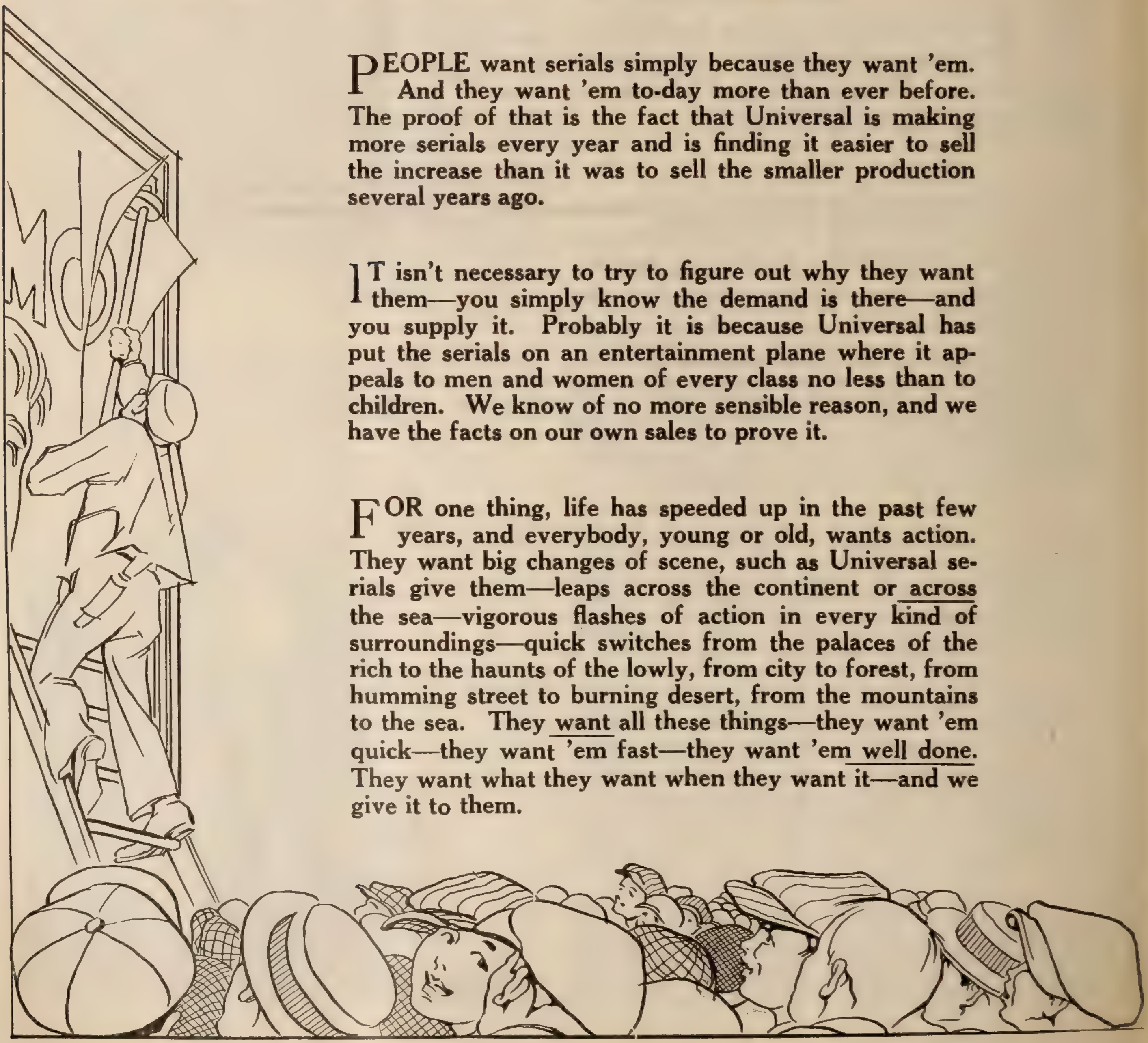


They want what they want when they want it!

PEOPLE want serials simply because they want 'em. And they want 'em to-day more than ever before. The proof of that is the fact that Universal is making more serials every year and is finding it easier to sell the increase than it was to sell the smaller production several years ago.

IT isn't necessary to try to figure out why they want them—you simply know the demand is there—and you supply it. Probably it is because Universal has put the serials on an entertainment plane where it appeals to men and women of every class no less than to children. We know of no more sensible reason, and we have the facts on our own sales to prove it.

FOR one thing, life has speeded up in the past few years, and everybody, young or old, wants action. They want big changes of scene, such as Universal serials give them—leaps across the continent or across the sea—vigorous flashes of action in every kind of surroundings—quick switches from the palaces of the rich to the haunts of the lowly, from city to forest, from humming street to burning desert, from the mountains to the sea. They want all these things—they want 'em quick—they want 'em fast—they want 'em well done. They want what they want when they want it—and we give it to them.

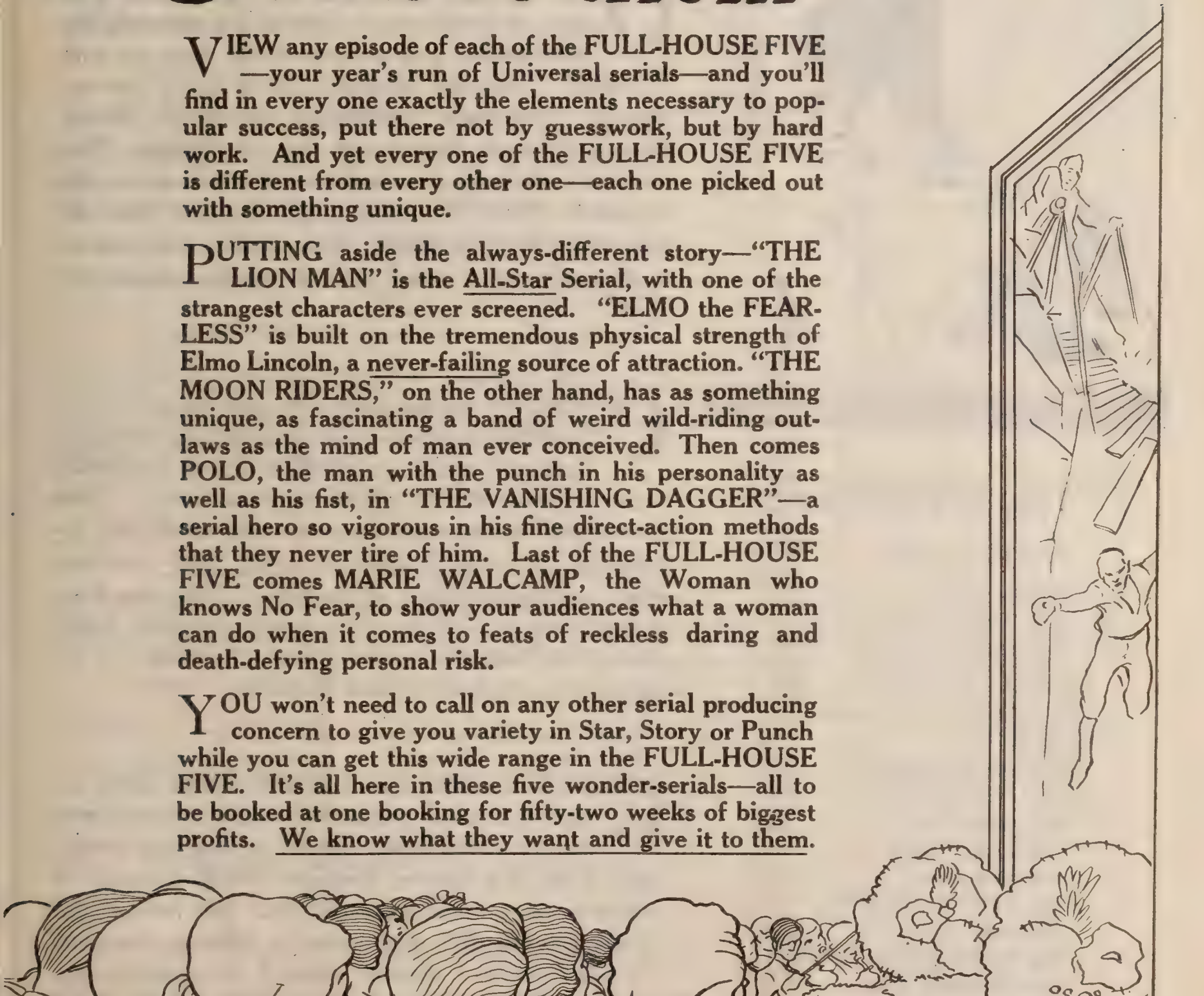


We know what they want and we give it to them

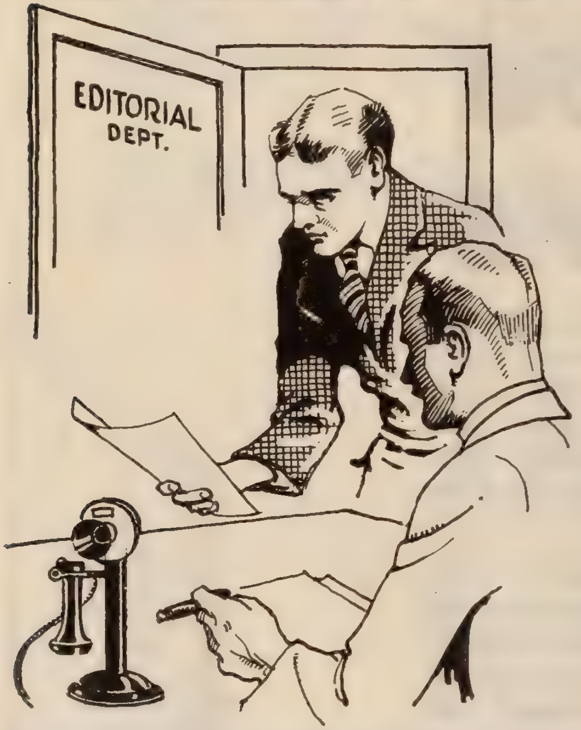
VIEW any episode of each of the FULL-HOUSE FIVE —your year's run of Universal serials—and you'll find in every one exactly the elements necessary to popular success, put there not by guesswork, but by hard work. And yet every one of the FULL-HOUSE FIVE is different from every other one—each one picked out with something unique.

PUTTING aside the always-different story—"THE LION MAN" is the All-Star Serial, with one of the strangest characters ever screened. "ELMO the FEARLESS" is built on the tremendous physical strength of Elmo Lincoln, a never-failing source of attraction. "THE MOON RIDERS," on the other hand, has as something unique, as fascinating a band of weird wild-riding outlaws as the mind of man ever conceived. Then comes POLO, the man with the punch in his personality as well as his fist, in "THE VANISHING DAGGER"—a serial hero so vigorous in his fine direct-action methods that they never tire of him. Last of the FULL-HOUSE FIVE comes MARIE WALCAMP, the Woman who knows No Fear, to show your audiences what a woman can do when it comes to feats of reckless daring and death-defying personal risk.

YOU won't need to call on any other serial producing concern to give you variety in Star, Story or Punch while you can get this wide range in the FULL-HOUSE FIVE. It's all here in these five wonder-serials—all to be booked at one booking for fifty-two weeks of biggest profits. We know what they want and give it to them.



Universal Star-



Built on Success

ONLY Success counts, and the organization with years of Serial success behind it is naturally the organization you are out to do business with TO-DAY. No other company, you'll agree, can approach Universal's established record in Serials. Glance through this partial list of Chapter Play triumphs. Instantly it reminds you of weeks and weeks of steady PROFITS. And why? Because those serials STOOD THE TEST. They made money for us in the only way a serial can—by making money for YOU.

COMMON business sense tells you that unless the EXHIBITOR found Universal serials profitable Universal could not afford to go on producing them, let alone INCREASING its serial output. And we are still in the serial business and, mark this, increasing our serial production every year—making more and better serials all the time. This year Universal gives you FIVE serials in one complete group alone—the best serials it ever made, planned and designed to meet the increased demand.

COULD we afford to invest the huge sums required to make even that single group unless we were absolutely sure of getting our investment back plus interest through YOUR success? It stands to reason that we could not. But we are sure of our ground. We need make no fulsome promises. We point you to Universal's record—a record we are out to sustain—to better—a record BUILT ON SUCCESS.

The Evidence

The Brass Bullet.
Lucille Love.
The Trey o' Hearts.
The Master Key.
Liberty.
The Lure of the Circus.
Graft.
The Mystery Ship.
The Broken Coin.
The Gray Ghost.
The Lion's Claws.
The Red Ace.
The Voice on the Wire.
Elmo the Mighty.
The Great Radium Mystery.
The Midnight Man.
The Red Glove.
etc., etc.

and-Story Serials

Built for Success

BUILT for Success—YOUR success, because nothing short of that satisfies us—nothing less can pay us.

ask yourself why Universal goes on investing millions of dollars every year in Serials. It is because with us serial making is not a gamble, but an exact science—a skilled business—made so by years of experience and the "know-how" proficiency that comes of long success. Universal leaves nothing to chance. Every factor for success must be provided—story, direction, thrills, suspense, heart-interest—every element that experience has taught us goes to the making of profitable serials. Universal BUILDS FOR SUCCESS.

THIS year has already proved that once more. The FULL-HOUSE FIVE is a proven success—the greatest in Universal's serial history, with two of the biggest releases yet to come! Exhibitor after exhibitor is telling us here is the best proposition Universal ever gave him, for it is built on the plan that insures your Solid Year of uninterrupted patronage. Have you been playing serials in the old haphazard, hand-to-mouth way, because you knew no other? Investigate to-day—don't take chances on the year—make it a sure success.

Triumphs of Today

"The Lion Man"
"Elmo the Fearless"
"The Moon Riders"
"The Vanishing Dagger"
"The Dragon's Net"

Universal City--The Seri

Where Serial Problems Are Solved on Paper--The Executive Building

This is the headquarters of the Serial Capital of the World and contains the administrative offices. Directors, leading players and writers assemble here to confer before and during the filming of a serial.

UNIVERSAL CAFETERIA

Where Serial Stars Get and Enjoy their Fan Letters--Post Office and Cafeteria

Thousands upon thousands of letters from admirers reach Universal's serial stars during the course of a year. The post-office here shown is one of the most popular buildings in Universal City. Stars congregate to get their "fan letters," and enjoy them with their meals in the adjoining cafeteria.

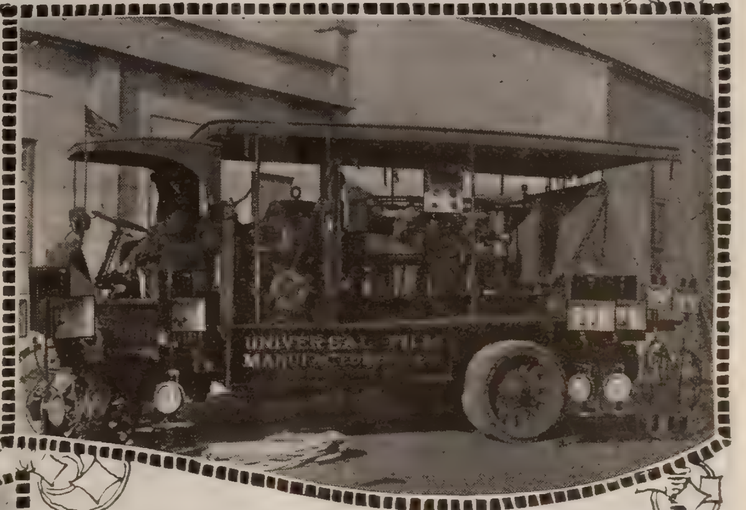
The Serious Side of Serials--The Hospital

Accidents are unavoidable during the making of thrilling serials. Any player who meets with a mishap that looks serious is hurried to Universal City's thoroughly equipped hospital, where he is given the best of attention. It is an extremely necessary though hardly popular place with the serial companies.

al Capital of the World

The Serial Company Takes Its Power Along

Here is one of the wonders of serial making—a portable power plant, designed expressly to be taken on location. It is a great achivement in picture making, and is one of the reasons why Universal can support its claim of being the best equipped serial producer in the world.

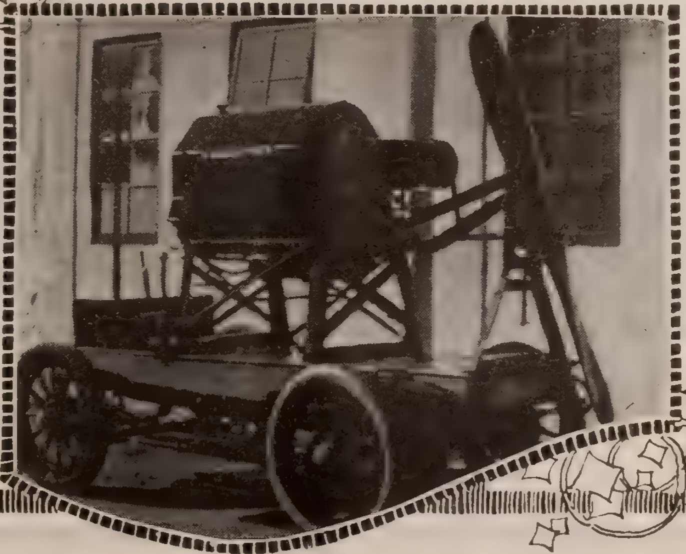


Serial Players Lining Up for Guns

Every sort of fire-arm under the sun, from a bell-mouthed blunderbuss to a modern cannon, is available at the armory at Universal City. Here shown is a long line of serial players receiving guns and side arms before starting on location.

A Portable "Cyclone" Ready To Go on Serial Location

This is the machine that makes the wind that blows a gale that thrills the crowds in the hurricane and cyclone scenes in Universal serials. A mighty ingenious contrivance, isn't it? On the next page you will see how it works on location.



THE FOUR-FOOTED SUPPORT AWAITING ACTION

NO outdoor serial is complete without the services of the players shown above. These faithful, four-footed members of the support never fail to enter into the spirit of the picture and put the gallop into the action. Universal's vast herd of horses would supply a Cavalry troop.

A HIGHWAY OF SERIAL FAME

ONE of the principal thoroughfares at Universal City, used by serial companies going to and coming from location. Oftentimes parts of the street itself are employed for exciting scenes. It's a main-traveled highway to serial stardom.

THE HOME OF THE FULL HOUSE FIVE

A TREE-TOP view of the main section of Universal City. Here are housed hundreds of thousands of dollars' worth of equipment. Its skilled artisans are ready to reproduce on short notice anything from the Alps Mountains to an Eiffel Tower. Endless equipment plus superior skill. There is the secret of Universal's serial success.

READY FOR A NEW EPISODE

WHEN a Universal serial company starts on location every player is keen for the work of a new day—right on his toes for anything to come. If by some daring piece of work he covers himself with glory he comes back well pleased. If he receives a bruised head he accepts it with good grace, but his ardor and love of the work never flag for an instant.

MILES OF SERIAL THRILLS

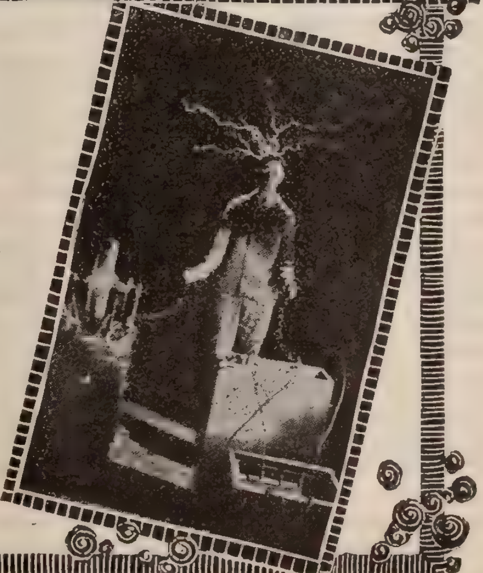
HERE is one of the mammoth film drying machines, accommodating thousands of feet of celluloid, which Universal sets aside for serials. Just imagine the myriads of thrills that are wrapped around one of these huge cylinders when the combined work of all the serial cameramen is hung up to dry!

PUTTING CYCLONE ATMOSPHERE INTO A SERIAL

THIS picture shows the baby cyclone-on-wheels hard at work during the filming of a desert sandstorm. This is the sort of thing that puts realism into every Universal serial. It represents a small part of our wonderful array of equipment of which you exhibitors get the benefit when you book our serials.

WHY WE CALL 'EM "LIGHTNING" SERIALS

HERE'S a Universal City Jove hurling his home-made thunderbolt for a terrific electric storm. Our electrical equipment is the most complete in the world and makes it possible for us to give you such realistic effects in serials.



THE MOVING PICTURE WEEKLY
A MAGAZINE FOR MOTION PICTURE EXHIBITORS

Published Weekly by the MOVING PICTURE WEEKLY PUB. CO.
1600 BROADWAY, NEW YORK CITY

PAUL GULICK, *Editor.*
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Vol. 10. MAY 8, 1920. No. 12.

THE NEWS OF THE WEEK

WE promised you a serial number of the Moving Picture Weekly, and here it is. If you opened the book at this page, turn back to page one, after reading this page and the next one, and go right through the book from cover to cover. Every page is important, and it is most advisable to read the pages in their proper order. This magazine was planned carefully to give you, Mr. Exhibitor, in logical, easily read and straightforward language the low down on the Universal's success and what it means to you in dollars and sense. The careful reading of this book may mean the success for the first time of a hot summer season. But even if you have booked The Full-House Five, read the book anyway. You'll plan your vacation with a lighter, more confident heart.

A WHOLE lot of exhibitors have come to that happy date when they are starting "The Moon Riders." In a few weeks we expect a flood of letters telling us what a whale of a serial this is. It is starting at the right time to carry your people just through the summer, and if any serial ever made will give you an unusually big summer business, "The Moon Riders" will do it. The star is Art Acord, the handsome, daring giant cowboy who broke into the movies as Buck Parvin. A million people know him as Buck because they know about the late Charlie Van Loan's interesting character. Art's leading lady is Mildred Moore, a Ziegfeld Follies beauty, who has made the transition from silk hip socks to spurred hip boots without dropping a stitch. Reeves Eason, a whirlwind of a director, has put a wonderful amount of pep and punch into this serial dish, which is seasoned with a dash of devilmen. The action got so fast and furious that Art Acord, radio champ and circus rider that he is, broke his leg and was in the hospital at Universal City and the serial held up for four weeks. But Art saved Miss Moore at the expense of his leg, and the Full-House Five plan of production and release gives us a leeway of more than four weeks in production. They were still able to let the exchanges have their first few episodes in advance to show to you. If you saw them, you booked them, if you were lucky enough to get a date. If you did not see them, get right down to your Universal exchange and take a peek. Then you can look forward to your trip to Havana.

EDDIE POLO has been pretty busy of late making a serial for you called "The Vanishing Dagger." He took a trip to England and France to get the scenes that were needed. But that didn't bother the Universal. They are willing to spend the money to get results, and "The Vanishing Dagger" is a resultful serial. The Universal starts it in the summer just for you. They could have started it in the fall and you would have cheerfully paid twice the money you are going to pay for the Polo serial. You know a whole lot of producers who would have held back this serial, if they had been so fortunate as to have a Polo to offer you. But the Universal thinks of the exhibitor too. The Universal is in the business to stay just the same as you are. And you are the people they want to stay in business with. So there you are, and if there is any mystery about the reciprocal way in which you are treated by Universal exchanges this statement will clear it up.

THE Vanishing Dagger" was written by Hope Loring, and Polo himself directed it. He's a careful and mighty enthusiastic director too. After he finishes this serial, and he is almost through now, he is going to produce another for Universal which he declares will top them all. Have to go some, Eddie, say we.

A NEW serial is being prepared for Elmo Lincoln, the rope busting strong man star of "Elmo the Mighty" and "Elmo the Fearless," the two Universal serials which followed his work in "Tarzan of the Apes." The new chaptered screen drama will be called "The Lightning's Eye." The story and scenario are by Phillip Hubbard and A. H. Gooden, who wrote "Elmo the Fearless." The first episode, "The Radium Ray," already is in production. He will be supported by Louise Lorraine, who was his leading lady in "Elmo the Fearless." Louise had a dual rôle in that picture, and just to get even with her Elmo plays both the hero and the villain in "The Lightning's Eye."

ERICH VON STROHEIM, Universal's meteoric director, whose "Blind Husbands" created a stir in the film world several months ago, has come to New York to supervise the final cutting and editing of his latest creation, "The Devil's Pass Key," a Universal-Jewel production of Parisian life, loves and intrigues.

Chicago Convention Endorses Universals Direct Payment Plan

Chicago, Ill., April 28, 1920
(Special to the Moving Picture Weekly)

R. H. Cochrane:

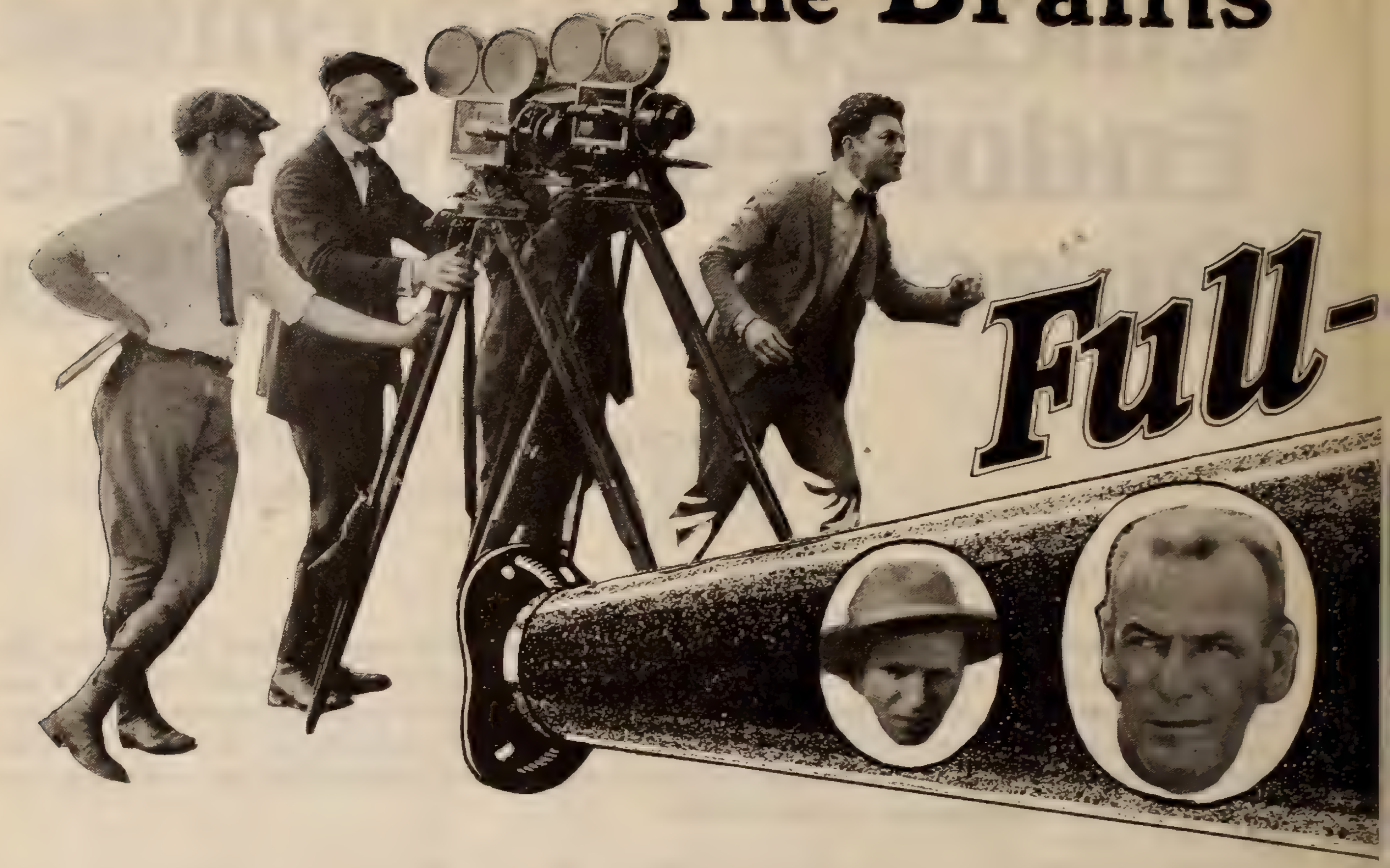
The convention of independent exhibitors in session at Congress Hotel to-day formed a permanent national association and greatly appreciate the offer of Universal Film Mfg. Company for their clear cut and straight forward statement made by your representatives, Berman and Levey on the floor of the Convention Hall this afternoon, in which they declared Universal being heart and soul with the independent exhibitors in their fight against the producing companies who are building and buying theatres.

It was further voted and will so be enforced that the independent exhibitors shall cancel and refrain from buying service from any producer who has not declared himself to the effect that he will not buy or operate theatres in competition to the independent exhibitors. Your handsome offer of support backed by Mr. Laemmle's offer of financial aid to put our association on its feet is deeply appreciated. The names of the men selected to-day is an evidence of the calibre of our newly organized association.

The exhibitors of this convention have been asked and have given us their promise that they will cancel and refrain from purchasing any further film service from any producer who is operating theatres in competition with us. We are sincere and propose to fight it out on these lines until the issue is decided. The following names compose our executive committee Mr. H. C. Farley, Empire Theatre, Montgomery, Ala.; Mr. M. Vanpraag, Central Garden, Kansas City, Kansas; Mr. D. W. Chamberlain American Amusement Co., 527 First Avenue, Minneapolis, Minn.; Mr. Sig Samuels, Criterion Theatre, Atlanta, Ga.; Mr. Louis F. Blumenthal, 1600 Broadway, New York City, New York; Mr. L. T. Lester, Rivoli Theatre, Columbus, S. C.; Carl Kettler, West Palm Beach, Fla.; Mr. John Manheimer, Attornev at Law, 215 Montague Street, Brooklyn, New York; Mr. W. C. Patterson, Criterion Theatre, Atlanta, Ga.; Mr. A. F. Brentlinger, Bankers and Merchants Theatre Co., Fort Wayne, Ind.; Mr. Harry W. Kress, Piqua Amusement Co., Piqua, Ohio; Mr. H. M. E. Pasmezoglu, 302 Chestnut Street, St. Louis, Mo.; Mr. C. E. Whitehurst, Baltimore, Md.; Mr. M. A. Choynski, Allied Amusement Association, 1313 Consumers Bldg., Chicago, Ill.; Mr. F. Rembusch, 40 Ohio Street, Indianapolis, Ind.; Mr. E. T. Peter, Box 212, Dallas, Texas; Mr. Lawrence E. Lund, 1125 Broadway, Oakland, California. Thanks again and again from every exhibitor present.

FRANK REMBUSCH,
Chairman Independent Exhibitors Ass'n. of America.

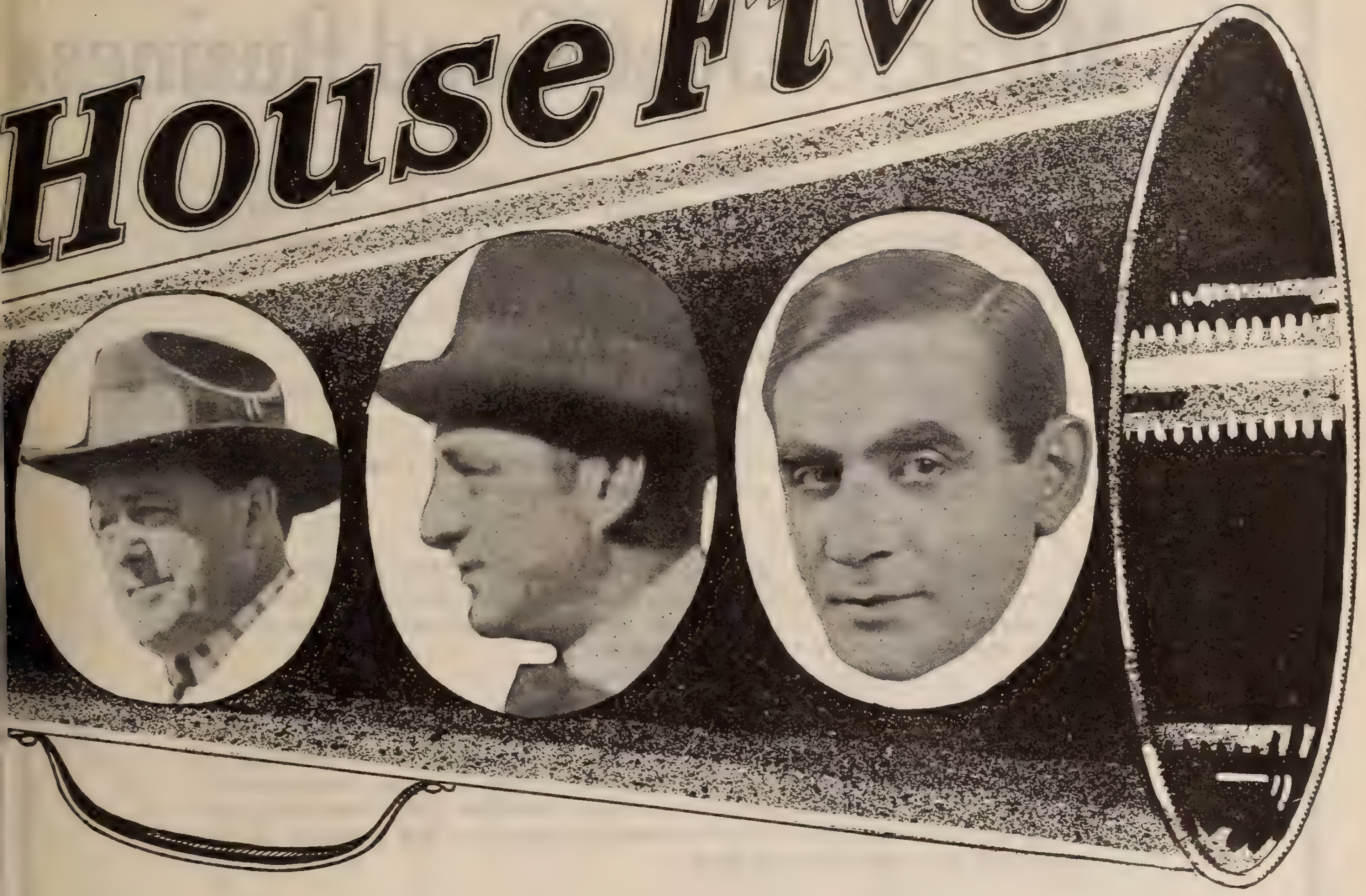
The Brains



REEVES EASON	It's a mighty fine director who turns out a humdinger like "The Moon Riders" with its strange Devilmen. Just another instance of the novelty, the unusualness you get in a Universal serial.
J. P. McGOWAN	"The Lure of the Circus?" Yes, it's the same J. P. McGowan, and he's gone himself one better in The Full-House Five, for he directed "Elmo the Fearless."
HENRY McRAE	The veteran. He knows the Orient like a book. He's put it all into the magnificent Overseas Serial, "The Dragon's Net." It's Marie Walcamp's newest triumph.
AL RUSSELL	The expert whose direction of the All-Star Serial, "The Lion Man," started the Full-House Five with a roaring success.
POLO	Yes, Eddie himself! For what is there Eddie can't do? Athlete, star, and some director you'll agree when you play "The Vanishing Dagger."

Universal Serials are Directed

behind Your House Five



YOU know as well as we do the vital importance of talented direction. You associate best pictures with best directors. But do you realize that Serials demand not merely best directors, but specialists? Select the finest director of any other kind of photoplay and he might very easily ruin a serial. Specialization in serial production has given Universal the cream of the serial directors, and the magnitude of our output enables us to retain them—the most talented the industry can boast—the men with the brains and the experience and expert skill to ensure success. That is why the Full House Five is the huge success we meant it to be—best stars, best stories, best direction.

Exclusively by Serial Specialists

No Miracle--Just Good Business

By the application of a well-founded business principle—quantity production and distribution—Universal's Full-House Five plan has put the serial business on a common sense basis at last. The underlying ideas of our plan are—

(a) To make more money for exhibitors and for ourselves.

(b) To insure exhibitors a full year of uninterrupted profits—with only one booking.

(c) To arrive at some good, workable, dependable plan for making and handling serials in years to come.

Has the Full-House plan succeeded? It has—TREMENDOUSLY! The figures of our sales department show that the entire proposition has taken exhibitors by storm. Showmen say the idea has given them an insight into a brand-new world of showmanship.

WHY? Because they saw that this was the first opportunity ever offered to free themselves from slip-shod, take-a-long-chance methods of buying serials, and to rid themselves of the worry of doing business with unknown, unproven, unequipped fly-by-night concerns. They know that with one sledge-hammer blow of real business tactics we had knocked all the worry out of serials for all time.

They knew that Universal, a concern putting hundreds of thousands of dollars in money, brains, equipment, reliability and reputation, could not afford to take the remotest chance of making a "dud" serial. They knew that every serial of the Full-House Five was made according to every rule of "know-how" and "know why" that seven long prosperous years of serial making had taught us. They knew we had selected five world-famous stars of repeated proven ability to draw crowds.

The Full-House Five plan has proven to be so tremendously good that we intend to repeat it next year—and the next—just the same as you would cling to any successful business method. You exhibitors have shown us that the principle of the plan was sound and sane. We purpose that you shall receive a lion's share of its profits.

If you have not yet booked the Full House Five, go or write this very minute to the nearest Universal Exchange. You'll find out something that will be a revelation in your business. You'll have to do it lightning quick if you expect to beat your competitor. Remember, he's reading this page too!

SERIAL CHART

of your

1920

FULL HOUSE

FIVE

One Solid Year
of
Money-Making
Universal
Serials

	THE LION MAN	ELMO THE FEARLESS	THE MOON RIDERS	THE VANISHING DAGGER	THE DRAGON'S NET
Dec. 29 (1919)	1 Episode				
Jan. 5 (1920)	2				
Jan. 12	3				
Jan. 19	4				
Jan. 26	5				
Feb. 2	6				
Feb. 9	7	1 Episode			
Feb. 16	8	2			
Feb. 23	9	3			
Mar. 1	10	4			
Mar. 8	11	5			
Mar. 15	12	6			
Mar. 22	13	7			
Mar. 29	14	8			
Apr. 5	15	9			
Apr. 12	16	10			
Apr. 19	17	11			
Apr. 26	18	12	1 Episode		
May 3		13	2		
May 10		14	3		
May 17		15	4		
May 24		16	5		
May 31		17	6		
June 7		18	7		
June 14			8	1 Episode	
June 21			9	2	
June 28			10	3	
July 5			11	4	
July 12			12	5	
July 19			13	6	
July 26			14	7	
Aug. 9			16	9	
Aug. 16			17	10	
Aug. 23			18	11	1 Episode
Aug. 30				12	2
Sep. 6				13	3
Sep. 13				14	4
Sep. 20				15	5
Sep. 27				16	6
Oct. 4				17	7
Oct. 11				18	8
Oct. 18					9
Oct. 25					10
Nov. 1					11
Nov. 8					12
Nov. 15					13
Nov. 22					14
Nov. 29					15
Dec. 6					16
Dec. 13					17
Dec. 20					18

ONE Booking

ONE Full Year of Continuous Profits

FIVE Serial Masterpieces

NO Worries

That's our Common Sense, Good Business Plan that Exhibitors Are Endorsing—

EVERYWHERE

The Serial with

KATHLEEN O'CONNOR

GERTRUDE ASTOR

HENRY BARROWS

LEONARD CLAPHAM

JACK PERRIN

LOOK at this galaxy of stars—each a headliner—idols and pets of the serial fans every one. "Forget the expense," we said when we secured the wonderful story of "The Lion Man"—the strangest character that ever the imagination conceived. "Nothing short of an all-star cast can do such a story justice." Never in our experience has there been a serial with such a wealth of big star parts, and that is why you get The Lion Man with such star names as Kathleen O'Connor, Jack Perrin, J. Barney Sherry, Henry Barrows, Leonard Clapham and others of the calibre that pulls money into your box-office. Exhibitor after exhibitor tells us of the roaring success of The Lion Man. It justifies every promise we made for it—every penny of the big sum we spent in its making. It's the first of the FULL HOUSE FIVE, the greatest super-serials Universal ever produced. Play "The Lion Man" and you'll surely play them all.

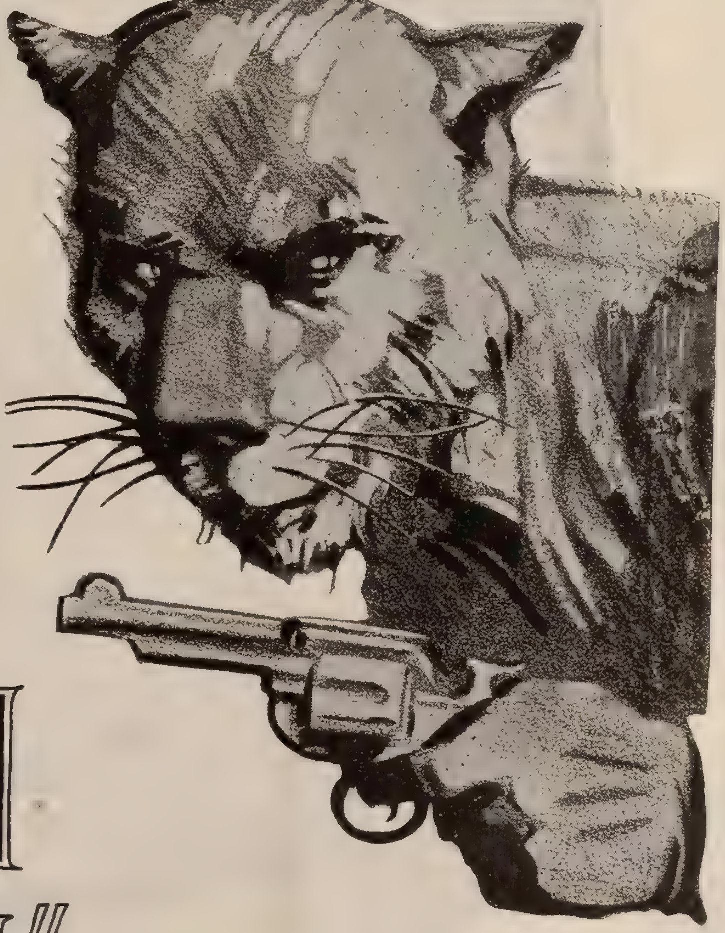
Directed by
AL. RUSSELL

the All Star Cast!

and the Strangest Character ever Screened

J. BARNEY SHERRY

THAT exhibitor hit the nail on the head when he said: "What I particularly like about The Lion Man is the knack this fantastic character has of jumping into the scene right at the psychological moment to add the extra snap to the excitement when you're at fever heat with the episode's climax. That's what touches the spot."



"The LION MAN"

NUMBER 1 OF YOUR FULL HOUSE FIVE

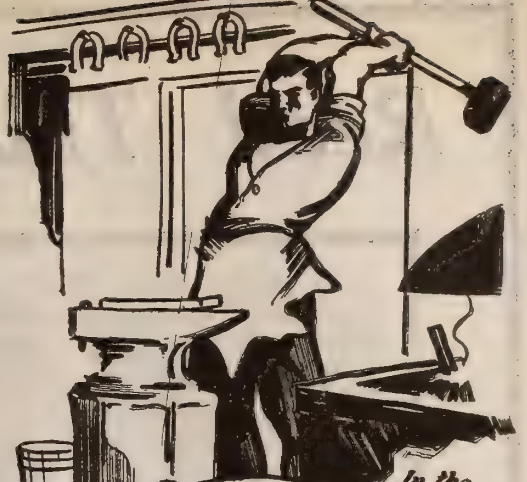
UNIVERSAL

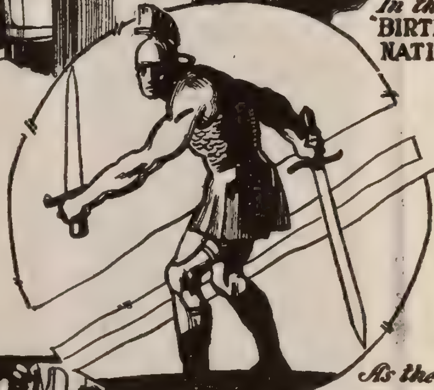
A Big Money Star
in a
Big-Money Serial

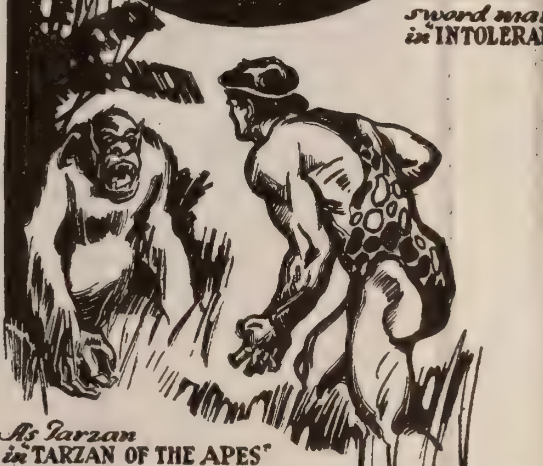
ALREADY our sales department is reporting amazing figures on this serial, signifying more strongly than words that Elmo Lincoln, the Fighting Colossus of the Screen, is repeating on a bigger scale than ever before all his tremendous previous success. He is the man who smashed his way into popularity in "The Birth of a Nation" and kept it at fever heat with "Intolerance," "Tarzan of the Apes," "The Kaiser, the Beast of Berlin," and packed the leading theatres of every State in the Union with his former chapter-thriller, "Elmo the Mighty." His last serial was built expressly to display Lincoln's enormous strength and acting ability. No exhibitor who wants to make money will overlook "Elmo the Fearless."

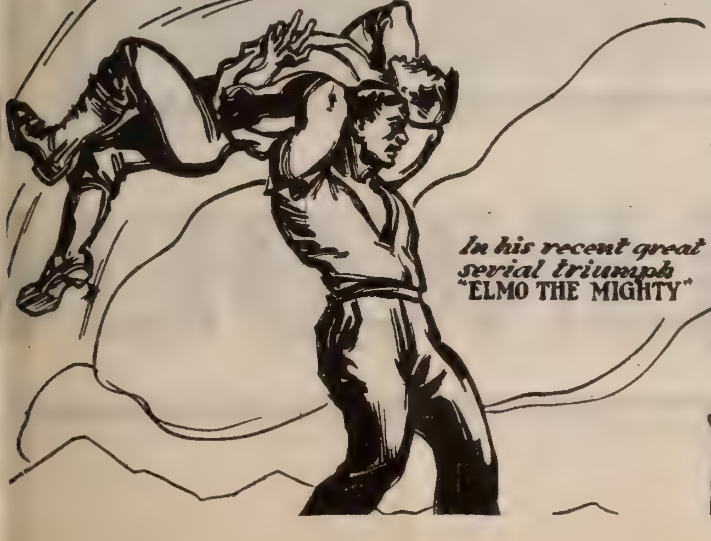
ELMO LINCOLN
Titan of the Screen
in
ELMO The FEARLESS

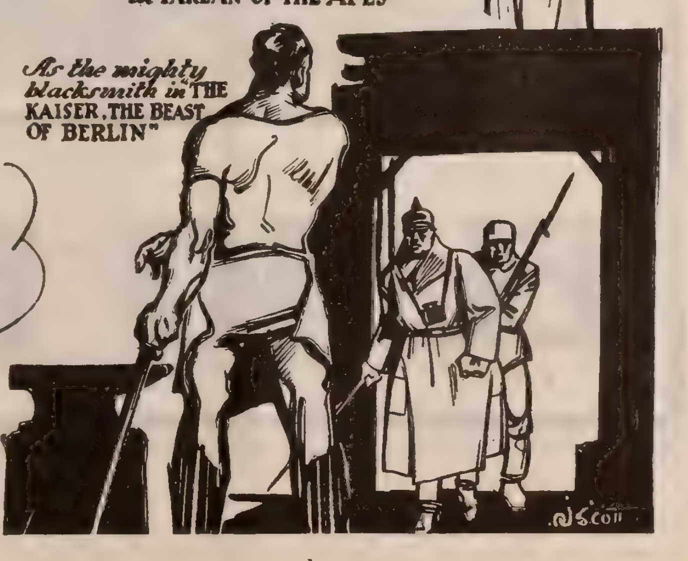
Directed by J. P. McGowan


In the "BIRTH OF A NATION"

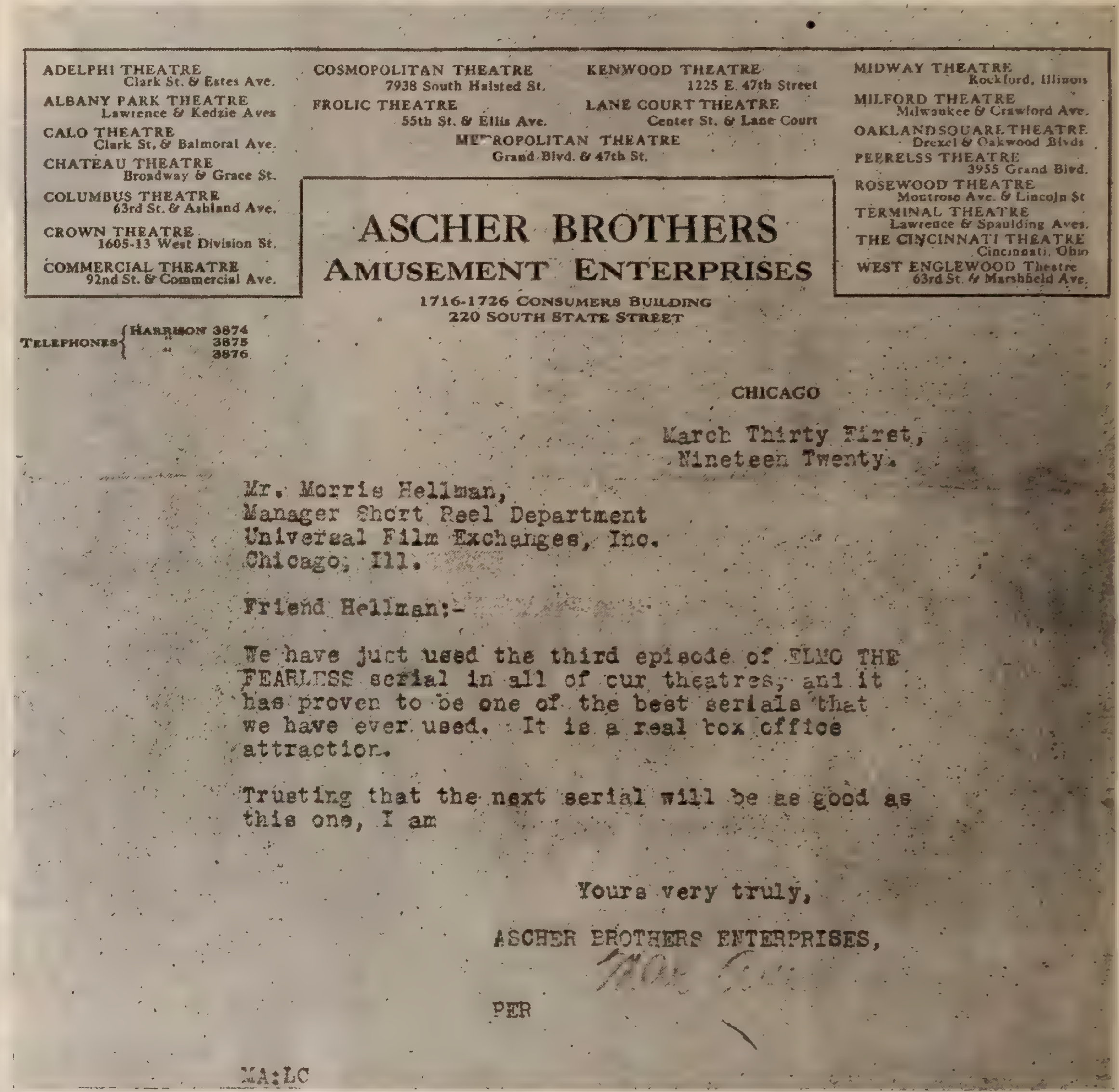

As the two sword man in "INTOLERANCE"


As Tarzan in "TARZAN OF THE APES"


In his recent great serial triumph "ELMO THE MIGHTY"


As the mighty blacksmith in "THE KAISER, THE BEAST OF BERLIN"

Read This Testimony From



ADELPHI THEATRE
Clark St. & Estes Ave.
ALBANY PARK THEATRE
Lawrence & Kedzie Aves
CALO THEATRE
Clark St. & Balmoral Ave.
CHATEAU THEATRE
Broadway & Grace St.
COLUMBUS THEATRE
63rd St. & Ashland Ave.
CROWN THEATRE
1605-13 West Division St.
COMMERCIAL THEATRE
92nd St. & Commercial Ave.

COSMOPOLITAN THEATRE
7938 South Halsted St.
FROLIC THEATRE
55th St. & Ellis Ave.
KENWOOD THEATRE
1225 E. 47th Street
LANE COURT THEATRE
Center St. & Lane Court
METROPOLITAN THEATRE
Grand Blvd. & 47th St.

MIDWAY THEATRE
Rockford, Illinois
MILFORD THEATRE
Milwaukee & Crawford Ave.
OAKLAND SQUARE THEATRE
Drexel & Oakwood Blvds
PEERLESS THEATRE
3955 Grand Blvd.
ROSEWOOD THEATRE
Montrose Ave. & Lincoln St
TERMINAL THEATRE
Lawrence & Spaulding Aves.
THE CINCINNATI THEATRE
Cincinnati, Ohio
WEST ENGLEWOOD Theatre
63rd St. & Marshfield Ave.

ASCHER BROTHERS
AMUSEMENT ENTERPRISES
1716-1726 CONSUMERS BUILDING
220 SOUTH STATE STREET

TELEPHONES { HARRISON 3874
" 3875
" 3876

CHICAGO

March Thirty First,
Nineteen Twenty.

Mr. Morris Hellman,
Manager Short Reel Department
Universal Film Exchanges, Inc.
Chicago, Ill.

Friend Hellman:-

We have just used the third episode of ELMO THE FEARLESS serial in all of our theatres, and it has proven to be one of the best serials that we have ever used. It is a real box office attraction.

Trusting that the next serial will be as good as this one, I am

Yours very truly,

ASCHER BROTHERS ENTERPRISES,

PER

MA:LC

ELMO LINCOLN

hicago's Biggest Serial Users

WE regard this letter as a mighty fine tribute from the men who operate the biggest chain of motion picture theatres in Chicago. These men are serial experts from the exhibitor's standpoint. They are buyers for a great amusement organization as wide in its scope as a chain of big business concerns. They have to buy closely and buy right. They can not afford to buy anything but the very best serials the market affords. Moreover they can not afford to recommend a serial unless they have proved beyond the shadow of a doubt that it comes up to their rigid requirements. So when showmen of the enviable recognition that Ascher Brothers enjoy in the exhibitors' field declare in emphatic terms that "Elmo the Fearless" is one of the best serials they ever used—so good that they are running it in all their houses, every other exhibitor in the country who is playing to human nature can bet his bottom dollar that he can't go wrong with it. Don't fail to cash in heavy on the latest fighting, two-fisted serial thriller of Elmo Lincoln, the fighting Colossus of the Screen. He never fails to make money for exhibitors—anywhere.

Directed by J. P. McGowan

in

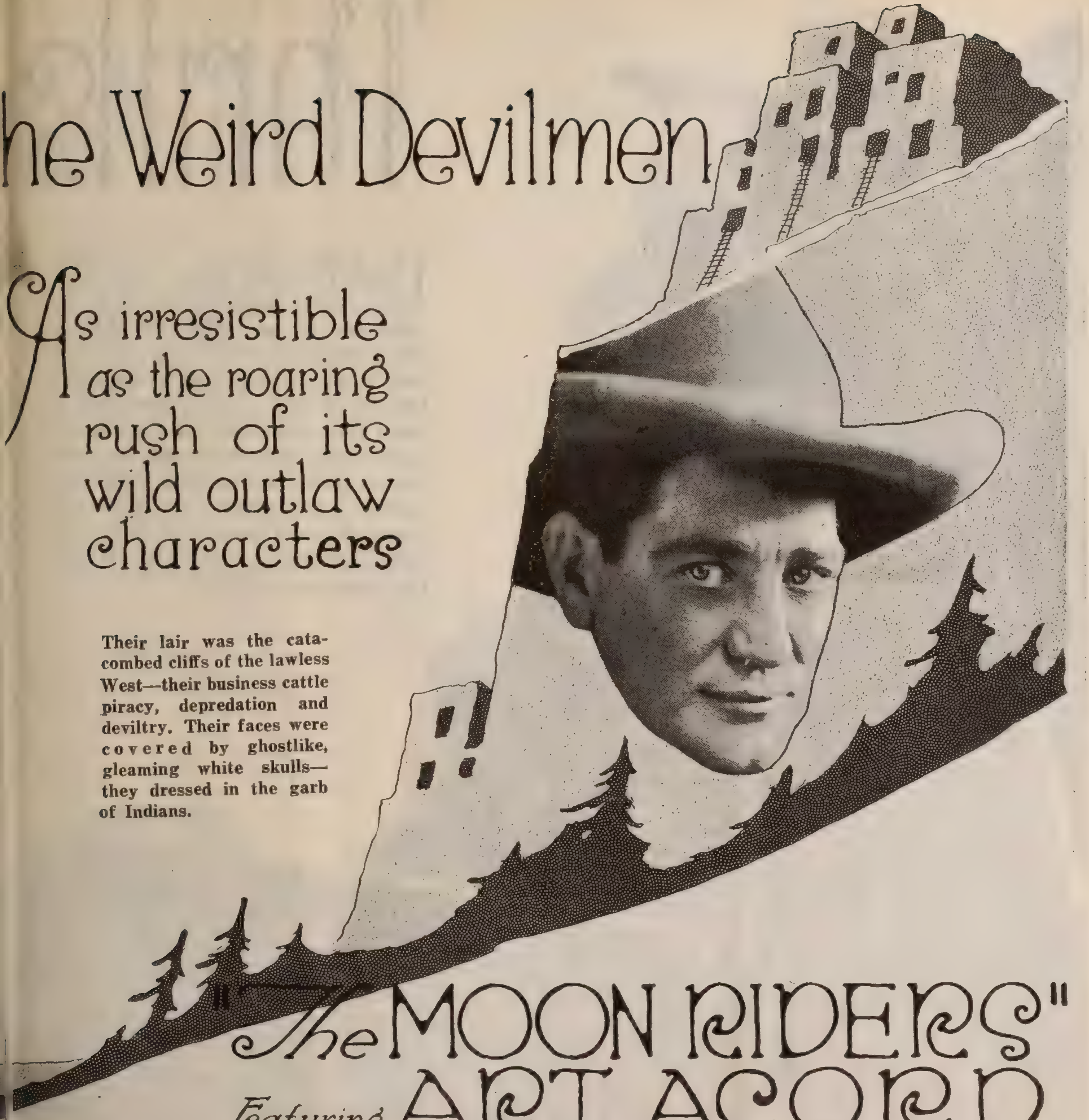
"ELMO THE FEARLESS"

The Serial with

RIGHT at the start these weird devilmen and moonriders swoop on to your screen from the fastnesses of their catacombed cliffs with a whirlwind rush that carries the fans off their feet. Never was there a serial that set such a hot pace at the very time when you need it most—right at the start. And, mark you, it keeps up the speed right through. Never a fan who glimpses the first episode but will be there with his dimes for next week's big chapter.

THE novelty of the story, the snap and dash with which the action breezes past, the death-daring feats of ART ACORD, the Cow Boy King, the "different" note that pervades the whole eighteen episodes, make "The Moon Riders" an irresistible chapter-play that no serial devotee is going to miss. Released April 26, you need to make it your immediate business to sample this astonishing serial—see for yourself, and you'll agree that here is the finest kind of INSURANCE for your right-through-the-summer business.

he Weird Devilmen



As irresistible
as the roaring
rush of its
wild outlaw
characters

Their lair was the catacombed cliffs of the lawless West—their business cattle piracy, depredation and deviltry. Their faces were covered by ghostlike, gleaming white skulls—they dressed in the garb of Indians.

"The MOON RIDERS"

Featuring ART ACORD
KING OF THE COWPUNCHERS
Supported by MILDRED MOORE - BEATRICE DOMINGUEZ
AND A HOST OF EXPERIENCED
UNIVERSAL SERIAL PLAYERS

Directed by REEVES EASON

Thrills

IT'S packed with 'em! If you think that Universal must, long ago, have used up all the thrills in its repertory, go see ART ACORD in "THE MOONRIDERS" and you'll get next to a brand-new crop of dare-deviltry—put over with a dash and a whirl that will show you that here's a new serial star who's going to stand 'em on their heads—your audiences as well as the villains! It's ACORD'S personality and punch that do it, plus those fantastic, gripping characters, the moonriding devilmen.

Perils!

THERE'S no bunk about the dangers ACORD goes through—a broken leg recently testified to the speed at which "THE MOONRIDERS" runs under his vigorous lead.. Book this great serial for the third of the five that will crowd your house for a year, all booked on one contract, the new and the sensible plan.

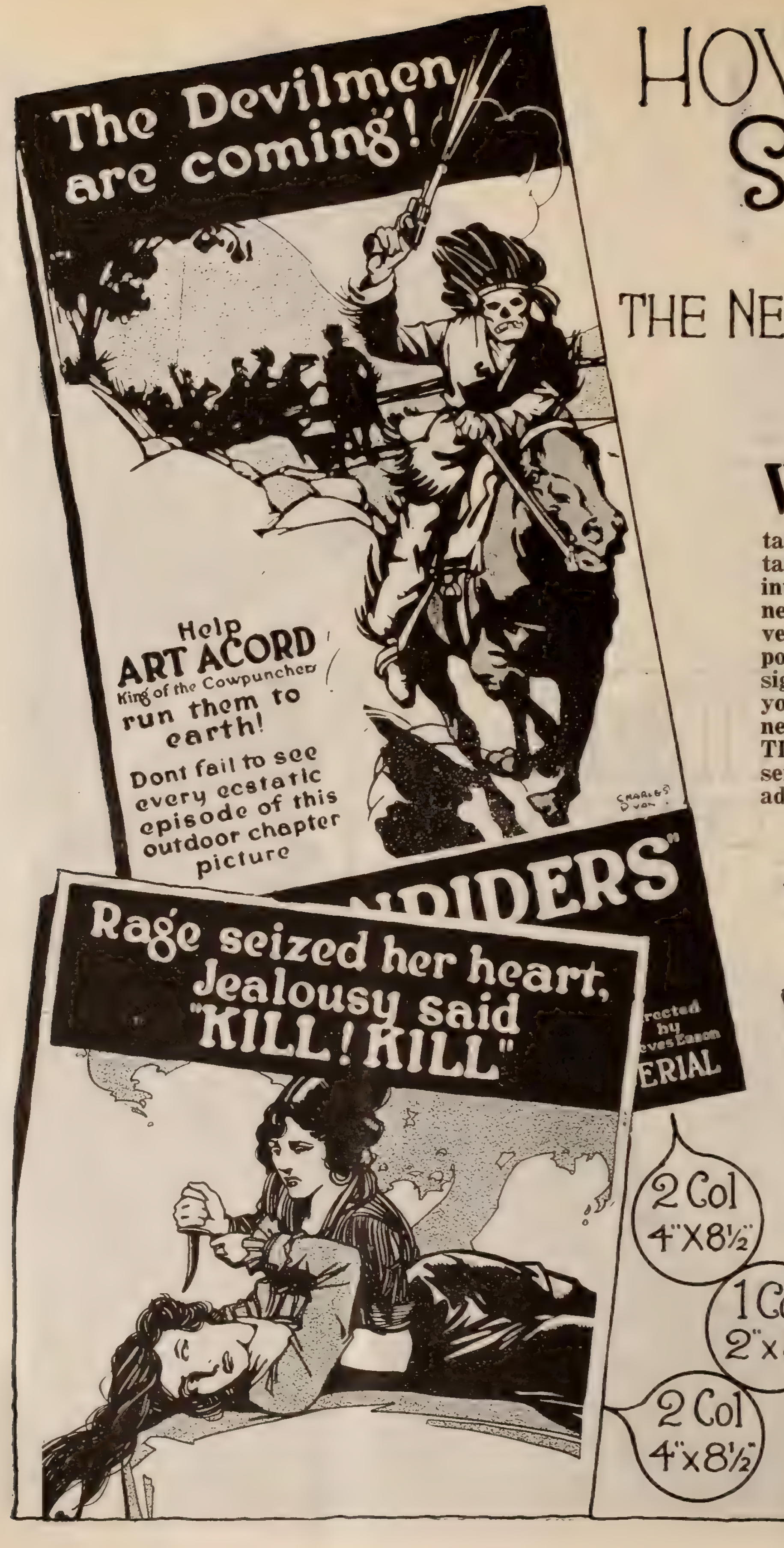
he

OON RIDERS"

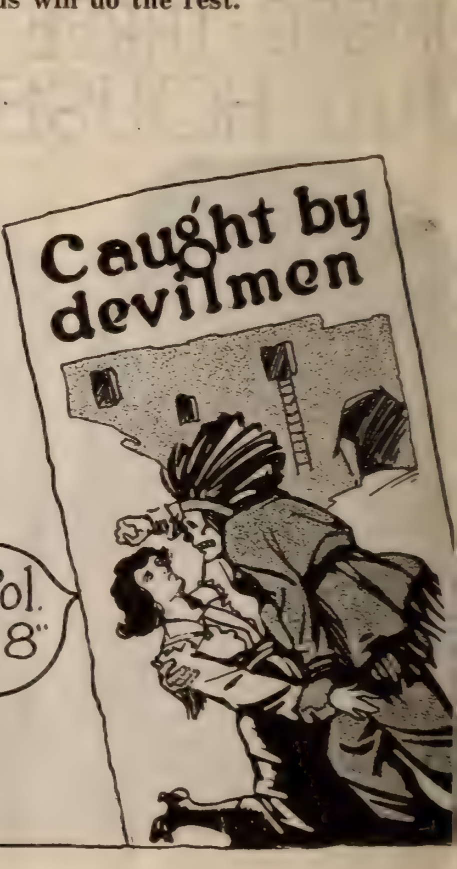
UMBER THREE OF YOUR
ULL HOUSE FIVE.

HOW WE
SELL "TH

THE NEWSPAPER ADS.


The Devilmen are coming!
Help ART ACORD King of the Cowpunchers run them to earth!
Dont fail to see every ecstatic episode of this outdoor chapter picture
RIDERS"
rected by eves Eason
ERIAL
Rage seized her heart, Jealousy said "KILL! KILL"
2 Col 4"X8½"
1 Col. 2"x8"
2 Col 4"x8½"

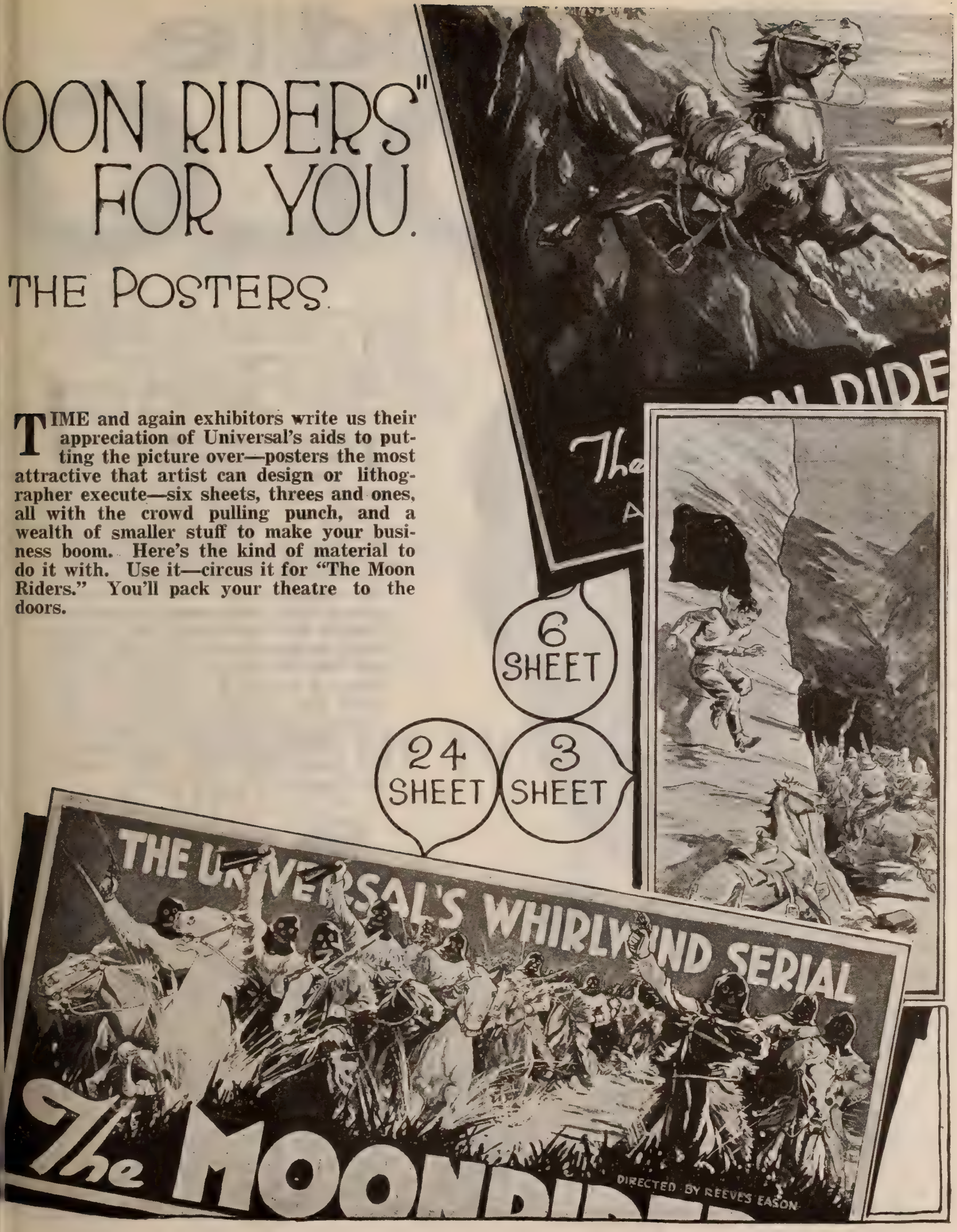
WHEN you book a Universal picture you have behind you the full co-operation of our exploitation staff to help you get every obtainable dollar of profit out of your investment. We see to it that the newspaper ads., for instance, are the very best skilled writers can get up—powerful in wording, forceful in design—drawn (not photographs, mark you) so as to be exactly what you need—practical, USE-able EFFECTIVE—all in readiness for you to insert the name of your theatre—the ads will do the rest.


Caught by devilmen

OON RIDERS" FOR YOU.

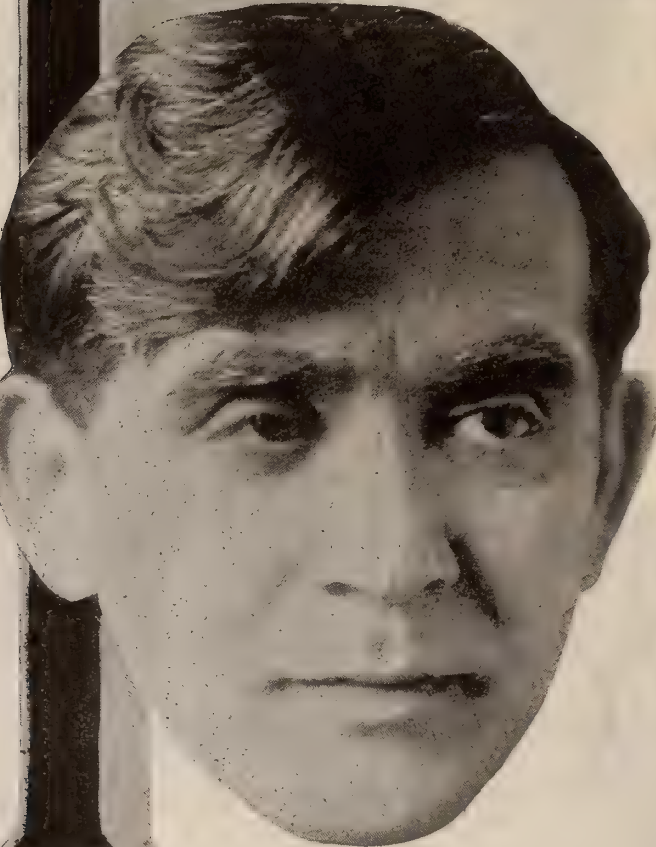
THE POSTERS.

TIME and again exhibitors write us their appreciation of Universal's aids to putting the picture over—posters the most attractive that artist can design or lithographer execute—six sheets, threes and ones, all with the crowd pulling punch, and a wealth of smaller stuff to make your business boom. Here's the kind of material to do it with. Use it—circus it for "The Moon Riders." You'll pack your theatre to the doors.

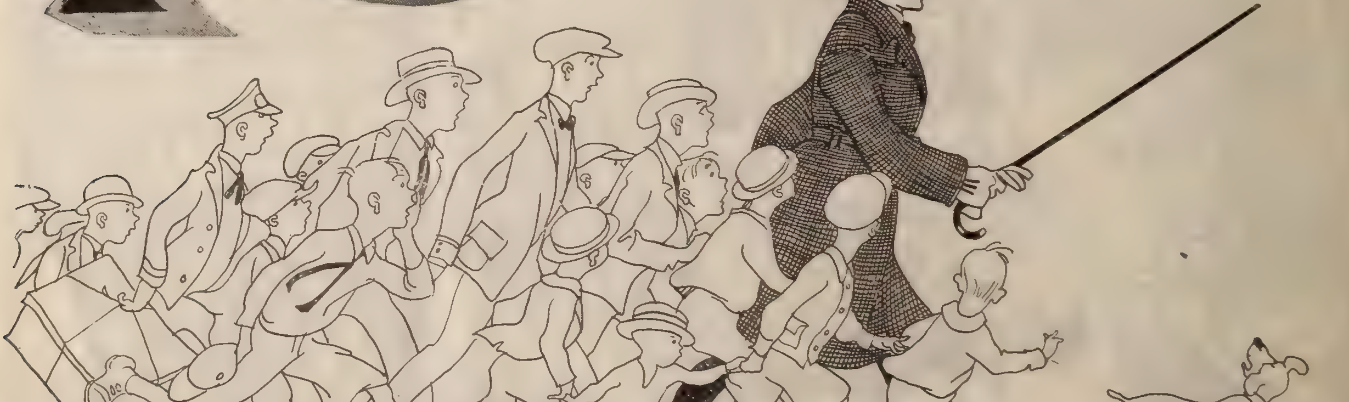

ON RIDE
The
A
6 SHEET
24 SHEET
3 SHEET
THE UNIVERSAL'S WHIRLWIND SERIAL
The MOONRID
DIRECTED BY REEVES EASON

eddie POLO

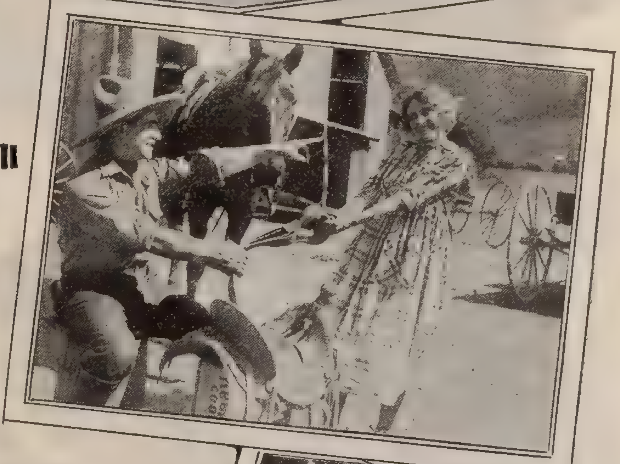
Herculean Idol of the Serial Fan



THE plain logical reason why Eddie Polo has become the Herculean idol of the screen is because he has every quality that goes to the making of a great serial star. He proved it in "The Broken Chain," "The Gray Ghost," "The Bullseye," for instance. Greatest proof of all is the wonderful hold Polo has on millions of fans throughout the country. That is the reason why the easiest thing we know is to sell a Polo serial and why the surest thing the fan knows is that he is going to see Polo every time he plays, and that is the common sense business reason why you will want to show him in his new, big, astounding serial, "The Vanishing Dagger."



lero of Some of the reatest Serial Successes ver Given the American ublic—such as



"The GRAY GHOST"

A great success that did a tremendous business in every State in the Union, with Eddie Polo putting a punch into every episode. The serial that "made" Polo with all serial fans.

"The BULLSEYE"

The first serial in which this quick-action hero of the screen showed what he could do in pulling enthusiastic crowds week after week without a let-up.

"The LURE OF THE CIRCUS"

The serial that gave Eddie Polo the chance of his life to play every card in his pack. Still playing all over the country. Still pulling like an elephant.

COMING SOON in

"The VANISHING DAGGER"

Supported by Thelma Percy, Tom Lingham and a Great Cast

Directed by Polo himself, assisted by Edward Kull

eleased June 14th—Nr. **4** of the **FULL HOUSE FIVE**

Your Biggest, Surest

ATLANTIC
OCEAN

Eddie
POLO

in

A WHIRLWIND
CHAPTER-PLAY
THAT SWEEPS
ACROSS LAND
AND SEA.....

"The VANISHING

Hot Weather Attraction

Released June 14th

HERE'S a combination of crowd-pulling Star and fast gripping Story specially planned for June release because we realize that it is exactly the right combination to pack your theatre all summer. With the fans absorbed, long before hot weather comes, in the fascinating search through land, sea and air for the fateful vanishing dagger whose hilt conceals the magic fluid which alone can efface from the heroine's brow the fatal forced confession so mysteriously graven there, not one fan in a thousand, rest assured, is going to miss a single chapter. If you've played Polo—you KNOW. See his latest serial—directed by Polo himself, and you'll be prompt to realize here's a combination no fan can resist.

Number Four of Your Full House Five.

DAGGER"

The Great

A wondrous chapter-play that whirls thru China, Japan and the Philippines, then leaps the sea and finishes in a drive of action in the United States.

A daring actress who has never even been approached in her super-woman feats—the dazzling heroine of serial after serial that has made good with every exhibitor in the land—now at the height of her popularity—without a rival—Marie Walcamp!

MARIE WALCAMP

THE WOMAN WHO KNOWS NO FEAR

Overseas Serial

"THE DRAGON'S NET"

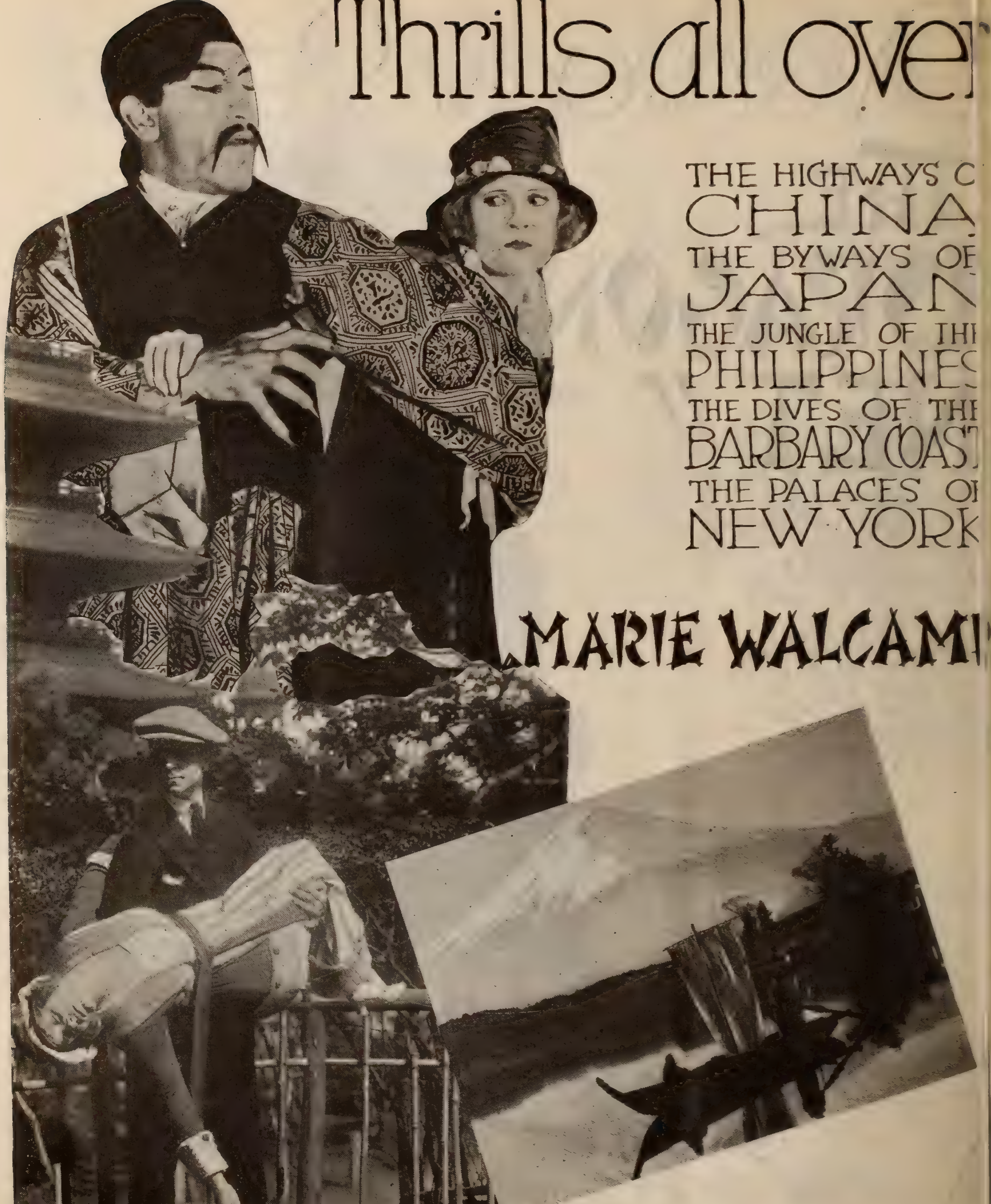
Directed by
HENRY M^c^RAE
RELEASED
AUGUST 23

TO FINISH
YOUR SERIAL
YEAR IN A
BLAZE OF
GLORY.

Thrills all ove

THE HIGHWAYS O
CHINA
THE BYWAYS OF
JAPAN
THE JUNGLE OF TH
PHILIPPINES
THE DIVES OF TH
BARBARY COAST
THE PALACES OF
NEW YORK

MARIE WALCAM



the Map !

"IN THE DRAGON'S NET"

RELEASED
AUGUST
23.

"My Salomy Lions."

Directed by Fred C. Fishback

Two reel Century Comedy

CAST

The Sultan	Billy Engel
Fattemma	Merta Sterling
A Tourist	Charles Dorety
Honeymooners	Louise Lorraine Bud Jamison
The Sultan's Understudy	Hans Joby

CHARLES DOREMUS and two honeymooners, Mr. and Mrs. Bud Spring, had dared the exclusiveness of the Turk, and the Springs were spending the first weeks of their married life in the most fertile cigarette country in the world. Of course the Sultan's palace was one of the objects that was pointed out to them, and they were fortunate enough to witness a most touching ceremony at the Sultan's "family entrance." But unfortunately the Sultan saw the bride and conceived the idea that with a little fattening she would be an acceptable addition to his war-worn harem. The orders were issued and the task undertaken by the Sultan's understudy, a willing worker. Bud and his happiness were in a bad way until Bud thought of a moth-eaten menagerie that he had passed in his search. Lions in the harem brought the bride back in a hurry.

"THE MOON RIDERS."

Episode Four

"Vultures of the Hills."

CAST

Buck Ravelle	Art Acord
Baldwin	Charles Newton
Egbert	George Field
Anna Baldwin	Mildred Moore
Rosa	Beatrice Dominguez

BUCK RAVELLE, ranger, while riding to the rescue of Anna Baldwin, his employer's daughter, is thrown off and his horse falls upon him. He manages to extricate himself and dashes on on foot.

Rosa, daughter of the housekeeper for Egbert, a rancher, is about to plunge a dagger into Anna's heart when Egbert comes in and prevents it.

Baldwin, the girl's father, heads an association of cattlemen who fight a faction that claims their ranches by virtue of an old Spanish land grant. Egbert, while pretending sympathy, in reality backs the opposition and also secretly heads a band of marauding outlaws.

Baldwin, having missed his daughter, is also seeking her and meets her as she makes her way home, alone. Not satisfied, they turn about and go to Egbert's. In the meantime Buck arrives and is overpowered by Egbert.

There is a frame-up and it is made to appear, in front of Baldwin and Anna, that Rosa is in love with Buck, that he has made wild love to her. Baldwin is disappointed, and Anna, who had begun to care for him, is heartbroken. Neither will listen to explanations.

On the following day Buck leaves the ranch. Later he is able to save Baldwin from the outlaws, only to be captured himself.

Egbert, who has never been seen by his outlaws without his disguise, is mistaken by them and captured for Baldwin.

Buck, blindfolded, is led to a cliff by a lariat. He walks over into space. The free end of the lariat becomes entangled with the legs of an outlaw and he is drawn perilously near the edge. As an outlaw slashes the lariat with a knife Buck drops into the abyss below.

New Screen Magazine.

No. 65.

We are taken to Dayton, Ohio, to view the first house ever erected there. This was in the year 1796, and the structure was known as Newcombe's Tavern. Built by pioneers, it was the scene of many an Indian attack. It was famed for its sun dial, which, unfortunately, was lost in the flood of 1913, so that the magazine exposes to our view a reproduction only.

Grand Central Station in New York, a labyrinth of tracks and levels, is, notwithstanding, a remarkably controlled and systematized place. In addition to the thousands of incoming and outgoing travelers there are several hundred "commuting" trains, carrying 250,000 workers in and out of New York each day to suburban homes. The dispatcher reigns supreme and with chart and telephone he and his assistants ably perform their intricate duties.

Another instance of progressive New York is found in its outdoor vocational scheme of education whereby children in poor health are taught such useful arts as shoe repairing, knitting, etc., out in the open, and are thereby physically as well as mentally benefitted.

Cinema Luke, as always, does his share to provide humor, this time appearing in an animated skit in which apartments, rents and fleas play an important part.

There are the usual "laughographs."

"Concrete Biscuits."

Lyons-Moran Star Comedy

CAST

Eddie	Eddie Lyons
Eddie's Bride	Charlotte Merriam
Lee	Lee Moran
Lee's Wife	Fritzi Ridgeway

LEE and his wife have been married several years and they fight like two wildcats. Eddie had just been married. He and his bride decide to visit Lee and his wife. They are supposed to be an ideal couple, and Eddie and his bride want to go to learn a few things on how be happy though married. They arrive during a fight between Lee and his wife. Lee explains his way out of it and they welcome the newly-married couple to their home and try to get along as though they thought the world of each other, when in reality they were planning to get a divorce when Eddie and his wife arrived.

At bed time one bedroom is given to Eddie and wife. Lee and his wife continue to quarrel. Eddie goes to pacify Lee's wife. Eddie's wife sees him holding her hand. She gets mad and won't let Eddie back in the bedroom. Both boys are locked out and they sleep on the floor all night.

International News.

No. 19.

Sir Thomas Lipton, Yacht Cup Challenger, Launches Shamrock III. Southampton, England.

Mississippi Floods. Many homes inundated by river's highest rise in thirty years; Davenport, Ia. 1. The swirling tide at New Orleans makes a plaything of an ocean steamer.

The Latest in Fashion. To be in style and wallop the H. C. of Dressing join the Overall Brigade, like these Broadway stars; New York City.

Unique Sailing Races Keep Up the Morale of Atlantic Fleet Tars; Guantanamo Bay, Cuba. 1. The Judges, Admiral Britton and Captain Nolton of the Pennsylvania.

A High-Flying Colt. Mercury, a four-year-old, takes first airplane ride ever made by a pony; Los Angeles, Cal.

First and Exclusive Views of Britain's New U-Boat Dreadnought; Hull, England.

South's West Point Stages Inspiring Review by Future Generals. The Citadel, Charleston, S. C.

Great Fire at Dock Destroys Steamers and Imperils River Craft; Brooklyn, N. Y.

"Indoor Sports" Cartoon by "Tad."

International News.

No. 20.

Champion Scuttlers of the German Fleet Welcomed Home; Wilhelmshaven, Germany. 1. Admiral Reuter, champion scuttler, who ordered the sinking of the surrendered German fleet at Scapa Flow. 2. The "proud" scuttlers go ashore. 3. Booming guns greet the Lisboa, with returning "heroes." 4. The Iron Flotilla of torpedo boats—all that is left of Germany's sea power.

Congressional "Tugs." Representative Britten of Illinois and Purnell of Indiana keep in "fighting" trim in House gym.; Washington, D. C. 1. The real thing in speed. 2. Congressman Evans of Nevada, a spry old timer.

A Swimming Graduation. Swedish school children awarded diplomas for expertness in the water; *Stockholm, Sweden.* 1. Neptune's wreaths for real mermaids and mermen. 2. "Old Grads" of the Swedish Swimming School give diving exhibition.

In the Public Eye. King Alfonso and the Queen of Spain attend opening of a Cervantes Library; *Madrid, Spain.* 1. First pictures of Archbishop Bozano, Papal Delegate to America, and the supreme board of directors of the Knights of Columbus, *Washington, D. C.* 2. Earl Haig, British Army chieftain, in "civies" at a military ceremony; *Putney, England.* 3. Chauncey Depew, former senator and famous wit, celebrates his 87th birthday; *New York City.* 4. William E. (Pussyfoot) Johnson returns from England, where he lost an eye trying to make "Ol' Lunnon" dry; *New York City.*

Call of the Wild. These homesick residents of Illinois hear it as warm weather arrives; *Chicago, Ills.* 1. That tired feeling—oh, for the jungle. 2. Too bored with life to mind even the camera.

Girl Athletic Meet. French mademoiselles in a great cross-country run; *Antony, France.*

Beating the High Cost of Loving; New York City. 1. A calico-overall wedding, the first of its kind in Americt. 3. None of the gowns shown, all of calico, cost more than $15; the men's suits, all of denim, cost but $12. And they look—well, you judge.

The World in Turmoil. Railroad strikers, in great mass meeting, vote to continue nation-wide strike; *Jersey City.* 1. In Berlin; orators debate the calling of a new strike. 2. Thousands march to celebrate the workers' victory in ending the revolution.

Lessons of the War Applied in Uncle Sam's Great Munition Plant; Watertown, Mass. 1. Piercing the 1600-pound ingot. 2. Out of the fiery furnace. 3. Into the "nosing" machine. 4. Putting on the rotating band to give the needed "spin." 5. Feeding the furnace with scrap metal. 6. 11,000 (centigrade) degrees of heat. 7. The 29-000-pound ingot, 35 inches round, is forged down to make an 8-inch gun. 8. Tempering, by cooling off, the 14-inch explosive shell.

Holy Land's Return Asked in Prayers at Ancient Wailing Wall; Jerusalem, Palestine.

"Ransom."

Two-Reel Western Drama.

CAST

Jack Morgan	Hoot Gibson
Ruth Machin	Virginia Faire
Her Father	Dan Crimmins
John Morgan	Nelson McDowell
Kruger, the Crook	Leonard Clapham

JACK MORGAN, a happy-go-lucky ranger, is disappointed when his father fails to send him a money gift sufficient to enable him to marry Ruth Machin. Worse yet, Ruth tells him she will not marry him unless he has earned $5,000 of his own. Jack, therefore, decides to carry out a fake hold-up on his father, demand $5,000 ransome and marry Ruth, but unfortunately for him his plans are overheard by a band of outlaws.

Richard, the father, planning a pleasant surprise for his son, rigs himself out in a western outfit, and being a parson, feels thoroughly uncomfortable. John, Ruth's father, having attended a political convention in Richard's town that day, boards the same stage as Richard, just as uncomfortable as he is in a frock coat. They get into a heated political argument, being of opposite convictions, and are interrupted by the real outlaws, who take Machin in a frock coat for Morgan, the minister, and kidnap him. They discover their mistake, but write Ruth for the $5,000 ransom for her father.

In the meantime Jack, scenting real danger, has found his father, left him in Ruth's care and proceeded to the cave of the bandits, where Machin had been taken. After a fearful fight, abetted by his pals, he overcomes them. Ruth arrives with Morgan, who has kindly loaned her the ransom money. Jack, seeing them coming, gets his men to dress up as bandits. Disguised as one himself, he demands the ransom money of Richard for Machin, and then orders his father, as a parson, to marry him to Ruth. Ruth, who in the meantime had seen through the ruse, says, "Anything to save my father," and thus Jack wins his girl and has earned the $5,000 in addition.

THE FULL-HOUSE FIVE SERIALS

"THE LION MAN"

Adapted from the Novel
"THE STRANGE CASE OF CAVENDISH"
by
RANDALL PARRISH
with
JACK PERRIN and KATHLEEN O'CONNOR
Directed by
ALBERT RUSSELL

ELMO LINCOLN
in

"ELMO THE FEARLESS"

by
ARTHUR HENRY GOODEN
Directed by
J. P. McGOWAN

"THE MOON RIDERS"

by
WILLIAM PIGGOT and KARL COOLIDGE
with
ART ACORD and MILDRED MOORE
Directed by
REEVES EASON

EDDIE POLO
in

"THE VANISHING DAGGER"

by
HOPE LORING
Directed by
EDDIE POLO and EDWARD KULL

MARIE WALCAMP
in

"THE DRAGON'S NET"

Directed by
HENRY McRAE
in Asia

To Sum up

ONE last word. You know as well as we that when a business is in a state of constant and steady expansion through a term of years it must necessarily be selling the goods. And if it is selling the goods in ever increasing quantity those goods must be of a high quality.

Now—no serial producing concern in the whole world has grown as fast in serial-making during the past few years as Universal—nor is any other company today producing an equal number of serials.

In these two statements, therefore, you have the whole argument for the booking of Universal serials in preference to those made by concerns not having the resources of Universal and totally without the expert knowledge which, of itself, guarantees you a money-getting Chapter Play.

If you are a man who likes to figure things out in a logical way and get results that are right, being based on simple business facts that are open to investigation any time of day or night, we think that most of your serial business from now on will be done with the most successful serial producers in the world today—Universal.

End up Your
Serial Year in a
Blaze of Glory!

Marie Walcamp

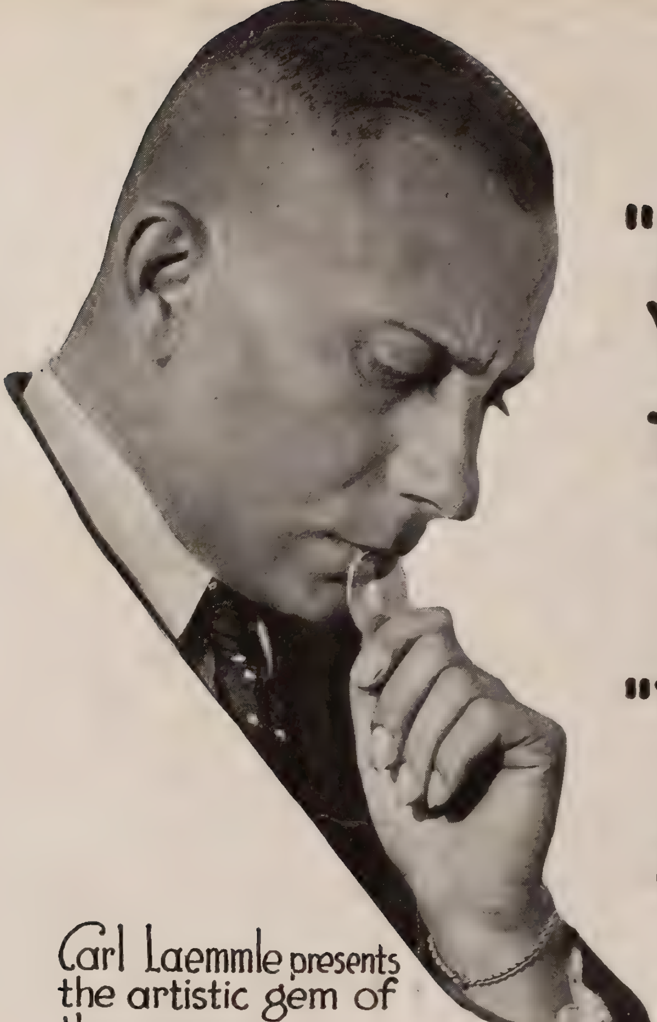
the Woman who Knows no Fear

in a stupendous
new chapter play
—the world-round
mystery of the
fatal seventh petal

"The DRAGON'S NET"

UNIVERSAL

THE FIFTH OF YOUR FULL-HOUSE FIVE



"Play up Von Stroheim for all you are worth"

Says Laurence Reid in Motion Picture News

"You can't go wrong."

Carl Laemmle presents
the artistic gem of
the season

"The DEVIL'S PASSKEY"

Directed by

Von Stroheim

creator of

"BLIND HUSBANDS"

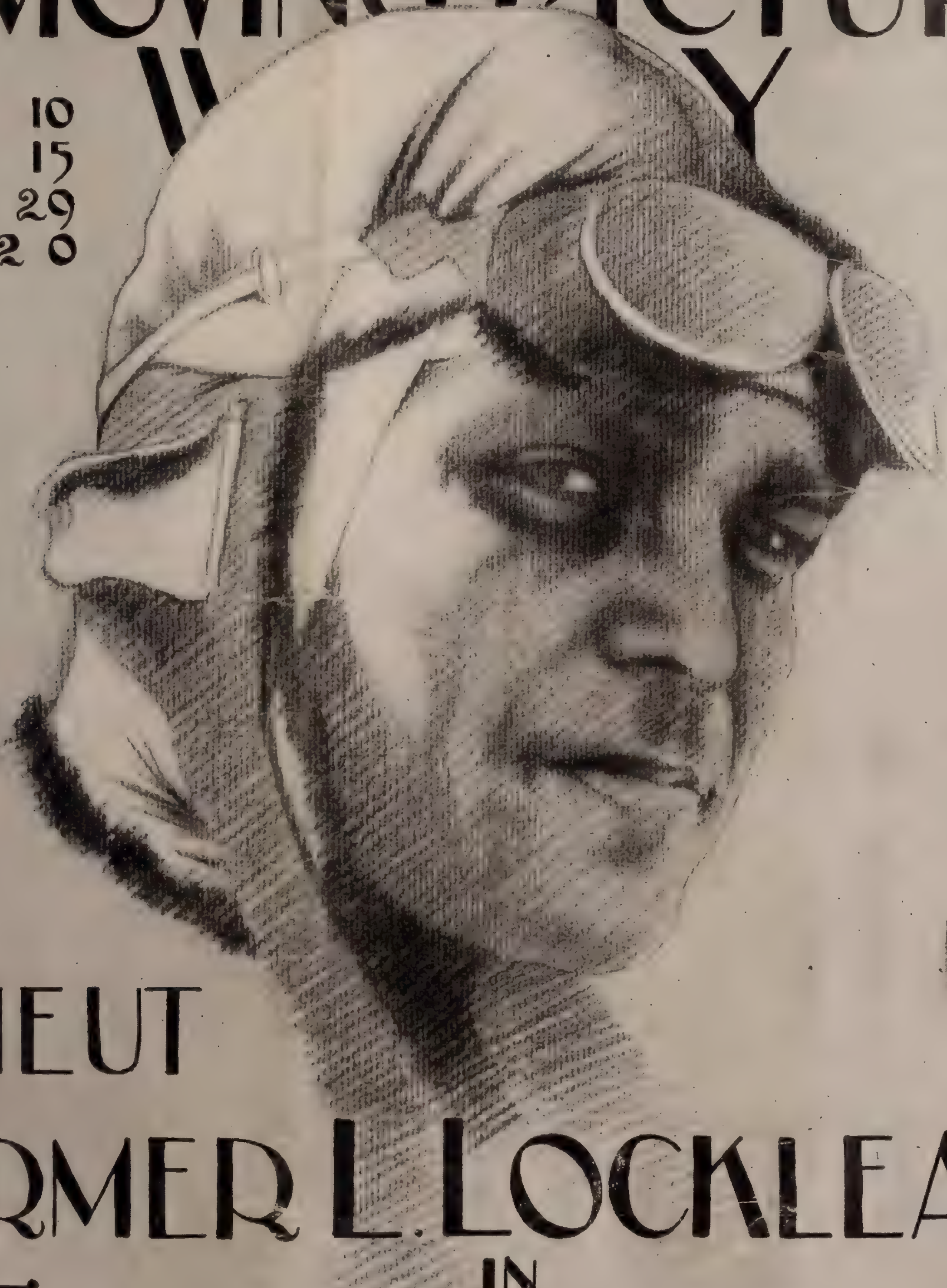
UNIVERSAL-JEWEL
Production de Luxe

"THE picture is entitled to big exploitation in every way," says Laurence Reid in MOTION PICTURE NEWS. "Erich Von Stroheim had a reputation to uphold after his fine achievement, 'BLIND HUSBANDS,' and he has certainly maintained it with 'THE DEVIL'S PASSKEY.' This picture, which he adapted from a story by Baroness De Meyer, soars to the same big dimensions. Once the introductory details are over, the play sweeps ahead with a spontaneity and power that will not be denied. The climax is a revelation in dramatic strength. The most insignificant detail is brought out in a realistic manner. Nothing is forgotten. Stroheim has another big photoplay."

Productions like this are the new hope of the Picture Business.

The MOVING PICTURE
W Y

VOL 10
NO 15
MAY 29
1920



LIEUT
ORMER L. LOCKLEAR
IN
"The GREAT AIR ROBBERY"

Just Between Friends

"WE monkey actors feel that there has been entirely too much scandal caused by screen stars" said JOE to this interviewer, "and we have decided to take measures to protect ourselves. I wish to state that I was regularly married to the woman I am at present living with and it wasn't a trial marriage, either. My life is an open book and I warn all vamps and kid monks who look like me to start no claims, as watching two reel Westerns has made me a tough bird and I shoot on sight. Except for everyday quarrels over who gets the least money for the most laughs our married life is nearly ideal. I know you will excuse me from further intimate revelations. I see my dear cutie waiting for me—at the foot of the page—all ready with a kiss, I know."

THE REPORTER.

MR. and MRS.

JOE MARTIN

MONKEY COMEDIES

JOE'S OWN

"The Jazz Monkey"
"Monkey Stuff"

Directed by William Campbell

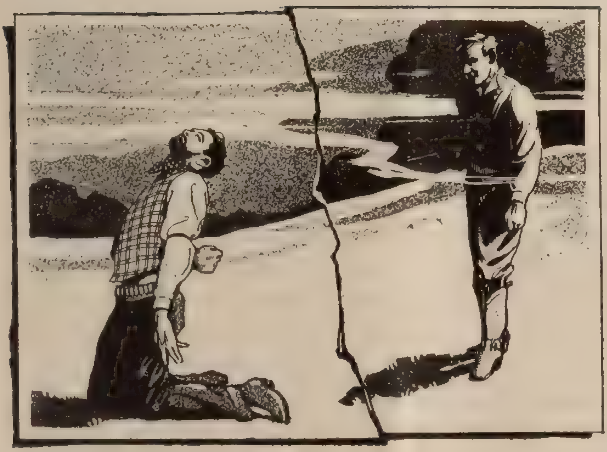
MRS. JOE'S

"A Jungle Gentleman"
"Over The Transom"
"A Baby Doll Bandit"
"The Good Ship Rock'n Rye"

Directed by Fred C Fishback

UNIVERSAL-JEWEL

the tell-tale Photograph

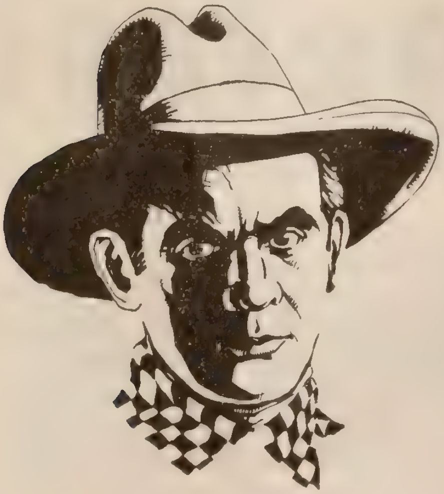


THE furious struggle in Elmo Lincoln's powerful picture, "Elmo the Fearless" centers upon two factions in the picture trying to get possession of a torn photograph which not only incriminates one of the crooks as a murderer, but reveals the location of an immensely valuable platinum deposit in the North. As the mighty conflict rages on it brings in villainous derelicts from California's Barbary Coast, uncouth giants of the Timberlands and denizens of the underworld. Throughout the whirlwind action towers the mighty figure of Elmo, whom nothing can swerve from his determination to rescue a victimized girl and her father from the clutches of designing monsters. It is not too late to get "Elmo the Fearless" for your theatre. See about it to-day and get in on the huge profits other exhibitors are already reaping with this tremendous serial.

ELMO LINCOLN *in* "Elmo the Fearless"

Directed by J. P. McGOWAN
Released Feb. 9, 1920.

the master of the serial thrill

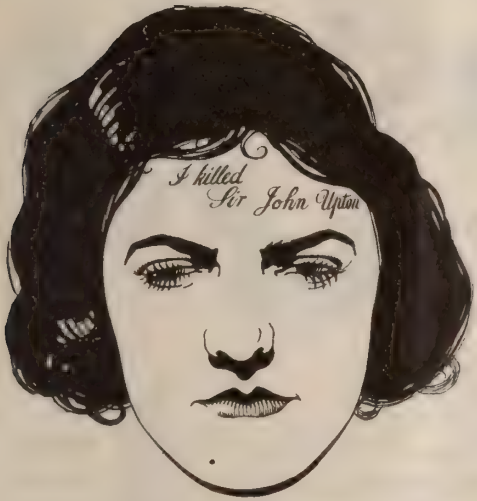


EDDIE POLO himself is the one big best reason why nothing should prevent you from booking his latest and biggest thriller, "The Vanishing Dagger." Polo produced it himself and in it he has displayed the handiwork of a Master Director as well as a star whose work is approached by no other serial star of his type in the world. Polo is devoting his life to giving people thrills. He began it back in his old circus days and so great was his success that pictures claimed him as their own. Remembering such serials as "The Lure of the Circus," "The Broken Coin," "The Bull's Eye" and others, no wise exhibitor will forego an opportunity to book Polo. He is called the King of the Serial, for no serial needs more than the presence of this wonderful actor-athlete-daredevil to be a tremendous money maker. Don't pass up Polo.

EDDIE POLO *in* "The Vanishing Dagger"

Produced by POLO himself
Released June 14, 1920.

the terrible confession

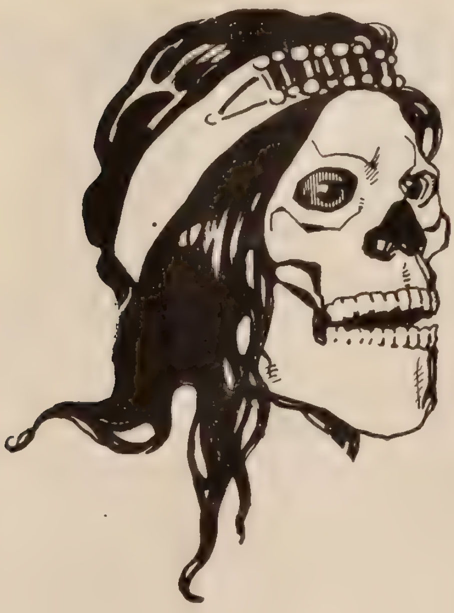

I killed Sir John Upton

ADDED to the unparalleled popularity of Eddie Polo as the star in "The Vanishing Dagger," this picture has a wealth of other features that make it absolutely sure fire. The action takes your audience on a tour of the world. The departure last summer of Polo's big company on an extended trip to many parts of the world was one of the events in the picture industry. Polo is seen as John Grant, an American, seeking a charmed dagger with the power to remove from the brow of Beth Latimer, his fiancee, a confession of murder written under the hynotic influence of a villainous Hindu potentate. Don't let this serial slip through your fingers. Make sure of it to-day. It's a marvel of intense interest and masterful construction. Above all the world-wide popularity of Polo, the serial idol of thousands, will insure its success.

EDDIE POLO *in* "The Vanishing Dagger"

Produced by POLO himself
Released June 14, 1920.

the devilmen's mask of terror



THE weird clan of Devilmen against whom Cowboy Art Acord battles in "The Moon Riders" gallop into the action like mounted whirlwinds right in the first episode and help to maintain a suspense that puts this serial into the first rank of successful chapter pictures. The mask of the dread Moon Riders was a symbol of terror throughout the countryside. They lived in the catacombed hills and engaged in every crime on the calendar, from cattle rustling to murder, communicating with their leader and one another by wireless telephony. Their cave was a labyrinth of murderous devices and chambers of horror. Don't fail to book "The Moon Riders" if you want something brand new in the serial line. It is one of the big numbers of The Full House Five and will set your audiences wild with delight.

ART ACORD *in* "The Moonriders"

Directed by REEVES EASON
Released April 26, 1920

the enchanted lotus petals

AS surely as there is in every human being a love of the mysterious and the romantic, just so surely will Marie Walcamp's gorgeous overseas thriller "The Dragon's Net" grasp and hold the interest of every serial devotee. The first episodes of this serial were made in Japan, China and other parts of the Orient. Miss Walcamp plays the part of a daring American girl who is trying to assemble eight petals of an enchanted lotus flower on which is inscribed the formula for the Elixir of Life. This serial is the final number of the Full House Five and was made for the express purpose of enabling you to wind up your year in a fitting manner. Get it without fail.

MARIE WALCAMP *in* "The Dragon's Net"

Directed by HENRY McRAE
Released August 23, 1920

The Picture that Set

"A WORLD BEATER" says The Strand Theatre, San Francisco:

"Biggest financial and artistic opening Strand theatre ever had. Huge crowds immensely enthusiastic over "Virgin of Stamboul." Send us more like it. It's a world beater."

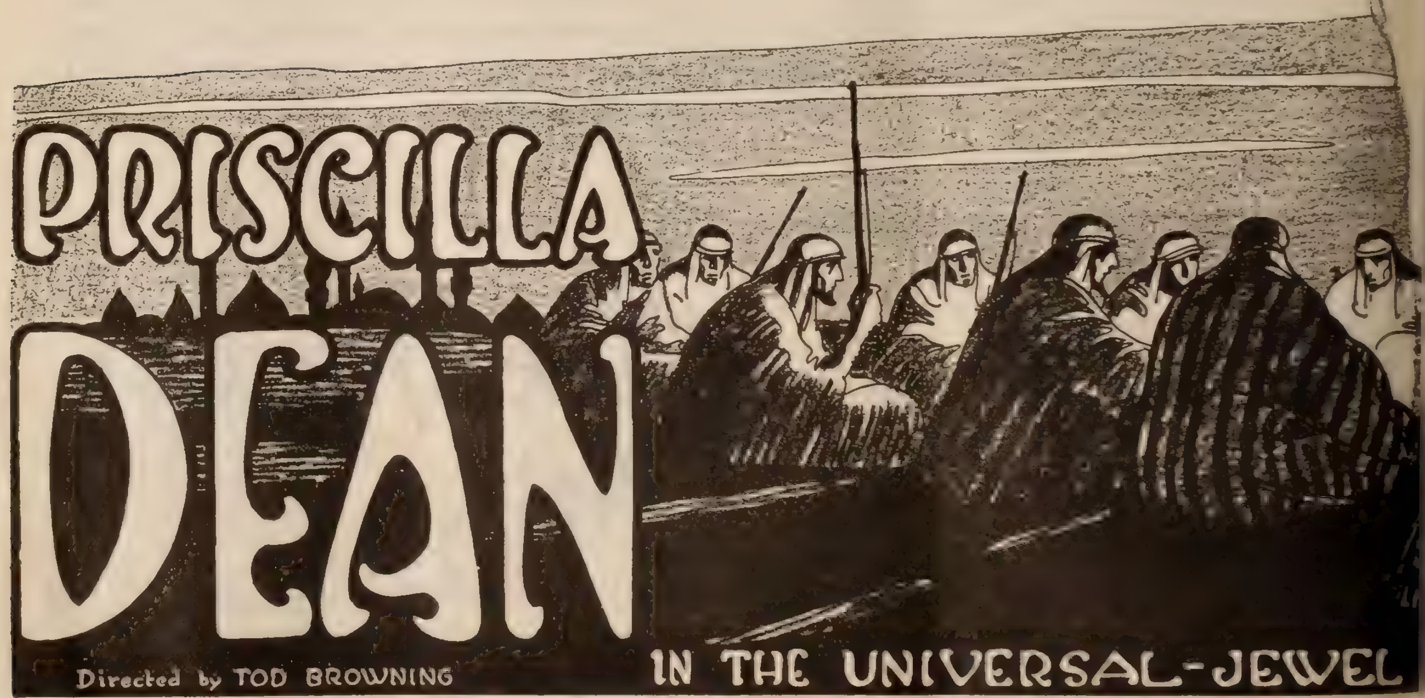
GUY C. SMITH, Mgr.

"BIGGEST BUSINESS OF THE YEAR" says Palace Theatre, Racine, Wis.:

"Virgin of Stamboul" opened to-day to biggest business of the year. Wonderful production. Give us more like it."

E. G. HAMER, Mgr.

"JUST CLOSED FOUR DAY SUCCESSFUL RUN OF BIGGEST

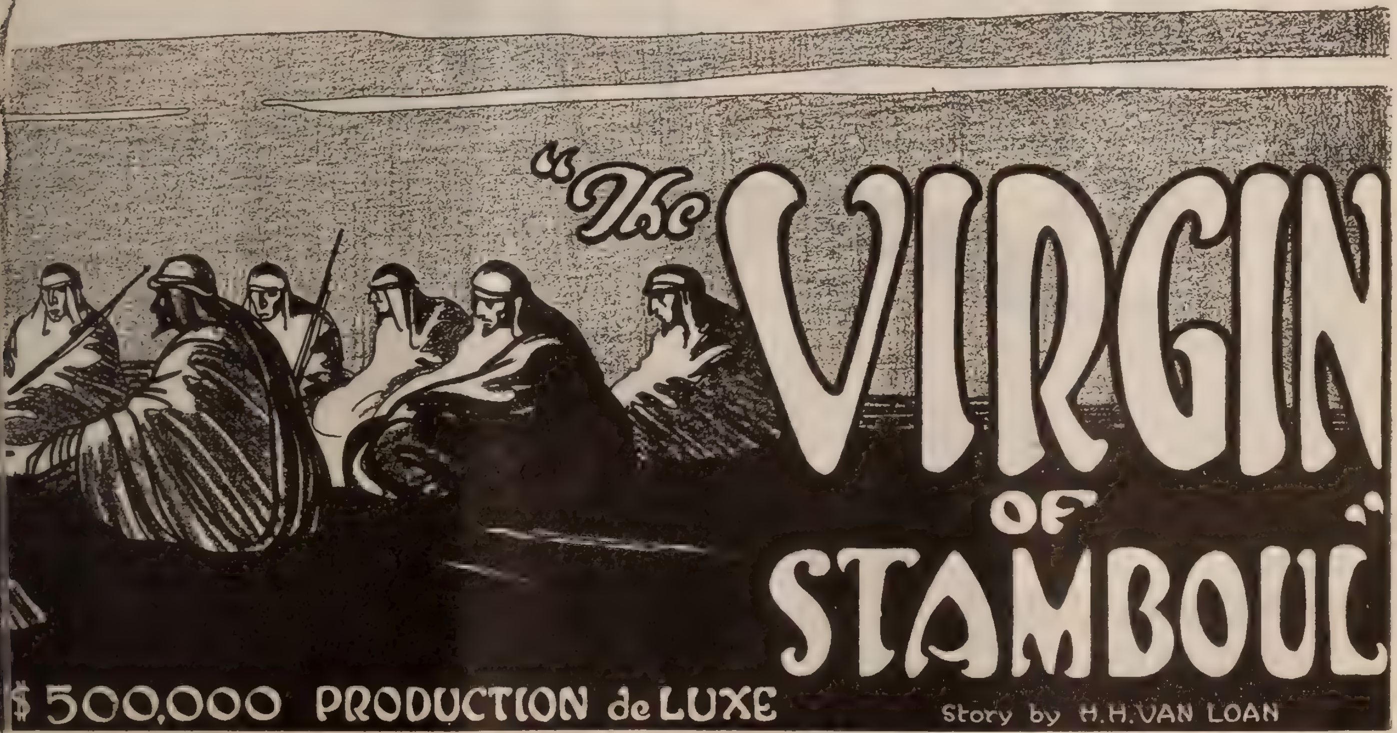

PRISCILLA
DEAN
Directed by TOD BROWNING
IN THE UNIVERSAL-JEWEL

the Movie World Aflame

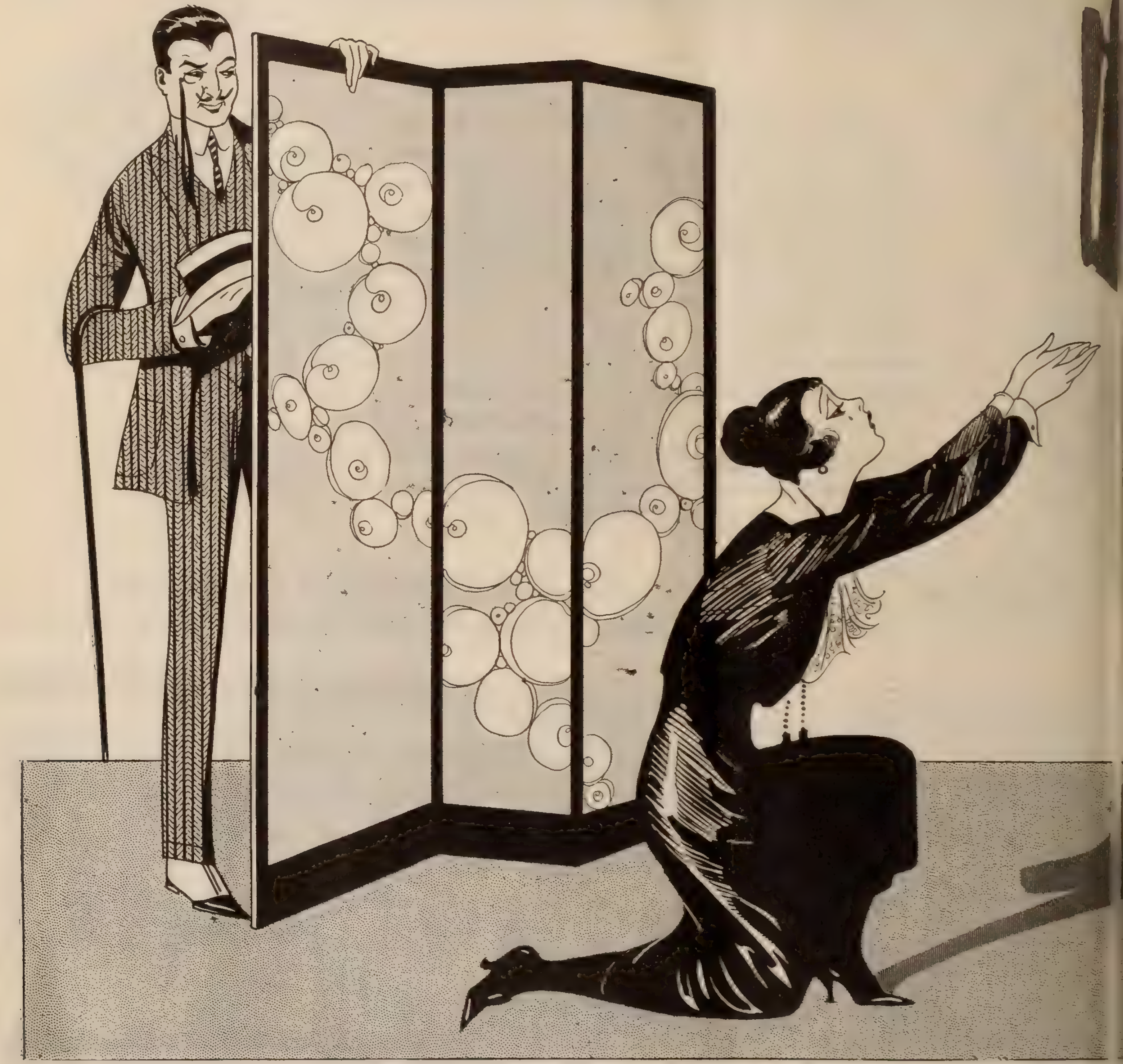
CAN YOU—can ANY exhibitor with his ear to the ground for the kind of attraction that will (1) make money for him, (2) delight and gratify the public, (3) build up patronage and prestige for his house, afford to overlook THE picture of the year, the attraction the whole motion picture industry is talking about? More—"The Virgin of Stamboul" not only comes to you as the most widely advertised production of to-day, but more important still, LIVES UP to everything that has been said for it. Wid told you so to start with; exhibitor after exhibitor is telling you the same thing straight from the shoulder—because the goods are there, the crowds are there, the money is there. If you don't credit what other exhibitors are saying, telegraphing, writing, there is ONE SURE TEST—see this picture for yourself—whatever else you leave undone, do this one thing, for yourself.—SEE! "THE VIRGIN OF STAMBOUL."

PICTURE OF THE YEAR. ALL SAY BEST THEY EVER SAW"

FRANK McCARTHY, Mgr., Rex and Strand Theatres, Beloit, Wis.



For HUSBANDS and WIVES



The
UNIVERSAL-JEWEL PRODUCTION DE LUXE

BLIND H

and ALL who HOPE to be WiVES!

ONCE in a great while you find a picture which compels men and women alike—whose story is so truthlike and is presented in such masterly fashion as to be irresistible-convincing. Because "It deals with Life as it is," to quote from one of a thousand exhibitor letters, BLIND HUSBANDS stands out as one of those infrequent pictures which possess the double appeal, that draw husband and wife alike, —the kind, as every exhibitor knows, that packs houses and boosts bank accounts.

"It can't be praised too highly."

Strand Theatre, Kensington, Pa.

"Book this picture everywhere. It deals with Life as it is. It is truly the biggest drawing power of the season."

Lyric Theatre, Mineral Springs, Ark.

"It is unquestionably one of the big outstanding pictures of the motion picture industry. It has a wonderful story that holds you spellbound, and sends you away boosting. We played BLIND HUSBANDS to capacity and double our usual run."

Gore's Enterprises, Los Angeles.

USBANDS Von Stroheim's Wonder Play

THE MOVING PICTURE WEEKLY

A MAGAZINE FOR MOTION PICTURE EXHIBITORS

Published Weekly by the MOVING PICTURE WEEKLY PUB. CO.
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PAUL GULICK, *Editor.*
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Vol 10. MAY 29, 1920. No. 15

News Reel Policy Wins

EXHIBITORS all over the country are recognizing more and more the growing importance of the news reel and its relations to the newspaper stories of the day, it was pointed out recently by Harry M. Berman, general manager of exchanges for Universal, upon his return from a tour of the middle west for the purpose of investigating the news reel situation.

"I found that the live wire exhibitors," said Mr. Berman, "are realizing more and more the importance of having up-to-date news reels in their houses, news reels that flash pictorial gists of important events almost as soon as the events are chronicled in the daily papers.

"Exhibitor after exhibitor told me that patrons now have the habit of asking, 'When are you going to show pictures of the Mexican Revolution?' or 'Are you going to show picture of that big train wreck in the East?' and similar inquiries proving that they anticipate news pictures of the day's events.

"International News Sevrice is one of the first news reel publishers to take cognizance of this awakening interest in day to day news reels. By its recent change in policy affecting the release of news reels, the I. N. S. has taken the first great step towards putting news reels on a live news basis.

"On my trip through the middle west I was accompanied by R. V. Anderson of the International News Service. We made Chicago, Minneapolis, Cleveland, Cincinnati and Pittsburgh. We found that the news twice-a-week release of the International News reels, has won for this reel a place on the programs of first class houses which scorned the older weekly releases. It is a satisfying commentary on the trend of screen news that the more frequent release of news reels is meeting with such popular favor."

Big Stunt in Small Town

A. BANNON, manager of the New Plaza Theatre, West New Brighton, Staten Island, New York, has a small theatre in a small town, but he is a firm believer in going the limit in exploitation.

When he booked "The Great Air Robbery" the big Universal picture starring Lieutenant O. L. Locklear, Bannon set his mind on having Locklear himself for a personal appearance. He would have succeeded, if the daring aviator had not at that time been three thousand miles away—in California.

Bannon was undaunted, however, and went around looking for the next best aviator he could find. He finally met P. F. Collins, one of the crack airmen of the Curtiss Aeroplane Company, and arranged for Collins to take him upon the opening day of his run of "The Great Air Robbery.. and fly over West New Brighton and the nearby towns.

Bannon figured on pulling an additional stunt. He advertised for a man willing to make a parachute leap from an aeroplane soaring over his town. He was deluged with applications. Complications with the local police authorities and the Curtiss company. put an end to this plan however.

Instead, Bannon arranged a large canvas sign, which he exhibited in West New Brighton. It read aas follows:

LOOK OUT STATEN ISLAND!
The Aerial Mail Bandits in
THE GREAT AIR ROBBERY
Will Bomb You From the Sky,
——APRIL 23——
If you hear a Curtiss Aeroplane
DON'T LOOK UP!

On the specified date, Bannon, piloted by Collins, in a big Curtiss scout bi-plane, flew from the Long Island aviation field, across New York Bay and circled over his theatre, dropping dodgers advertising the picture, and a certain number of free tickets.

The stunt got much local newspaper publicity and filled Bannon's theatre to capacity.

Motion Pictures Not Guilty

THIS is the verdict based on reports from chief probation officers of juvenile courts throughout the United States on the relation of motion pictures to juvenile delinquency. Last year the National Board of Review with the cooperation of the American Probation Association asked these officers for a frank statement of their opinion and experience in this connection.

Forty-two of the officers so addressed replied. Of these, twenty-seven held that the movies are not directly responsible for cases of juvenile delinquency. Ten were non-committal and five pronounced the movies guilty.

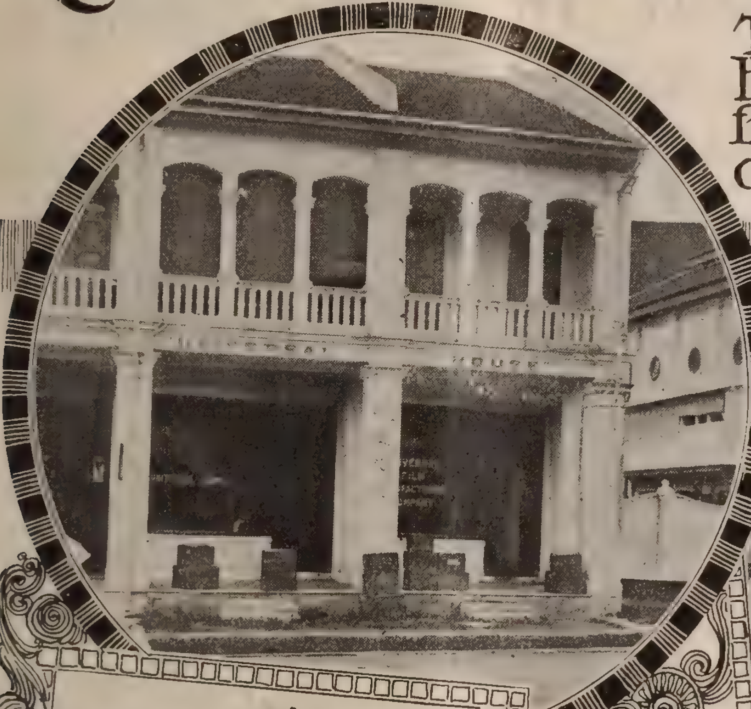
The replies of those who exonerated the motion picture were far more convincing than the replies of relatively few which were unfavorable. Take for instance this; "I have been in this work for fourteen years and have had occasion to deal with thousands of delinquents. . . . Of the thousands of boys and girls arraigned in our court, there have been very few who testified, or of whom our investigators could learn that they committed the wrong in question because of the so-called baleful effects of the pictures they had seen."

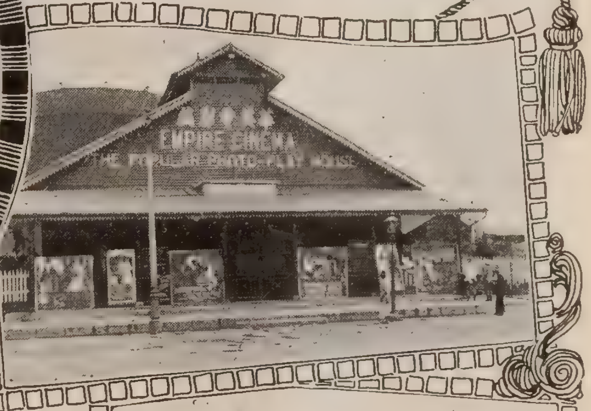
Again another officer says: "Parents always have excuses in court when confronted by the judge and charged with lack of responsibility, and the movies are so popular it is natural they should rest the blame there rather than on the real cause.

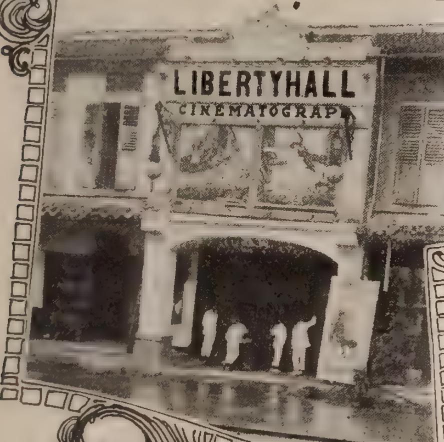
It is interesting to note that two of the five officers who indicted motion pictures as in their opinion an important direct cause of juvenile delinquency are in states having legal boards of censorship, namely, Ohio and Pennsylvania. This bears out the contention of the National Board of Review that motion pictures intended for adults cannot be made fit for young people by any amount of censoring and that therefore the only way of meeting the problem of young people with respect to the films, is by means of special performances.

UNIVERSAL HOUSE in SINGAPORE

T. W. Tann, Mgr. and six Houses which are booked from it. These houses use all of the Universal Program.


UNIVERSAL
HOUSE


EMPIRE CINEMA
THE POPULAR PHOTO-PLAY HOUSE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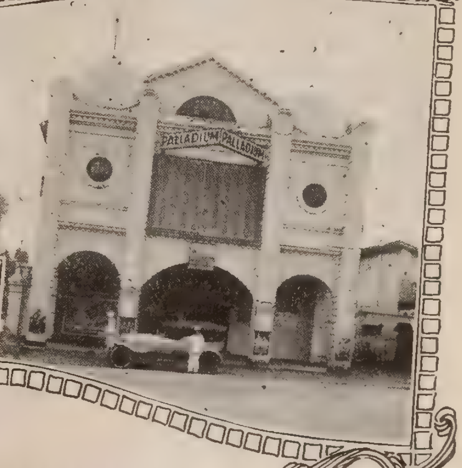
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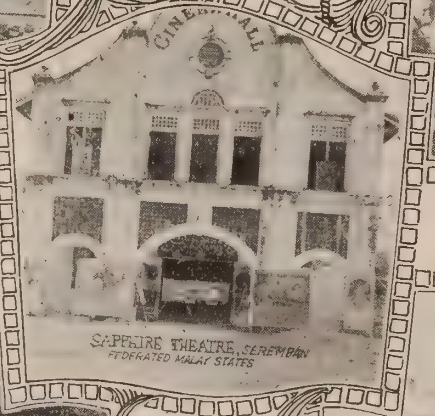
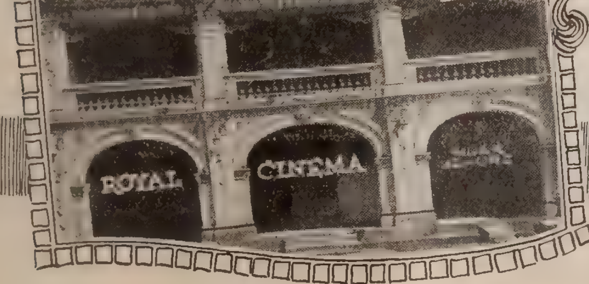
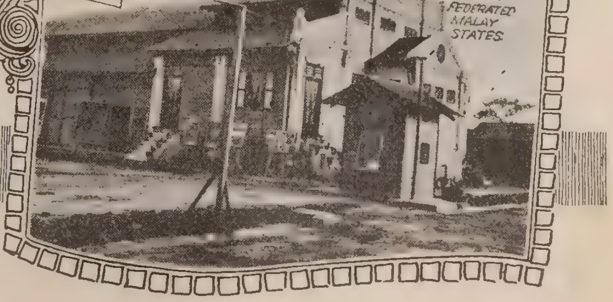

CINEMA HALL

SAPPHIRE THEATRE, SEREMBAN
FEDERATED MALAY STATES


ROYAL
CINEMA



PEARL PICTURE PALACE
KLANG,
FEDERATED
MALAY
STATES

Films Permanent in Advertising

Harry Levey, manager of Universal-Industrial Films.

MERCHANTS from the Drapers' Chamber of Trade of the United Kingdom, who are touring the United States under the auspices of the National Retail Dry Goods Association, were presented last Tuesday evening with a motion picture "close-up" of themselves.

The presentation was made at the Capitol Theatre, "the world's largest theatre," where more than forty members from the Drapers' Chamber of Trade were entertained by Harry Levey, manager of Universal Industrial Films. Mr. Levey filmed the merchants upon their arrival in New York on Friday of last week. This film was shown on the screen of the Capitol Theatre on Tuesday evening, in conjunction with the regular performance there, and extra bits of the film, showing a miniature likeness of each merchant, were distributed among the merchants.

There was also shown on the screen a composite film of portions of industrial and educational pictures made by the Industrial Department of the Universal Film Company, in connection with the educational work being done by stores throughout the country to train their employees to a better knowledge of their work and its requirements. The Universal Industrial Department has made a great number and variety of such films, and these pictures have done much to promote efficient work among the employees of the shops. As the Merchants from the Drapers Chamber of Trade of the United Kingdom are touring the United States for the purpose of observing American methods of shop management and salesmanship training, the composite film shown them Tuesday night was chosen as the best method of acquainting them with American ideals along that line. Steps in the making of silk, silverware, stockings, hooks and eyes, corsets, pins, shoes, and leather soles were shown. These are only small parts of films showing the complete mechanism of these processes. The complete pictures, the only ones of their kind made, are distributed through the Department Store Circuit of the National Retail Dry Goods Association.

E. B. Weeks, F. Gross, Lewis Moore, F. W. Cook, F. Chiesman, A. N. Hollely, C. P. Webber, Chas. T. Coleing, D. M. Rose, T. W. Hardwick, F. H. Barber, W. J. Hunter, Fred Longley, F. Matthew, John Boardman, Lewis Lyne, A. W. Thomas, J. Lancaster, F. Okey, W. J. Hopton, Miss D. Cook are the visitors from England. Lewis Hahn, National Director of the National Retail Dry Goods Association, New York; Homer Curtis, Secretary of the same Association; Donal Dey of Syracuse; P. A. Bergner, Peoria, Ill.; S. F. Izard, Elmira, N. Y.; Z. Himelhoch, Detroit, Mich.; Mrs. Lucinda W. Prince, Boston, Mass.; Roger W. Allen, Nugent's Bulletin, New York City; Mrs. Roger W. Allen, and James Goold, Women's Wear, New York City, are the local entertainment committees.

Drapers from London See Universal Industrials

THAT the motion picture has come to be not only a spectacular success in the advertising world. but that it has come to stay was the keynote of an address delivered by Harry Levey, manager of the Industrial and Educational Department of the Universal Film Manufacting Co., to a prominent body of advertising writers last Tuesday night.

Mr. Levey was specially invited to open the weekly meeting of the League of Advertising Women. Emphasizing the place that the motion picture has attained in the advertising of the day, the program at this meeting was devoted exclusively to motion pictures.

In asking Mr. Levey to address those present, the Program Committee said: "We feel that there should be this short preliminary talk, and we know of no one better qualified than you to give it." Mr. Levey spoke on "The Role the Motion Picture Plays in the Advertising of To-day." "The Silken Web," a new motion picture made by him to exploit a certain brand of silk stockings, was shown.

"The motion picture has achieved a permanent place in the advertising of to-day," Mr. Levey said. "It has established its position by reason of the fact that the Universal Film Company has built up a concrete policy of weaving entertaining and interesting films that include a certain amount of advertising message that is beneficial to exhibitor, audience, and advertiser. In these films are used stories purchased in the same manner as those for photoplays. Only recently the Industrial Department paid $2,500.00 for a story written by a prominent author and sold in book form.

"The pictures are released regularly by the Universal Exchanges under a direct payment policy, whereby the exhibitor gets a fair return for the use of his screen and for booking with Universal."

"We are in receipt of many letters from Exhibitors all over the country, telling us that Universal Industrial and Educational Films released in this manner are very well received by their patrons, and they are constantly being asked for more of such pictures.

"I believe that the future will bring forth much greater growth in the industrial advertising motion picture, and that such films will be internationally important factors in advertising."

Ask
the man who
Played It

"The Great Air Robbery"

UNIVERSAL-JEWEL PRODUCTION DE LUXE

"Amazing Production"

"'THE GREAT AIR ROBBERY' is one of the most amazing productions ever achieved. It attracted so much attention and caused so much comment that the Park theatre extended the engagement."

Youngstown (O.) Vindicator..

"Thrills Unnumbered"

"Thrills unnumbered are furnished in 'The Great Air Robbery,' with the daredevil Locklear in the role of the chief thriller. He performs his mid-air sensation of leaping from one airplane to another and crawls out on the tail of a plane thousands of feet above the earth. The picture is an excellent example of the nth degree of thrill feature, well produced and well photographed."

New York Ev. Mail.

100%

"'THE GREAT AIR ROBBERY' ranks one hundred per cent high as a novelty thriller. It is gripping throughout with an interesting plot and all of it actually pictured."

Cleveland Plain Dealer.

See LOCKLEAR THE DAREDEVIL OF THE SKIES in

St. Louis

'A Thousand Shut Out!"

Loew's Garrick,
St. Louis, Mo.,
April 23, 1920.

Universal Film Co.,
1600 Broadway,
New York, N. Y.

Gentlemen:—

I feel sure it will interest you to know that the previous house record of the Loew-Garrick theatre was COMPLETELY OBLITERATED this week on the engagement of "THE GREAT AIR ROBBERY."

Prior to the run of "THE GREAT AIR ROBBERY" the largest attendance on any attraction was that achieved by June Caprice when she made a PERSONAL APPEARANCE during the run of her picture. A close second to this was FRANK MAYO in "THE BRUTE BREAKER."

LOCKLEAR, however, EXCEEDED THE MARK REGISTERED by Miss Caprice by several hundred dollars. I will admit that the TREMENDOUS RECEIPTS on "THE GREAT AIR ROBBERY" were a BIG SURPRISE to me.

I would add also that MORE THAN A THOUSAND PEOPLE were UNABLE TO GAIN ADMISSION at the first matinee.

(Signed) ARTHUR MUSCOWITZ,
Manager.

'THE GREAT AIR ROBBERY"

Everything-- !
and then some

LIEUTENANT LOCKLEAR excels himeslf in this wondrous production. "The Great Air Robberty" is all that one could imagine, and then some.

INTERWOVEN in a subtle plot of strong dramatic force, it carries the acutest thrills of intrepid, death-defying daredevilism. One can almost hear the whirring of the machines in skyland. The view of the U. S. aerial mail field at night, with its scores of planes is a masterpiece in itself. The rescue is a stirring scene. The pretty love plot has all the charm of true romance. It is a drama that must be visualized to realize.

LOS ANGELES RECORD

Directed by
JACQUES JACCARD

Not a Serial

A UNIVERSAL - JEWEL
PRODUCTION DE LUXE

Cleveland Had to Stop Selling

Standard Theatre,
Cleveland, O.,
Jan. 12, 1920.

Universal Film Co.,
1600 Broadway,
New York, N. Y.

Gentlemen:—

"THE GREAT AIR ROBBERY" broke all records for attendance and receipts at this theatre, although in opposition to "Soldiers of Fortune," Wallace Reid, Norma Talmadge and Anita Stewart.

We were THREE TIMES COMPELLED TO STOP SELLING TICKETS.

It's the greatest picture Universal ever made.

(Signed) THEO. G. COVALL.

"THIS is a genuine thriller. Nothing like it has ever been produced. The nearest to it is "The Grim Game" but "The Great Air Robbery" is far superior in realism and thrills. This picture is novel. It presents unusual advertising values. It will without doubt give universal satisfaction."

HARRISON'S REPORTS.

"THE GREAT AIR ROBBERY" UNIVERSAL-JEWEL PRODUCTION DE LUXE

No Fake!
No Substitute!
No Camouflage!

"THIS up-to-date filmization of an airship robbery eclipses all past efforts as a screen thriller.

"Talk of suspense! The picture is over-running with thrills and of the sort never before attempted on the screen.

"The solar plexus punch is delivered more than once, but once would be enough to swing any picture of this calibre to success. The crowds will be discussing the tremendous stunt performed by the fearless Lockklear, who climbs out on the wings of his airplane thousands of feet above the earth and pulls himself up by a rope ladder to his enemy, who jeopardized his life in this unusual climax of thrilling adventure.

"It's genuine stuff, too, no FAKE—NO SUBSTITUTE—NO CAMOUFLAGE."

The Billboard.

It Lifts You Out of Your Seat!

CHICAGO HERALD & EXAMINER

Milwaukee

"Receipts went even higher than LOCKLEAR!"

"THE GREAT AIR ROBBERY" with two weeks' engagement broke record of the season. THE RECEIPTS WENT EVEN HIGHER THAN LOCKLEAR ever did. Send us TWENTY OF THIS KIND a year and we will be well satisfied with the season's profits. Am so pleased that I want to go on record as saying that IF ANY EXHIBITOR HAS A DOUBT OF THE DRAWING POWER OF THE GREAT AIR ROBBERY let him WIRE ME.

HARRY HART,
Princess Theatre, Milwaukee, Wis.

" 'THE GREAT AIR ROBBERY' marks a NEW ERA in filmdom. A thousand seemingly insurmountable obstacles were overcome before it became a reality. There are few people who have not heard of LOCKLEAR—the ONLY man who has ever accomplished the hazardous feat of CHANGING FROM ONE FAST-MOVING PLANE TO ANOTHER IN MID-AIR. Impressive, effective, 'The Great Air Robbery' carries a thrill in every hundred feet of film."

Los Angeles Express.

"THE GREAT AIR ROBBERY" UNIVERSAL-JEWEL PRODUCTION DE LUXE

The Big Punch!

LOCKLEAR puts the BIG PUNCH into the picture——new kinds of thrills—and all shown with the clearest detail and most excellent photography."

Los Angeles Times.

A Gasper!

"At a dizzy height he crawls out on the tail of his rolling plane—you hear the in-drawn breaths of the audience and you hold on to the back of the chair in front."

Chicago Herald Examiner.

Thrills & Chills!

"An absorbing story is told as environment for Locklear's exploits that would be difficult to equal." Pittsburg Post.

"We bet you'll get more thrills and chills up and down your spine to the square minute than you've had in a long time."

Ex-Trade Review.

It's Staged in the Clouds!

CHICAGO EVENING POST

Nearly Nine Dollars a Seat!

in Los Angeles

FIVE THOUSAND TWO HUNDRED AND FIFTY-NINE DOLLARS ($5259.00) on the week with THE GREAT AIR ROBBERY, although seating capacity is only 600; Nearly NINE DOLLARS A SEAT!

Superba Theatre, Los Angeles.

Patrons sure to make a beaten path to every theatre door.

M. P. News.

So crammed with thrills it must be placed in a class by itself.

Exhibition Trade Review.

Once in a while a producer hits on a distinct novelty. In this class must be placed "The Great Air Robbery."

Los Angeles Examiner.

Two hours of the most engrossing situations and hair-raising climaxes and most picturesque flashes ever projected on a screen.

Los Angeles Express.

"THE GREAT AIR ROBBERY" UNIVERSAL-JEWEL PRODUCTION DE LUXE

Says Genevieve Harris

in the Chicago Evening Post: --

"Go see 'The Great Air Robbery' and you get all the thrills of an airplane trip without its discomforts. This production is literally "staged in the clouds." The picture is very clever, the exploits of Locklear of course being the big feature, but the camera man who dared the dangers, and the director, too, deserve great credit.

A Great Performance

"Locklear's performance in changing from one plane to another thousands of feet above the earth and climbing out on to the wings of his plane are clearly shown and are sure to give you many moments of excitement.

You Will Enjoy It

"The story, too, is out of the ordinary with the great merit, of course, in its thrills. The picture is six reels in length, but for once six reels did not seem too long. I should not have minded watching another reel or two of Locklear's stunts."

"A New Sensation in Drama!"

PHOTOPLAY

Even in Zero Weather!

Enthusiasm! Standing room only at opening of "GREAT AIR ROBBERY" even with zero weather and audience wearing their wraps. Next day still bigger. Expect to break records this week.

CHARLES FEINLER,
Colonial Theatre, Wheeling, W. Va.

The way in which Locklear, former army aviator, takes his life in his hand on the frail edge of an aeroplane wing, will make your hair stand on end, in fact it's just out of the question to sit still as you watch him.
For originality, photography and thrills we commend you to this feature.

Exhibitor's Trade Review.

The rescue of the kidnapped girl features Locklear's feat of changing planes in mid air. There is a thrill to this because it is real—not fake—and many other equally exciting moments in the well-staged action.

Cleveland News Leader.

Directed by
JACQUES JACCARD

"THE GREAT AIR ROBBERY"

UNIVERSAL-JEWEL
PRODUCTION DE LUXE

"Unqualified Endorsement"

"Its photography is perfect. 'The Great Air Robbery' is full of thrills and exciting action, commanding one's undivided attention. A truly remarkable production, and the Cleveland Aviation Club is glad to express its unqualified endorsement.

'REX L. UDEN,
"Secretary."

A Real Wooper!

A real "whooper" is "The Great Air Robbery," a masterpiece of originality, splendidly photographed and its direction a lasting tribute to the skill of Jacques Jaccard, while the work of the principals and supporting cast deserves unlimited praise.

Ex. Trade Review.

You Should Not Miss It!

"You should not miss the most spectacular aeroplane melodrama ever shown on the screen, in which the beauty, the historical significance and the symbolic meaning of the scenes make it greater than any melodrama plot."

New York Globe.

"The Crowds are Going to See It"

LOS ANGELES TIMES

No Town Too Small!

Population Only 1300!

Exhibitors will not make a mistake in booking THE GREAT AIR ROBBERY. It is SOMETHING GREAT! I played it two days and despite the rain and cold I played to a packed house each night.

J. K. ALEXANDER,
Electric Theatre, Nocona, Texas.

"Send us more like THE GREAT AIR ROBBERY. It brought big business to us both days. It's an exceptionally fine production."

ED. N. KAISER & SON,
El Monterey Theatre,
San Luis Obispo, Cal.

5,157 People Here!

Census Says 432

"'The Great Air Robbery' is all that the producer claims for it. No manager can go wrong in playing this picture. It turns them away."

E. P. ILGENFRITZ,
Lyric Theatre, Mineral Springs, Ark.

"THE GREAT AIR ROBBERY" UNIVERSAL-JEWEL PRODUCTION DE LUXE

Without even a Parachute between him and——!

"He was a piker compared with LOCKLEAR was that fellow Icarus who attempted to fly—Locklear, recently of the U. S. Aviation Service, and now doing his hair-raising feats for the movies.

Thousands and thousands of feet above the earth—a desperately uncomfortable thing to land from that dizzy height—he steps out on the body of the beetle, the tail of the kite, and reaching coolly for the rope ladder which the heroine lets down from her plane, soaring dangerously above him, he hoists himself up to her rescue. This, mind you, in the high ether, without even a parachute between him and eternity." New York News.

"It is 'different.' The 'fan' who said motion pictures are all alike reckoned without 'The Great Air Robbery'."

N. Y. Morning Telegraph.

"Reel after reel of excitement in this exceedingly original photoplay."

The Billboard.

"You Can't Afford to Overlook It"

M. P. NEWS

Money Talks!

"Raised my price and stood them up."
M. L. LEVINE, Ideal Theatre,
Corsicana, Texas.

"Wonderful picture. Patrons said they would pay increased admission to see such a picture."
E. COHEN, Casino Theatre,
Chicago, Ills.

"Book it. Big business. Everyone pleased."
J. P. SWICKARD, University Theatre,
Los Angeles.

"Seating capacity, 600. Seven days' receipts, $5,259."
Superba Theater
Los Angeles.

"Smashed all records for attendance and receipts."
Standard Theatre,
Cleveland.

"Broke all records with 'The Great Air Robbery' against the strongest kind of opposition."
Ansonia Theatre,
Butte, Mont.

"THE GREAT AIR ROBBERY" UNIVERSAL-JEWEL PRODUCTION DE LUXE

"NO matter how many pictures of the upper roadway may be taken in the future, THE GREAT AIR ROBBERY is number ONE and WILL REMAIN number ONE.

"IT contains the most AMAZING aerial photography yet made, and the feats of Lieut. Locklear are chronicled by camera work which is not only THRILLING in its revelations, but ASTONISHING for its steadiness and clarity.

"A TREMENDOUS number of planes are used, and a great flying field is shown in all the details of its operations.

"THIS photoplay introduces A GENUINE NEW SENSATION IN DRAMA, for is suspends actors, and auditors, too, in an intangible element thousands of feet above the earth.

"HERE is something WORTH GOING A LONG WAY TO SEE."

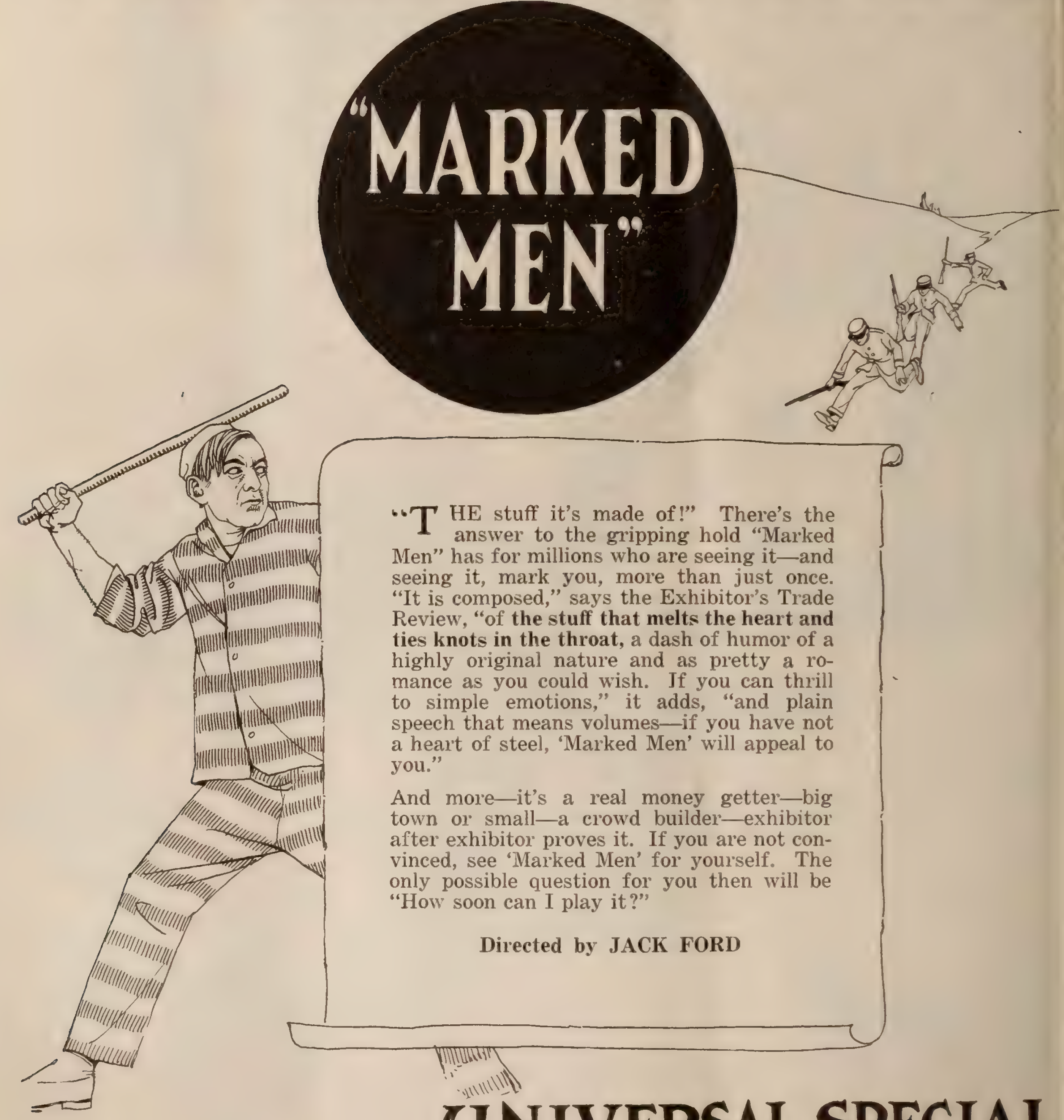
JULIAN JOHNSON,
in Photoplay Magazine.

"THE GREAT AIR ROBBERY"

UNIVERSAL-JEWEL
PRODUCTION DE LUXE

SEE WHAT SARI SAW BEHIND THE PALACE WALL
Compa
Standan
of Phono
SARI?
77
SEE WHAT SARI SAW
IN THE
SHEIK'S HAREM

Hit 'em with these



"MARKED MEN"

"THE stuff it's made of!" There's the answer to the gripping hold "Marked Men" has for millions who are seeing it—and seeing it, mark you, more than just once. "It is composed," says the Exhibitor's Trade Review, "of **the stuff that melts the heart and ties knots in the throat,** a dash of humor of a highly original nature and as pretty a romance as you could wish. If you can thrill to simple emotions," it adds, "and plain speech that means volumes—if you have not a heart of steel, 'Marked Men' will appeal to you."

And more—it's a real money getter—big town or small—a crowd builder—exhibitor after exhibitor proves it. If you are not convinced, see 'Marked Men' for yourself. The only possible question for you then will be "How soon can I play it?"

Directed by JACK FORD

UNIVERSAL SPECIAL

Harry Carey 'Hits'!

"OVERLAND RED"

JUST to show he could do it again, Harry Carey rolled up his sleeves and gave you what Wid tells you is **"A picture you should be proud to show.** It is one of those that set every heart string to vibrating and **makes the picture patron come back for more."** You know as well as we do what a picture of that calibre means. It means money in your box office, and scores of delighted exhibitors have shot us their good news to prove it—"Crowds waiting early to get in." It's the same story here, there and everywhere—because "Overland Red" is **the real goods.** As one critic says—"Harry Carey is giving us wonderful pictures these days," pictures any exhibitor will tell you he cannot afford to miss. Make it a double killing. If ever or never you've played Harry Carey you'll make money and you'll make patronage too with "Marked Men" and "Overland Red."

Directed by LYNN F. REYNOLDS

ATTRACTIONS

Screened

SO carefully did we choose the fifty-six pictures deemed good enough to include in the list on the opposite page that we feel justified in declaring that every testimonial used could apply equally as well to any picture. These testimonials, together with our booking records, won for these pictures their places in the list. This gives you concrete proof that you can't go wrong on a single picture in the list. And the more of them you play the greater your reward will be.

ORA CAREW

FRANCELIA BILLINGTON

"EVERYBODY PLEASED"

"Everybody pleased with 'Under Suspicion.' Drew good and was good."

M. L. LEVINE,
Ideal Theatre,
Corsicana, Texas.

"DON'T HESITATE".

"A good title and a good picture. Don't hesitate to book 'The Day She Paid.'"

CHAS. H. RYAN,
Garfield Theatre,
Chicago, Ill.

"GET IT"

"'Loot' is some picture. By far the one best bet. Get this."

WILL F. KRAHN,
Lorin Theatre,
Berkeley, Cal.

"EXCELLENT PICTURE"

"'The Day She Paid' an excellent picture. Has good moral and ends well."

I. W. RUST,
Crystal Theatre,
Crosby, Texas.

A Good Picture is Just

Through Time

"IT'S A KNOCK-OUT"

"'The Fire Flingers,' well I can't go too strong on that. My people are talking about it yet. It's a knockout. I wanted to go out on the street and drive em in to see it, and thats no lie."

STAN BROWN,
Metropolitan Theatre,
Grand Forks, N. Dak.

"SURE A PIPPIN"

"'The Trembling Hour' is sure a pippin. Our patrons were more than pleased. Ran this picture against 'Broken Blossoms' and knocked the opposition cold."

J. H. VAUGHN,
Orpheum Theatre,
Maquoketa, Iowa.

RUPERT JULIAN

KENNETH HARLAN

Fifty-six Selected Pictures --- Fifteen National Stars

HARRY CAREY

The Rider of the Law
An Ace of the Saddle
Outcasts of Poker Flat
Riders of Vengeance
Bare Fists
A Fight for Love
Three Mounted Men
Roped
Hell Bent

PRISCILLA DEAN

Pretty Smooth
The Exquisite Thief
A Silk Lined Burglar
The Wicked Darling
The Wildcat of Paris
Kiss or Kill

FRANK MAYO

Burnt Wings
The Peddler of Lies
The Brute Breaker
A Little Brother of the Rich

DOROTHY PHILLIPS

The Risky Road
The Mortgaged Wife
The Talk of the Town

MARY McLAREN

Rouge and Riches
The Pointing Finger
Bonnie Bonnie Lassie
A Petal on the Current
The Weaker Vessel
The Amazing Wife
Creaking Stairs
Vanity Pool
Bread
The Model's Confession
The Unpainted Woman

EDITH ROBERTS

The Triflers
Lasca

MONROE SALISBURY

The Phantom Melody
His Divorced Wife
Sundown Trail
The Man In the Moonlight
The Sleeping Lion
The Light of Victory

FRANCELIA BILLINGTON

The Day She Paid

FRITZIE BRUNETTE

The Woman Under Cover

MAE MURRAY

What Am I Bid?
The Scarlet Shadow
Danger Go Slow
Modern Love
The Delicious Little Devil
Her Body In Bond
The Bride's Awakening

ORA CAREW

Loot
Under Suspicion

KENNETH HARLAN

The Trembling Hour

JAMES J. CORBETT

The Prince of Avenue A

RUPERT JULIAN

The Fire Flingers

HERBERT RAWLINSON

Smashing Through

One Screen After Another

If they're New to You, they're Good as Gold

A lobby display made by the Whitehouse Theatre, Milwaukee, for "The Right To Happiness." See the next page

ARE you one of the exhibitors who is just tumbling over himself to book the very latest picture on the market or are you one of the exhibitors who is looking for pictures to please his audience? If you are one of the former, you are going to have a hard time this summer; if you are one of the latter, you will be able to profit very materially by a plan which the Universal Film Manufacturing Company has developed and which will be unfolded in a short time. It is the biggest boon for exhibitors, who can see further than the next week, which any film company has ever devised. On this page are shown several displays of Jewel pictures which have been among the biggest money makers the Universal Film Manufacturing Company has put out. In connection with the display of the White House Theatre, Milwaukee, take a glance at page 35 and note the enthusiasm which this house discloses toward Universal productions.

If you haven't played a feature, it is as new as though it were first run.

BEAT THEM ALL

April 26th, 1920.

Universal Film Ecxhanges,
918 Locust Street,
Des Moines, Iowa.

Dear Mr. Haines:

I thought I would drop you a line to let you know that I went over the top with the "GREAT AIR ROBBERY."

We have run several big pictures and the "GREAT AIR ROBBERY" beat them all. We had them standing in front of the Theatre for one hour waiting for the second show. Every one pleased.

With best wishes, I remain,
Yours very truly,
(Signed) C. W. MORGAN,
Murray, Iowa.

A LAST YEAR'S LETTER

Kellogg, Iowa.
May 26, 1919.

Universal Film Service,
Des Moines, Iowa.

Gentlemen:—

I ran the Mildred Harris production, "FOR HUSBANDS ONLY" on May 17th, and it is a sure Jewel. I wish to say that it was the biggest thing I ever pulled off, from a financial standpoint. The picture was fine, and we turned away more people than saw the picture. Exhibitors, regardless of size of town, will make money by running it.

Yours for business,
J. E. CRAVEN, Mgr.,
Crystal Theater,
Kellogg, Iowa.

Frolic Theatre, Frisco, showing "Forbidden" and "The Midnight Man"

WHITE HOUSE THEATRE
WHITE HOUSE THEATRE

Whitehouse Theatre
"THE HOUSE THAT'S DIFFERENT"
185-187-189 Third St. MILWAUKEE, WIS.

Feb. 9, 1920.

"The house that's different"

WHY?

SEATING ARRANGEMENT
is reversed, the screen being over the front entrance thereby affording a better view of the picture.

VENTILATING SYSTEM.
the only one of its kind in the world, driven by two 50 H. P. motors, delivers 95,000 cubic feet of pure, fresh air per minute, cooled in summer and heated in winter.

ABSOLUTE SAFETY
This theatre embodies every principle known to the expert mind to insure the public against disaster by Fire or Panic.

INTERIOR ILLUMINATION
accomplished through lights in the floor—no ceiling illumination whatsoever, consequently no glare in the eyes of the patrons.

WHITE GLASS
Veneered front, the only building in the world so constructed, hence the name—Whitehouse.

SEATING CAPACITY
Two thousand.

OUTSIDE DECORATION
Front ornamented with 3,580 electric lights.

Mr. George Levine, Manager,
Universal Film Exch.Inc.,
Milwaukee, Wisc.

Dear Sir:

Photoplays have come, and photoplays have gone, but I still have to meet an equal to Harry Carey in MARKED MEN, the Universal production shown at the WhiteHouse Theatre, on Feb. 5, 6, and 7. I was kept busy at my office during its entire run, by people who enjoyed these performances, congratulating me and expressing their great satisfaction, urging me to continue booking pictures imbued with that unusual attraction as displayed in MARKED MEN. I am writing you this letter, for I feel that these words of praise, belong only to the UNIVERSAL, for having produced such a picture.

The unique lobby display created a great sensation, and practically every person who stopped to look at it, went in to see the performance.

Having shown a picture of this nature at my Theatre, it will be difficult for me to please my patrons from now on, unless you can furnish me with more and more pictures like it. THE MOTION PICTURE WORLD IS IN URGENT NEED OF THEM.

May we count on the Universal in this respect?

Very truly yours,
O. L. Meister
Manager,
Whitehouse Theatre.

International News

No. 25.

British Troops Awe Menacing Crowds in Turkish Capital.—Constantinople, Turkey. (Omitted from Atlanta prints.)

Sub-Titles.—The rifle butt is an effective traffic regulator. The female of the specie is the most troublesome. The British fleet at anchor in the Bosphorus.

Georgia School Boys Training for Officers Stage Big Parade.—Atlanta, Ga. (For Atlanta prints only.

Sub-Title.—The Reserve Officers' Training Corps in dress parade.

May Time Is Dancing Time.—Bryn Mawr school girls in joyous outdoor revels.—*Bryn Mawr, Pa.*

In the Public Eye.—Franklin D'Olier, National Commander of the American Legion, and women who are aiding Illinois Posts' membership drive.—*Chicago, Ills.*

Sub-Titles.—Introducing Dr. Slavko Y. Giouitch, envoy to Washington from the Serbs, Croats and Slovenes. —*Washington, D. C.* Phya Prabba Karavongse, representing modernized science. Felix M. Warburg, the noted philanthropist, the leading figure in the campaign to save Europe's war sufferers.—*New York City.*

Gold Star Mothers.—Tribute paid to heroic women whose boys gave all for America.—*New York City.*

Sub-Title.—A living monument to their immortal sons.

With the Speed Demons.—On a dusty track daredevil racers establish new records.—*Fresno, Cal.*

Sub-Title.—At San Francisco the Olympic Club wins the national water polo championship.

Young Old-Timers dine. — No statesman under 75 allowed at "Uncle Joe" Cannon's 84th birthday dinner. —*Washington, D. C.*

Sub-Title.—The former Speaker of the House and Vice-president Marshall. (Question—What's in those bottles in the rear?) Just Uncle Joe —hale and hearty at 84.

Resolute's Trial Trip Shows U. S. Cup Defender in Top Notch Form.—Bristol, R. I.

Sub-Titles.—Off on her first trip—with Captain Adams at the wheel. Displaying a bit of the form that spells hard luck for Mr. Lipton.

Kentucky Derby, Greatest Turf Classic, Thrills Crowd of 75,000.—*Louisville, Ky.*

Carranza Deposed as Revolt Overturns Mexican Government.—Mexico City, Mexico.

Sub-Titles.—Carranza and his staff, now reported fugitives. Before his downfall — Carranza reviews his troops, who have since deserted to the standard of Obregon. An intimate character study of the deposed president. Mexico's new "man of the hour"—the one-armed General Obregon. The marines—as usual—are ordered "south" to be ready to rescue hundreds of Americans imperilled by the chaos in Mexico.—*Philadelphia, Pa.* Once more—off to the "front." Major A. E. Simon, in charge of the new expeditionary forces.

"Indoor Sports" Cartoon by "Tad."

"His Friend's Tip"

Lyons-Moran Star Comedy

CAST

Eddie	Eddie Lyons
His Wife	Charlotte Merriam
Lee	Lee Moran
His Wife	Alma Bennett
Broker	Bill Horn
Stenographer	Fritzie Ridgeway
Policeman	Hal Mathews

EDDIE and his wife had planned on a vacation. Eddie had saved up two hundred and fifty dollars, with which to make their trip on. He starts down town to secure tickets when he meets his pal Lee who advises him to buy Florence Oil Stock as it is a sure thing. He tells Eddie he can make a big wad quick and then take a real vacation. Eddie falls and puts his two-fifty in Florence Oil Stock. He goes home and tells his wife he is going to postpone their vacation. Lee goes home and finds out that Eddie's wife has talked his wife into taking a vacation. Lee promises to take his wife on a trip within the next few days.

Lee goes over to Eddie's house and while he is gone the broker calls up and gets Lee's wife on the phone. He tells her that Florence is sinking rapidly and that the boys must come to her aid at once. Lee's wife is suspicious and thinks the broker is referring to a girl. She rusnes over to Eddie's house and asks who Florence is. Lee explains that Florence is the name of his stenographer and the two boys rush out and go over to Lee's house. They call the broker and he tells them the stock is flopping fast and that they must raise more money to protect their margin.

While the boys are still trying to figure out how to raise the money, the broker calls up Eddie's house where the two wives are in conference. He tells Eddie's wife that Florence must be covered at once, starting the suspicion all over again with the two wives.

The boys come back and Eddie takes his wife's fur and Lee takes his wife's ring, both telling their wives they are taking the stuff down to be cleaned. They go to broker's office and get stenographer to go out and pawn stuff. Wives follow the boys. They meet stenographer and recognize stuff. They have the stenographer arrested and taken to the station. The stenographer calls the office and tells the broker. The broker sends the boys to rescue her. The boys arrive and find their wives at the police station. They try to explain but with no luck. The police sergeant orders them arrested. A telegram arrives from the broker telling them Florence has gone up and they are millionaires. They are forgiven by their wives and everything is Jake.

"THE MOON RIDERS"

Episode 7

"The Menacing Monster"

CAST

Buck Ravelle	Art Acord
Anna	Mildred Moore
Baldwin	Charles Newton
Egbert	George Field
Warpee	Tote Du Crow
Rose	Beatrice Dominguez

ANNA, watching Buck fight with the man on the ledge, sees them fall to the bridge below. The outlaw meets his death, and Buck, struggling with the guard of the bridge, hurls him into the canyon. Rescuing Anna, they proceed to the horse cave, mount two of the horses and start out, pursued by three bandits.

In the meantime Egbert and the foreman arrive at Baldwin's, and Baldwin forces them to accompany him back. They view the chase from a ledge, and the bandits, espying reinforcements, flee, so that Buck and the party return to the ranch, where they find Warpee awaiting them ready to arrange the terms of the compromise. He refuses them an extension, and Baldwin, accepting the offer of a loan from Buck, the latter starts out immediately to Los Angeles to arrange details, so that he can make it in time to hold the option. Egbert, fearing the homestead is slipping from him, insists on accompanying Buck, suggesting that they go around to his place so that he can collect some of his things. There Buck is attacked by three bandits and rendered unconscious by Egbert, who, believing him dead, takes his papers and sets out for Los Angeles. But Buck, coming to life later, seizes a horse in a frenzied effort to make the train, and as it passes him springs on to it. But the three bandits, who had pursued him, anticipated his action, and jumping on also, knocked him off before he had time to recover from his jump. Buck falls senseless on the track directly in front of an approaching switch engine.

A 5 ft. STAR and 5000 ft. OF MONEYFULL FUN

"HER FIVE-FOOT HIGHNESS"

Directed by Harry Franklin.

"THEY catch 'em young," said one Exhibitor speaking of Universal stars, "and give me Youth every time for snap and 'go' and ginger and stepping on the gas for sheer joy."

See "HER FIVE-FOOT HIGHNESS," for example, with its breezy, attractive little Star setting a hot pace even for her hard-riding, crap-shooting ranchmen—and she's just as full of roguish 'pep' and tantalizing fun when she hops overseas and pulls the dearest whiskers out of the staid old rules of English Society.

Play Edith Roberts and hear 'em ask for more.

Winsome

EDITH ROBERTS

UNIVERSAL SPECIAL ATTRACTIONS

Have You Played Them Yet?

"The TRIFLERS"

DIRECTED BY CHRISTY CABANNE

"LASCA"

DIRECTED BY NORMAN DAWN

A Girl, a Gun and

"Full to the brim of rapid-fire action furnished by the star, whose series of wild and startling adventures, with real thrilling action, comprise the greater part of the picture."

M. P. NEWS.

The hero-
always ready
to scrap, even
if only for
exercise.

Deeply
and Darkly
they slipped t
Joker into th
Burley-Que
Plot.

Carl Laemmle
offers

FRANK
MAYO

in an adaptation of
Elizabeth Jordan's novel
"The Girl in the Mirror"
Directed by Jack Ford.

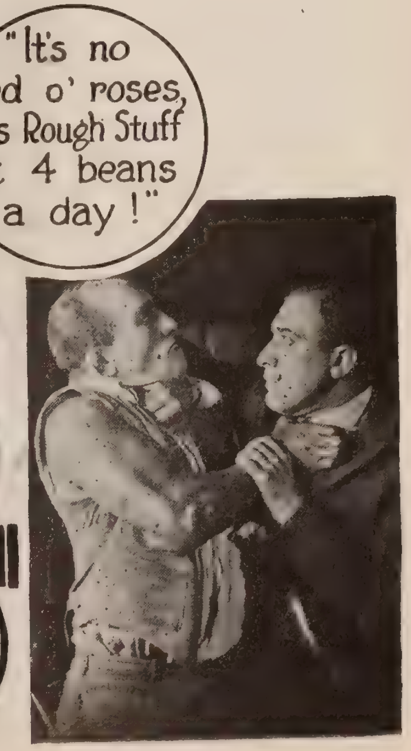
UNIVERSAL
SPECIAL
ATTRACTION

"The GIRL I

alaxy of Mystery, Comedy, Romance

RARELY do you get so much crowd-compelling stuff packed into a special attraction. "A liberal dash of comedy to start with," says the M. P. World, "followed by tense drama, original situations and incidents of the sort that will mystify and please, and a return to comedy at the end." More—there's a whale of a fistic mix-up with the kind of wallops Frank Mayo gave 'em when you played "The Brute Breaker." A peach of a romance, too, as you'd expect in a Jordan novel. "Moves with unusual swiftness, played with enthusiasm and should score heavily with the fans," says the Exhibitor's Trade Review.

"Step on the gas—fling me around again harder"


"It's no bed o' roses, this Rough Stuff at 4 beans a day!"

NUMBER 29"

International News

No. 26.

New Republic In Asia.—Colonel V. G. Haskell, U. S. A., "rules" nation created by the Allies.

Sub-Titles.—Colonel Haskell and his family. On an inspection tour. Escorted by the Georgian guard of honor. The new republic's citizens—the ragged army of poverty. Besieging an "old clothes" wagon.

Down On the Farm.—Three million pounds of pork chops kept at home by railroad car shortage.—*Seattle, Wash.*

Sub-Titles.—Some nearby neighbors. No country life—or "prohibition" for Pete.

Peeps at the News in British Isles.

Sub-Titles.—Prince Albert "understudies" Wales on "popularity" tour. —*Tyneside, England.* Joe O'Neill, Irish leader, is taken from prison to hospital, dying from a self-enforced hunger strike.—*Dublin, Ireland.* Queen Alexandria attends the wedding of Lady Dorothy Cavendish. King George sees "The Suburban" in which his own horse loses. Blind veterans of the war march on Parliament to demand justice.—*London, England.*

Doctor Nature Cures 'Em.—Youngsters win back health on ferryboat converted into an open-air hospital.—*New York City.*

Sub-Title.—Some appetite! And they almost like school.

Ready for the Big Race.—Trial trip shows Vanitite in trim for yacht cup classic.—*City Island, N. Y.*

Sub-Title.—At New Orleans, La.—motor boats break speed record.

Zionists Parade.—Former army men head great procession to aid movement for new Palestine.—*New York City.*

Sub-Titles.—Soldiers of the famous "Lost Battalion." Nathan Straus, the noted philanthropist (in center). Jerusalem—where the Zionists hope to establish a Jewish nation. At Cleveland, Ohio, the Independent Order of B'nai Brith holds great convention. Adolph Kraus, of Chicago, National President. Two delegates from Constantinople—Dr. Markus and H. Reisser. Judge Josiah Cohen, Pennsylvania jurist.

Well, Look Who's Here.—The bathing girls are grabbing the spotlight again.—*Most any beach, soon.*

European Glimpses.—First—Danes celebrate return of German Schleswig decreed by popular vote.—*Flensbourg, New Denmark.*

Sub-Titles.—The city in holiday dress. President Deschanel reviews the famous Garde Republicaine.—*Paris, France.* Germans stage their own "Olympic" meet.—*Berlin, Germany.* Great inventor tries out helicoplane, intended to fly straight up—but it doesn't.—*Gentilly, France.*

***Off To Mexico Again.*—Battleship** Oklahoma quits Atlantic fleet under hurry-up orders.—*New York City.*

Sub-Titles.—Taking aboard beans and such for the marines. The big guns—ready for work. A last glimpse of Grant's Tomb—through a 14-inch gun barrel. Southward bound. Passing the destroyers at sea.

"An Artist's Muddle"

Rainbow Comedy

TWO artists are both in love with the same girl who is married to a sailor, which fact they do not know. The husband, returning from the war, meets one of the artists (the heavy), and finds out that he knows the girl. The heavy gets the girl in the other artist's studio in order to get him in bad and tells the husband, who is hiding outside, to come in when he sneezes. The girl poses but the artist displeased with the pose, tells the heavy to sit down and asks him how he likes the pose. The artist walks to the door and when the fatal sneeze occurs, the sailor rushes in to find his wife with the heavy. The heavy gets even with the artist by getting the girl and the sailor in another room and telling the artist that the girl is in there with a strange man. When the artist sees the couple he begins a battle, but realizing his mistake a chase ensues. There follows a lively time in which a hot tamale stand plays an important part and the chasing is continued until the very end.

New Screen Magazine

No. 68.

Vincennes, quaintest of French towns, situated on the Seine, is renowned for its market place. Here may be seen merchandise of all kinds and vendors of all kinds, but the market place serves other purposes as well, for during the war it was the common meeting place of the townsfolk to talk over the newest happenings.

That the ancients were as adept at artisanship as the moderns is proven by the fact that they too practiced the delicate art of making thin gold membranes used in gilding domes, gold lettering etc., and they practiced it well. It is a most exacting process and requires a thorough concentration.

The bat, one of the most dreaded of animals, has an interesting existence. The bat hibernates in damp dark caves, and is not keen on warm weather. The most interesting part of this animal is its wings, which are truly marvelous.

New Screen Magazine No. 68 closes with assortment of "laughographs" and an animated called "Monkey Shines.'

THE FULL-HOUSE FIVE SERIALS

"THE LION MAN"

Adapted from the Novel
"THE STRANGE CASE OF CAVENDISH"
by
RANDALL PARRISH
with
JACK PERRIN and KATHLEEN O'CONNOR
Directed by
ALBERT RUSSELL

ELMO LINCOLN
in

"ELMO THE FEARLESS"

by
ARTHUR HENRY GOODEN
Directed by
J. P. McGOWAN

"THE MOON RIDERS"

by
WILLIAM PIGGOT and KARL COOLIDGE
with
ART ACORD and MILDRED MOORE
Directed by
REEVES EASON

EDDIE POLO
in

"THE VANISHING DAGGER"

by
HOPE LORING
Directed by
EDDIE POLO and EDWARD KUL

MARIE WALCAMP
in

"THE DRAGON'S NET"

Directed by
HENRY McRAE
in Asia

It's the SMILE and the ACTION that Win!

YOU get them BOTH — the SMILE with personality-ful HOOT GIBSON, and that sweep-'em-off-their-feet fast ACTION every time you play one of these speedy Westerns. Nothing ever like them to whip the breezes through your delighted summer audiences!

"HOOT" GIBSON

IN THE KNOWN-BY-THE-BRAND ACTION-FUL TWO REELERS

"Root for Hoot
The Smiling Whirlwind"

ACTION WESTERNS

UNIVERSAL MADE

Carl Laemmle
announces the coming presentation of

Von Stroheim's

MASTER PICTURE

The voice of the temptress
—"Your husband
will never know"

A picture of Paris the wicked—
and Paris the wonderful—better than
"Blind Husbands"

"The DEVIL'S PASSKEY"

UNIVERSAL-JEWEL PRODUCTION DE LUXE

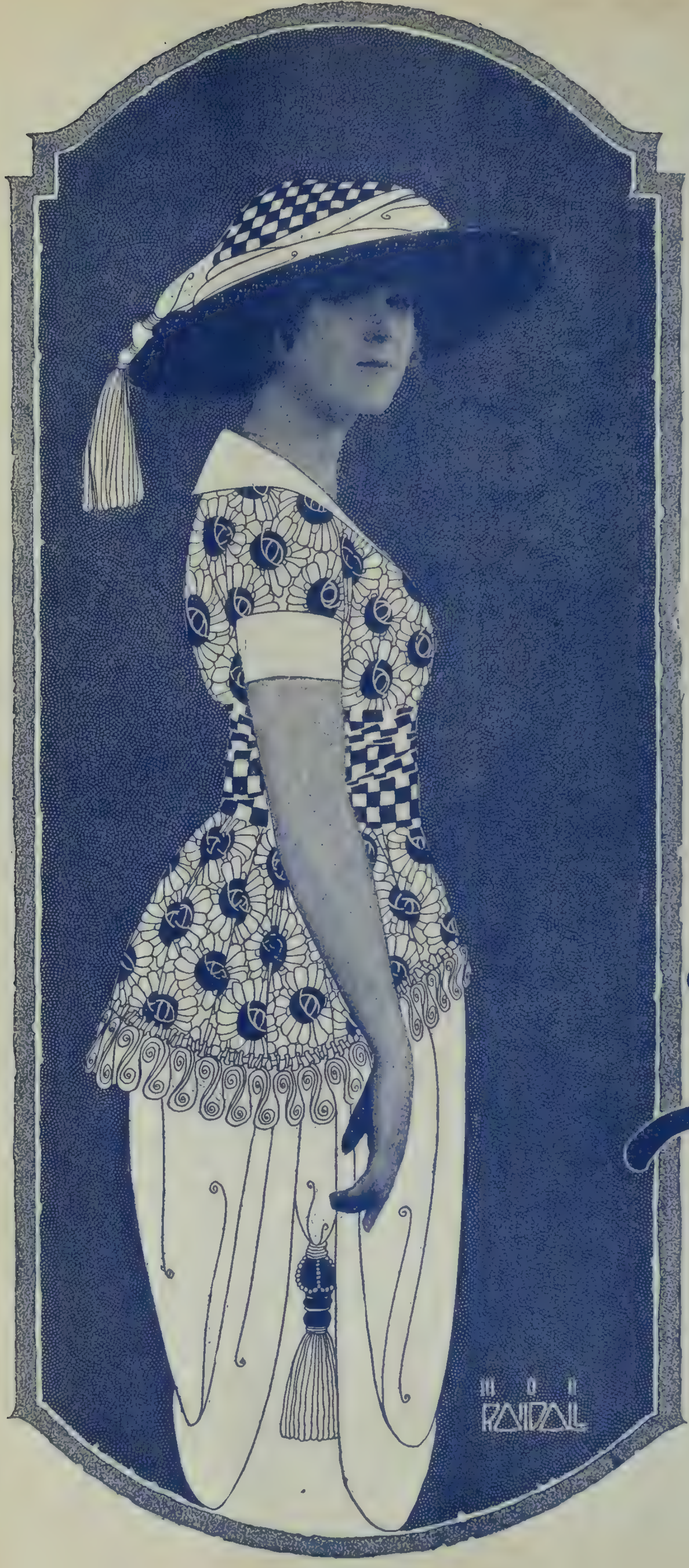
The MOVING PICTURE WEEKLY

EDDIE POLO

IN

"The VANISHING DAGGER"

VOL 10
NO 17
JUNE 12, 1920

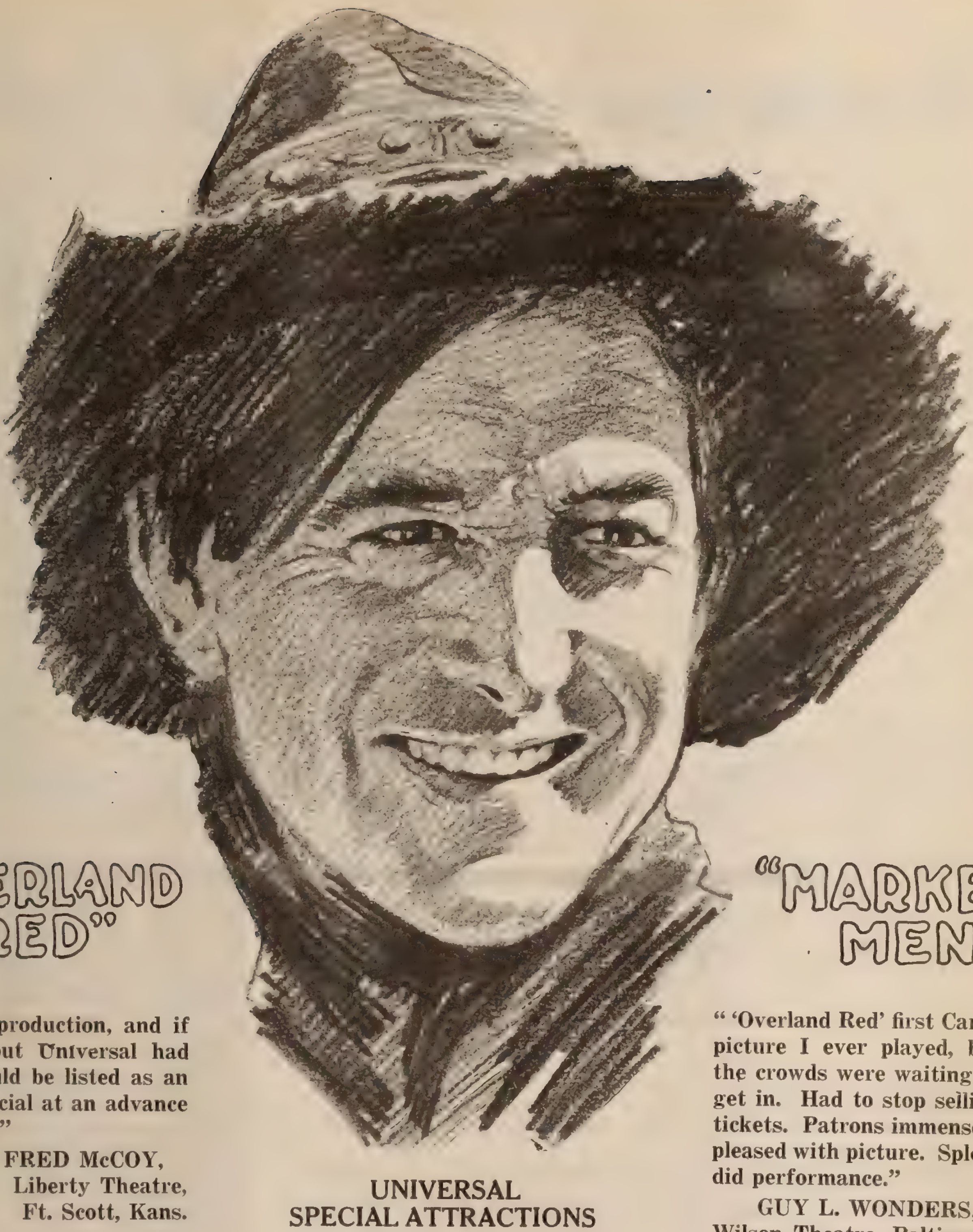


TELL your girl patrons that in "ROUGE AND RICHES" they see the adventures of a home girl who tries the stage as a get-rich-quick-route, and watch them all flock in. Let the young women in your clientele know that there's Romance writ large in "THE FORGED BRIDE," and see their curiosity pull them in. Every wife, too, will rejoice with the homey little wife who escapes the dread journey along "THE ROAD TO DIVORCE." Three superb box office attractions with this fascinating star in each contrasting role at her delightful best.

Mary MacLaren

in

UNIVERSAL
SPECIAL
ATTRACTIONS



"OVERLAND RED"

"A real production, and if anyone but Universal had it, it would be listed as an extra special at an advance in rental."

FRED McCOY,
Liberty Theatre,
Ft. Scott, Kans.

"MARKED MEN"

" 'Overland Red' first Carey picture I ever played, but the crowds were waiting to get in. Had to stop selling tickets. Patrons immensely pleased with picture. Splendid performance."

GUY L. WONDERS,
Wilson Theatre, Baltimore.

UNIVERSAL
SPECIAL ATTRACTIONS

HARRY CAREY

What a few of the Wise One's T

TELEGRAMS

H. M. BERMAN
Genl Mgr Exchange Universal Film 1600 Broadway NYC

WE OPENED TODAY WITH VIRGIN OF STAMBOUL TO RECORD BREAKING CROWDS EVERY ONE OF OUR PATRONS ENTHUSIASTIC OVER THIS PRODUCTION AND CLAIM IT IS THE BEST PICTURE THEY HAVE EVER SEEN AND THAT PRISCILLA DEAN HAS NO PEER ON THE SCREEN. THE UNIVERSAL FILM MGR. CO. HAVE AGAIN DEMONSTRATED THAT THEY CAN PRODUCE PICTURES THAT SURPASS ALL OTHERS

STRAND THEATRE,
Charlotte, N. C.

Mr. Geo. Levine, Mgr., May 2, 1920.
Universal Film Exchange, Inc.,
133 Second St., Milwaukee, Wis.

VIRGIN OF STAMBOUL OPENED AT PALACE THEATRE TODAY TO BIGGEST BUSINESS OF THE YEAR CONGRATULATE YOU ON THIS WONDERFUL PRODUCTION.
GIVE US MORE OF THESE.

MGR. E. G. HAMER,
Racine, Wis.

May 5, 1920.

Mr. George Levine, Mgr.,
Universal Film Exchanges, Inc., Milwaukee, Wis.

JUST CLOSED FOUR DAY SUCCESSFUL RUN OF THE BIGGEST PICTURE EVER SHOWN IN BELOIT THE VIRGIN OF STAMBOUL PUBLIC LAUDING PRAISE OF PRODUCTION. ELABORATE SETTINGS AND MUSCIAL SCORE ALL SAY IT IS THE BEST PICTURE THEY EVER SAW

FRANK MC CARTHY MGR.
REX AND STRAND THEATRE
BELOIT, WIS.

Took Care of Itself

Universal Film Mfg. Co., New York

In answer to your letter with reference to playing "The Virgin of Stamboul," I must admit that we did nothing remarkable in exploiting this picture. We figured the picture would take care of itself and it did. As you will note, we used a special stage setting, dressing our oboe player up as a Turk, used incense and everything that goes with a Turkish harem, except the girls. We used the newspapers freely and kept continually harping on the fact that it has taken Universal eleven months to make the picture and that it cost $500,000. In one ad we left the last ought off, which looked terrible, but sounded reasonable. Your local Exchange invited about 150 exhibitors from over the state to our theatre, in order that they might see how we put it over. Our music was highly effective and made the last reel, especially, very realistic. Our business was highly satisfactory and we congratulate you upon having made a most excellent production.

THE SOUTHERN THEATRE CO.,
J. A. Maddox, Mgr., Columbus, O.

Ran Two Days

Mr. Herman Stern, Universal Film Exchanges, Inc., 1018 Forbes St., Pittsburgh, Pa.

I wish to compliment the Universal Film Company on their wonderful production the "Virgin of Stamboul." As you know, my house is not a two-day house, but never-the-less when you sold me the idea of running this picture two days, I was doubtful as to whether it would go over, but I am pleased to advise that I made fifty per cent more with "The Virgin of Stamboul" than with any other large production I have run so far.

(Signed) N. ROSEN, Park Theatre,
Butler St., Pittsburgh, Pa

ink of "The Virgin of Stamboul"

THE TALK OF THE TOWN

The Universal Film Co.,
1600 Broadway, New York, N. Y.
Gentlemen:

As the official Press Agent of the Lynn Olympia Theatre, which has a seating capacity of 3,500 I take pleasure of writing you these few lines to inform you of the great success of your production, Priscilla Dean had in "The Virgin of Stamboul," which was shown here the first three days of this week.

It was the opinion of the several thousand people who saw the picture that Miss Dean was at her best, in fact, the production was the talk of the town. I thought myself that Miss Dean did some wonderful acting. I deemed it best to drop you a line just to inform you that it made a deep impression upon the minds of Greater-Lynn Theatre goers.

Trusting that I will hear from you from time to time, I remain,

Very truly yours,
Francis P. ("Tip") O'Neill,
The Lynn, Mass., Telegram-News.

WHAT THEY DID

at the Lincoln Theatre, Union Hill, to put over "The Virgin of Stamboul."

The Lincoln Theatre is one of the best bets in the chain of theatres owned by the Haring and Blumenthal Enterprises. They will play the picture in their other houses

YOU may be interested to know how we put "The Virgin of Stamboul" over at the big Lincoln Theatre at Union Hill, N. J., so that it played to standing room only for three days.

For a week in advance of the showing we exhibited large paintings in the lobby, arranged with electric drop lights shaded above them, in much the same manner as paintings are shown in an art gallery. Slides were also shown at each performance for many days in advance of the first play date and the Saturday preceding the Monday opening we used a half page smash advertisement in the two daily newspapers of largest circulation in Hudson county, at the same time carrying readers and two inch ads on several different pages announcing a special Harem dance feature.

From Saturday until the following Wednesday, the last day of showing, we saw to it that each newspaper carried a good amount of reading matter. Most of this was of the regulation amusement type but they also carried a re-written story of the Sheik in search of his lost fiancée unders a news head.

The girl ushers were costumed in Turkish outfits and set the whole town talking. The theatre was well perfumed with Garden of Allah incense and it was burning on the stage throughout the showing of the picture.

A nature dancer was engaged to "go on with the picture." We ran the film up until that portion of the second reel which shows the dance in the Harem, when the picture was stopped, screen raised disclosing a Harem set with the costumed girl ushers laying about in the background and the spot light on the dancing girl who then performed her dance. When she was finished the picture was immediately flashed back on the screen and went through to the finish.

This presentation made a great hit. It can be worked in with this feature to perfection, enhancing it's value and providing a real novelty. We called our dancing girl "Resha," after the Sheik's favorite as shown in the film and we billed her heavily as the girl who did the Harem dance in the feature, using such lines as "Personal appearance of Resha," performing on the stage the dance she does in the feature picture."

The dancing girl stunt, the unusual billing, the costuming of the ushers, etc., etc., backed up by a remarkably fine motion picture such as "The Virgin of Stamboul" is, packed the Lincoln at every performance, we "Stood 'em up," and they were satisfied to stand and see our show.

(Signed) R. W. Baremore,
Publicity Mgr. Lincoln Theatre.

THE SHRINE BOOKED IT.

HERMAN STERN, Universal's Pittsburgh exchange manager, established a precedent in that territory recently when he sold the big Priscilla Dean picture, "The Virgin of Stamboul," to the Pittsburgh Mystic Shrine.

Joe Mackerel, Potentate of the Shrine of Pittsburgh, was persuaded to visit the Universal projection rooms one Sunday afternoon. He saw "The Virgin of Stamboul." Before leaving the Universal office he had contracted for a regular booking of the big oriental picture for a showing in the Mystic Shrine Mosque, one of the largest buildings of its kind in America.

He notified every Mason in the Pittsburgh territory to be on hand. The crowd that poured into the Mosque on May 7 and the enthusiasm with which they greeted the picture, was ample verification of his belief that the Universal picture had a particular appeal to Shriners.

It was the first time a feature production ever had been shown in the Shriner's temple.

WANTS MORE LIKE IT.

Herman Stern, Manager, Universal Film Exchanges, Inc., 1018 Forbes Street, Pittsburgh, Pa.

Dear Mr. Stern:

Give us more pictures like "THE VIRGIN OF STAMBOUL" in Canonsburg. As you are aware, this is a very small town and I have a very small house, but nevertheless, there is no picture of the caliber of "THE VIRGIN OF STAMBOUL" too big for me to play. I am more than satisfied with the business I did on this picture and may ask for a return engagement.

With best wishes, I remain,

Very truly yours,
(Signed) Earle W. Forsythe,
Mgr., Star Theatre.

SIMPLY GRAND

Universal Film Mfg. Co., 1600 Broadway, New York City, N. Y.

Dear Sirs:

I had the pleasure of viewing your late masterpiece "The Virgin of Stamboul," with dainty Priscilla Dean and must admit that this is truly a wonderful production.

You have left out nothing in this monster production that would mar its supreme achievement, 'tis truly a beautiful picture and Miss Dean is simply grand in her portrayal of the part of the Virgin.

With very best wishes to you and the continued success of the Universal films I beg to remain,

Yours very truly,
(Signed) M. Meriwilher,
Mgr. Rex Theatre,
Winston-Salem, N. C.

THE MOVING PICTURE WEEKLY
A MAGAZINE FOR MOTION PICTURE EXHIBITORS

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PAUL GULICK, *Editor.*
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The Latest News from Universal

POLO SERIAL STARTS

"The Vanishing Dagger," International in its filming, released in June.

UNIVERSAL'S long-heralded policy of making serials that are high-class adventure and travel pictures, will have its initial exemplification in the next few days, when Eddie Polo's international serial, "The Vanishing Dagger," will be released throughout the country.

Pool and his party crossed the Atlantic last summer in order to film scenes in England, Scotland and Wales, and the continent of Europe. Three months were passed abroad. Many thousand feet of film were taken showing the actors in the serial enacting incidents of the plot in the actual settings called for in the scenario. This is expected to eliminate much criticism on the part of foreign patrons who usually are amused at screen attempts to duplicate foreign places and scenes with which they are familiar.

Supporting Polo in the new serial are Thelma Percy and Peggy O'Dare, two screen favorites. Others in the cast are Ray Ripley as the heavy, Ruth Royce, Thomas Lingham, C. Norman Hammond, Laura Oakley, Arthur Jarvis and Karl DeSylva.

Polo and Edward Kull, working together, directed the chaptered screen story. It was written by Jacques Jaccard, Milton Moore and Hope Loring in collaboration. Miss Loring put it into scenario form.

The first episode opens at the fashionable house-party on the estate of an English nobleman. The serial quickly shifts to London and other parts of the British Isles. The action later takes the characters half way around the world to Western America, then jumps to other parts of the American continent, and finally back to Europe.

It is full of thrills and dare-devil stunts by Polo, an unusually fearless screen star. Included among these are a dive of 25 feet from a cliff into a heavy surf, a leap from the deck of an ocean-liner in mid-ocean, a bare-handed struggle with a wild leopard, and similar stunts. This issue also contains a short press sheet for use by first-run exhibitors of "The Vanishing Dagger."

CENTURIES ONLY

BEGINNING early next fall, Universal will release only one brand of two-reel comedies, it was announced upon Mr. Carl Laemmle's return from the Coast. With the projected concentration on one brand, Universal will strive to turn out a series of comedy releases better even than the Century Brand. They will all be called Century Comedies, and the Century bathing girls will figure largely and pleasingly in most of them. A certain number will have lions, and some will have both.

Heretofore Universal has released several brands of comedies, including some straight Universal comedies, and the Century and Rainbow brands, produced by the L-Ko Company. The Rainbow Comedy now in production, called "An Awful Skate," featuring Zip Monberg and Edna Gregory, will be the last Rainbow to be made. Including this one, there still are four Rainbow comedies yet to be released.

Fred Fishback, the leading director for the L-Ko comedies, recently arrived in New York and sold the Universal on the idea of a new style of clever comedy. He brought one print with him to prove his point. It is called "A Movie Hero" and is a laughable satire on screen idols. It will be one of the first pictures released under the new one-brand schedule.

With Lillian Byron, Edna Gregory, Emily Gardez and Fay Holderness as the nucleus, a bevy of beauties is being picked for the new Century Comedies that will open the eyes of the most sophisticated film-fan. This change in comedy policy is one of the many steps Universal is taking to assure a first-class and elaborate schedule of releases for next fall.

"THE GIRL IN THE RAIN" A SPECIAL CORNWALL

ROLLIN STURGEON, Universal director, has just announced the completion at Universal City of a new picture starring Anne Cornwall, Universal's most recent stellar find. The picture, "The Girl In the Rain," is an adaptation of Varick Vanardy's popular novel, "The Girl By the Roadside." It will be a special release coming between the S R O 12 and the newly-established Star Series plan of Universal bookings.

"The Girl In the Rain" is Miss Cornwall's third picture for Universal. Her first was "Everything But the Truth," in which she played a supporting rôle to Lyons and Moran. She then was starred in a picturization of Ida M. Evan's magazine story, "Virginia," which was released as a picture under the title "The Path She Chose." "The Girl In the Rain" is a story of a pretty girl who is marooned by a tempest in a deserted shack with a socially prominent young man. The two fall in love, but the girl is the innocent associate of a pair of lawbreakers. The complications that result from her attempts to break from the crooks and to keep her story from her new-found love, form a spirited plot full of action and mystery.

Supporting Miss Cornwall in this picture are James Liddy, Lloyd Bacon, Jossalyn Von Trump, James Farley, George Runkel and Neal Hardin. Both Miss Cornwall and Liddy, who plays opposite her, are newcomers in the films. Both are former musical comedy favorites. Miss Cornwall formerly was one of the prettiest chorus girls who played in the series of intimate musical shows presented at the Princess Theatre, New York. Her principal screen portrayal before joining Universal was that of the ingenue rôle in "The Copperhead," with Lionel Barrymore. Liddy was a star football half-back before he went on the stage. He was a University of Arizona favorite and made the All-Western team.

A Shoulder to Shoulder Talk

IN all this talk—and proof—of big producing organizations buying up key theatres and driving the small owner and non-monopoly producer to the wall there is one fact that sticks out like a sore finger—you can corner anything in this world except brains.

Just so long as brains will continue to make better pictures than merely money, you—be you big owner or small owner—need not be afraid that you can't pull the crowds and do the business. If you have the best pictures in town, people can't stay away from your theatre—and all the advertising of the monopoly outfit can't alter the fact—it simply isn't human nature.

Read Universal's latest Announcement on the following seven pages. These forty-eight pictures were made by a non-monopolizing organization for any-and-every theatre in the land—made with the brains and the experience that mere money can't buy—made to be your pictures with which successfully to fight monopoly—made to be the best pictures in town.

Carl Laemmle

President.

Announ

STARTING July 12th, Universal will release during the ensuing twelve months a New Star Series of Universal Special Attractions.

THESE new Stellar Productions will number forty-eight in all—you will remember them as "The Great Forty-eight"—one for every week in the year except during July and August.

THIS is an increase of one-third over Universal's production of Special Attractions for the year past. And this increase has but one reason behind it—demand—in

1920-1921
Universal
Special Attractions

New Star

cement

other words, the complete artistic and commercial success of Universal Special Attractions.

BUT we have done more than simply increase their number. We have improved the quality of Universal Special Attractions in a way that I, accustomed to constant improvement though I am, hardly believed possible. I feel that I can do you no bigger favor in return for past appreciations than to advise you to contract for this newest Universal Series in its splendid entirety.

Carl Laemmle

The Great Forty-Eight Series

HARRY CAREY

in

"BLUE STREAK McCOY"

First of his Big Eight in the Great Forty-Eight

THE man who shows big houses how little houses make money—nothing truer was ever said of that finest of all Western character portrayers, HARRY CAREY. With eight big, vigorous outdoor productions of this hugely popular star coming up you will look forward to the coming year with that many weeks picked out for certain success. "BLUE STREAK McCOY" is his first—on July 26th—a story by H. H. Van Loan, directed by Reeves Eason.

The Great Forty-Eight—New Star Series—Special Attractions

CARMEL MYERS

in

"IN FOLLY'S TRAIL"

First of her Splendid Eight in the Great Forty-Eight

EIGHT heart-appeal features—some in character—some "straight"—all made captivating by Youth and Beauty and Personality—that's the program for CARMEL MYERS—whose return to the screen will be greeted by the heart-felt applause of millions of picture-goers. The first release of her eight in "The Great Forty-eight" will be August 26th—"IN FOLLY'S TRAIL," directed by Rollin Sturgeon, from the story by Katherine Lieser Robbins.

The Great Forty-Eight—New Star Series—Special Attractions

EDITH ROBERTS

in

A Great Drama of the Southern Seas

First of her Eight Beautiful Love Stories in the Great Forty-Eight

---

LOVE stories, pure but not simple—eight of them. Complicated by clever surprise twists—invigorated by the youth and personal charm of this beautiful young star—made delightful to eye and mind through perfect direction. Watch for EDITH ROBERTS and the first of her splendid eight—a gorgeously staged, tremendously absorbing drama of the southern seas made from a story by Ralph Stock, directed by Norman Dawn. The Photography alone in this production will open your eyes.

The Great Forty-Eight—New Star Series—Special Attractions

FRANK MAYO
in
"THE RED LANE"

First of his Eight Splendid Features in the Great Forty-Eight

VIGOROUS, but clean cut—virile, but a finished actor in either dress coat or mackinaw, FRANK MAYO comes to your audiences in "The Great Forty-eight" in eight productions packed with modern realism, action and red-blooded romance. The first of these is "THE RED LANE," directed by Lynn Reynolds, the same man who made "The Brute Breaker" for you, and will be released July 12th. Your whole year holds out no surer promise of splendid entertainment than these eight big Mayos.

The Great Forty-Eight—New Star Series—Special Attractions

LYONS
and
MORAN
in
"LA LA LUCILE"

First of their Eight Modern Comedy Dramas in the Great Forty-Eight

THE day of the comedy drama a la mode is here—and LYONS & MORAN are here—in "The Great Forty-eight"—with eight hugely amusing, perfectly dressed "young married folks" productions that are fifty-fifty thrills and chuckles. You saw them—played them in "Everything but the Truth," their first Special Attraction and you know well what they can do. You'll be more than ready to book these two nationally popular comedians of the better sort in every one of their new eight, starting August 16th with "LA, LA LUCILE," made from the famous operetta and directed by THEMSELVES.

The Great Forty-Eight—New Star Series—Special Attractions

"My Every Day S.R.O."

MONDAY
S.R.O.
TUESDAY
S.R.O.
WEDNESDAY
S.R.O.
THURSDAY
S.R.O.
FRIDAY
S.R.O.
SATURDAY
S.R.O.
SUNDAY
S.R.O.

> **"This production opened to a packed matinee and continued S R O every day throughout the entire week. This is one of but two features that ever maintained such a remarkable record. The picture was the talk of the town. Interest was begun with the first few feet of film and increased in intensity. I wish to thank you for your cooperation. Your accessories were very helpful in putting it over."**
>
> (Signed) C. A. PEDRICK.
> Clune's Pasadena Theatre

Von Stroheim's WONDER PLAY

"BLIND HUSBANDS"

UNIVERSAL-JEWEL
PRODUCTION
DE LUXE

Profit 60 Per Cent!

Gross $8964 Expense $5564 Profit $3400

"The phenomenal business enjoyed by the Superba Theatre playing 'THE VIRGIN OF STAMBOUL' prompts me to write you my appreciation of such a tremendous spectacle and the business it brought me. Priscilla Dean broke all records in the history of the Superba the first week, with second week practically as big. Mind you, we seat only 647, so these figures speak volumes. Our week's business ending April 17 exceeded any previous week by $3,900! Our week's gross was $8,964."

ARTHUR S. WENZEL, Mgr.
Superba Theatre, Los Angeles.

PRISCILLA DEAN

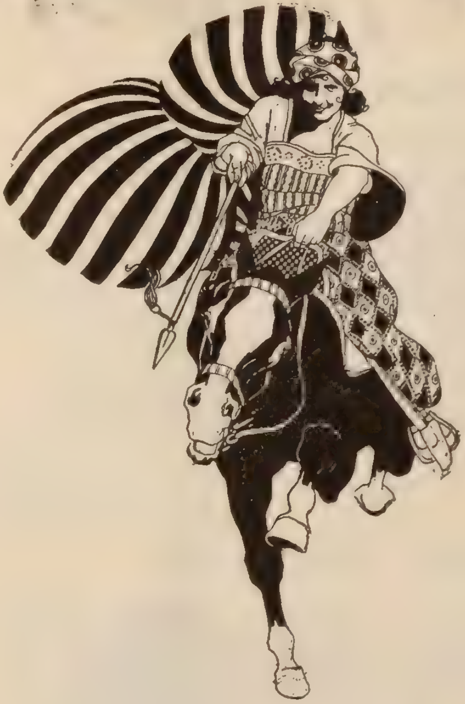
His Profits 50% More

"A wonderful production—'THE VIRGIN OF STAMBOUL.' My house is not a two-day house, and when you sold me the idea of running this picture two days, I was doubtful as to whether it would go over, but I am pleased to say that I MADE FIFTY PER CENT MORE PROFIT with 'THE VIRGIN OF STAMBOUL' than with ANY OTHER big production I have ever run—and I have run the biggest productions produced. Make more pictures of this sort and my DATE BOOK IS OPEN FOR YOU ANY TIME."

N. ROSEN,
Park Theatre, Pittsburg, Pa.

UNIVERSAL-JEWEL
$500,000 PRODUCTS DE LUXE

The VIRGIN of STAMBOUL"



UNIVERSAL
JEWEL
$500,000
PRODUCTION
DE LUXE

Story by H. H. VAN LOAN
Directer by TOD BROWNING

“Peerless!”

“‘Virgin of Stamboul’ opened to record breaking crowds.' Every one of our patrons enthusiastic over this production and claim it is the best picture they have ever seen and that PRISCILLA DEAN HAS NO PEER ON THE SCREEN. Universal has again demonstrated it produces pictures that surpass all others.”

Strand Theatre,
Charlotte, N. C.

PRISCILLA DEAN.

“Supreme Achievement”

“A truly wonderful production! You have left nothing out of this monster production that would mar its SUPREME ACHIEVEMENT. 'Tis truly a beautiful picture and Miss Dean is simply grand in her portrayal of the part of the Virgin.”

M. Meriwilher, Mgr.
Rex Theatre,
Winston-Salem, N.C.

The VIRGIN of STAMBOUL”

Stars plus Dollars!

GALLI CURCI

TYRONE POWER

MONTAGU LOVE

BLANCHE BATES

YOU get them both in this unprecedented series of two reelers—stars that you can give your patrons in no other way; for the reason that almost without exception these stage celebrities consented to play in this series ONLY. The natural desire, not only of your regular patrons, but of thousands of others, too, to see on the screen these big stage personages, cannot fail to bring the dollars to your box-office. Directed by George Terwilliger with the skilled supervision of Eugene Spitz, the series comes to you limited to twelve playlets specially written for the art of these master players and with a star in every role. Names like GALLI CURCI, TYRONE POWER, BLANCHE BATES and the rest of the forty stars are known the world over.

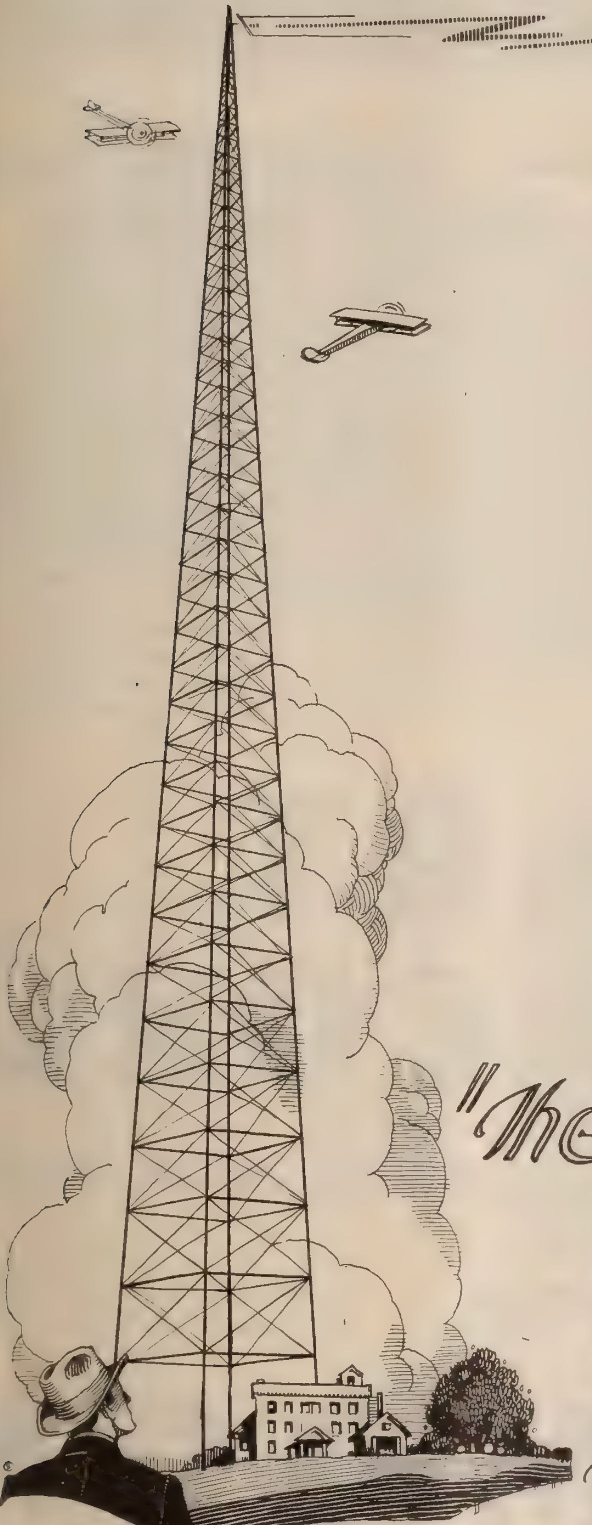
Get out of the rut—give your patrons something distinctively different. Investigate—then book, at your Universal Exchange.

Released through Universal-Jewel

THE
STAGE WOMEN'S
WAR RELIEF
SERIES

Two-Reel Photoplays de Luxe

What it did for Me!



"It's a picture that TURNS THEM AWAY. 'The Great Air Robbery' is all that the producers claim for it, and no manager can go wrong by playing it."

E. P. ILGENFRITZ,
Lyric Theatre, Mineral Springs, Ark.

"Don't be afraid to book this picture. It's a DANDY."

J. F. ALKER,
Mabton Theatre, Mabton, Wash.

"Book 'The Great Air Robbery.' A good picture with good drawing power."

FRANK ALLEN,
Rose Theatre, Byron, Ills.

"A fine puller. Something different from the ordinary run of pictures."

N. FOSTER,
Elite Theatre, Otsego, Mich.

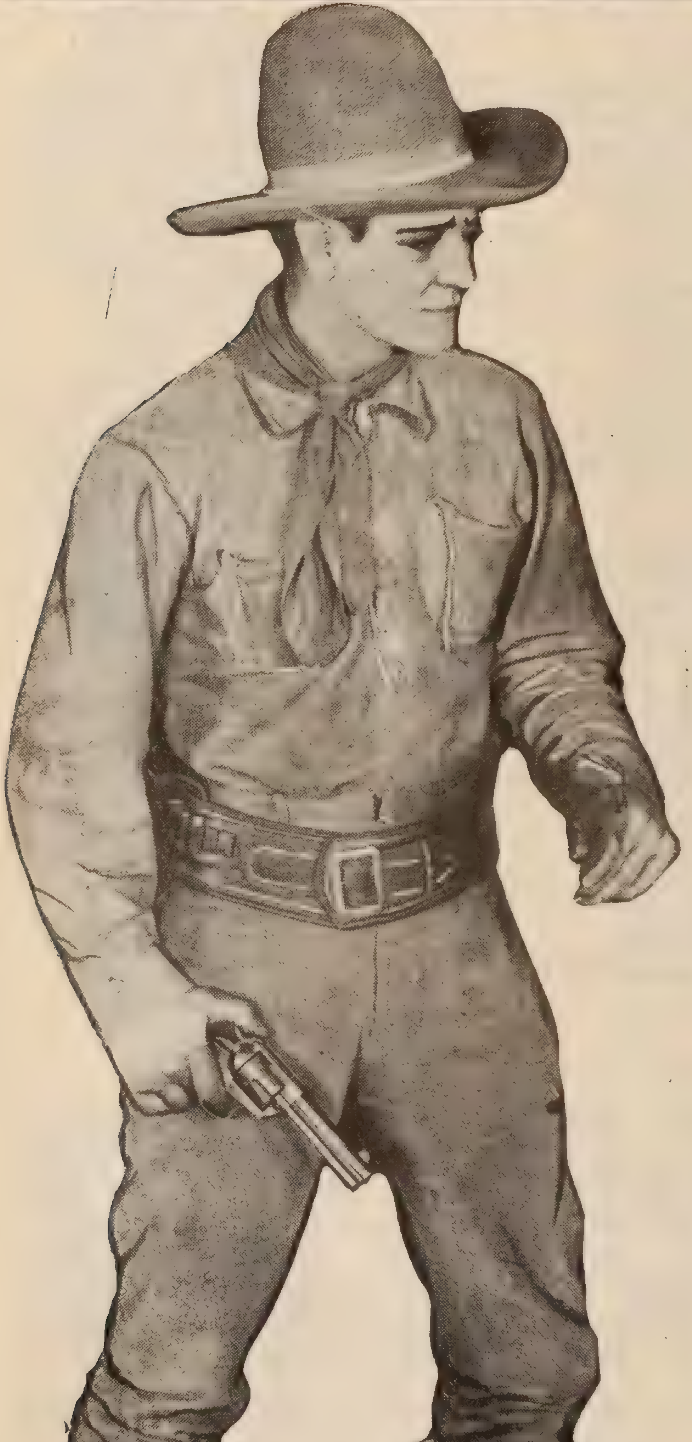
"TURNS 'em away"—"A Dandy"—"A Fine Puller"—with evidence of "the goods" like this you can't have a moment's doubt about booking this out-of-the-beaten-path picture. You'll be doing a fine stroke of business for yourself. That's the experiences of others. Why be different? Make their profits YOURS.

"The GREAT AIR ROBBERY"

The Universal-Jewel Production de Luxe with

LOCKLEAR

Directed by Jacques Jaccard



Your heart will race like the galloping Devilmen

HAVE you got a "hard-boiled" audience to contend with—surfeited with the usual knock-'em-down and drag-'em-out stuff that's plumb worn out; the kind that brings titters instead of thrills? If so, your show needs "The Moon Riders." Give your folks a new lease on life. Give 'em Wild Riding Art Acord, the Cowpuncher King, in his eighteen part battle against this weird, fascinating band of cliff-dwelling demons. Send the red blood surging through their veins and pump money into your old treasure chest. Take a whirl at the Devil Men serial.

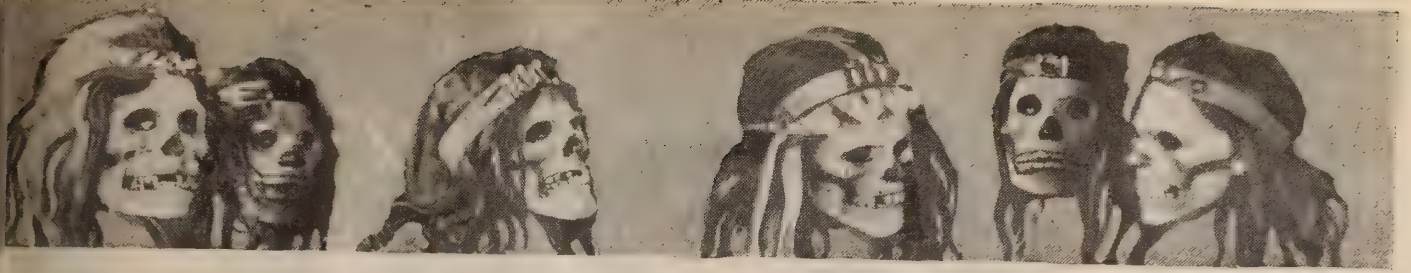
ART ACORD

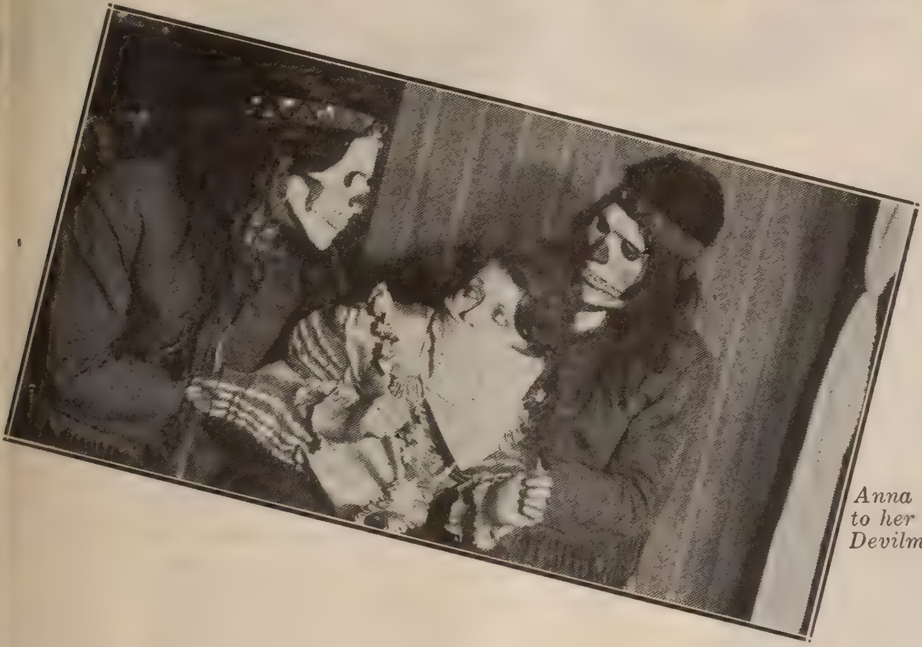
in his Cyclonic Western Seria

"The

Directed by AL RUSSEL
Released April 26, 1920.

MOON





Anna Baldwin, about to retire to her room, is seized by lurking Devilmen and hurried to their lair.

THESE pictures tell you plainly the character of the desperate band of masked marauders which Buck Ravelle, the Cowboy King, tries to defeat, single-handed. They lived in caves. They communicated by wireless telephones. Give your patrons the thrill of something new and something better. Give them "The Moon Riders" for a sure money serial.

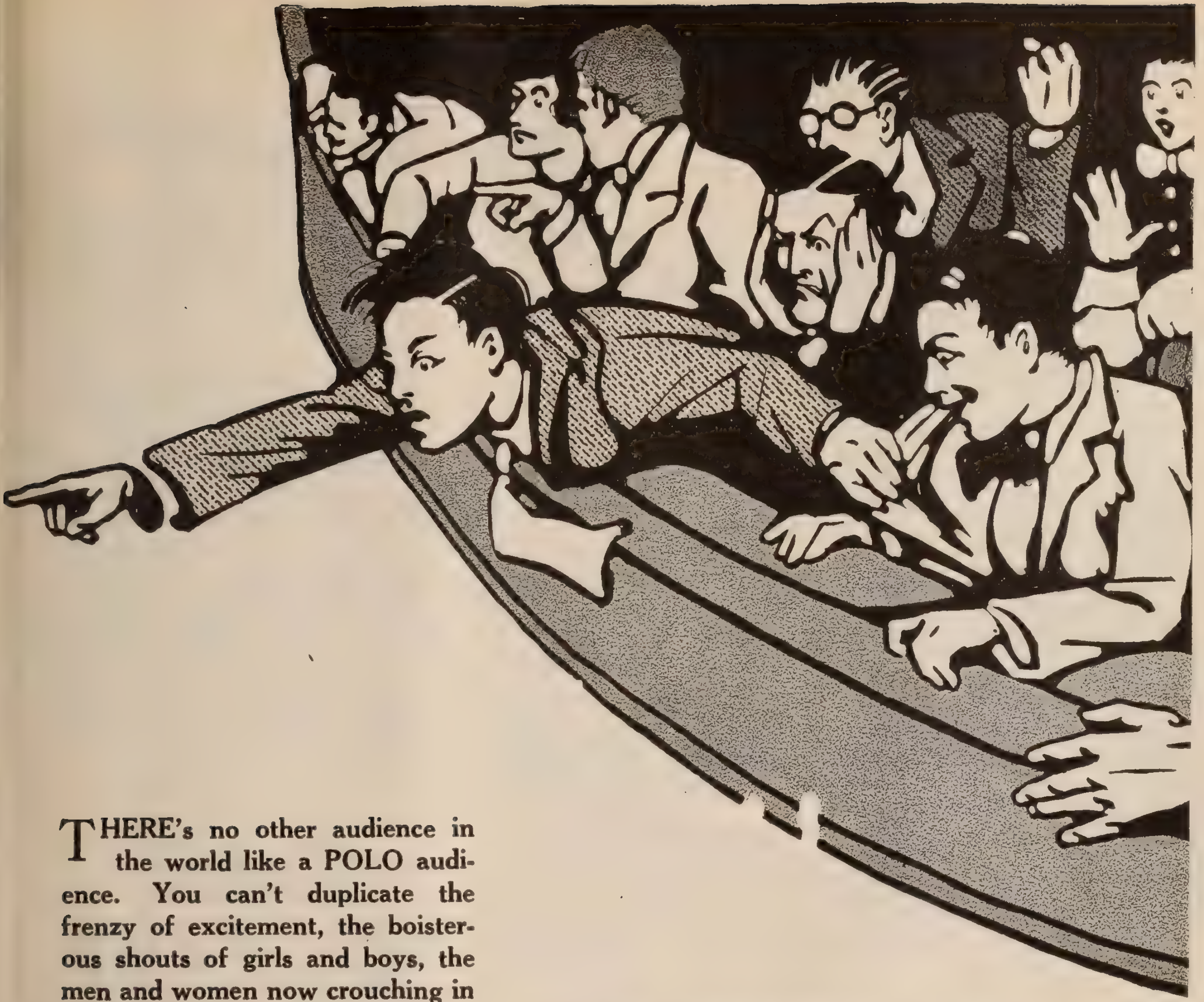
Baldwin's frantic search for his daughter ends when he is made prisoner by the Clan of Terror.

RIDERS"

eddie POLO

Herculean Idol of the Serial Fan

EDDIE POLO is the acknowledged King of the Serial Picture. He's made successful serials for years. He acquired his daredevilty and titanic strength in the circus and he's brought them to their highest point in pictures. That's why EDDIE POLO is the Herculean Idol of the Serial Fan. POLO himself produced "The Vanishing Dagger" and declares it to be the crowning triumph of his career. POLO in any serial means big money in your pocket. You can bank on POLO. Nail him quick.



THERE's no other audience in the world like a POLO audience. You can't duplicate the frenzy of excitement, the boisterous shouts of girls and boys, the men and women now crouching in their seats expecting and dreading the unexpected, now leaning forward, mouths agape. A POLO audience, immersed in the thrills of a POLO serial, is a study of human nerve tension almost at the snapping point. Bring this kind of an audience into your theatre for eighteen weeks with,

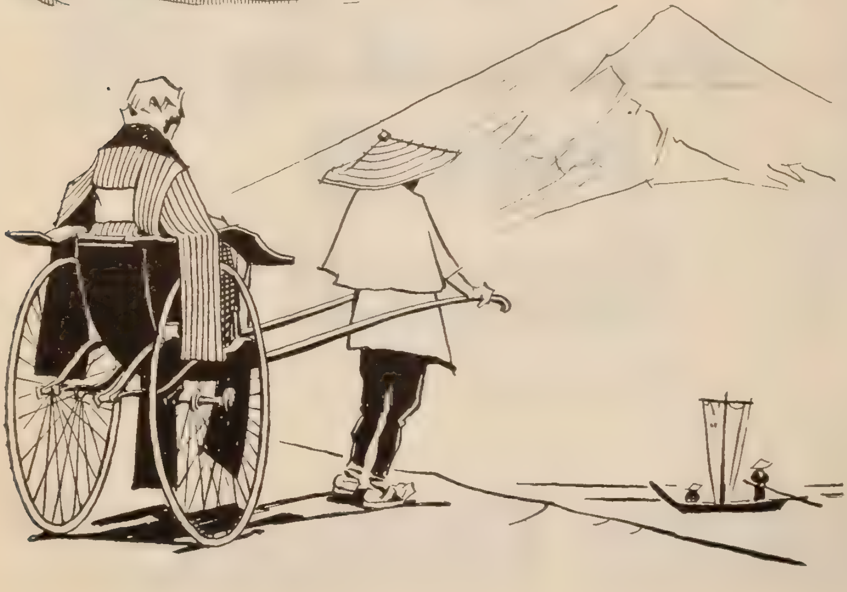
Produced by
POLO
himself

Released June 7

'The Vanishing Dagger"

FORBIDDEN LANDS ---
Where Mystery Lurks And Intrigue Abounds

THROUGH the length and breadth of the Far East—Home of Mystery—stupefying with the exotic perfume of Oriental Secrecy, went Marie Walcamp, Wonder Woman of the Screen, and her big serial company in quest of thrills for you and your audiences. Thousands of dollars will be ensnared in "The Dragon's Net." Spread that net for your share. Make sure of it TODAY.



MARIE WALCAMP

the Wonderful, in her gigantic over seas thriller

"THE DRAGON'S NET"

Directed by Henry McRae
Released August 30

Short Press Sheet for Eddie Polo in *"The Vanishing Dagger"*

AT A GLANCE.

SUBJECT—The Vanishing Dagger.
LENGTH—Eighteen Episodes—Two reels each.
STAR—Eddie Polo.
PREVIOUS HITS—The Lure of the Circus. The Bull's Eye.
DIRECTED BY....Eddie Polo and Edward Kull.
STORY BY—Jacques Jaccard, Hope Loring and Eddie Polo.
SCENARIO—Hope Loring.
SUPPORTING CAST—Thelma Percy, Ray Ripley, Peggy O'Dare, Thomas Lingham, Ruth Royce, C. Norman Hammond, Laura Oakley, Arthur Jervis and Texas Watts.
LOCALE—England, California, Texas.
TIME—The present.
THUMB-NAIL THEME—The story of a rich jewelled dagger, which, when dipped in a mysterious fluid, enables a brutal crimester to write a false murder confession on the brow of a beautiful girl, thus involving her father as the wrongdoer. The writing, which vanishes instantaneously, is to reappear in six months and can only be eradicated by a liquid hidden in the hilt of the dagger, which unfortunately, however, has disappeared, due to the manoeuvring of a criminal band.

NOTES BEFORE SHOWING

Many extras have found that it is not an easy matter to appear in an Eddie Polo serial. Leaping from high buildings, diving, swinging n precarious positions and rolling and tumbling about in a variety of ways are all in the day's work for this ex-circus man. In the eighteen episodes of his new serial, "The Vanishing Dagger," Polo has performed feats never before attempted for the screen. The first of these pictures will be shown next .... at the .... Theatre.

Peggy O'Dare, who plays the rôle of Nell, on international crook, in Universal's new serial, "The Vanishing Dagger," starring Eddie Polo, was formerly a New York society girl. Her development into one of the screen's best serial actresses has been the result not only of her beauty and dramatic ability, but her ability to swim, shoot, ride, drive a motor or perform any other athletic feat whenever required. She has need for all her accomplishments in "The Vanishing Dagger," the first episode of which will be shown at the .... Theatre next ....

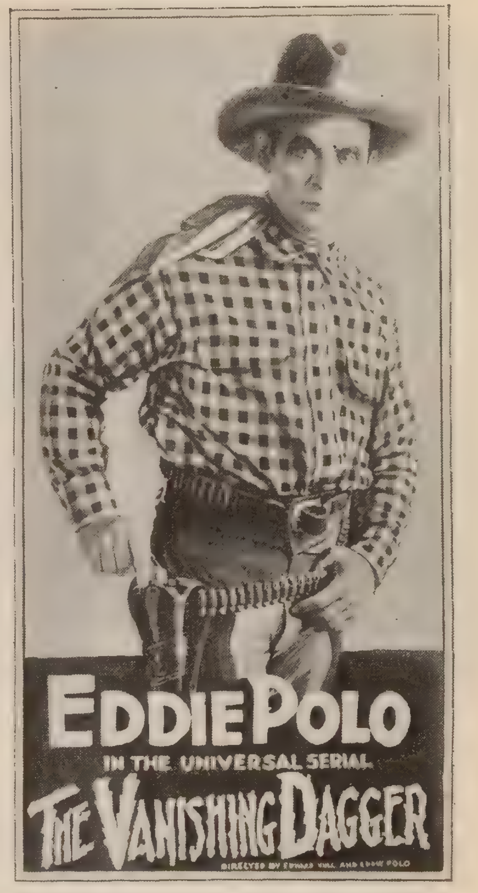
PRINCIPAL PLAYERS

John Edward Grant, an American ranchman	Eddie Polo
Sir George Latimer, an English gentleman	C. Norman Hammond
Lady Mary Latimer, his wife	Laura Oakley
Elizabeth Latimer, his daughter	Thelma Percy
Prince Narr, of the royal house of Numidia	Ray Ripley
Prince Zan, his successor	Karl Silvera
Sonia, Narr's favorite wife	Ruth Royce
King Claypool, an international crook	Thomas Lingham
Nell, his accomplice	Peggy O'Dare
Tex, Grant's man	Texas Watts

And many others, representing many countries.

ADVERTISING PUNCHES

1. The fame and renown of Eddie Polo.
2. The charm and ingenuousness of Thelma Percy.
3. The realism of each hazardous feat performed by the hero.
4. The accuracy of detail which charms the most critical observer.
5, The instructive value of the scenic effects and pictured customs and costumes of foreign peoples.
6. The clean atmosphere which permeates the picture and raises it above morbid, immoral or even suggestive scenes.
7. The unique plot which moves ever on and on, as it becomes more interwoven, and the quest, apparently, more hopeless.
8. The real circus feats, acrobatic, aerial, trapeze, wire-walking, balancing, juggling boxing, and deep-sea diving, performed in a matter-of-fact manner, as a part of every-day life.
9. The great variety of adventures by air, by land and water, from automobiles to storm and shipwreck, and from hydroplanes to jungle chases, desert flights and a volcano in eruption.
10. The pictorial panoramic views of famous landmarks, noted railway stations, renowned thoroughfares and sections frequented by tourists in many corners of the world and their educational value.

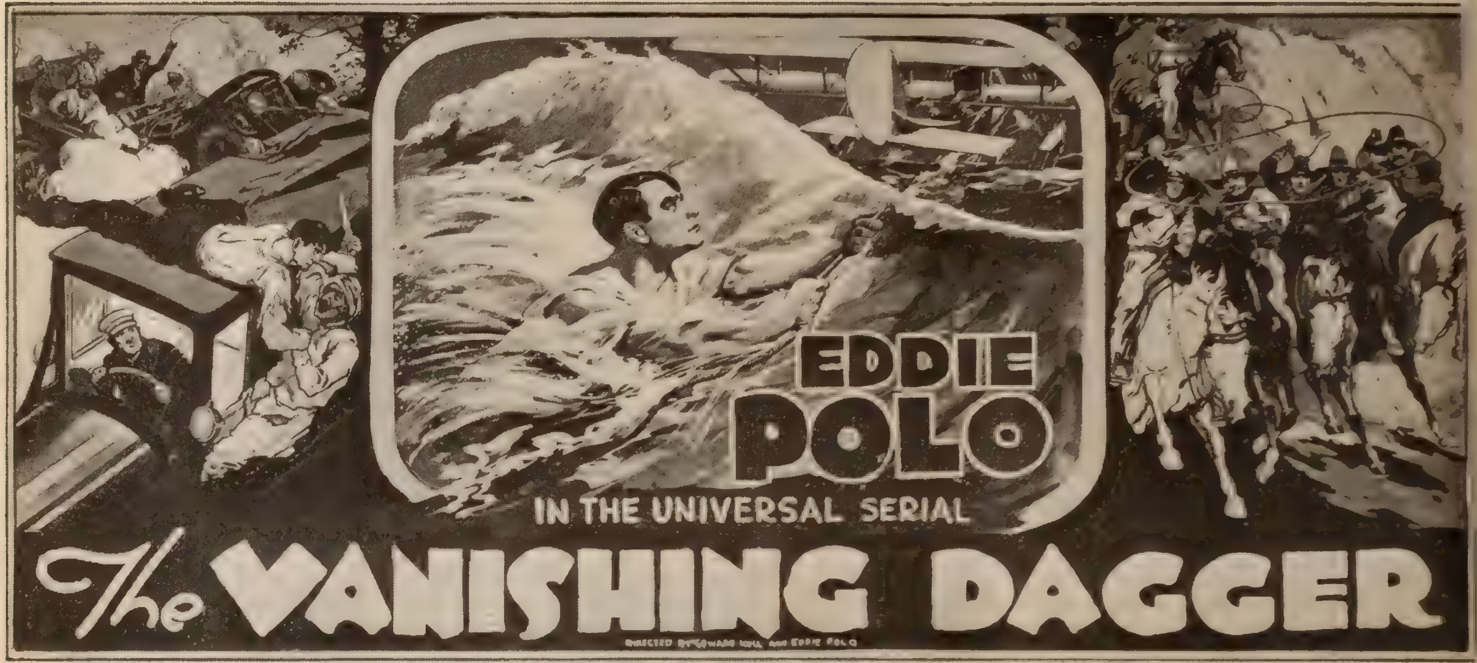


Three-sheet for "The Vanishing Dagger," Polo Serial

Many important scenes in Eddie Polo's new serial, "The Vanishing Dagger," were taken in England, China and other foreign countries. A large company of Universal players were sent abroad for that purpose. The serial includes eighteen episodes, the first of which will be shown at the .... Theatre next ....

It took eight months to complete the eighteen episodes of "The Vanishing Dagger," the new Universal serial starring Eddie Polo, which will be shown next ——— at the ——— Theatre. During that time many unforseen events occurred, all of which were cleverly utilized to enhance the realism and mystery of the plot.

Eddie Polo in “The Vanis



Twenty-four-sheet poster for the serial

ALL ABOUT EDDIE POLO

Star of “The Vanishing Dagger,” the New Around-the-World Serial Has Had Interesting Career

EDDIE POLO, star of the new Universal serial, “The Vanishing Dagger,” the opening episode of which will be shown next .... at the .... Theatre, was born in the circus, trained in the circus, has lived the circus man’s life of hardship and narrow escapes and has transferred many of his actual experiences to the screen, blending them into the plots and themes of the various serials which he directs and which, by the very reason of their realism, win praise even from those who ordinarily are not devotees of the spectacular and hazardous in moving pictures.

To see Eddie Polo one would never dream that his sturdy, well-built frame, of merely average size, concealed such iron muscles, steady nerve and lion-like strength as that which his deeds of prowess evidence he possesses. More than that, he is an acrobat of such skill that daring feats which many actors in moving pictures are obliged to have performed by substitutes, Polo, is, himself, able to accomplish.

Every one of the many terrifying, death-defying performances with which the new serial teems, he enacts. It is his pride that in all his experience before the screen, no “double” has ever been called upon to take any risks for him. If that should ever become necessary it is doubtful if any “extra” could easily be found who would be able or willing to do the things which Eddie Polo, himself, devises, directs and enacts for the entertainment of those who are fond of thrills, circus stunts, heroism and moving pictures blended into clean, bright, entertaining and instructive plots.

He is an American and proud of it, but he was born in Italy and received his education in Vienna. He has toured every nook and corner of the globe and delighted millions of people. His eyes are large, brown and expressive. His hair is thick, black and curling, and his complexion dark. His weight is about 175 pounds and he is just five feet, eight and one-half inches in height. He prefers moving pictures to the stage or circus because it enables him to use his talents to better advantage. He enjoys character parts best, has a hobby for athletics, especially swimming, and has a record of swimming 325 feet under water, without coming to the surface. He always names Victor Hugo as his favorite author and declares that his circus and dramatic ability is inherited as well as cultivated, because his family were all professional people in those lines.

At various times he has been described as “The Hercules of the Films,” “The Screen Idol of Millions,” and “The Daredevil of the Screen.” It is his ambition to put the real history of his life into picture form, especially that portion dealing with his childhood and the almost tragic features which, of necessity, went with the training of children for such work as his, at a time when Gerry societies and other welfare organizations were unknown.

ing Dagger" Universal Serial

SERIAL STAR MUST RISK HIS LIFE

If You Want To Be A Serial Star You Must Reckon the Cost

EDDIE POLO is the man who, in rôle of an athletic young rancher tours the earth and risks his life, not only pictorially but actually, in some fifty-seven varieties of ways for the sake of the heroine of the production, pretty Thelma Percy, in the character of Elizabeth Latimer.

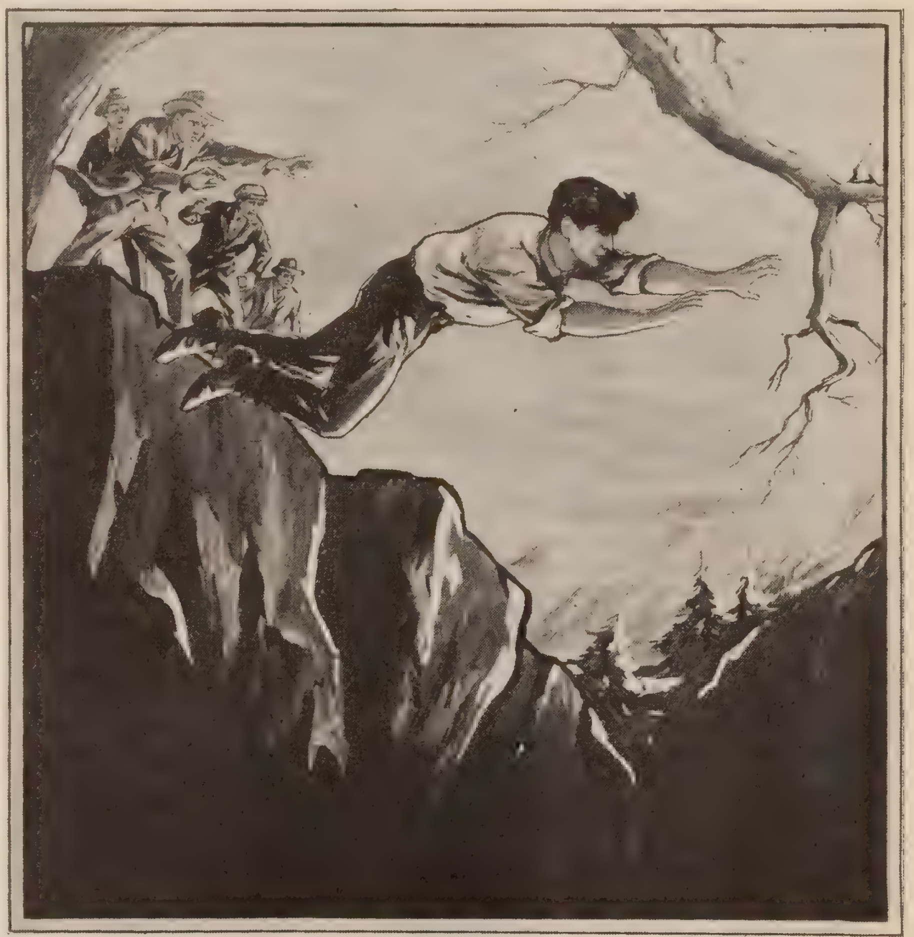
The Vanishing Dagger vanishes so many times and in such mysterious manner that it requires eighteen reels of thrills and breathless suspense before the hero is able to accomplish the object upon which he sets forth in the very first episode of the serial, now running every .... at the .... Theatre.

No less than sixteen principals are included in the cast, which is probably the most important company ever engaged for a serial production. The story is the combined work of Jacques Jaccard, Hope Loring and others well known in the picture realm. Eddie Polo, himself, directed the filming of the serial, with the assistance of Edward Kull. The scenes depicted include such a wide scope of panoramic views of many lands as to place this new Universal production in the front rank of educational films. The fact that a thrilling plot is used as a vehicle for instruction pleases the average young and even mature person who likes going to the moving picture theatre for diversion and who does not enjoy having dry "learning" forced upon him at the expense of his evening's recreation.

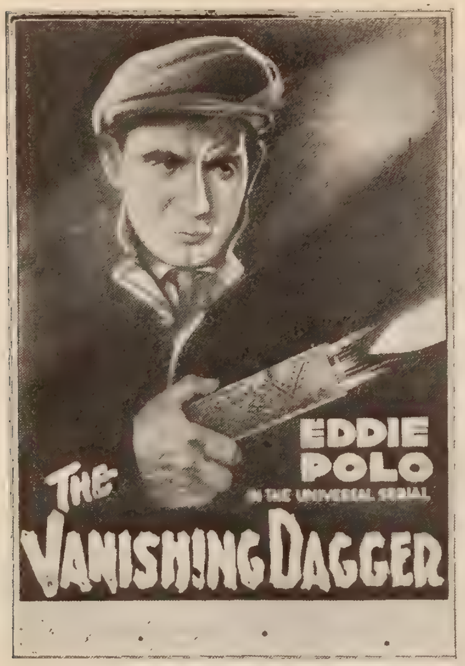
Every one of the many thrilling situations in "The Vanishing Dagger" is not only probable, possible, but actually experienced by the star and his supporting company. No double has ever been required to act for Eddie Polo. His long experience in circus work and his herculean strength enable him to perform every strenuous feat required. His record as a swimmer and deep sea diver also stand him in good stead.

In the filming of any important serial unexpected events are bound to occur. Sometimes they are serious. In "The Vanishing Dagger" several such near-catastrophes occurred once on the ledge of a high building and again when a sailor on board the U. S. S. Lapland cut a rope and unconsciously dropped the daring film star into mid-Atlantic. A tidal wave on the English coast furnishes the background for the first episode of the serial, an actual encounter with wild beasts is another, and a tour of the Orient is the basis for other realistic events. Every fight scene is an actuality and demonstrates Polo's ability as a boxer, acrobat, strong man and trapeze performer. It is a fine example of how a man, trained for the circus, can, under necessity, utilize his knowledge in a practical way in every day life.

The Illustrations on this page, the two pages preceding and the page following are the poster designs for "The Vanishing Dagger." The twenty-four sheet is unusual in that it shows three scenes from the Serial.



Six-sheet for "The Vanishing Dagger"



One-sheet and window card of "The Vanishing Dagger"

HOISTING 266 pounds of lightweight boxers above his head seems all in a day's work for Eddie Polo, Hercules of the screen, who is starring in the new Universal serial, "The Vanishing Dagger."

Recently Benny Leonard, present lightweight champion of the world, and Leach Cross, formerly one of the best 133 pound fighters in the ring, visited Polo at Universal City, where the film star is working on his new screen thriller.

During a prankish moment Eddy seized them both and lifted them above his head, to show the boxers that a picture favorite has to be as much of a he-man as a professional athlete.

The Universal actor performs similar feats of strength with the greatest ease. His strenuous career before the camera has kept him in the same superb physical condition that was necessary when he was traveling with Barnum and Bailey's circus as a featured and versatile athlete.

Polo and Leonard have had several friendly boxing bouts since the champion arrived in Southern California. The screen star has a big advantage, however, as he would be rated in the ring as a light-heavyweight, while Leonard defends his title at 133 pounds.

A Slim Blue-Eyed Villainess

THE Universal casting director shattered screen traditions when he engaged Ruth Royce for the rôle of the "bad woman" in Eddie Polo's current serial production, "The Vanishing Dagger." Feminine "heavies" in motion pictures have always been tall, dark and world-wise women. Miss Royce does not entirely answer this description. She is rather small and is able, on occasion, to assume an air of unsophistication characteristic of a Brookline debutante. And although her hair is dark, her complexion is fair and her eyes are blue.

But Miss Royce has one quality—she can act. An ingenue in stock companies in Kansas City and Denver, she learned the rudiments of the player's art, and she gave great promise in the half dozen photodramas in which she appeared since coming to California a little over a year ago. She played minor rôles in two Universal special productions, "The Great Air Robbery" and "The Beach Comber," and then directors began bidding for her services. At a masquerade ball given by the film players on Thanksgiving eve Miss Royce was attired in an Oriental costume and attracted the attention of Eddie Polo, who was looking for a player to take the part of the sinister Hindu girl in his forthcoming serial. She is now playing this rôle and making good.

Ruth Royce made her earthly début in the little town of Versailles, Missouri. She received her portion of knowledge at the Longfellow and Bancroft Schools, finishing off with several years at the Lorette Academy, Kansas City. Miss Royce showed dramatic talent while at school and had no difficulty securing an engagement with the Woodward Stock Company in Kansas City, becoming the ingenue of the organization the second season. She came to Los Angeles two years ago with the view of acting for the screen, and played with the American, Goldwyn, Brunton and Fox companies before coming to Universal City.

"The Vanishing Dagger" Means a Pearl Necklace to Thelma Percy

THE hours that Thelma Percy has spent at Universal City are as a string of pearls to her. That is, a beautiful string of pearls she has just bought represent many hours' work at Universal City, where Miss Percy is now appearing with Eddie Polo in that Universal star's thrilling new serial, "The Vanishing Dagger."

The beautiful rope of gems is one of the pretty actress' proudest possessions. She frequently counts them over every one apart to see that there are none missing. If they were to be stolen it would take a good deal to still her heart in absence wrung.

The thing that grieves her most is that she can't wear them in the picture. They would have to be strung on a steel cable to stand the wear and tear, for an Eddie Polo serial is full of action from start to finish.

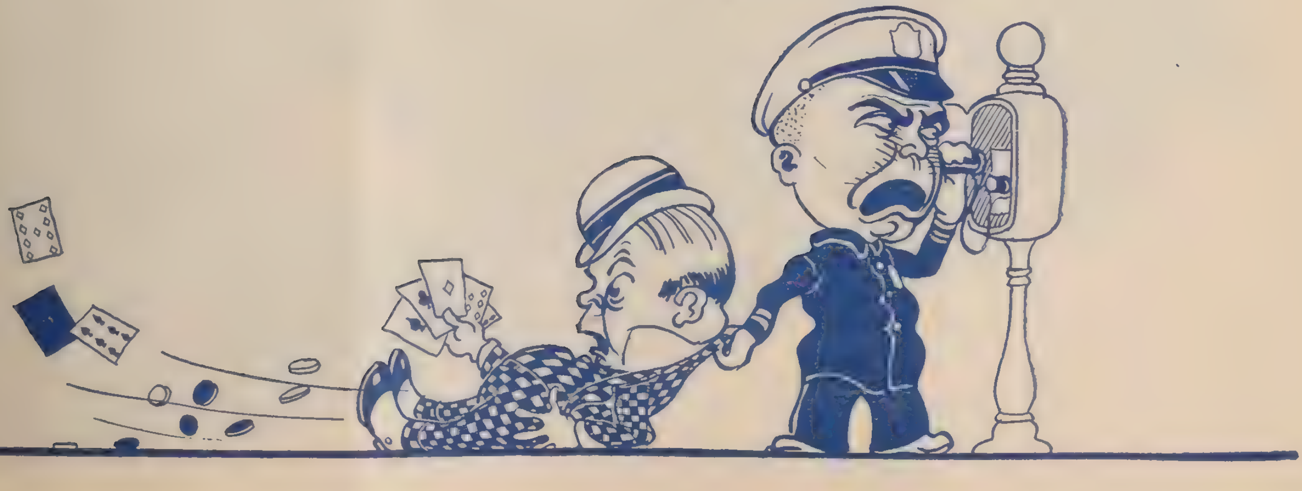
To play in a picture with the Universal thrill artist, a person must have the durability of "Bat" Nelson, the former lightweight champion, who won his fights by hitting opponents on the glove with his jaw until they were exhausted; the agility of Jim Thorpe, the famous Indian athlete, who ran and jumped himself into fame at the last Olympic games in Stockholm, and the faculty of surviving death as many times as Theda Bara or "Pancho" Villa.

Miss Percy seems to thrive on the life, and there is never a stunt too dangerous or a day too strenuous. But she regrets that she can't wear her new pearls before the camera. Thelma Percy has been on the stage ever since she was four years old and has been appearing on the screen for almost a year. She is a sister of Eileen Percy, well known in Universal and other productions.

This is Universal's Summer Season

"Anti-gambling Section"

The more
you book
the less
you pay



IN one way, the small exhibitor has it all over his big competitor. The big house often has the idea that it has to play new stuff all the time—and, as a result, it sometimes picks a lemon But the little fellow hasn't got this mistaken idea. He knows, of course, that he has to show new pictures, but the new ones that he can show can be pictures that have been proven. Just so long as their costuming isn't out of date and his people haven't seen them, these proven pictures—no matter how old—are, to his audiences, just as good as new and, what's more to the point, they're sure of making a profit for him. While the small exhibitor knows all this he doesn't act on it often enough—and neither does the big exhibitor—which is exactly the reason why Universal offers you this Special Anti-gambling Section—the more you book, the less you pay.

LOOK at the portraits of these eighteen national stars and you'll see at least a dozen from whose recent releases you can pick two or three times that number of crackajack pictures to repeat or to show for the first time, even though some of them are a year old. These stars are all young—all still coming—all well advertised. You can't go wrong on any of them—and as far as the stories are concerned, you have our assurance that we have culled out and dropped out every picture that has not a huge package of exhibitor testimonials behind it. For this summer season we offer you only the cream of the last two winters—and, in spite of the fact that "cream" is on the rise—the more you book, the less you pay.

Dorothy

"DESTINY"

Directed by Rollin Sturgeon

A BIG and very successful picture which tells the story of a simple family whose members chose their own roads, or thought they chose them, to success. Dramatic, splendidly staged and directed and one of the best things Dorothy Phillips ever did. A very wholesome picture that appeals to everyone. That fine actor, William Stowell, has a big part in this most satisfying play. You can not go wrong on "Destiny."

"PAID IN ADVANCE"

Directed by Allen Holubar

UNDOUBTEDLY, the finest picture of Alaska and its riotous gold camps that has ever been made. Wondrous in its winter scenes and the surging life of the gold-crazed men and women who even today struggle against Nature and their own mad passions in these same surroundings. This picture was a tremendous success at The Capitol, New York's greatest theatre. It's virtually impossible for this picture ever to look old—and its story will be forever new.

Every One a Proven Universal-Jewe

Phillips

"THE RIGHT TO HAPPINESS"

Directed by Allen Holubar

THE marvelous Labor-and-Capital drama which ran for many weeks at the Park Theatre, New York, and in which Dorothy Phillips plays a dual role which, for sheer ability, has seldom been equalled. A great big, clean, absorbing, dramatic production which holds every soul in its audience to the very last moment. The kind of picture that will play in every part of the civilized and uncivilized world and be thoroly understood, appreciated and popular.

"PAY ME"

Directed by Joseph De Grasse

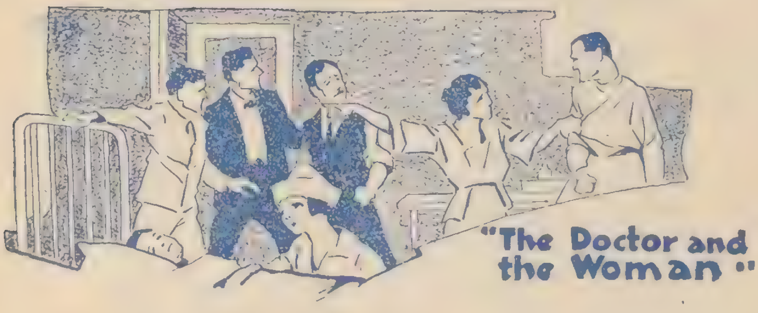
WESTERN dramas may come and go but good old "Pay Me" still stands at the top of the list as the one great, big, whirling, blazing triumph of human passions amid the wild surroundings of the Sierras. A story of revenge that has never had an equal for the way it grips the viewer's heart and mind. Altho released three years ago "Pay Me" is absolutely sure to clean up in your town wherever you are and whatever your audience.

The More You Book the Less You Pay

Mildred

UNIVERSAL
Jewel
1600 Broadway New York

"The Price of a Good Time



"The Doctor and the Woman"

"For Husbands Only"

THE picture that will never grow old. The drama in which an unknown young actress became, overnight, one of the stars of the screen. A story which people never get tired of seeing because it has here been told by Lois Weber and Mildred Harris with an artistry which few pictures—even so-called masterpieces—have ever equalled.

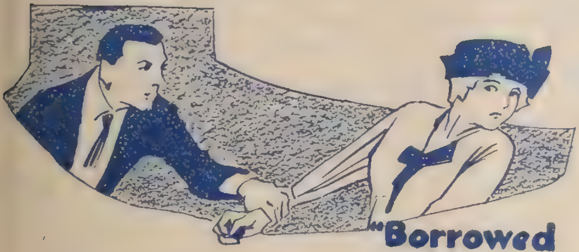
MADE from the famous novel "K" by Mary Roberts Rinehart, which was one of the most widely read romances ever published, "THE DOCTOR AND THE WOMAN" is a straight-heart-appeal picture of the most wholesome type. And it bears the impress of Lois Weber in every foot of its admirable detail, and the talent of the Flower of the Screen.

AS tantalizing as a wink—a "society" picture in which the gentlemen will never be mistaken for the waiters just because they wear dress suits. A picture with a gasp at the end—and then a great big wholesome laugh of relief—all, after seeing the handsomest interiors and some of the best acting of many years. Mildred Harris supported by Lew Cody.

Harris

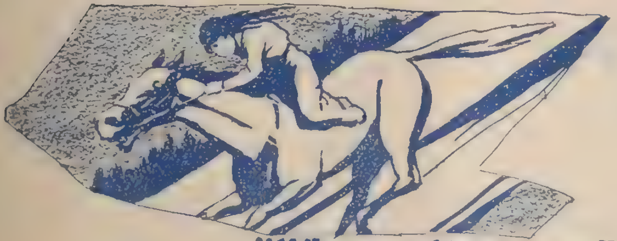
—Directed by LOIS WEBER

the Belasco of the Screen



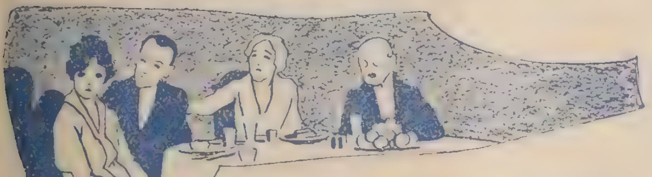
"Borrowed Clothes"

A STORY somewhat like "THE PRICE OF A GOOD TIME" but a picture with a flavor all its own—in which Mildred Harris and Lew Cody give you a slice of life involving an innocent little person's passion for clothes complicated by other passions not quite so innocent, all done with that wondrous restraint of which Lois Weber is complete master.



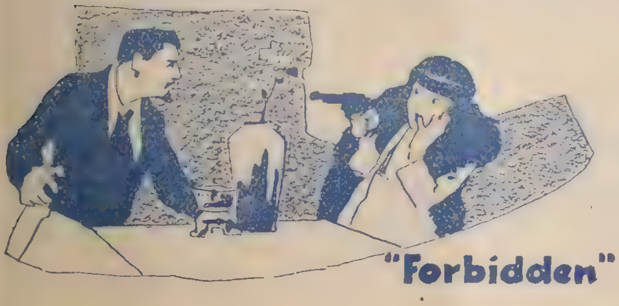
"When a Girl Loves"

A DIFFERENT kind of a Western—a Lois Weber Western—in which Mildred Harris does everything that nobody ever expected her to do and does it superlatively well. And you get in this whirling drama the best fight ever staged between two men. We'll let that bet go "as it lays."



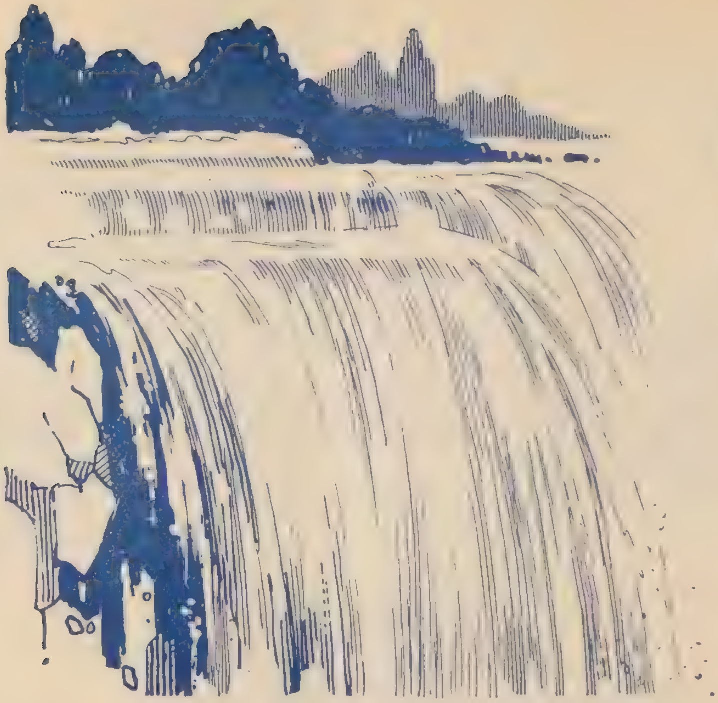
"Home"

A PICTURE for every girl about to be married and most of those who are married. Designed throughout by Lois Weber—who knows more about what women like in a screen drama than any other woman director you can name. That's why she put a real husband in the story.



"Forbidden"

A BRILLIANT drama that swings from small-town to big city and carries a young person into affluence, only to discover that she isn't satisfied at all—but must go out adventuring—so she promptly has—some adventure! And comes meekly home to hubby—and a big surprise. Another Lois Weber-Mildred Harris triumph.



attractions that never fail

AS never-ending as the waters of the great Niagara are the profits of the fifty-six Universal Special Attractions listed below. The testimony of hundreds of pleased exhibitors declare these pictures failure-proof. Every single picture of this distinguished group has proved itself in all kinds of theatres and all kinds of weather. And in spite of the fact that they're proven—the more you book, the less you pay. Get busy and see your Universal manager to-day.

Fifty-six Selected Pictures --- Fifteen National Stars

HARRY CAREY

The Rider of the Law
An Ace of the Saddle
Outcasts of Poker Flat
Riders of Vengeance
Bare Fists
A Fight for Love
Three Mounted Men
Roped
Hell Bent

PRISCILLA DEAN

Pretty Smooth
The Exquisite Thief
A Silk Lined Burglar
The Wicked Darling
The Wildcat of Paris
Kiss or Kill

FRANK MAYO

Burnt Wings
The Peddler of Lies
The Brute Breaker
A Little Brother of the Rich

DOROTHY PHILLIPS

The Risky Road
The Mortgaged Wife
The Talk of the Town

MARY McLAREN

Rouge and Riches
The Pointing Finger
Bonnie Bonnie Lassie
A Petal on the Current
The Weaker Vessel
The Amazing Wife
Creaking Stairs
Vanity Pool
Bread
The Model's Confession
The Unpainted Woman

EDITH ROBERTS

The Triflers
Lasca

MONROE SALISBURY

The Phantom Melody
His Divorced Wife
Sundown Trail
The Man In the Moonlight
The Sleeping Lion
The Light of Victory

FRANCELIA BILLINGTON

The Day She Paid

FRITZIE BRUNETTE

The Woman Under Cover

MAE MURRAY

What Am I Bid?
The Scarlet Shadow
Danger Go Slow
Modern Love
The Delicious Little Devil
Her Body In Bond
The Bride's Awakening

ORA CAREW

Loot
Under Suspicion

KENNETH HARLAN

The Trembling Hour

JAMES J. CORBETT

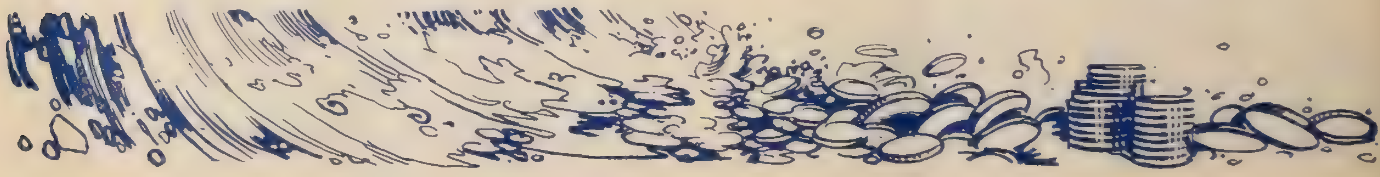
The Prince of Avenue A

RUPERT JULIAN

The Fire Flingers

HERBERT RAWLINSON

Smashing Through



Featured Above the FEATURE!

Note the Value Exhibitors Set on International Scoops!

"So Wonderful that I FEATURED these pictures in my three theatres"
Edward J. O'Keefe
Atlantic City, N.J.

"We are FEATURING this Series" (MOEWE)
Kinema Theatre
Los Angeles

"Completely Overshadowed the Feature Picture!"

Says the BUNNY THEATRE Brooklyn, NY

What they Say of the MOEWE SCOOP, For instance!

"A Smashing Feature in itself"
Cabrillo Theatre, San Diego

"Unquestionably the most wonderful pictures of the day"
Carr & Schad; Reading, Pa.

"Pictures of this Calibre make International a Feature in itself"

Bennetheum Theatre. Philadelphia Pa.

RELEASED THRU
UNIVERSAL

INTERNATIONAL NEWS

"THE MOON RIDERS"

Episode 9

"The Triple Menace"

CAST

Buck Ravelle	Art Acord
Anna	Mildred Moore
Baldwin	Charles Newton
Egbert	George Field
Warpee	Tote Du Crow
Rosa	Beatrice Dominguez

BUCK RAVELLE is made prisoner and left hanging to a rope attached to a freight elevator in an old warehouse. Egbert and his men leave, having started the elevator down. Buck is drawn slowly into the air. Regaining consciousness, he manages to free himself, and reaches the window of the warehouse in time to see Egbert escaping. Buck follows. At the Baldwin ranch, Anna's father is in danger of being lynched by the infuriated ranchers, who are stirred to action by insinuations against Baldwin by one of Egbert's secret agents. Anna returns with the Sheriff in time to save her father. In the city, Buck overtakes Egbert's car, and Egbert, to escape discovery, leaps from the car to a street car. His men leave the car and wait in ambush in an alley for Buck, who is following them. In the fight in the alley, Buck is the victor, and regains the money from Egbert's men. Egbert and his paramour, Rosa, reach the station in time to catch the last train for the east. Buck misses the train, and knowing the importance of reaching the ranch with the money in time to take up the option from Warpee, hires a gasoline speeder on which he leaves in an endeavor to overtake the train on which Egbert and Rosa are traveling.

At the ranch, Baldwin tells the men that Buck should arrive at any moment with the money. Still dissatisfied, the men rather unwilling to trust him, until Baldwin tells them he is willing to submit to arrest and be held by the sheriff as hostage until Buck arrives. This they agree to do. Baldwin gives the option papers to Anna, telling her to go to Warpee's cabin, get Warpee, and meet Buck and close the deal. Anna leaves for the cabin, not knowing that she is followed by Marston, a moon rider secretely working among the ranchers. Baldwin is placed in jail. Egbert's men recover and follow Buck to the station, where Buck is seen to leave on the gasoline car. They wire Egbert on the train, telling him that Buck is trying to overtake the train. Egbert leaves the train at a small station near a river. The ranchers decide that in order to be safe, they should have the option which Baldwin holds, and he is asked for it. He tells them that he hasn't the papers, having given them to Anna. This the ranchers will not believe, and storm the jail where Baldwin is held. Anna reaches the cabin, followed by Marston, who now dons the disguise of a moon rider.

The ranchers, in an effort to overcome the Sheriff and obtain the papers from Baldwin, set fire to the jail. As the flames gain headway, the Sheriff tries to free Baldwin, but a falling timber prevents him, and Baldwin is left to the mercy of the flames. At Warpee's cabin, Anna is attacked by the moon rider, as Warpee has left the cabin in an endeavor to see Egbert. Egbert, after leaving the train, goes to the drawbridge spanning the river. As Buck approaches the bridge, Egbert raises the bridge, having knocked out the operator, and Buck, unable to stop, reaches the bridge, and clinging to the car, speeds over the uplifted end of the bridge and topples with the car to the water below.

"THE VANISHING DAGGER"

Episode No. 1.

"The Scarlet Confession"

CAST

John Grant	Eddie Polo
Sir George Latimer	C. Norman Hammond
Lady Mary Latimer	Laura Oakley
Elizabeth Latimer	Thelma Percy
Prince Narr	Ray Ripley
Sir Richard Upton	Arthur Jervis

JOHN GRANT, a wealthy young American, Prince Narr of Numidia, and Sir Richard Upton, are being entertained by Sir Geo. Latimer, his wife and daughter Beth at their home on the south coast of England. Narr is jealous of Grant, whose suit for Beth appears to be making progress, whereas he, Narr, has been rejected.

Narr is possessed of hypnotic powers, and he uses these in his trial to gain Beth. He has his men kill Upton as he is about to depart, then hypnotizes Latimer, and convinces him that he killed Upton with the jewelled dagger which he, Narr, had placed in his hand. He promises secrecy if Latimer will consent to his marriage with Beth. Latimer begs for time to consider.

Beth enters, after a walk with Grant, during which they had become engaged, and Narr invites her to join them in a good-night drink, whereupon he puts "dope" in her glass. She loses consciousness and Narr compels Latimer by hypnotic influence to write with a strange liquid the following confession across Beth's forehead: "I killed Sir Richard Upton—(signed) Sir Geo. Latimer." This writing fades at once, but Narr says it will reappear in six months, to be removed only by a liquid carried in a small vial in the hilt of the jewelled dagger. Narr departs, saying he will return in six months to claim his bride.

Grant gets in a fight with Narr's henchman in the interim, killing two, and is starting toward the house, when he sees the now frenzied Latimer hurling himself over the cliffs into the sea. Grant makes a spectacular dive after him, and is engulfed helpless in the great surging waves at the foot of the cliff.

"Three Pairs of Stockings"

(Star Comedy)

Featuring Harry Keaton.

CAST

Smith	Harry Keaton
His Wife	Ida Tenbrook
The Burglar	Ralph McComas

SMITH was a frisky fellow who was "hitched" for fair. He and friend wife didn't get along remarkably well and one day when three show girls from the nearby burlesque came into Smith's store and he measured them for stockings, Ida plainly showed her rage. The girls didn't pay for the stockings but promised to make good for them if Smith would come around to the theatre so Smith began wrapping them up, preparatory to following the "queens" over there. Friend Wife was irate, however, and locked poor hubby up.

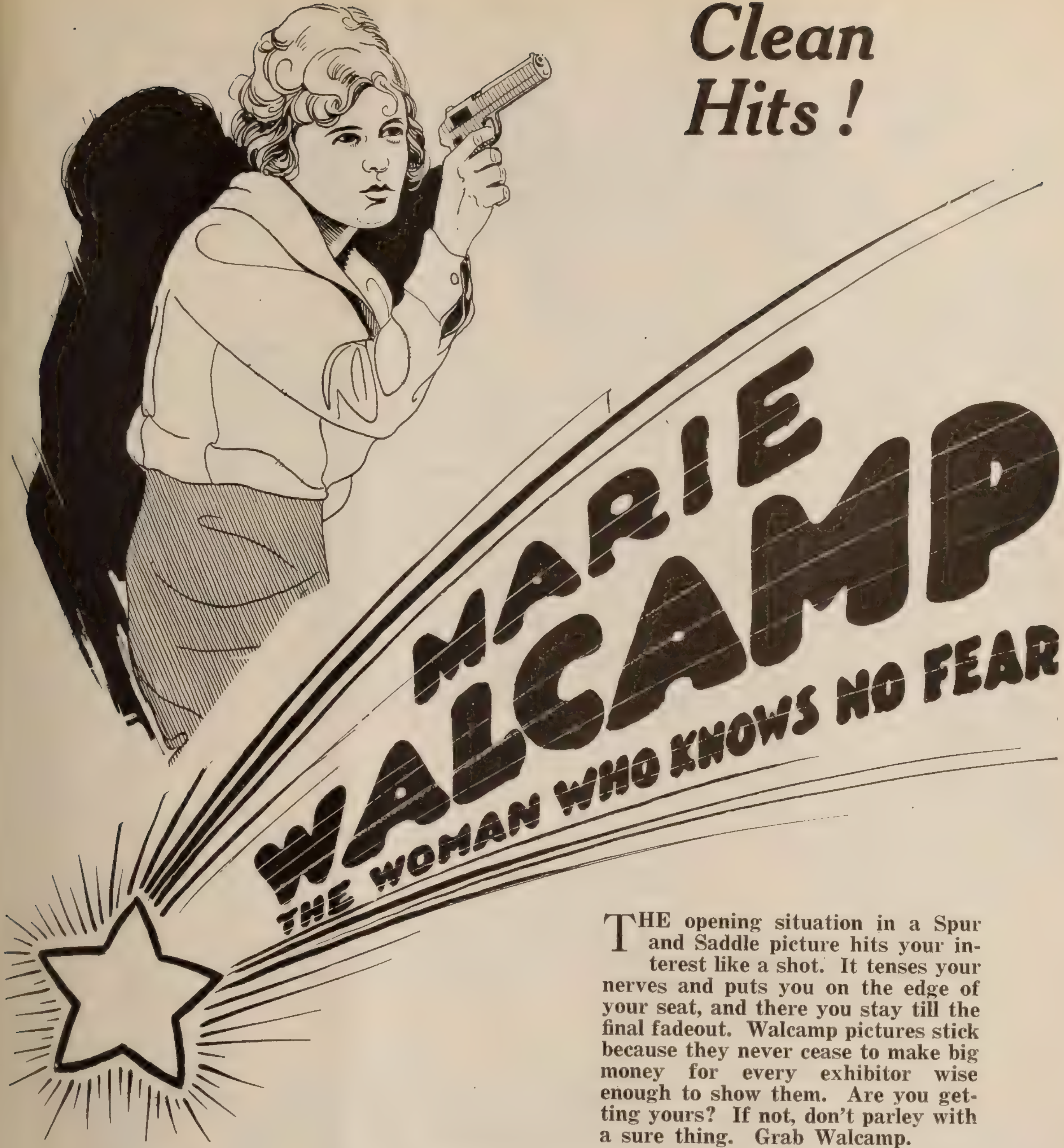
In the meantime, Ralph the terrible terror enters to rob the place and in the mix-up that follows Smith gets away leaving Ida to face the burglar gun in hand. She corners him and phones for the "cops."

Smith is having a lovely time at the theatre. The three girls kiss him for his kindness and in the excitement Smith exits for home leaving his hat behind, and bearing the imprint of three pair of lips on his face.

He gets home to find friend wife still facing the burglar and when she views his tell-tale face, fury ensues. And to make matters worse, one of the queens, in a real queen rig-out, rushes in with the hat.

The "cops" appear on the scene, and irate Ida hands over Smith, leaving Ralph to a clean getaway, with merchandise and all. Smith is landed in jail, where sobbingly he beats his head against the bars. Ida is, in the meantime, beginning to relent and comes to the jail to get Smith out, but when she begins to quarrel with poor hubby again, and slaps him in her old vigorous manner. Smith turns on his heel, enters his cell again, and decides to bide awhile there in peace.

Clean Hits!


MARIE
WALCAMP
THE WOMAN WHO KNOWS NO FEAR

THE opening situation in a Spur and Saddle picture hits your interest like a shot. It tenses your nerves and puts you on the edge of your seat, and there you stay till the final fadeout. Walcamp pictures stick because they never cease to make big money for every exhibitor wise enough to show them. Are you getting yours? If not, don't parley with a sure thing. Grab Walcamp.

NINE WHIRLWIND WESTERNS

Tempest Cody Hits the Trail.
Tempest Cody Flirts With Death.
Tempest Cody Rides Wild.
Tempest Cody's Man Hunt.
Tempest Cody Plays Detective.
Tempest Cody Gets Her Man.
Tempest Cody Turns the Tables.
Tempest Cody Bucks the Trust.
Tempest Cody, Kidnapper.

SPUR AND SADDLE SERIES

"Universal Always Did Make the Best Short Stuff"

Lion's Jaws and Kitten Paws

(Century Comedy.)

CAST

Ethel	Edna Gregory
Her Husband	Harry Sweet
The Tailor	Zip Monberg
His Wife	Merta Sterling

and

THE CENTURY LIONS

A TAILOR and his wife have a shop in their flat; above lives another young couple. The pretty young wife from upstairs comes downstairs to have a gown measured and Zip falls for her, flirting with her while his helpless wife must entertain company. The wife, however, hits on the idea of 'phoning friend husband to come down, which he does, just as the tailor is embracing Ethel. Friend husband, after brandishing a gun and receiving explanations exits, but in accidentally discharging his gun, the tailor is hit and a chase follows.

The tailor makes a rendezvous with Ethel in the Zoo and husband gets wise, but being a lion tamer, he lets them meet and then releases the lions which run wild and which are recaptured only after some hair-raising episodes.

After a heavy dinner, Ethel and her husband retire placing the cat and her basketful of kittens by the bed and then they begin dreaming that a cage full of lions is turned loose on them, landing on top of them. They awake, and are shown sitting up in bed horrified with the lions climbing over them—the lions gradually fade out into the kittens which have climbed out of the basket and are crawling over the bed.

"THE VANISHING DAGGER"

Episode No. 2.

"A Night of Terror"

CAST

John Grant	Eddie Polo
Sir George Latimer	C. Norman Hammond
Elizabeth Latimer	Thelma Percy
Prince Narr	Ray Ripley
Sir Richard Upton	Arthur Jervis
King Claypool	Thomas Lingham
Nell	Peggy ODare
Sonia	Ruth Royce

IT is only after a terrific battle with the waves at the foot of the cliffs overlooking the English Channel that Grant succeeds in rescuing Latimer and carries him unconscious back to the Latimer home. His arrival arouses the household, including Beth, who had regained consciousness and retired.

Meanwhile Narr, afraid that Latimer may reveal he has been the victim of hypnotic influence, decides to leave immediately. He phones Sonia, his native wife in London, to have their servants pack up, as they will depart for Numidia next morning.

King Claypool and his partner, Nell, a pair of international crooks, determined to gain possession of the Narr jewels, and particularly the jeweled dagger, have planted a confederate in Narr's London house. Learning he is about to return, they arrange to rob Narr's London house that night.

Meantime Latimer, aided by a physician, recovers consciousness, and asks to be left alone with Beth and Grant. He tells them all that has happened, stating he doesn't really know whether he killed Upton or not, but feels sure he is innocent, and narrating how Narr forced him to write the confession on Beth's forehead as a guarantee that he would see that she married Narr. Standing outside the windows, Narr and his servant overhear Latimer's story. Narr hurls a knife through the window, but it misses Grant. Narr and his man then race for their waiting car on the driveway, pursued by Grant, whom they knock down. They speed off in their car and Grant, getting a motorcycle from the Latimer garage, gives chase. Latimer has requested one of his guests, Captain Carter, to take a car and follow Grant in order to help him. Beth changes to a riding habit and starts for the stables to get a horse. Grant overtakes Narr's car and leaps to the top of it. With his foot caught under the railing on top of the limousine, Grant hangs down at the side and succeeds in throwing both Narr and his hireling from the car. The driver jumps to the road. The car speeds ahead without control, crashing into another car in which the driver had been half asleep. There is an explosion and Grant is buried beneath the flaming wreckage.

International News

No. 29.

The Cup Contenders.—Yachts Resolute and Vanitie in a trial sail for the honor of racing Lipton's Shamrock—*New Haven, Conn.*

Navy's Star Athletes.—In active training for great Olympic games.—*Chicago, Ill.*

The Tiniest Dirigible. (Omitted from New York State prints).—Queer little air-fish, with a "vest-pocket" motor, makes successful trial flight. —*Los Angeles, Cal.*

Finishing a Sea Giant. (For New York State prints only).—107-ton turret hoisted aboard the dreadnought California by super-crane.—*Mare Island, Cal.*

In Overcrowded "Chi."—Approach of G. O. P. Convention forces hotels to utilize roofs for tent colonies.—*Chicago, Ill.*

A Society Race Meet.—United Hunts event attracts a great throng of celebrities.—*New York City.*

Sub-Titles.—Society folk in the paddock. Mrs. Jerome Bonaparte, well-known society leader. Over the hurdles.

Foreign Glimpses.—English workmen in a great demonstration for labor reform.—*London, England.*

Those Movie Mermaids.—When they stage a fashion parade, good night traffic regulations.—*Venice, Cal.*

General Pershing Sees Cavalry Guarding Canal Stage Dashing Review.—Panama City.

"Indoor Sports" Cartoon by "Tad."

International News

No. 30.

Another New Republic.—First pictures of the Finnish troops, who have finally won independence for their country.—*Helsingfors, Finland.*

Sub-Titles.—Food is plentiful but expensive in Finland. President Stahlberg, head of the new republic.

Yosemite's Beauties. — Motorists brave steep grades to view ever-wondrous scenes.—*Yosemite Valley.*

Shamrock IV Baptized.—This is Lipton's newest, with which he hopes to win the America Cup.—*City Island, N. Y.*

Foreign Glimpses.—King Albert of Belgium opens a new floral garden. —*Antwerp, Belgium.*

Youngsters Keep Fit.—Mass athletic drills abolish many of childhood's ills.—*New York City.*

Newsy Odds and Ends.—Fire destroys six great grain plants.—*San Francisco, Cal.*

Invading the Jungle.—American artillery penetrates tropical wilds in difficult manœuvres.—*Corozal, Parama.*

Overall Fad Revived.—Denham bathing suits in style at California beaches.—*Venice, Cal.*

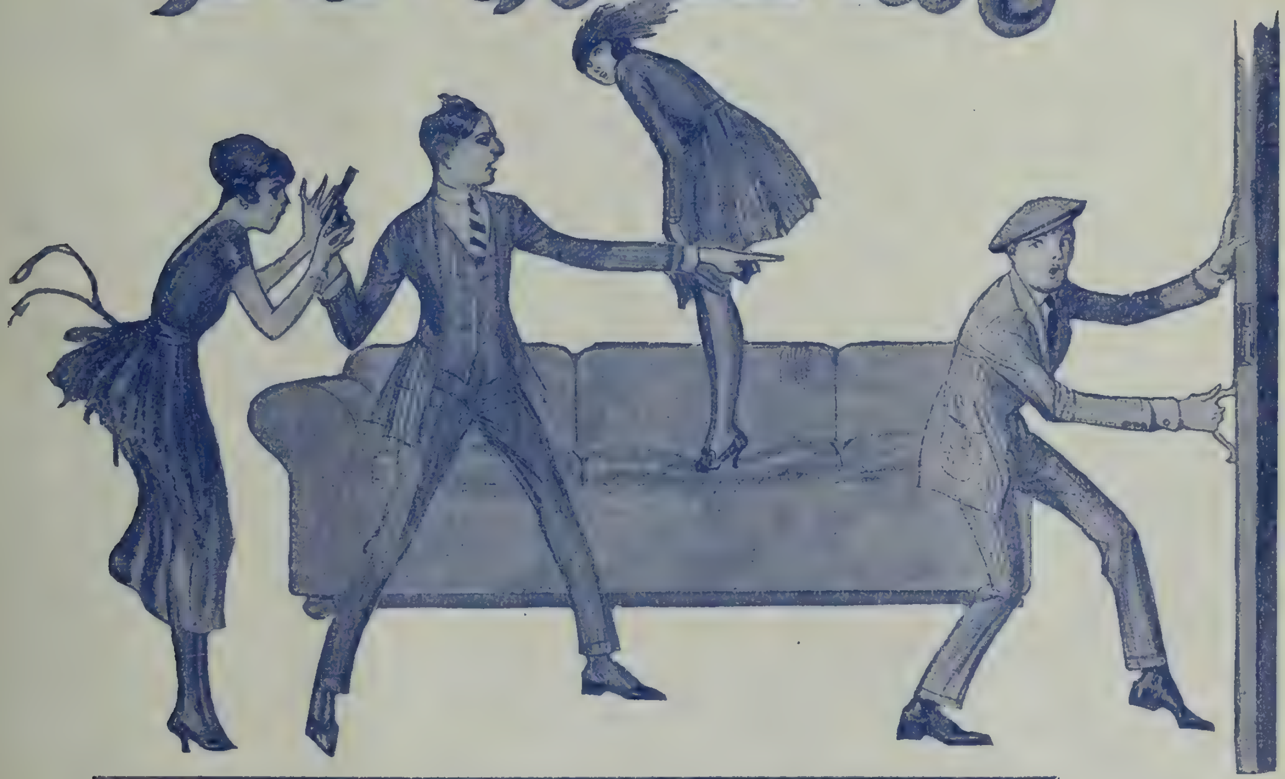
Sulky Racing Season Opens in West With Spirited Contest.—San Francisco, Cal.

Memorial Day, 1920.

Trailer, Americanization Week.—Keep your flags flying until June 5th.

NOTE:—"Bought and Fought For," the two reel western drama featuring Madge Lane, which was supposed to have been run in this issue of the Weekly, has already appeared in the issue of May 22nd.

"Everything but the truth"



A Laugh in every Line,
A Scream in every Scene

LYONS and MORAN

in their First Universal Special Attraction

Just released!

Carl Laemmle announces Von Stroheim's Master Picture

HE-- "Unless Madame Malot cancels the bill against Mrs. Goodwright, I shall put her out of business in Paris."

SHE-- "How droll! And shall I, then, have Monsieur le Capitaine cashiered out of his beautiful uniform? Or will he prefer to be known as Mrs. Goodwright's lover?"

"The DEVIL'S PASSKEY"

UNIVERSAL-JEWEL PRODUCTION DE LUXE

THE MO PICTURE
EEKLY

TSURU AOKI
IN
"A TOKIO SIREN"

VOL 10
NO 18
JUNE 19
1920

The Saucy Smile that spells Comedienne

IT'S the way this delightful little star has of stepping right down from the screen into the midst of your audience that adds fifty percent to the solid enjoyment your patrons get out of an Edith Roberts picture. It's the happy knack she has of putting her roguishly captivating personality across that lands her right into the hearts of the people. As the delicious little romp in "Her Five-Foot Highness" you'll find her a positive delight; as the little calico girl with a georgette appetite in "The Triflers" you'll say with the Motion Picture World, "She's simply top-notch," while she'll prove to you she's just as convincing when it comes to portraying pathos or tragedy—the gripping, compelling kind you get in that most beautiful of pictures, "Lasca." Here's a trio of triumphs you need in your business—and a star it will pay you to play.

Universal Special Attractions

EDITH ROBERTS

TO ALL EXHIBITORS

assembled in Convention at Cleveland

It is the sincere hope of The Moving Picture Weekly that out of this present convention of exhibitors in Cleveland will come a new sense of exhibitor unity, a courageaus and jealous regard for their own legitimate place in the Industry and a sincere conviction that exhibitors should confine themselves to their own branch of the industry just as producers should confine themselves to theirs.

"TIME TO DEMAND SHOW-DOWN"

Says Carl Laemmle

UNIVERSAL PRESIDENT SAYS THAT UNLESS INDEPENDENT EXHIBITORS MAKE PRODUCERS LAY THEIR CARDS ON THE TABLE, THE CONVENTION WILL BE A HARMLESS, USELESS AFFAIR; IF THEY DO, HE PREDICTS A WHOLESOME AND PROGRESSIVE RE-ADJUSTMENT OF THE FILM INDUSTRY.

"WHEN will the independent exhibitor wake up to the fact that the flowery phrases and promissory pap being fed him by certain producers is bunk—and nothing but bunk?" This question was asked by Carl Laemmle, president of Universal, during an interview last Saturday afternoon, on the eve of his departure for Cleveland and a few days before the big show at Cleveland began.

His question was put to the interviewer, who wanted to know what Mr. Laemmle thought of certain statements which have apppeared in the trade journals. Continuing, the Universal head said:

"There has been much polishing up of golden harps and haloes lately by certain groups of producers. Hymns of happiness and producer-exhibitor harmony have been directed at Cleveland from all sides. Where does all this buncombe get the exhibitor? How long is he going to turn a delighted ear to gilded promises, and close his eyes to the chance of demanding sane and substantial business agreements?

"The time is ripe for the independent exhibitors to make the producers lay their cards on the table. If the exhibitor takes this opportunity of demanding a show-down, of demanding facts and figures instead of vague promises, I predict the most wholesome and progressive readjustment the film industry has ever known.

"Various producers have been coming out with voluminous and wordy statements in the last few weeks of what they have done and of what they are doing for the independent exhibitor. It is not what they have done that counts so much, although a great deal of their activities in the past have been no more tangible or concrete accomplishments in behalf of the exhibitor than mere words.

"What really amounts to anything from the exhibitor's point of view is—what will they do in the future to help the independent exhibitor? Why don't they come out flat-footed and say what they will do to help the exhibitor?

"Universal is not ashamed to say what it has done for the exhibitor in the past. Neither am I afraid of putting myself on record as to what Universal means to do for the exhibitor in the future. I have said it before, and I will repeat it. Universal, among other things, stands ready to give financial support to the independent exhibitor in his fight to tear from his throat the fingers of monopoly that seek to throttle him.

"It makes me laugh to read some of the statements in

(*Continued on page* 25)

Independent Exhibitors; Where

Remarkable Editorial appearing in the Motion Picture Journal, the official organ of the Texas Exhibitors Circuit, and a trade paper covering the states of Arkansas, Oklahoma, Louisiana and Texas

FOR more than five years there has been a steady encroachment by entrenched interests upon the preserves of the independent exhibitors of America.

Such encroachment is not peculiar to the Southland, but has found expression in the overpowering chains of theatres that have grown up in all of the major regions. Such chains of theatres are the first point of entrance of monopolistic effort since they afford at once the key to regional distribution and provide a powerful means of barter for further closing the market.

As these chains become strong and as they pass into the control of powerful predatory interests, the whole industry suffers—producers, distributors, and exhibitors alike, which brings us to our major premise: The Independent Exhibitor's Moral Obligation. We comprehend in this title the sound business proposition that it is immoral for a man so to act as to bring troubles upon himself and his kind, and that it is moral for him to use that degree of individual judgment which will best conserve his independence.

The above principles can find application in a practical way by placing one's trade thru channels which are historically co-opera-

Their Moral Obligations Rest

tive and non-competitive, and which hold a promise of continuing that status for the future. Among the many distributing and producing companies which offer this protection to the exhibitor, we do not know of any one company more meriting of exhibitor consideration than the Universal Company.

For the information of that great flood of new exhibitors who are not fully cognizant of the developments of this industry, and to refresh the memory of the old-timers, it is in order to recapitulate part of the record.

At one time there was a greater monopoly actually in control of the business than the monopoly which now menaces it.

Motion Picture Patents Company was an organization which claimed control over all pictures to be projected thru its patents on projection machines, which machines were subject to a license for use, and such use was attempted to be withheld from exhibitors using films other than from the General Film Co.

It was Carl Laemmle and the Universal Company (independent distributors) who fought this condition by manufacturing better films and by fighting the matter during many years thru expensive and laborious court action, ultimately winning and thus opening up the whole field of motion pictures to the development that makes possible the present multitude of exhibitors. There is here another form of moral obligation resting upon exhibitors—the obligation of appreciation and reciprocation.

Carl Laemmle
presents

"UNDER

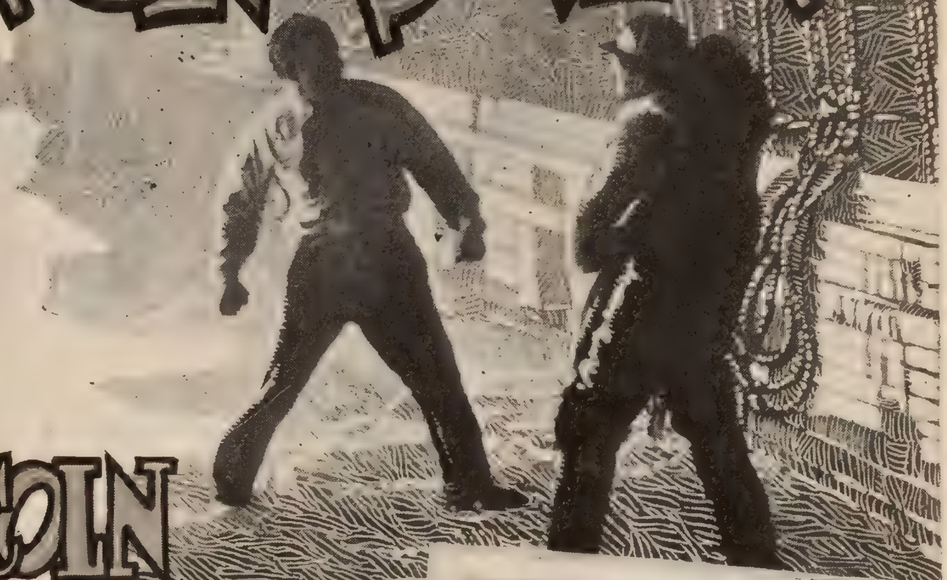
One Crowded Hour Of Romantic Adventure

NEW SCENES—new story—new effects—a tremendous storm at sea—the quelling of mutiny—the perils of gun-running—the passions of strong men determined on revolution—the grim fate of a woman and child unless the strongest of them all sacrifices his liberty—the life among the beachcombers—the battle for the dictatorship—the thrilling rescue of the two he loved—these are but a small handful of the epic scenes that make "UNDER CRIMSON SKIES," one of the big pictures of the year.

A Production That Has Everything

A Drama, not a Serial

CRIMSON SKIES"



A Mighty
Dramá .. of
the Southern Seas
and a Strong Man's
Fight for Life
and Happiness

ELMO LINCOLN

the Super-Hero
of the Screen

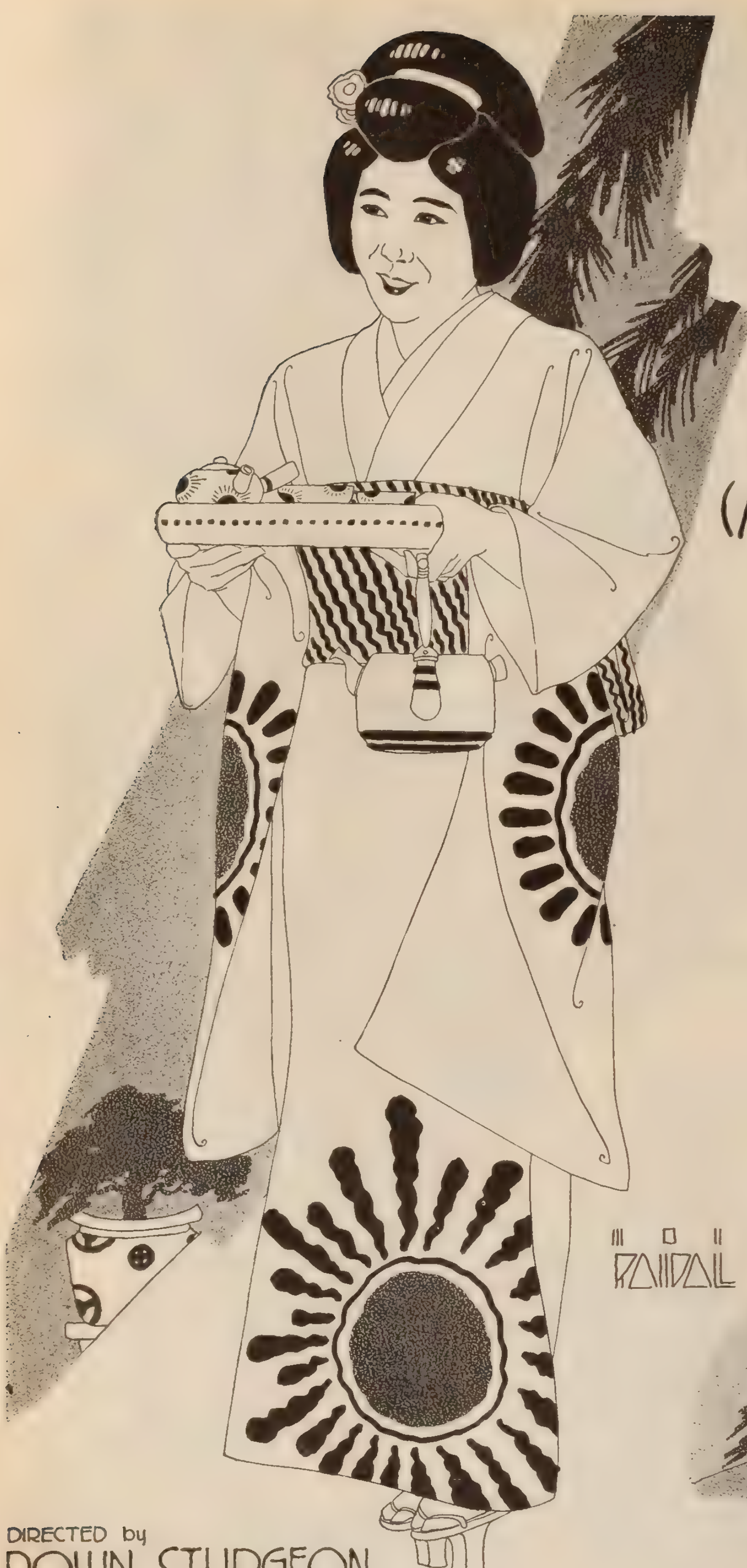
Directed by Rex Ingram. Story by
J. G. Hawks

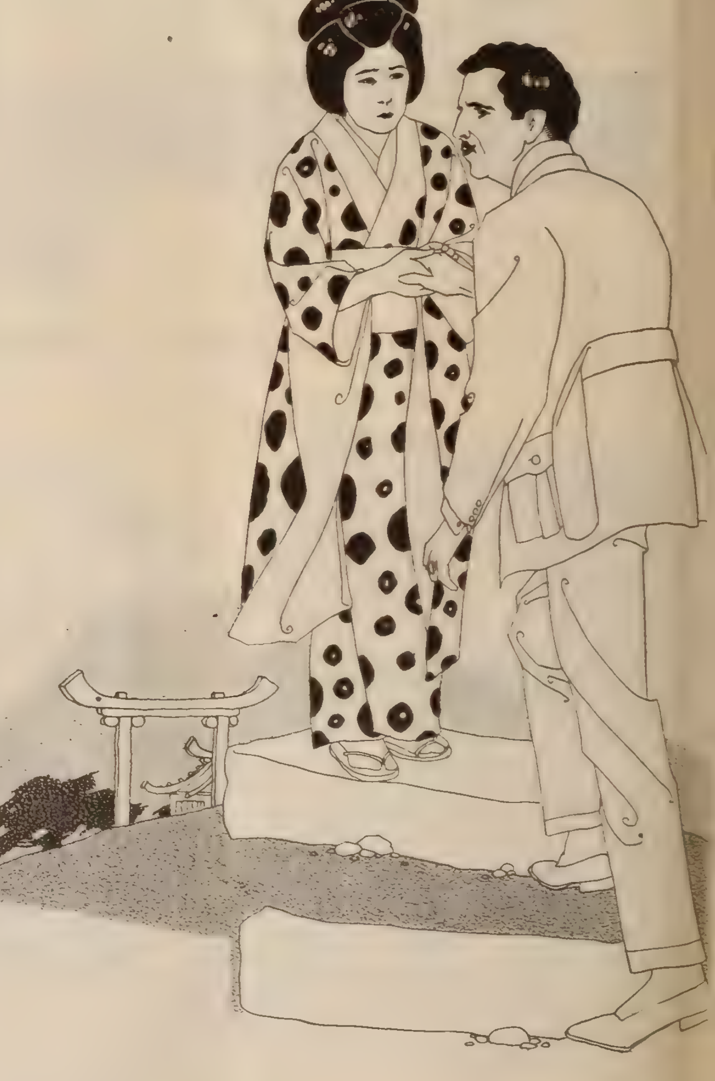
UNIVERSAL
JEWEL
Super-Production

CARL LAEMMLE announces
the early presentation of

TSURU AOKI

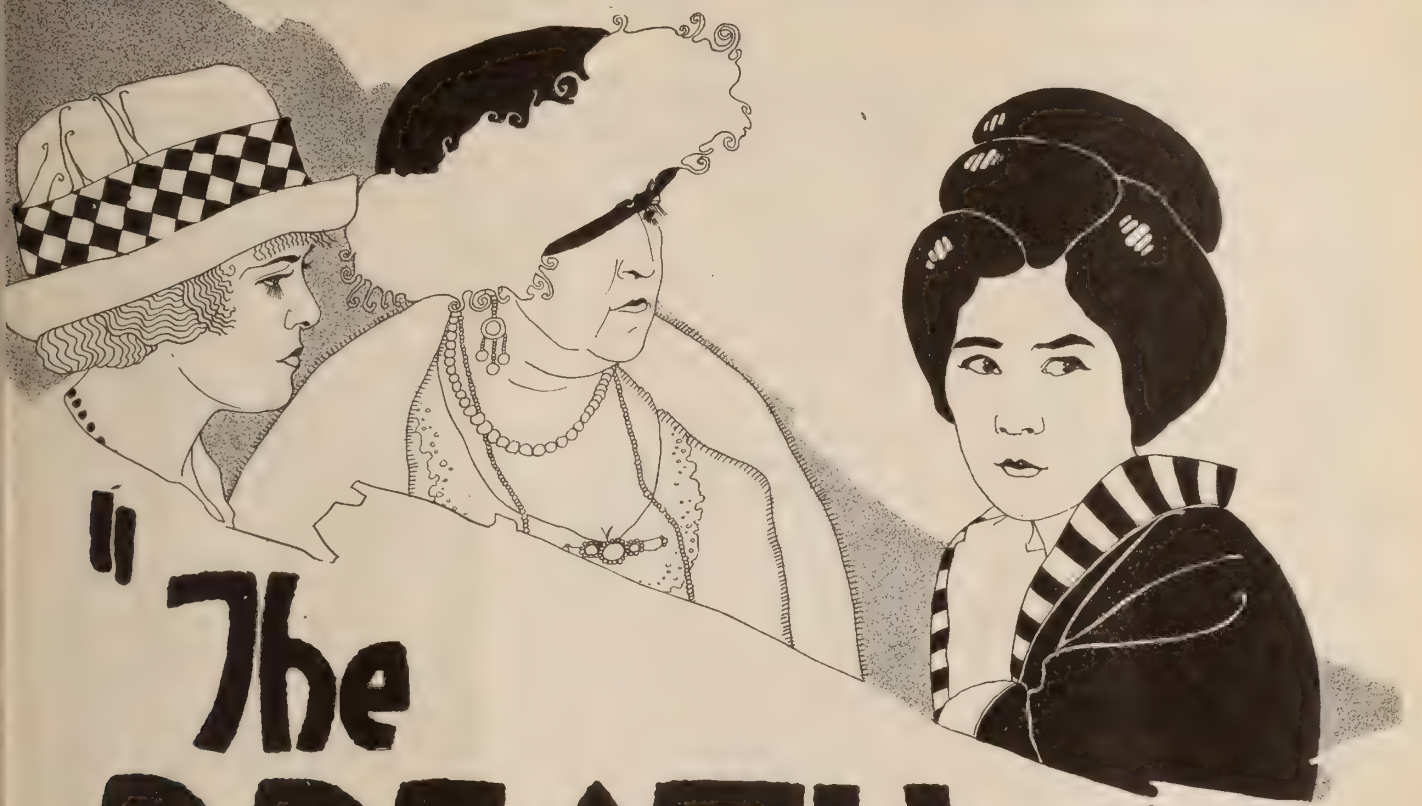
(Mrs. SESSUE HAYAKAWA)





DIRECTED by
ROLLIN STURGEON

"She could not answer these frankly questioning American women--her love was too sacred a thing for speech"



"The BREATH of the GODS"

HERE is truly a great picture, in which there is just enough of the strange exotic beauty of Japan and just enough of the pathos and drama of a little cherryblossom's love for a European to give American audiences a delightful dramatic treat and pleasant memories that will linger in their minds for years.

PLAYED by TSURU AOKI with the rarest intelligence, "THE BREATH OF THE GODS" is one of those infrequent pictures which advertises itself by word-of-mouth—a "go-to-day-don't-miss-it" production. Give this picture more than your ordinary run—it will more than repay you in money and appreciations.

UNIVERSAL-JEWEL SUPER PRODUCTION

Service Sheet for "A Tokio Siren"

AT A GLANCE

SUBJECT—"A Tokio Siren."

STAR—Tsuru Aoki.

PREVIOUS HITS—"Locked Lips," and as co-star with Sessue Hayakawa, her husband.

DIRECTED BY—Norman Dawn.

STORY BY—Gwendolyn Logan.

SCENARIO BY—Doris Schroeder.

SUPPORTING CAST—Jack Livingstone, Peggy Pearce, Arthur Jasmine, Florence Hart, Goro Kino, Toyo Fujita, Fred Vroom, Eleanor Hancock, Dorothy Hipp.

LOCALE—Japan and America.

TIME—The present.

THUMB-NAIL THEME—The story of an American doctor who marries a little Japanese girl to help her escape from a distasteful alliance, and the complications which result when he brings her to his native land.

ADVERTISING PUNCHES

1. The appealing charm of the star.
2. The fascinating story, based on "Sayonara," by Gwendolyn Logan.
3. The superb direction by Norman Dawn, who produced "Lasca."
4. The remarkable scenes in Japan in cherry blossom time.
5. Faithful reproductions of the streets of Tokio.
6. The presence in the cast of two members of the Imperial Theatre Company of Japan.
7. The delightful comedy touches of the star, heretofore seen only in serious rôles.
8. Life-like portrayal of a Japanese marriage ceremony.
9. The splendid acting of Jack Livingstone, one of the handsomest leading men in the screen.
10. Marvelous landscape, marine and moonlight photography.

CAST

Asuti Hishuri	Tsuru Oaki
Doctor Niblock	Jack Livingstone
Hakami	Goro Kino
Hishuri	Toyo Fujita
Ito	Arthur Jasmine
Ethel	Peggy Pearce
Amelia Niblock	Florence Hart
Mr. Chandler	Frederick Vroom
Mrs. Chandler	Eleanor Hancock
Matsu	Dorothy Hipp

THE STORY

DR. JOHN NIBLOCK, wandering through Japan in an effort to forget an unhappy love affair, meets little Asuti, mischievous daughter of the noble Hishura, whom he rescues from the path of a runaway horse. Asuti flirtatiously gives him her fan and drives on.

Learning that Asuti is to be married that evening, Niblock thinks it would be interesting to watch a Japanese wedding. He calls at the house, ostensibly to return the valuable fan. He is invited to the ceremony and is is surprised to learn that Asuti is averse to the bridgroom, who is fat and ugly. Niblock is powerless to help her. She feigns a faint just before the sacred saki passes her lips. A native physician fails to revive her and she furtively winks at the American, to apprise him of the trick.

Encouraged by his protection, Asuti disguises herself as a gardener's boy and makes a clever escape from her father's house. She persuades Niblock to take her to America. To do so it is necessary for him to make her his wife in name.

In America Niblock takes up the threads of his former existence. He looks upon Asuti in the light of a guardian. Asuti flirts with Ito, a young Japanese student who is studying under Dr. Niblock and who acts as his assistant. Ito explains to her that his devotion to the doctor prevents him from returning her advances. He also convinces her that her husband loves her and that her marriage is binding.

Meanwhile, Dr. Niblock's former sweetheart discovers that she really loves the man she discarded. Her heart is broken when she learns that he has brought back a Japanese wife.

Asuti comes upon her husband one day sighing over the photograph of his ex-fiancee. The little Japanese goes direct to the girl, and explains. She proposes a scheme. As a result the doctor claims the girl he has never ceased to love and Asuti becomes free to marry Ito.

ADVERTISING DISPLAY LINES

Tsuru Aoki, the Japanese Bernhardt, is the star of "A Tokio Siren."

Another little Madame Butterfly whose American husband loves someone else, is Tsuru Aoki in "A Tokio Siren." But this play doesn't end in a tragedy.

Returning with a Japanese bride from the Orient where he had gone to forget a shattered romance, he finds the American girl still loves him. One heart must be broken it seems, in "A Tokio Siren."

Tsuru Aoki in "A Tokio Siren" is not exactly a "Picture Bride," but as a bride she certainly makes a beautiful picture. No wonder the Japanese send home for 'em.

She had the heart of a child, the instincts of a coquette and the face of an Oriental Cherub—Tsuru Aoki in "A Tokio Siren."

East is East and West is West—but cupid always was a dunce in geography. For particulars see Tsuru Aoki in "A Tokio Siren."

How To Put Over "A Tokio Siren"

To The Exhibitor: The suggestions on this page are presented with the idea of supplying the Exhibitor with a few novel ideas in the exploitation of "A Tokio Siren." Efficient exploitation is the surest way of catching the public's eye, of arousing the public's curiosity and of drawing the public into your theatre.

Newspaper Advertising Aids

One column scene cut and mats.
Two column scene cut and mats.
Three column scene cut and mats
One column Ad. cut and mats.
Two column Ad. cut and mats.
Three column Ad. cut and mats.

Display Aids

One-sheet poster (two styles).
Three-sheet poster.
Six-sheet poster.
One announcement slide.
One set of eight gelatine lobby photos 11 x 14 inches, including title card.
One set of eight Black and White photos, 8 x 10 inches, including title card.
One gelatine display scene, 22 x 28 inches.

Who Is the Bride?

That would be the question everyone would ask if they saw an automobile, closely curtained, but festooned on the outside with white ribbons, flowers and old shoes, pass swiftly through the street bearing a large, lettered placard, while every few seconds a white-gloved woman's hand and arm was extended from between the curtains and scattered dodgers along the thoroughfare. They would stare after the automobile to read the placard:

(Placard)

Runaway Bride
Who Is She?

Then they would pick up the dodgers and read one of them:

(Artful Dodger)
See
Tsuru Aoki
in
"A TOKIO SIREN"
at the
———Theatre ——— Night.

Exploitation Suggestions

Japanese gardeners' hats, rice, flowers, parasols, lanterns, tea and curios can all be utilized in the exploitation of "A Tokio Siren."

In the story, the little bride-elect disguises herself as a gardener's boy and runs away.

At the wedding feast there is much serving of tea and rice. The guests all remove their shoes before entering the house and the kimona-clad orchestra sits on cushions on the floor.

There is a busy street scene in which lanterns, parasols and gay kimonas predominate.

From these facts it may be possible to work out ideas for theatre decoration, window display and local advertising, according to circumstances and opportunities.

Lawn Social

Some charitable or patriotic object might be furthered and the exhibitor's popularity increased by staging a Japanese lawn fete at or as near the theatre as possible and offering prizes in the way of free admission to the prettiest girl, to the wearer of the best Japanese costume, to the handsomest man and to the boy or girl who secures the greatest number of tea and rice orders for the grocer and tea merchant with whom the tie-up is made.

Window Display

Tea, hot or cold, with cream, sugar or lemon, set forth daintily with flowers and Japanese china would invite attention to a store window. If a pretty girl in Japanese attire served samples of tea in tiny cups to those who entered and handled to each a little announcement of the photoplay, it would add to the effectiveness of the display.

Advance Publicity

Interest in Japan might be stimulated if a popular speaker were prevailed upon to give a talk, sermon or lecture at some local gathering, dealing with Japan, its people, customs, art, religion, education, commerce or scenic beauty.

The exhibitor might even offer a prize for the best essay, or composition on the subject, the judges to be a local editor and school teacher, and the winners to be announced on the last night of the showing of the picture. This would be an inducement for most of the contestants to view the picture on the opening night in order to be accurate in their descriptions. (In one of the scenes a real "Shintu" priest officiates at a marriage. This fact should be well advertised because of its correctness of detail.) They would, of course, be present again on the closing night.

Theatre and Lobby

Anything that will suggest the Orient can be used to advantage in the way of decoration. Japanese lanterns are always effective. Fans, distributed by attractive little girls in Japanese kimonas, would give a pleasing touch of atmosphere.

Summer Sandals

A sale of sandals advertised in a store window as "the kind that Tsuru Aoki wears in "A Tokio Siren" would be a novelty. The gardener's hat in which she disguises herself when she runs away from her own wedding has already been pictured in a New York paper as a forecast of summer styles in sun hats.

THE MOVING PICTURE WEEKLY
A MAGAZINE FOR MOTION PICTURE EXHIBITORS

Published Weekly by the MOVING PICTURE WEEKLY PUB. CO.
1600 BROADWAY, NEW YORK CITY

PAUL GULICK, *Editor.*

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Vol 10. JUNE 19, 1920. No. 18

Two New Jewels Announced

UNIVERSAL has a two-Jeweled solution of the hot-weather problem that will soon be upon us. Of course, it really is not any different in the summer for the great majority of exhibitors than it is in the winter; they only think it is different. The summer complaint is only a mental disease. But even admitting that many exhibitors have hypnotized themselves into a bad case of it, the Universal has the antidote in the shape of two bright new Jewels.

They are Elmo Lincoln in "Under Crimson Skies" and Tsuru Aoki in "The Breath of the Gods."

"Under Crimson Skies" is from the pen of J. G. Hawks, one of the foremost screen writers. In the multi-colored Central American story, Hawks has woven all of the romance, love and adventure, life on the high seas and political intrigue of which he is capable. "It is an ideal story of the picturesque turmoil that periodically upset our Southern neighboring republics," is the way brother authors have characterized the story. Compounded of a virile mixture of Jack London, Rex Beach, Richard Harding Davis and Robert Louis Stevenson, Hawks' latest screen story is based on the adventures of a hard-fisted but upright sea captain who is tricked into taking a cargo of contraband rifles to a Central American port, under the assumption that he is carrying pianos. His ire at discovering the trick, the mutiny that follows, the exciting events precipitated by the surreptitious landing of the rifles into the hands of the revolutionists form high lights in the spirited plot.

The star is Elmo Lincoln, the strong man of a series of Universal serials, including "Elmo the Mighty" and "Elmo the Fearless." Lincoln also will be remembered as the huge half-savage in "Tarzan of the Apes," the original Tarzan picture.

An exceptionally strong cast was assembled to support Lincoln in "Under Crimson Skies." Harry Van Meter plays the part of the treacherous gun-runner. Mabel Ballin of his wife. Their little daughter is played by Nancy Caswell, a child actress of exceptional beauty and talent. Paul Weigle, Frank Brownlee, Noble Johnson as the burly chief of the beach combers, Beatrice Dominquez as the langorous "favorite," and Dick La Reno as second mate of the vessel, all have surpassed their previous screen portrayals. "Under Crimson Skies" is in six reels. It was directed by Rex Ingram, the scenario being written by Harvey Thew.

"THE BREATH OF THE GODS," the other Jewel photodrama released during the month of July, stars Tsuru Aoki, the Japanese Bernhardt of the screen. The story was originally written as a novel by Sydney McCall and was filmed by Universal-Jewel under the direction of Rollin Sturgeon.

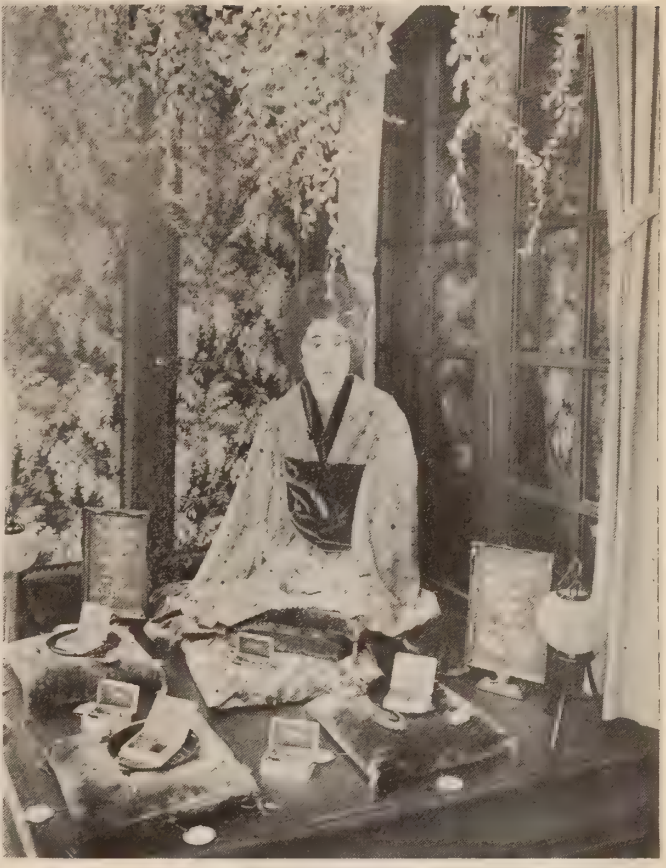
Among the players supporting the star is Misao Seki, a Japanese character player, who depicts the rôle of the star's aged father. Seki was born near Yokohama, the son of a merchant and a Japanese actress. Tsuru Aoki's remarkable dramatic work is given emphasis by the appearance of other widely known players. The supporting cast is comprised of J. Barney Sherry, Stanhope Wheatcroft, Arthur Carewe, Marion Skinner, Ethel Shannon, Mai Wells and Paul Weigel.

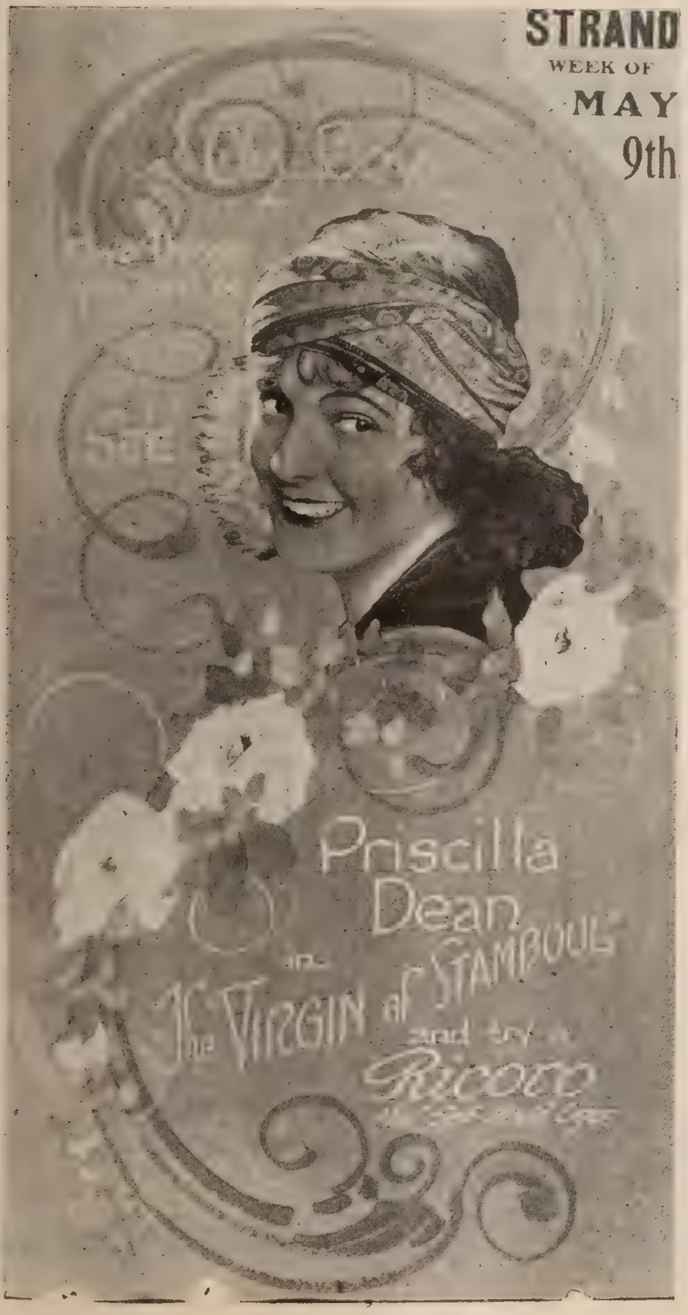
Intimate glimpses of the social whirl of Washington's diplomatic set, colorful studies of Japanese life and the appealing presence of Miss Aoki, make "The Breath of the Gods" a remarkable offering even among Jewels.

SEVERAL weeks ago the Moving Picture Weekly announced that the Massachusetts Censorship bill had been killed in committee. That was because we did not know the devious forces that were at work in Boston and in the legislature. In spite of the alarming condition which the Boston newspapers disclosed and the manifest defects in the bill itself and the violent opposition to it, the bill was passed by both branches of the legislature. But Governor Coolidge was not swayed by the considerations that prompted the legislature to pass the bill. He vetoed it. So it is dead. The hardest censorship fight of the year is won. Our announcement was slightly premature, but it must be regarded in the light of a prophesy.

TWO UNIVERSAL TIE-UPS

THE Tie-Up is the latest and most interesting development of the publicity game as it relates to the moving-picture publicity agent. Sometimes a national tie-up can be arranged by the publicity office of the producing company, but the more effective tie-ups are arranged by the exchange publicity man and the theatre publicity man. This page contains two examples of tie-ups arranged by Ben Westland, publicity manager for the San Francisco Universal Exchange. One of them was with "Locked Lips" during the run of that Tsuru Aoki picture at the Frolic Theatre in San Francisco. This was for one individual store, but was for a two weeks showing on one of the busiest blocks in the Golden Gate City. The other was wider in its scope and embraced nineteen different cities, tying up the United Cigar Stores' display windows with the "Virgin of Stamboul" production, which was playing in a great many theatres in the nineteen different cities.





ABOVE

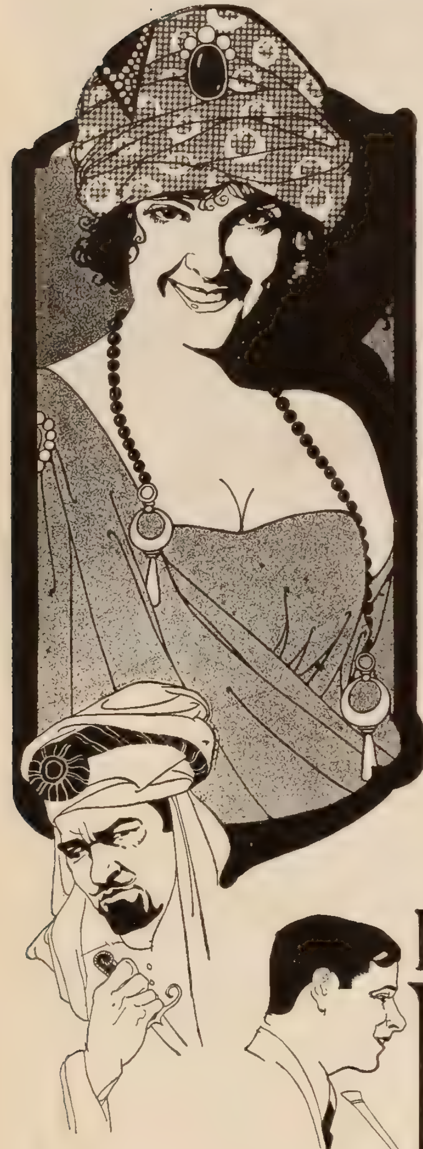
Tie-up arranged by Mr. Westland, with the Gillette Safety Razor Company, on "Locked Lips," during the run of that picture at the Frolic Theatre in San Francisco. A whole window in the Gillette store was used for this display one week previous to the showing of the picture and the week of the run, giving the picture two weeks advertising in the busiest block on Market Street.

AT LEFT

Card displayed in United Cigar Stores in nineteen Western cities. In San Francisco two cards were displayed in each of the twenty-six stores during the run of "The Virgin of Stamboul" at the Strand Theatre. One card was placed in the window and one inside the store. This is the biggest tie-up ever put on in the West.

The PICTURE *that* MAKES

"GIVE US MORE"



Universal Film Co.,
1600 Broadway, New York.

Gentlemen:

This is a very small town and, as you are aware, I have a very small house, but nevertheless, there is no picture of the calibre of "The Virgin of Stamboul" too big for me to play. Give us more pictures like it. I am more than satisfied with the business I did on this attraction and may ask for a return engagement.

Very truly yours,

EARLE W. FORSYTHE, Mgr.
Star Theatre, Canonsburg, Pa.

PRISCILLA DEAN *in*

Directed by Tod Browning

$500,000 Universal

1920 FAMOUS!

"THIS picture, before its appearance, was boomed and boosted to beat the band. And it does not disappoint, but SURPASSES EXPECTATION. Let your patrons know that 'The Virgin of Stamboul' has all the adventure, romance and rascality, enacted in spectacular settings, that its fascinating title suggests." Motion Picture Journal.

"TO Love, Heroism, Loyalty, Bravery and Virtue, add all the thirty-seven varieties of villainy known only to the 'terrible Turk,' and the result is one of the most thrilling photodramas in 'The Virgin of Stamboul' the screen has seen in many a day."

Dramatic Mirror.

"The VIRGIN OF STAMBOUL"

Jewel Production de Luxe

Story by H.H. Van Loan

Get Your Share

The Virgin of Stamboul -

Our date book is open anytime to attractions like this

Park Theatre, Pittsburg, Pa.

"GIVE us more like it," says scores and hundreds of exhibitors, begging for more productions like "The Virgin of Stamboul," and the reason for it is that from every angle—star, story, production, audience, satisfaction and box office capacity, "The Virgin" MAKES GOOD. That's why, like Oliver Twist, they're asking for more. If ever you needed a BIG PULLER, it's right now, to counteract the lure of the first days of summer. Now's the time you need a whale of a picture, and it's right here for the booking. Big enough to pack the biggest theatre and not too big for the smaller houses. Take the tip of a thousand pleaders for "more." Play THE production of the year. It will get you the money.

PRISCILLA DEAN

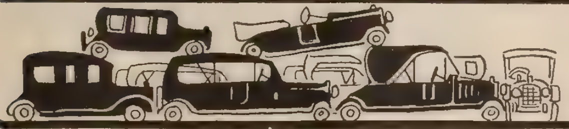
in the UNIVERSAL
JEWEL $500,000
PRODUCTION
de LUXE

of $500,000!

"To handle the crowds the whole staff had to act as ushers."
Echo Theatre, Brooklyn, N. Y.

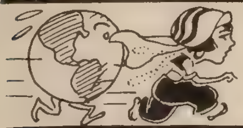
"A rush such as comes only once in a blue moon."
Echo Theatre, Brooklyn, N. Y.

"If there's a dull moment in the whole 7,000 feet, I failed to find it."
Hartley Theatre, East Chicago.



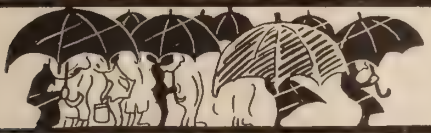
"A howling success—autos parked for blocks." *Sewickley Theatre, Sewickley, Pa.*

"Crowds so huge we were compelled to run till midnight.’ *Standard Theatre, Cleveland, O.*



"It's a world beater."
Strand Theatre, San Francisco.

"Those who gained entrance considered themselves lucky." *Palace Theatre, Racine, Wis.*



"Crowds waited out in the rain."
Clemmer Theatre, Spokane, Wash.

" 'The Virgin' made a tremendous 'hit'."
Chatterton Theatre, Bloomington, Ill.

"It was the talk of the town."
Olympia Theatre, Lynn, Mass.

The VIRGIN of STAMBOUL"

Directed by Tod Browning Story by H.H. Van Loan

"Virgin of Stamboul" Tie-Ups

MADE RECRUITING APPEAL

Manager of Strand of Cleveland, O., tied up his campaign with appeal for Army and Navy.

THE theatre manager who seizes upon some angle of the pictures he plays that can be exploited along local lines, is the exhibitor that gets the best results from his exploitation efforts. When the manager of the Strand Theatre, Cleveland, Ohio, booked "The Virgin of Stamboul" recently, he realized that the oriental, foreign atmosphere of the picture was his best bet for exploitation.

Then he remembered the well known Army and Navy posters with their inviting captions "See the World!" He decided that "The Virgin of Stamboul" would give prospective seamen and soldiers what they might expect to see on a world tour. Therefore he arranged a tie-up with the local U. S. Naval recruiting service.

He was assisted by Captain Stanley H. Lewis of Post 92, Veteran of Foreign Wars of the United States, author, and special volunteer recruiter for the Navy. Captain Lewis superintended the distribution of thousands of recruiting cards announcing the production of "The Virgin of Stamboul" and tying up with the Navy by the following captions:

"If you think you possess the requisites of courage, physique, resourcefulness, coolness in the hour of danger, as exemplified by 'Captain Pemberton' in this production, you are of the caliber required in the United States Navy.

"If the United States assumes the mandatory over Armenia, it means that American battleships will be sent to Turkey to protect the unfortunate Armenians from further massacres by the Turks. Don't you want to go? Think it over.

"Do you wish to meet and talk with the strange folk of foreign lands? To hear the call of the muezzin at dusk from the minaret of the mosque? The temple bells of Mandalay —the soft surges washing the tropic beach—the lure of far lands and of spicy isles of the sea—the tang of the salt spray as the spindrift sprinkles the fo'c'soe—and the jolly, roistering liberty parties where Jack, ashore, exchanges gay repartee in 'pidgin' English with the silk-clad, turbaned, bearded merchants, or the laughing-eyed girls of the mysterious Orient—it's a Man's life, 'round the world and back again! "The Virgin of Stamboul" will show you a few of the wondrous sights you will see as a member of Uncle Sam's Navy."

3,750 WORDS FROM TITLE

Des Moines Evening Tribune conducts novel contest for Rialto Theatre on "Stamboul."

AN unusual amount of publicity and a keen interest on the part of every school child in Des Moines, was obtained in that city recently in connection with the showing of "The Virgin of Stamboul" at the Rialto Theatre.

A prize contest was announced in which the school children sending in the longest list of words made from the letters in "The Virgin of Stamboul," were promised cash and other prizes, including season passes to the theatre.

The contest was arranged through the Des Moines Evening Tribune, which gave it much attention, carrying daily stories of the progress of the contest.

The winner, Mary Matosoff, 10 years old, turned in a list of 3,750 words arranged from the letters in the four words of the Priscilla Dean picture's title. An 11 year old boy won second prize with 3,371 words.

As a result of the novel exploitation scheme, the picture played to filled houses during its entire run at the Rialto.

MATHEMATICAL CONTEST

FOR the first time during his career as a theatre manager, J. C. Duncan of the Plaza Theatre, Sioux City, Iowa, broke into the front pages of the Sioux City newspapers recently when he started a Priscilla Dean Mathematical Contest, to exploit "The Virgin of Stamboul."

Duncan arranged several knotty problems for the school children and arranged with the Sioux City Tribune for a notice. Cash and other prizes, including season passes to the Plaza, were offered for correct and neat solutions. So much interest was aroused in the contest that the Tribune carried first page stories about it.

OLD HOME WEEK FOR VAN LOAN

ALL this bunk about a prophet not being honored in his home country went flooey recently in Hudson, N. Y., which used to boast that it was the home of Evans Ale, but which now points with pride to the house where H. H. Van Loan, noted screen author, first saw the light. Star, director, producer et al, took a back seat when A. A. Elliott, manager of the Playhouse, Hudson, booked Van Loan's latest picture, "The Virgin of Stamboul," the big oriental photoplay starring Priscilla Dean. He paid more for it than anything he ever booked before, too. In folders, ads and publicity, Elliott featured the author, and he got the money.

Van Loan, in a personal letter to Elliott, sent his greetings to his fellow Hudsonians. It was published in the paper, (why not? Van's brother owns the paper, and Van started as a printers devil). To cap the climax, the author was induced to run up to Hudson from New York City, and make a personal appearance at the showing of the picture. It was like old home week in Hudson, with the Playhouse the center of interest. Van Loan met a lot of the fellows he used to "lick" in school. For three days he posed as a matinee idol and strange to say he came back to the Astor wearing the same hat, which was fortunate for him because he found friend wife and baby there from Los Angeles.

During its three days in Hudson, "The Virgin of Stamboul" almost eclipsed the political campaign and other standard subjects of interest. Many columns of copy concerning Van Loan and the picture appeared in the local papers.

Keep Your Colors Flying

IN the big fight which you, along with every other independent exhibitor, are putting up to hold your theatre and run it in your own good way—in your all-American resolve never to stand for dictation from any producer or capitalists who are out to tell you what pictures you must play and what you must not—bear in mind that your theatre's success depends only on one thing—the quality of the pictures you put into it. Successful pictures are made solely by brains, artistic ability and experience. No group of capitalists, or anyone else in the whole wide world, has a monopoly on these three commodities. With a full supply of highest grade no-monopoly features ready for your screen you'll be a poorer American than I think you are if you let any grabster scare you into surrender.

READ the following pages—study "The Great Forty-eight" Universal offers you this season. Make it your business to book these latest Universal Special Attractions as your pictures. You know the high quality of the features Universal has given you to date—you have herewith my personal guarantee for their quality now and in the future—the best.

Carl Laemmle

President.

Carl Laemmle
offers

The Great 48

IF you played Harry Carey in such masterpieces as "Overland Red" and "Marked Men" you don't need any urging from us to play him now in the eight big, breezy, outdoor productions which are his share of "The Great Forty Eight." With these eight safely booked you'll experience that comfortable feeling of eight weeks of profits assured. "BLUE STREAK McCOY" is the first of the Careys. It's a story by H. H. Van Loan who wrote Priscilla Dean's "Virgin of Stamboul." Directed by Reaves Eason, it's release is set for July 26. Fix your booking NOW.

HARRY CAREY

IN 8 BIG OUTDOOR ATTRACTIONS

Universal's

NEW STAR SERIES

SPECIAL ATTRACTIONS

SIX STERLING STARS IN 48 BOX OFFICE PRODUCTIONS

Carl Laemmle
offers

The Great 48

FIRST in order among the eight splendid productions starring Edith Roberts in "The Great Forty-eight" is a gorgeously staged and tremendously absorbing drama of the Southern seas, adapted from a romantic story by Ralph Stock and directed by Norman Dawn. Count on this to book as a surefire attraction—an offering that will inevitably please because of the strength of its story, pictured with a richness of setting that of itself makes the picture transcending—and added to that is the delightful charm and personality of this young star.

EDITH ROBERTS

IN 8 ABSORBING
LOVE
STORIES

Universal's

NEW STAR SERIES

SPECIAL ATTRACTIONS

SIX STERLING STARS IN 48 BOX OFFICE PRODUCTIONS

Carl Laemmle
offers
The Great 48

ANOTHER mighty good reason why you'll want "The Forty-Eight" is because the series brings to the screen again the sparkling Youth, refreshing Beauty and splendid Personalty of CARMEL MYERS. "In Folly's Trail," made from Katherine Lieser Robbins' delightful story and directed by Rollin Sturgeon, is the first of the eight big heart-appeal features in which this popular favorite is to star. You will want to count Carmel Myers among your profit-makers the coming season. August 21st is the date for her first release. Start your plans for her now.

CARMEL MYERS

IN 8 HEART APPEAL PICTURES

Universal's
NEW STAR SERIES

SPECIAL ATTRACTIONS

SIX STERLING STARS IN 48 BOX OFFICE PRODUCTIONS

Carl Laemmle
offers

The Great 48

THERE'S a "difference" about the finished work of Lyons and Moran and the way in which, as one exhibitor puts it, "they rock their audiences with joy," as you have profitable opportunity to prove by playing these two in-a-class-by-themselves funmakers in the eight new comedy-dramas they give you in "The Great Forty-Eight." Don't miss the first of these. It's "La La Lucile" from the sparkling operetta of the same name with all the "ginger" of the original there and a liberal addition of native Lyons-and-Moran artistry to take the place of the music—and don't forget, it's directed by THEMSELVES.

EDDIE LYONS and LEE MORAN

IN 8 MODERN COMEDY DRAMAS

Universal's NEW STAR SERIES

SPECIAL ATTRACTIONS

SIX STERLING STARS IN 48 BOX OFFICE PRODUCTIONS

Clean-cut, masculine leading men are none too plenty—that's why Frank Mayo made an instant hit when he let out with his right in "The Brute Breaker" and when he supported Mary MacLaren in "The Amazing Wife" and starred in "A Little Brother of the Rich." As we've said before—a new star means new money. Show Frank Mayo—and get it.

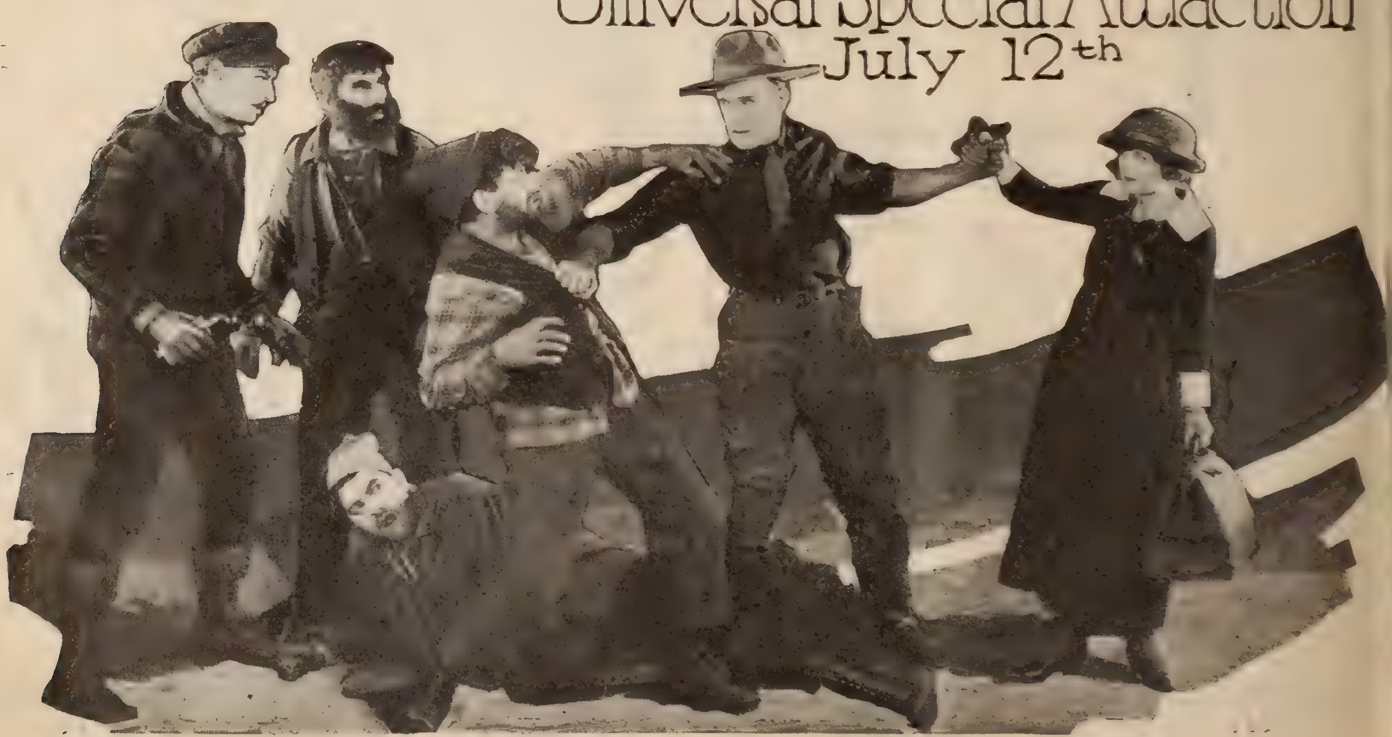
FRANK MAYO

in his **FIRST RELEASE** of th

New Star Series

The Great 48

Universal Special Attraction
July 12th



"The Red Lane"

Directed by Lynn Reynolds. From the story by Holman Day.

IN this big drama of the smugglers of the Canada Border, Lynn Reynolds has given you another "Brute Breaker." Again virile FRANK MAYO has a rousing part as the man on the side of right who fights for it, tooth and nail and every soul in your audience will be with him every minute. You'll remember what "The Brute Breaker" did and "The Red Lane" will do even better—for Frank Mayo is just your patron's kind of leading man.

THE scenery of "The Red Lane" is a delight to the eye—great mountain vistas, quaint French-Canadian villages, odd types of people and through it all the inspiring atmosphere of the Big Outdoors with which Lynn Reynolds fills his red-blooded productions. It's a great love story, too, "The Red Lane"—the women will all sympathize with little Evangeline, whom the clean-fighting Revenue Man saves in his great struggle for the law.

THERE is something very appealing in the personality of ANN CORNWALL, particularly when she plays the part of a young girl in dire distress and in her newest Special Attraction the part gives this appealing personality full scope—for it is the story of a girl who has, unwittingly, cast her lot with some fugitives from justice, and of a romantic adventure which results not only in her own rescue, but also in the salvation of her companions. Varick Vanardy is the author of this vigorous, modern drama staged amid the beautiful scenery of Virginia and the storied Potomac River and the outdoor scenes have rarely been equalled for their beauty, for Rollin Sturgeon, the director, and Alfred Gosden, the photographer, have combined their talents admirably in staging the very human action of this dramatic slice of life. In addition, is the fact that "THE GIRL IN THE RAIN" is one of the day's prettiest love-stories, well cast, and well acted—entertainment of which any showman may be proud.

Carl Laemmle
offers
"The Delightful Adventure—Love Story"

THE GIRL IN THE RAIN

UNIVERSAL
SPECIAL ATTRACTION
Released July 19th

Starring
ANN CORNWALL

"TIME TO DEMAND SHOW-DOWN"

(*Continued from page* 1)

the trade papers—statements by so-called 'pioneers' in the film business, who affect to point with modest pride to how they espoused the cause of the exhibitor from the start. As a matter of fact, every exhibitor knows that Universal was organized solely to fight against monopoly in the film business, and to free the independents from the strangel-hold of the Patents Company octopus.

"Where were all these 'friends' of the exhibitor who are now beaming forth with philanthropic generalities, when the exhibitor had to pay the trust-like combination $2 a week just for the privilege of running picture machines, for instance?

"As I remember, Universal was the only outspoken champion of the independents at that time, just as it always has been. The rights of the independents in the film business had inception by the formation of the Universal organization—the banding together of certain independent producers who took the initial step to help the exhibitor free himself.

"That is why it makes me tired to see this or that producer posing as the patron saint of the exxhibitor. When the latter was struggling for his very life against the ever-reaching tentacles of the combination that threatened to choke the industry, these producers were not on the side of the independent.

"The independent exhibitor to-day faces a struggle just as threatening as that which menaced him ten years ago. If the film business is not to become eventually a regulated, subsidized industry, bending its knee at the beck and call of 'big interests,' the independent exhibitor must organize for a long and desperate fight.

"And the exhibitor needs assistance. He needs friends. He needs allies. The time has come for him to turn a deaf ear to honeyed words. What he must have is concrete help. He must know exactly where he stands with respect to producing and distributing organizations, and nothing short of exact and definite offers of moral and material support will do him any good.

"That is why Universal is taking its present stand—on both feet—beside the exhibitor. It is no time for equivocation. When I place myself in the ranks of the independents, I mean for it to be understood clearly that Universal will go to any extent to lend confidence and material aid to the exhibitor.

"Who else will come out whole-heartedly and unqualifiedly for the exhibitor? What other producer will make an offer of financial assistance? Now is the time for the exhibitor to remove the blinders from his eyes and call for his true friends to stand by.

"Universal stands ready to make sacrifices in order to prove its good faith to its allies, the independent exhibitors. I am willing, if it is thought necessary, to give up the control of the few houses Universal now holds in certain key cities. I do not believe in running with the hare and riding with the hounds, and I am holding these houses because the self-same threatre-owning producers, who are now at the throats of the independent exhibitors, tried to bar my pictures from the key cities.

"That is not all for which the exhibitor can count on Universal. Among other things, he can count on me for a just and fair booking policy. He will not have blocks of mediocre pictures forced upon him. He can pick what he chooses, and choose what he buys. It is with that idea in mind that I have inaugurated a new series of forty-eight pictures for the coming year—eight pictures by each of six different stars. The exhibitor will have the option of buying pictures made by the stars his patrons like the best.

"Just as the exhibitor in the old days who had red blood in his veins and refused to be dictated to by the Patents Company, had at least one source of supply—Universal—so he now knows that he can get any kind of service he wants from me.

"Universal can supply the exhibitor with a high class star picture every week, with comedies, Westerns, serials, news weeklies, and big special pictures of super-merit. No other single producing concern has made more big pictures during the past twelve months than Universal. No other company can point to more successes. 'The Right To Happiness,' 'Blind Husbands,' 'Marked Men,' 'Overland Red' and many others will be remembered when present screen events are history.

"As an earnest of what we will offer to the exhibitors in the near future—pictures that will help him in his fight against his enemies—Universal is about to release four super-productions, 'The Devil's Pass Key,' Erich von Stroheim's latest masterpiece, 'Under Crimson Skies,' 'The Breath of the Gods,' which will be a revelation in setting and artistic atmosphere, and 'Ambition,' an elaborate Dorothy Phillips-Allen Holubar picture.

"These and probably six more of even greater merit will be some of the weapons Universal will supply to the exhibitor for the combat against monopoly. This is in addition to the forty-eight star pictures, each exceptional, and each a composite of excellence in author, director and star.

"A number of exhibitors throughout the country have 100 per cent Universal houses. They use nothing but Universal pictures. This is not because we follow the policy of some producers and make them buy the Universal output en masse. They buy only what they want, but they want Universal pictures because they make money on them.

"Every exhibitor knows that he can get plenty of good Universal pictures with which to fill his programme if he takes the first step in the fight against monopoly and bars monopoly-made pictures from his screen. He is confident that when he 'outlaws' this product of the theatre-owning producers, he still will draw his patrons by first-class pictures."

The Men

ART ACORD, the Man Who Does It

ART ACORD

King of the Cowpunchers
in

Behind the Thrill

THE terrific thrills that go into a modern, big-money serial—the kind that lifts folks right out of their seats by the hair—represent the combined accomplishment of a fearless star and a highly trained expert director. Everybody knows that ART ACORD, star of the Devil Men picture is as famous as a daredevil as he is a Cowboy Champion.

AL RUSSELL was paired off with ACORD and assigned to direct "The Moon Riders" because he can spot a thrill as can few other men in the business. Then he puts it over like a blast of T. N. T. If you haven't booked this serial riot you'd better be nimble and be quick. A word to the wise is "Book the Moonriders."

AL RUSSELL
the Man Who
Directs It

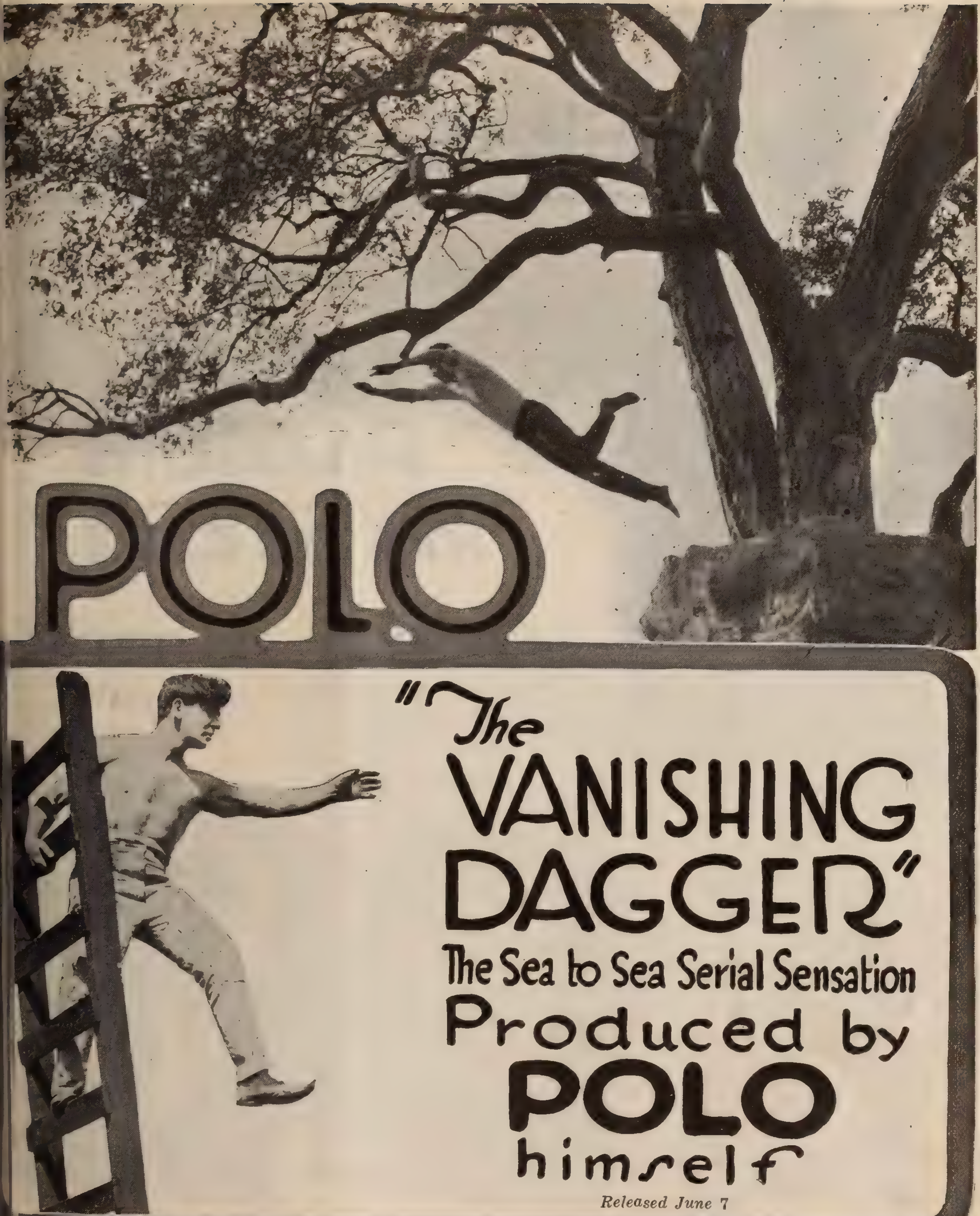
"The MOON RIDERS"

he Serial with the Astounding Devil Men

NOW —
Serial Super Directo

ALWAYS—
The Idolized Wizard
of Serial Thrills,

EDDIE



POLO

"The VANISHING DAGGER"

The Sea to Sea Serial Sensation

Produced by

POLO

himself

Released June 7

Still the Biggest M

"The GREAT RADIUM MYSTERY"

featuring

EILEEN SEDGWICK

CLEO MADISON and BOB REEVES

ystery Serial on the Screen

OF all the serials produced in the past year "THE GREAT RADIUM MYSTERY" was—and still is—fullest of those nerve-wracking scenes of dangerous deeds which make a serial the talk of the town. Add to this two beautiful stars who are known all over the world for their whirlwind daring and you have the reason why "THE GREAT RADIUM MYSTERY" is gripping its audiences in hundreds of houses in every State in the Union. If you want a real hot-weather attraction, here it is! As WID said—"Here is a serial that has everything that the best of serials ever had." What more do you want?

irected by
OB'T. F. HILL
ade by Pacific
roducing Co.
eleased
hru
NIVERSAL

– right there

WITH the same mighty punch with which he smashed his way into popularity and universal favor in "Tarzan of the Apes," "The Birth of a Nation," "Intolerance" and that titanic serial success, "Elmo the Mighty," Elmo, the fighting colossus of the screen, has driven home another terrific wallop. It's his latest mammoth serial thriller, "Elmo the Fearless." Book this huge money-maker now. Leave your competitors groggy and hanging to the ropes. It's a knock-out.

NUMBER TWO
of your
FULL HOUSE FIVE
Story by
Arthur Henry Gooden
Directed by
J. P. Mc Gowan
Made by
Great Western Producing Co.
Released thru
UNIVERSAL

"ELMO Th

with the *P-u-n-c-h!*

How long could she cling — and the swirling torrent a thousand feet below ?

ELMO LINCOLN

SUPPORTED BY **LOUISE LORRAINE**

"FEARLESS"

Loosing their grip on Edith the fiends cowered before Elmo like whipped wolves.

The Serial with

GERTRUDE ASTOR

HENRY BARRO

KATHLEEN O'CONNOR

LOOK at this galaxy of stars—each a headliner—idols and pets of the serial fans every one. "Forget the expense," we said when we secured the wonderful story of "The Lion Man"—the strangest character that ever the imagination conceived. "Nothing short of an all-star cast can do such a story justice." Never in our experience has there been a serial with such a wealth of big star parts, and that is why you get The Lion Man with such star names as Kathleen O'Connor, Jack Perrin, J. Barney Sherry, Henry Barrows, Leonard Clapham and others of the calibre that pulls money into your box-office. Exhibitor after exhibitor tells us of the roaring success of The Lion Man. It justifies every promise we made for it—every penny of the big sum we spent in its making. It's the first of the FULL HOUSE FIVE. the greatest super-serials Universal ever produced. Play "The Lion Man" and you'll surely play them all.

LEONARD CLAPHAM

JACK PERRIN

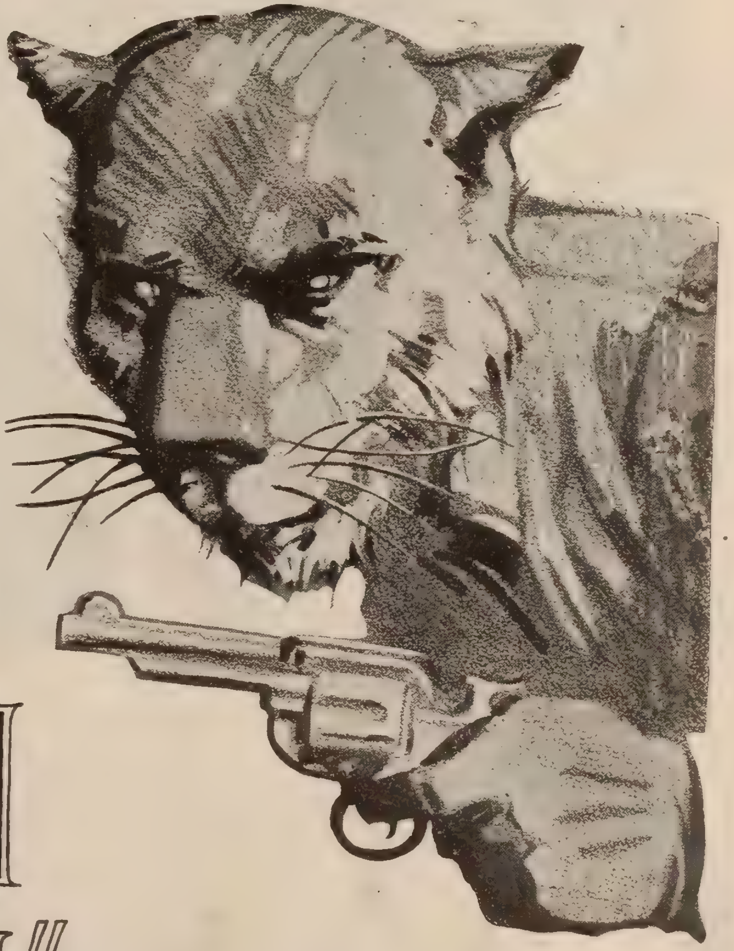
Directed by
AL. RUSSELL

the All Star Cast !

and the Strangest Character ever Screened

J. BARNEY SHERRY

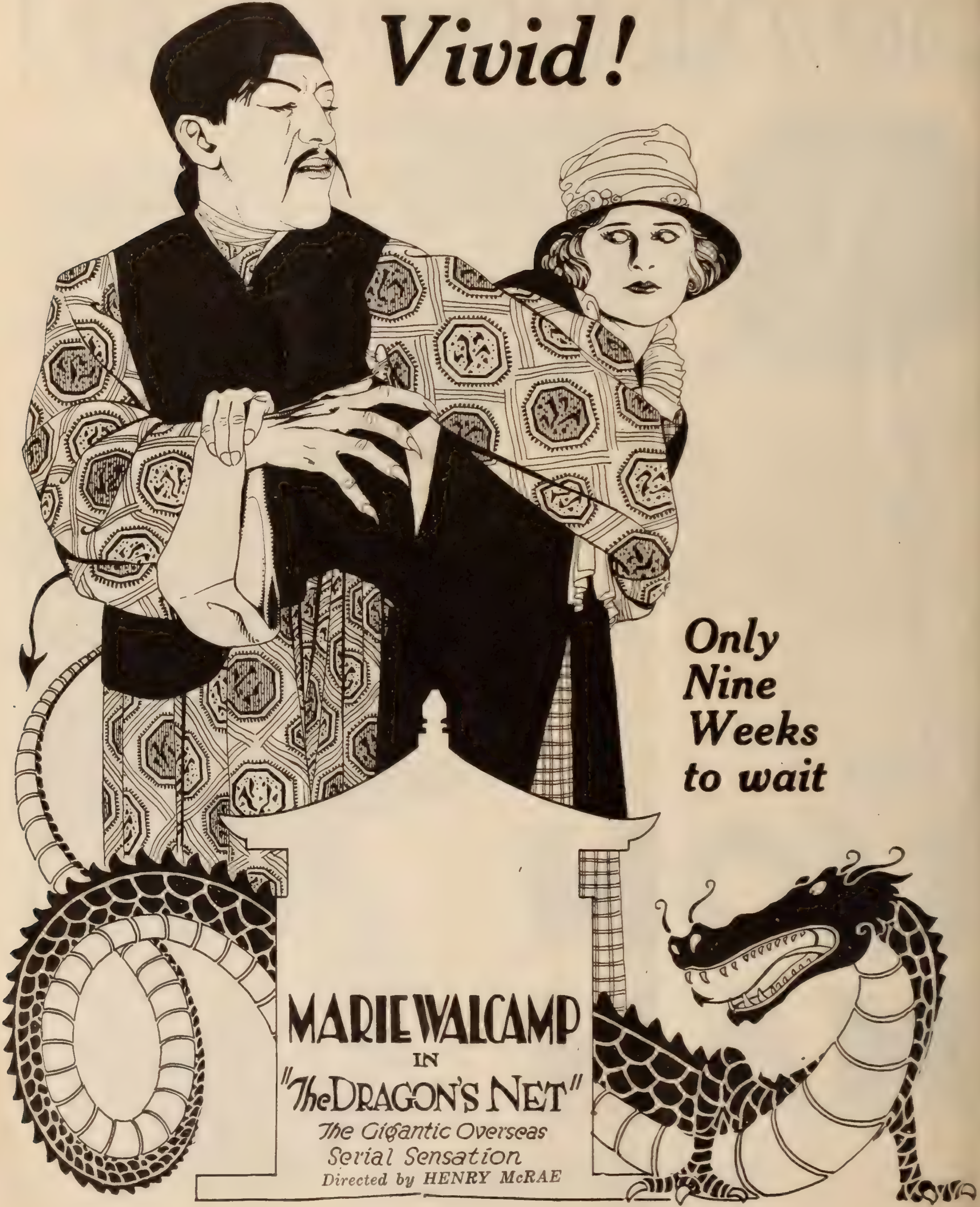
THAT exhibitor hit the nail on the head when he said: "What I particularly like about The Lion Man is the knack this fantastic character has of jumping into the scene right at the psychological moment to add the extra snap to the excitement when you're at fever heat with the episode's climax. That's what touches the spot."



The LION MAN"

NUMBER 1 OF YOUR FULL HOUSE FIVE

UNIVERSAL


Vivid!
Only Nine Weeks to wait
MARIE WALCAMP
IN
"The DRAGON'S NET"
The Gigantic Overseas Serial Sensation
Directed by HENRY McRAE

"EVOLUTION of TRAVEL"

Filmed by Universal Educational Department collecting shots of all the old passenger carriers extant as well as the odd conveyances of foreign lands

NOT long ago it was proved by actual statistics that about 80 per cent. of the people are "eye-minded" rather than "ear-minded." As a result of this, motion pictures are fast taking the place of oral dictation as a means of educating children in the schools.

Based upon this theory, a motion picture depicting the entire "Evolution of Travel" is now being filmed by the Educational Department of the Universal Film Company, under the direction of Harry Levey, general manager, in conjunction with the Cole Motor Car Company, and will be preserved and used for school work together with other educational pictures.

It is the aim of the picture to show the development of passenger transportation, from the time when primitive man had only his two legs to carry him, to the present-day wonders of transportation.

Permission was secured to film the carts and vehicles on exhibition in Smithsonian Institute, and which were used as the mode of travel up to the advent of the automobile. Directors, camera-men and a company of players left on Thursday for Washington to film these. The production is to be a gigantic undertaking, and special attention is being paid to the details of authenticity of costumes and modes of each period.

In addition to this, camera men are being dispatched all over the world to film the modes of travel in vogue—to Japan, where scenes will be made of travel in the jinriksha; to the frozen North, where the dog-sleds furnish means of transportation; to Venice, to "shoot" the gondolas—to all countries of the world where interesting means of travel prevail.

Where it is impossible to secure authentic scenes of the growth and evolution of travel, models of the various vehicles of different ages are being made with the greatest care for correct details by a special staff of the Educational Department, and these will be filmed. In other cases animated technical drawings will be used.

In addition to the modes of travel in foreign lands will be shown the most primitive means for carrying adults—a pole beneath which is slung a hammock carrying the passenger. This is superseded by two poles, upon which is mounted a chair; which later develops into a sedan chair. Scenes are being made in Algiers, showing a passenger sled transporting passengers down steep hills and over cobble-stones. The first brake, the wheelbarrow, the first baby carriage, and the stage coach, are interesting stages of the development of travel that will be shot.

"The De Witt Clinton," the first train that was ever run in the State of New York, has already been filmed for this picture. Governor Smith made a special trip to New York at the invitation of Mr. Levey, and was "movied" as he sat in this locomotive, occupying the same seat that was once occupied by De Witt Clinton, seventh Governor of the Empire State. The Governor is also shown in a new model locomotive, such as that which is to carry him out to San Francisco to attend the National Democratic Convention.

The bicycle, the motorcycle and "the horseless carriage" are shown; the newest model aeroplane, the automobile, the Cole Aero-Eight, and last, the aeroplane—completing the evolution of travel to the present day.

TELEGRAM

CARL LAEMMLE
PRESIDENT UNIVERSAL FILM MFG. CO.
1600 BROADWAY NEW YORK N. Y.

VIRGIN STAMBOUL OPENED WEEKS ENGAGEMENT TODAY CAPACITY AUDIENCES ENTIRE DAY AND EVENING NOTWITHSTANDING EXTREME SUMMER HEAT KEEN COMPETITION PRODUCTION DELIGHTED HUGE AUDIENCES CONGRATULATE YOU ON MARVELOUS PHOTOPLAY SEND MORE LIKE THIS EXCHANGE MANAGER NATHAN AND ASSISTANT GRIFFITH PERSONALLY GAVE COOPERATION IN PROPER PRESENTATION AND PUBLICITY EXPLOITATION.

J. W. DISTASIO
MANAGER LIBERTY THEATRE,
SACRAMENTO, CAL.

"The Fightin' Terror"

Two Reel Western Drama

CAST

The Fightin' Terror	Hoot Gibson
Jack Denton	Corey
John Burrows, Professor	Mark Fenton
Alice	Yvette Mitchell
Dick LaRue	George Rand
Slug Martin	Harry Tenbrook

JOHN BURROWS, Professor of entomology, is on a visit to Arizona with his daughter Alice, for their annual vacation. On their way they are chased by a fearless character known in the vicinity as "The Fightin' Terror," who wanted to let them know that a tire had dropped from the rear of the auto. They are overcome with fear and ride wildly to town to inform the sheriff, who, himself, is not overly anxious to meet this demon fighter. After the "Terror" makes known his reason for this wild chase, they are all relieved and the Professor introduces himself and his daughter, emphasizing the fact that he is in Arizona to study the life of the "Fairy Queens." The Terror misunderstands his mission and takes him to one of the dance halls inhabited by many of the dancing girls. Alice is shocked and upbraids the "Terror" for his seemingly funny actions. They leave in disgust and start to look for a place to stay while in Arizona. Dick LaRue offers his house for their convenience and they accept. Dick makes hay while the sun shines and the "Terror" is rebuffed by Alice when he offers her a bunch of fish for the dinner, which he caught himself, in order to make amends for the seeming joke which he played unknowingly.

The Professor tells the "Terror" about a certain species of butterfly which he desires and the "Terror" starts on a hunt for butterflies. He finally gets the desired one and makes a present of it to the Professor, thereby winning back the good graces of Alice.

The "Terror" goes back to town and is informed by the Sheriff that the Professor is wanted for leaving with the college funds. The "Terror" goes back to secure the butterfly from the Professor but it has disappeared.

Dick LaRue has told Alice about a fight which has been arranged between the "Terror" and Slug Martin, his opponent, and Alice has secured the "Terror's" promise not to go through with this fight. But when the "Terror" finds that only one thousand dollars can save the Professor, he takes on his opponent and knocks him out, thereby winning the one thousand dollars and saving the Professor from arrest. After Alice finds out the circumstances which prompted the "Terror" to forget his promise, she forgives him.

Dick LaRue, who has attempted to make an attack upon Alice, is beaten by the "Terror" who also finds upon him the butterfly which was lost. Dick is turned over to the sheriff, as the "Terror" sweeps Alice into his arms.

"THE VANISHING DAGGER"

Episode No. 3.

"In Death's Clutches"

CAST

John Grant	Eddie Polo
Sir Geo. Latimer	C. Norman Hammond
Beth	Thelma Percy
Prince Narr	Ray Ripley
King Claypool	Thomas Lingham
Nell	Peggy O'Dare
Sonia	Ruth Royce

GRANT, with the help of one of the Latimers' guests, Carter, frees himself from the wreckage and starts back, failing to observe Beth in a passing car. She had in the interim been made prisoner by Narr.

King Claypool and Nell, posing as his niece, are famous crooks planning to rob Narr's London home. Their accomplice, Wade, is employed there as butler. When Wade informs them that Narr is on his way home, they go with Smith, another accomplice, to the house, but hide when they see Narr, the servants and Beth arrive. Narr ties Beth to a chair and leads Sonia, his favorite wife, to the library, where he explains to her about the murder and the writing on Beth's forehead. The crooks, overhearing all, plan to kidnap Beth and get possession of the dagger as means of blackmail.

In the meantime, Beth has managed to get to the 'phone and tells Grant of her whereabouts. He jumps in a car and races for London.

Narr and the crooks engage in a fight, in which Narr and Wade are killed. Sonia gets the dagger and as Grant, who has arrived, goes after her, she operates a lever on the stairs which hurls him through a trap to the sewers underneath London. Smith gets the dagger from Sonia, however, and giving it to Claypool, they take the now unconscious Beth to Narr's hydroplane outside, just as Grant emerges from the sewer. A fight ensues and as the scabbard of the dagger comes off into Grant's hands, he is caught in the rope of the now ascending hydroplane and is seen hanging head downward from the rope as the plane continues its ascent.

International News

No. 31

Veterans of Three Wars March in Honor of Fallen Comrades.—New York City.

Sub-Titles.—Veterans of the World War. Zouaves of '61. Veterans all. Ceremonies in tribute to the victims of U-boat warfare are held at sea.

In Poverty's Trail.—Asia Minor hordes move from town to town in desperate quest for food.—*Alexandropol, Asia Minor.*

Sub-Titles.—Ringing the old Cathedral bell to announce another exodus. On the move—seeking food. Children of misery.

The War's Still On.—Relentless Boston police gives the Demon Rum no quarter at all.—*Boston, Mass.*

Sub-Title.—A deadly barrage.

New World Record Established in Great College Field Meet.—Philadelphia, Pa.

Sub-Titles.—Earl J. Thompson, Dartmouth, wins the 120-yard hurdle race in record time of 14 2-5 seconds. Over the bar—at 12 feet 6 inches. Brown of Princeton wins the 100-yard dash.

Just Like Ostend.—Portable bathing houses 'n everything at New York stage beauties' own beach.—*City Island, N. Y.*

Sub-Titles.—How to keep the 1920 figure. And don't go too near the water.

Navy Crew Wins.—Captures rowing honors in closely contested race.—*Philadelphia, Pa.*

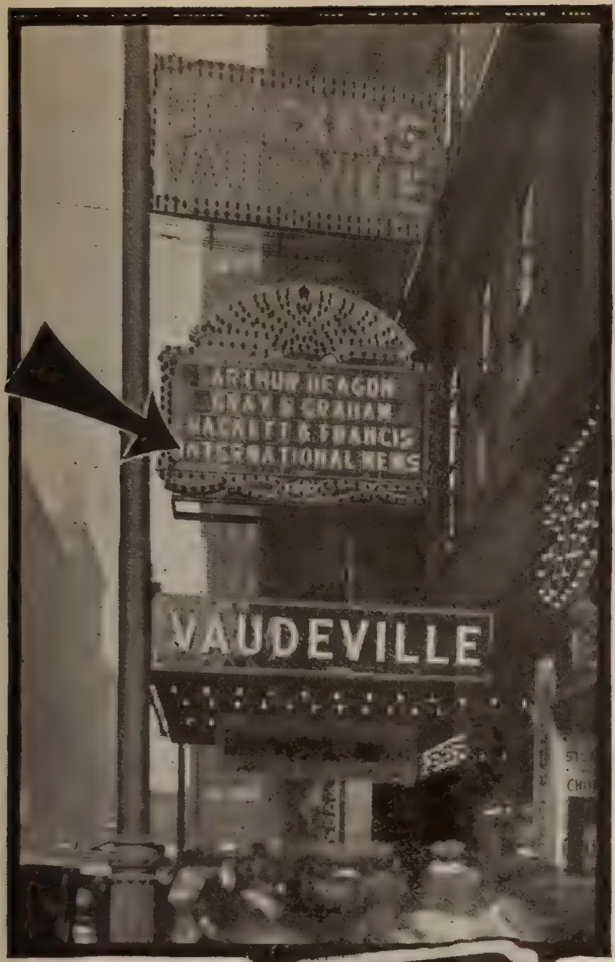
Ruling Air Track.—Daredevil Frank Rose gets after speeders in the clouds.—*Oakland, Cal.*

Sub-Titles.—Ah, ha! A speeder. Pinched! At Atlantic City, N. J., a new non-inflammable chute for aviators is tested. And the plane doesn't burn either. Who will live here March 5th, 1920?

Keen Competition as G. O. P. Meets to Name Presidential Nominee.

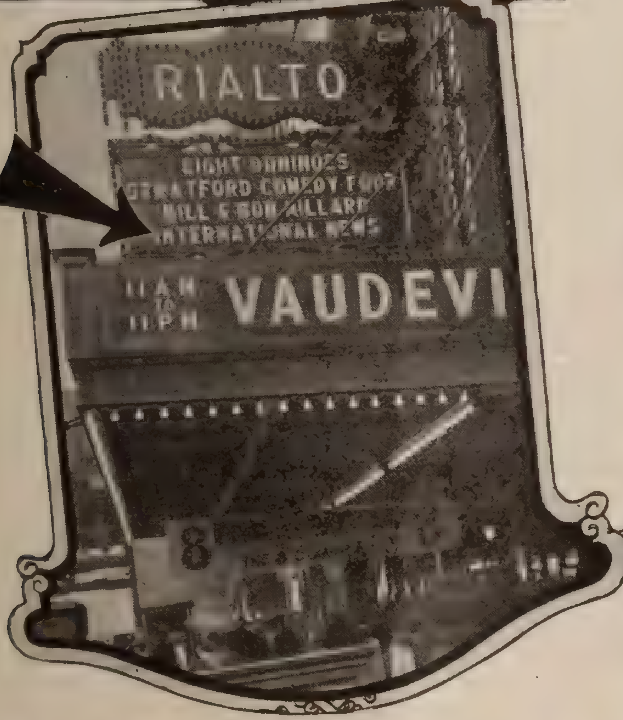
Sub-Titles.—Republican Convention opens at Chicago with "Big 4" apparently leading the field. (1) Senator Hiram Johnson of California. Senator Johnson at work (maybe on his speech of acceptance). (2) General Leonard Wood. General Wood as he appeared campaigning. (3) Senator Warren G. Harding, Ohio's favorite son. (4) Governor Frank O. Lowden of Illinois. But it's a free-for-all race —and among the hopeful entries is—Herbert Hoover, former Food Controller. And Senator Miles Poindexter of Washington. And among the "dark horses"—Governor Henry J. Allen of Kansas. Governor Calvin Coolidge of Massachusetts. And General John J. Pershing. "May the best man win," says Will Hays, Republican National Chairman.

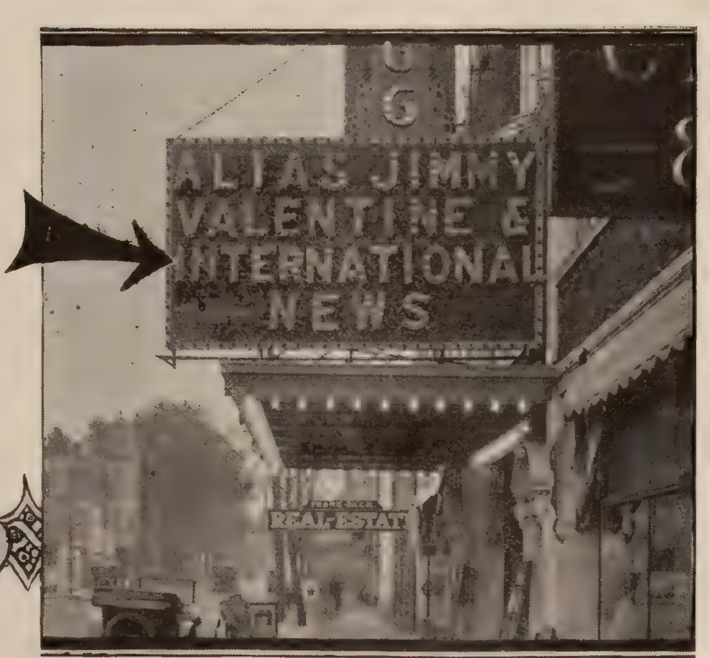
"Indoor Sports" Cartoon by "Tad."


ARTHUR DEAGON
GRAY & GRAHAM
HACKETT & FRANCIS
INTERNATIONAL NEWS
VAUDEVILLE

Right on the Electric Sign!

GET this fact—starring a News reel! They're doing it—big houses and small. Chicago, for example — downtown houses like McVicker's and the Rialto—neighborhood houses such as The Bugg Theatre—typical of city after city—starring International! And why—Because International gives you scoops worth starring—scoops like the Moewe raider, for example—stuff so full of real life drama as to demand and get a place among the stars up on the electric sign.


RIALTO
EIGHT DOMINOES
STRATFORD COMEDY FOUR
WILL & ROB MILLARD
INTERNATIONAL NEWS
VAUDEVI


ALIAS JIMMY
VALENTINE &
INTERNATIONAL
NEWS
REAL ESTATE

Released through UNIVERSAL

INTERNATIONAL NEWS

International News

No. 32

Marshal Foch Joins in Tribute to Great Saints. Joan of Arc. (Omitted from Boston prints.)—*Orleans, France.*

Sub-Titles.—The Archbishop of Orleans blesses the tremendous gathering. After the parade—Marshal Foch in "civies."

Governor Coolidge Dedicates Club for Army and Navy Men. (For Boston prints only.)—*Boston, Mass.*

Saving the Poor Kiddies.—A sail and plenty of "oats" brings joy to city youngsters.—*New York City.*

Sub-Titles.—Mrs. W. R. Hearst, head of the Mayor's Committee for Women, and some of the happy-for-a-day children. Plenty of nourishing food, of course. And pure milk. And then a glorious sail down the bay.

Gladiators of the Mat.—"Strangler" Lewis and Ivan Linow in a grim wrestling match.—*New York City.*

Sub-Title.—After one hour twenty-nine minutes, the "Strangler's" deadly headlock ends bout.

This Rabbit's Safe.—Run by electricity it leads the hounds a merry and futile chase.—*Emeryville, Cal.*

Sub-Title.—This develops the dogs' speed, but that's all.

G. O. P. Convention Opens.—Senator Lodge arrives to preside over great Republican assemblage.—*Chicago, Ills.*

Lipton's Shamrock IV in First Speed Test for Big Cup Race.—City Island, N. Y.

Sub-Titles.—Shamrock IV shows speed "running down the wind." Coming in for a "close-up" view, she nearly runs down the cameraman's tug. The American yachts Resolute and Vanitie—one of which the Shamrock will race—engage in first elimination contest for the honor of representing America.—*Off Newport, R. I.* A neck and neck race. The Resolute wins in first test.

Foreign Glimpses.—Spain holds a memorial day in honor of soldiers who died for the Allied cause.—*Madrid, Spain.* Marshal Joffre is an honored visitor. The American Red Cross establishes hospitals to fight the plague in Eastern Europe.—*Reval, Esthonia.* The Royal Horse Guards rehearse for coming Olympia tournament.—*London, England.* Mademoiselle Agness Souret, who has been voted the most beautiful girl in France.—*Paris, France.*

New Aeroplanes Tested.—First all-metal machines in initial flight astonish the experts.—*Atlantic City, N. J.*

Sub-Titles.—The pilot and J. M. Larsen, the designer. With one motor of 160 horse-power, the all-metal, fireproof JL-6 proves a speedy, steady steed. (Photographed from another all-metal plane.) Over the famous piers and hotels of Atlantic City.

Eugene Debs Accepts Nomination for President Within Prison Walls.—Atlanta, Ga.

Sub-Titles.—The most unusual scene in the political history of America—Debs, serving a ten-year term for "seditious activities," accepts Socialist nomination for Presidency. A floral tribute from Socialist women voters. Gene Debs. A final affectionate farewell and then back to the prison cell for nine years longer.

New Screen Magazine

No. 70

EDWARD GLAVIN, of Tuckahoe, N. Y., may live in a small town, but he has large ideas. He has perfected a form of wireleess control called "the wireless hound" whereby a boat responding to wireless control is steered around without a crew.

Mayor Frank Hague of Jersey City is a strong argument for the much negated theory that one can be a politician and idealist at the same time. For the Mayor, although a busy man in a busy city, has yet been instrumental in establishing one of the most humanitarian institutes in the world—The Mothers' Institute, where sick babies are taken care of and made well and where mothers are instructed in the physical welfare of their offspring. There is no hospital atmospphere in this Home and surgical instruments are not permitted.

There is the usual collection of "laughographs" in this issue of the magazine and a Cinema Luke animated.

New Screen Magazine

No. 71

CANOEING is usually a calm and restful sport but not when you want to shoot the glorious rapids of the Adirondacks in one of these frail craft. Then it becomes one of the most thrilling of all sports, and oftimes the most chilling.

Science is even at workk to help mankind. Some interesting experiments are being made on vegetables which suffer from various kinds of blight and more particularly on that most useful of vegetables—the potato. Healthy potatoes are inoculated with the baceria so that he progress of the blight can be studied.

There are some pictures of wise members of the bird family—mostly the owl, and some foolish beasts, mostly the orang-outang and the chimpanzee.

There is a collection of funny quips in this issue of the magazine entitled "Micky Sez."

A Villain's Broken Heart

(Rainbow Comedy)

Featuring Billy Engel

ALL the characters in this picture appear as guests in a hotel and it is not until the very end that the audience realizes that the action is really taking place in an insane asylum where Celeste is detained by force by the Superintendent, who wants her to deed over her property to him.

She is sought by relatives who emplov a private detective (Billy Engel) and when Billy comes to the asylum and is met by a janitor who looks exactly like him, a "mad" time fellows.

"The Last Nip"

STAR COMEDY

featuring

LEE KOHLMAR

SMITH didn't approve of prohibition at all, so that when "the town went dry" he laid in a stock of rye which he kept on consuming until, as he thought, he had one bottle left and only one. Friend wife is ignorant of the drinking joys in which her husband indulges, and when she departs for a visit, one fine day, Smith goes to the hiding place of his priceless treasure and begins to enjoy the joy of joys.

He is foolish enough, however, to throw the cork outside and it is picked up by Billy, member of a solemn party downstairs, solemn because lemonade is the strongest they can get. Billy traces the cork to Smith's apartment and tries to get away with the bottle, but to no avail.

Poor Smith tries ever so hard to get his drink, but is interrupted again by his neighbor with her squealing infant whom Smith endeavors to pacify. And then finally, the whole party downstairs, not being able to get the bottle, decide to get the bottle themselves, and up they come. They start to dance with poor Smith and as there are a lot of pretty girls he of course falls for the lure of the shimmy. Then, horror of horrors, friend wife returns home during the course of the evening and Smith is in for it. He manages however, to retreat to the rear with the final bottle under his arm, and goes below to the garden. But when he starts to drink he finds it is only—tea, and so he has to satisfy himself with the "moonshine" which a particularly beautiful moon is spilling over the night.

Overshadows all Competitors

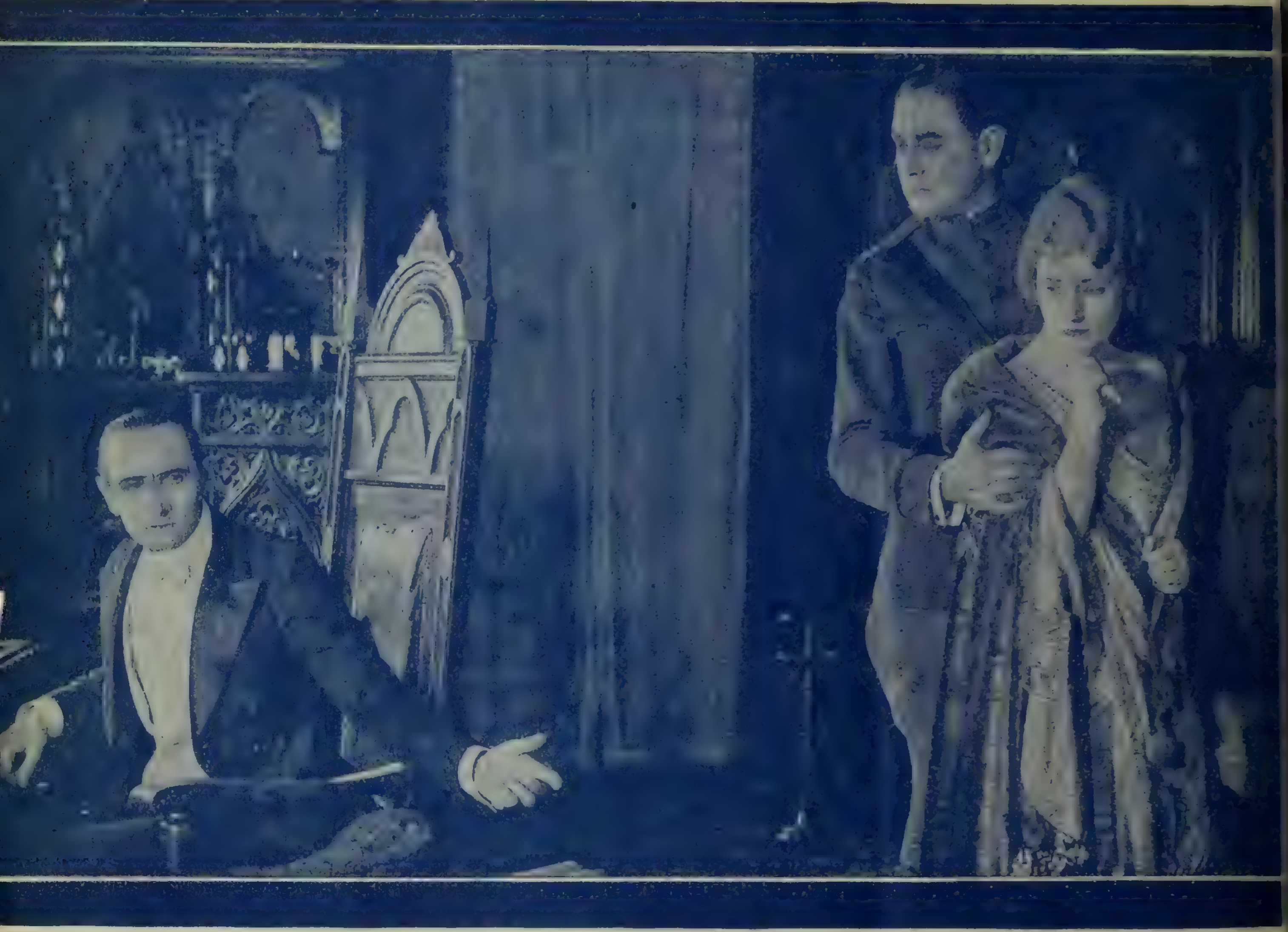
Play Smiling

HOOT GIBSON

and
Make Your Westerns
ACTION WESTERNS
2 reels

"Universal always did make the best Short Stuff"

Carl Laemmle announces Von Stroheim's Master Picture



THE HUSBAND--

"Your senseless passion for clothes has blackened my name and rendered all my years of effort useless. Why should I care where—or with whom—you go?"

"The DEVIL'S PASSKEY"

UNIVERSAL-JEWEL PRODUCTION DE LUXE

THE M IG
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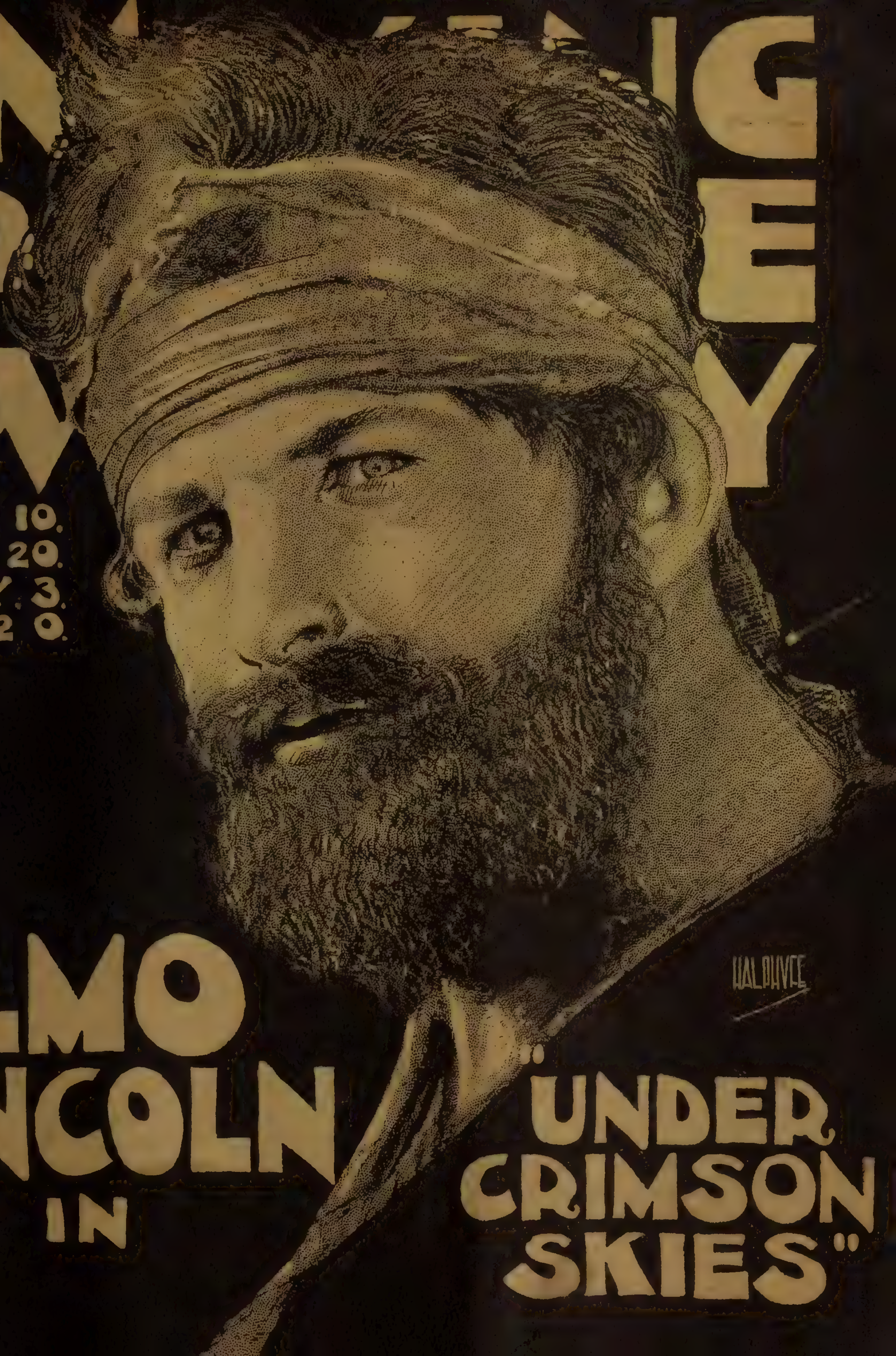
VOL. 10.
NO. 20.
JULY. 3.
1920.



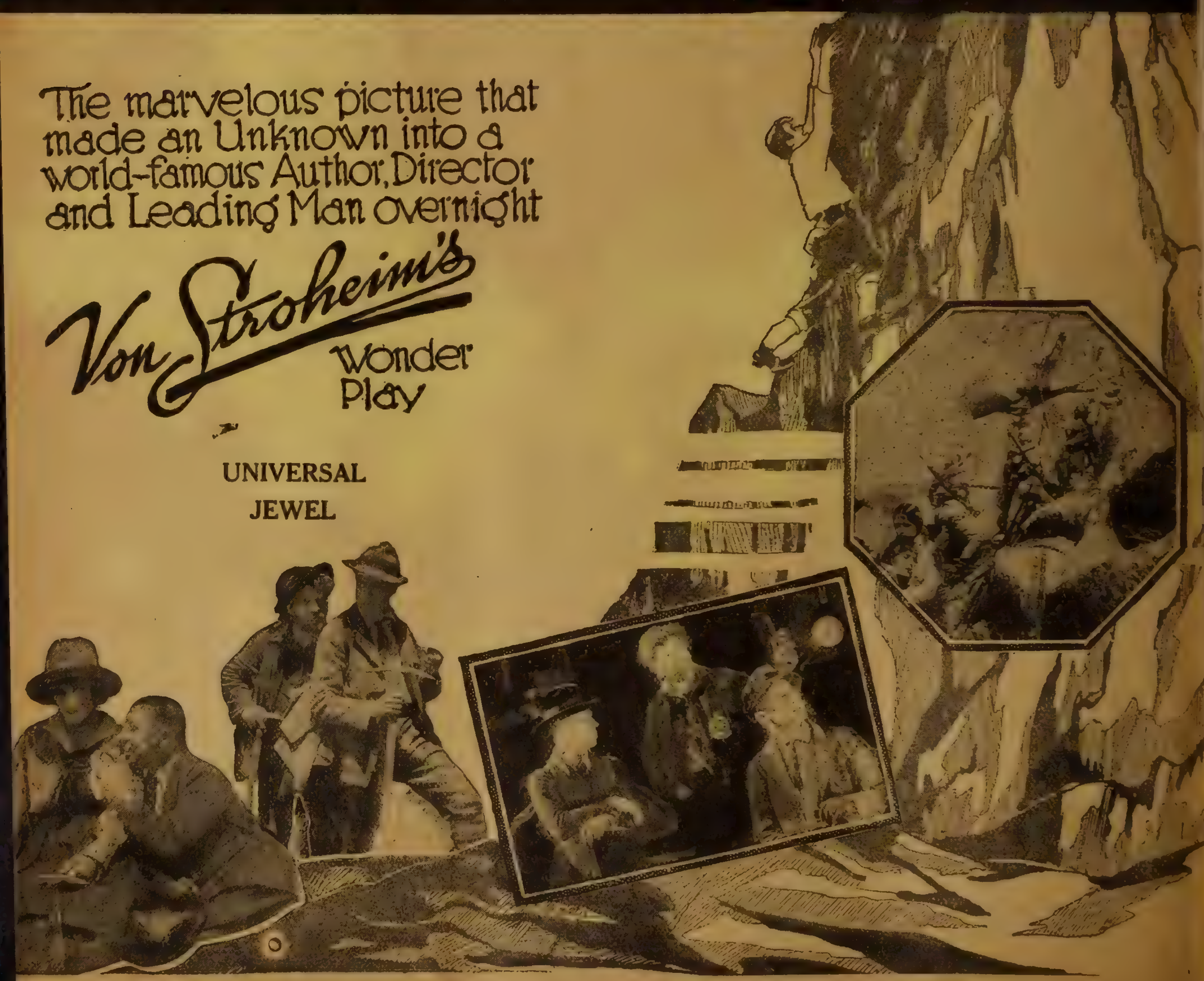
ELMO LINCOLN IN "UNDER CRIMSON SKIES"

"BLIND HUSBANDS"

The marvelous picture that made an Unknown into a world-famous Author, Director and Leading Man overnight

Von Stroheim's Wonder Play

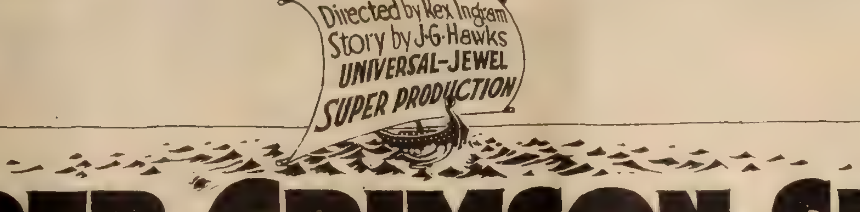
UNIVERSAL
JEWEL



ELMO LINCOLN

in

A Romantic Drama of Love
and Adventure by Land and Sea

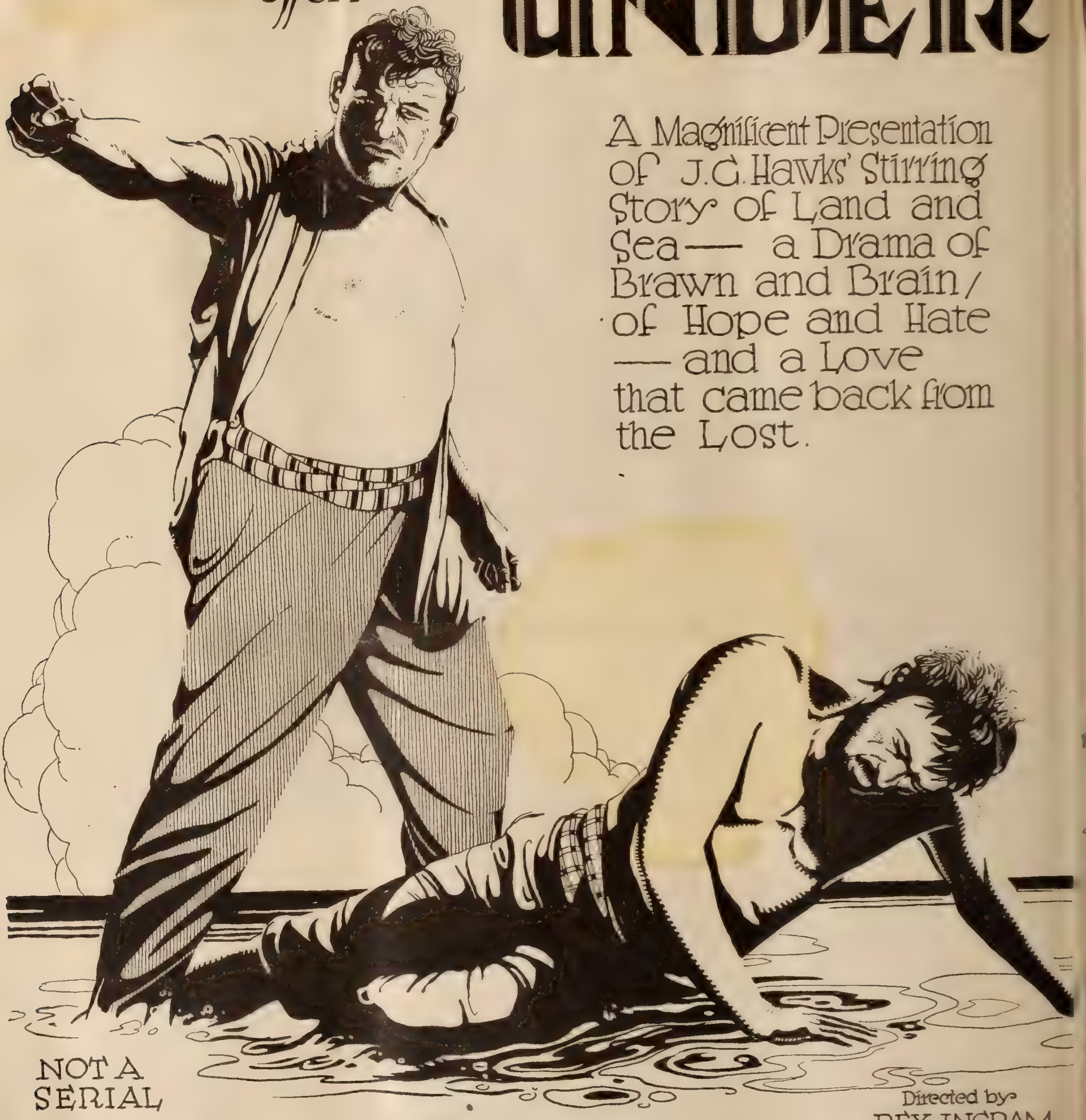

Directed by Rex Ingram
Story by J.G. Hawks
UNIVERSAL-JEWEL
SUPER PRODUCTION

"UNDER CRIMSON SKIES"

Carl Laemmle
offers

"UNDER

A Magnificent Presentation of J.G. Hawks' Stirring Story of Land and Sea— a Drama of Brawn and Brain/ of Hope and Hate —and a Love that came back from the Lost.



NOT A
SERIAL

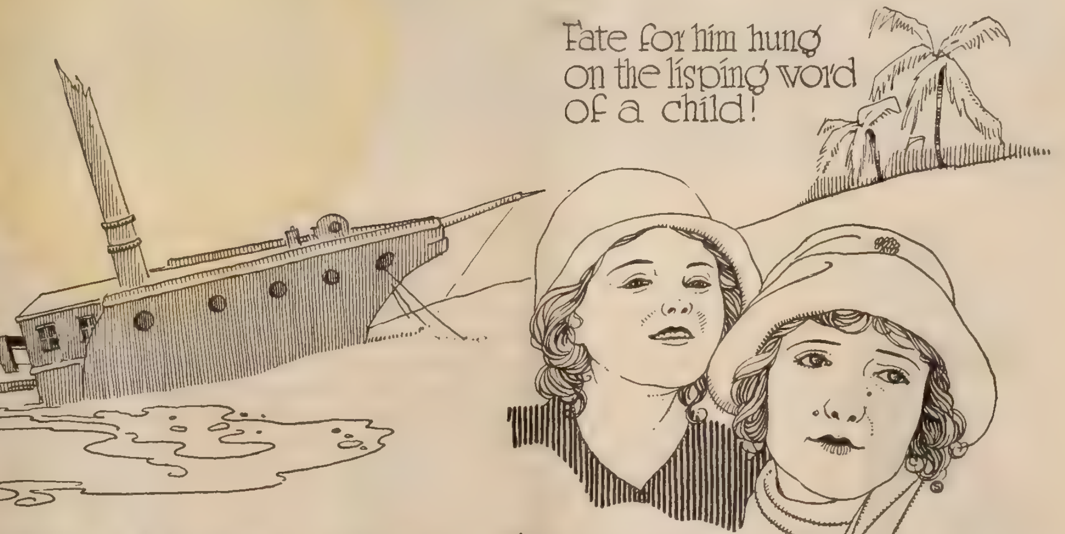
Directed by
REX INGRAM

Universal-Jewel Super Production Starring

CRIMSON SKIES"

The Temptress

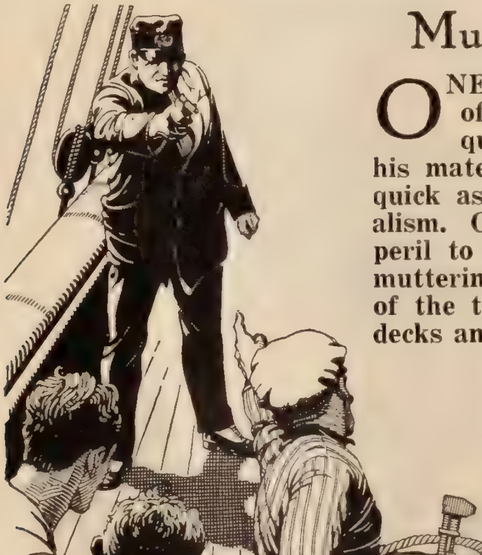
THE tang of the sea, the lure of a lotus land, a swiftly moving, pulse-stirring story, drama of the kind that grips, romance that sets the heart a-throbbing, nature's own settings photographed with marvelous impressiveness, all combine to make "UNDER CRIMSON SKIES" the sort of picture you would welcome every week. Don't fail to SEE this truly superpicture with big ELMO LINCOLN splendidly cast as the hard-fisted, heroic, upright captain of the sea. A magnificent picture of heroism and romance you owe it both to your business and your patrons to book.



The Super-Hero of the Screen

ELMO LINCOLN

"UNDER CRIMSON SKIES"



Mutiny on the High Seas!

ONE of the big, gripping scenes in this picture of big scenes is when Captain Yank Barstow quells the mutineers who have struck down his mate. Elmo Lincoln—strong, silent, watchful, quick as a cat—gives this situation wonderful realism. One jump, one blow, one pistol shot and the peril to the ship's company is past—only the low mutterings of the mutineers are heard—precursors of the terrible typhoon soon to sweep the vessel's decks and add yet another tremendous thrill.

UNIVERSAL-JEWEL
SUPER-PRODUCTION

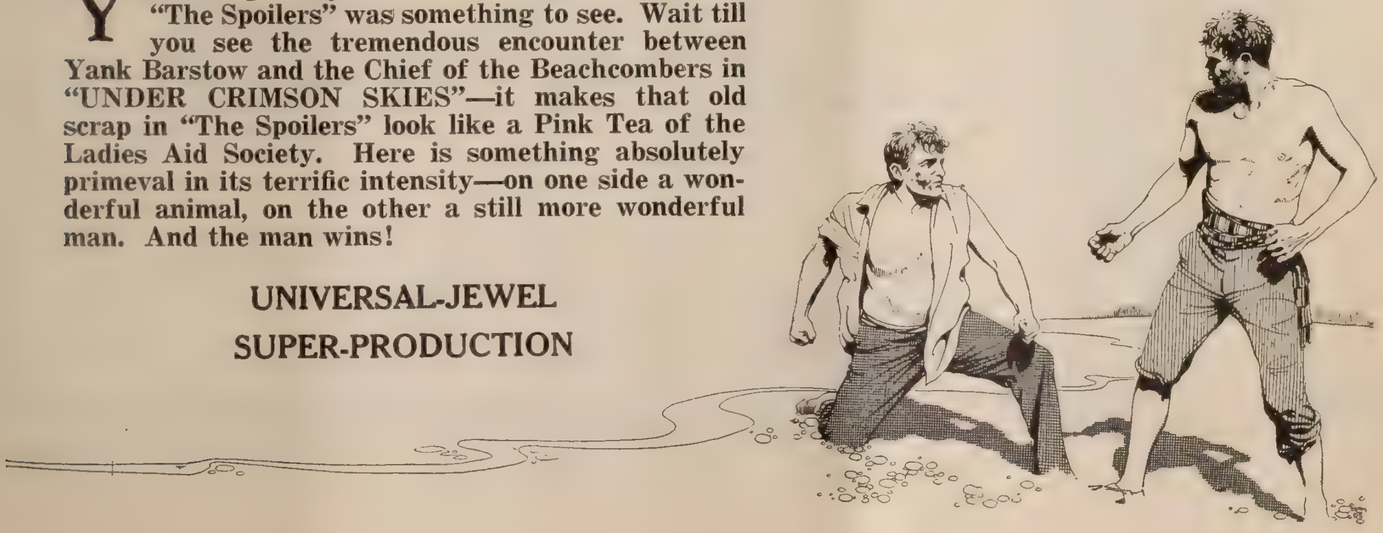
"UNDER CRIMSON SKIES"

NO SE FIJEN
CARTELES

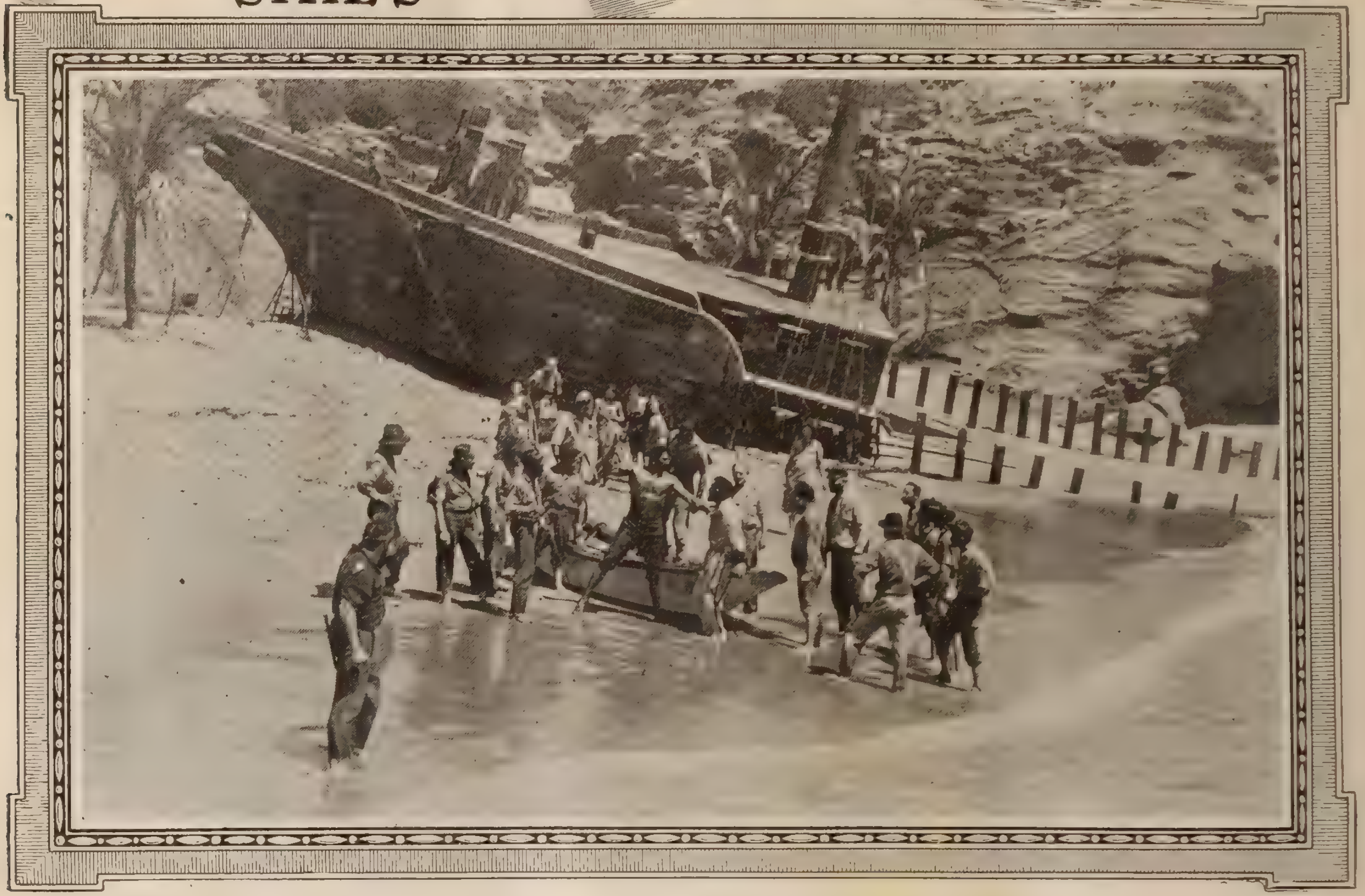
White Man--or Bronze Beast?

YEARS ago they used to say that the fight of "The Spoilers" was something to see. Wait till you see the tremendous encounter between Yank Barstow and the Chief of the Beachcombers in "UNDER CRIMSON SKIES"—it makes that old scrap in "The Spoilers" look like a Pink Tea of the Ladies Aid Society. Here is something absolutely primeval in its terrific intensity—on one side a wonderful animal, on the other a still more wonderful man. And the man wins!

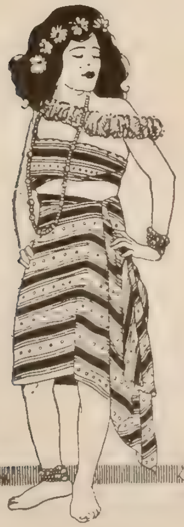
UNIVERSAL-JEWEL
SUPER-PRODUCTION



"UNDER CRIMSON SKIES"

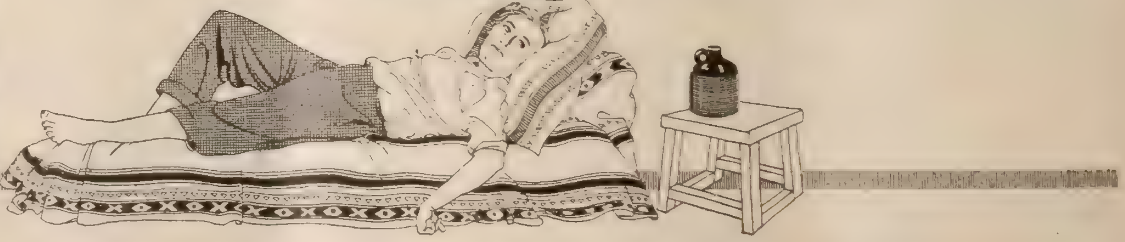


The Lure of Tropic Love



NEW to nine out of ten men and women who see "UNDER CRIMSON SKIES" will be the revelation of the lure of love under tropic skies. Out of reach of all laws and with only their passions to command them is it any wonder that the wild Beachcombers and their loves make a picture for all to remember?

UNIVERSAL-JEWEL
SUPER-PRODUCTION

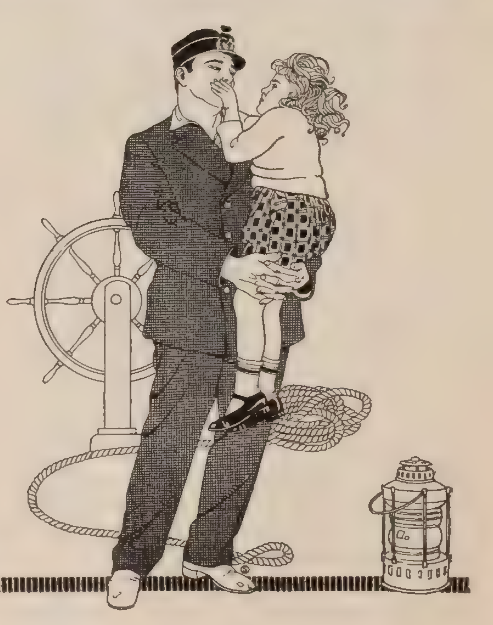


"UNDER CRIMSON SKIES"

Homeward Bound--All's Well!

AFTER the storm comes the calm. The storm at sea, the battle of strong men, the red revolution with its furious fighting in the city streets, the last, victorious stand of Yank Barstow, struggling against odds to save the one woman from a tragic fate. And then—safe on board again—homeward bound—all's well. Truly a fitting ending for a wondrous picture.

UNIVERSAL-JEWEL
SUPER-PRODUCTION



Service Page for "Under Crimson Skies"

AT A GLANCE

SUBJECT—"Under Crimson Skies."

STAR—Elmo Lincoln.

PREVIOUS HITS—"The Birth of a Nation," "Elmo, the Mighty," "Elmo, the Fearless," "Tarzan of the Apes," "The Kaiser, The Beast of Berlin."

LENGTH—Five reels.

STORY BY—J. G. Hawks.

DIRECTED BY—Rex Ingram.

SCENARIO BY—Harvey Thew.

SUPPORTING CAST—Harry Van Meter, Mabel Ballin, Nancy Caswell, Frank Brownlee, Paul Weigel, Dick LeReno, Noble Johnson and Beatrice Dominguez.

LOCALE—Sailing ship at sea and Central American republic in insurrection.

THUMB-NAIL THEME—The story of a captain who is forced to use harsh methods with his crew and whose discipline is misunderstood by the wife of a gun-runner who is smuggling fire arms unknown to the captain. The gun-runner is caught in his own net and his wife is saved by the captain, who has in the meantime become the leader of a motley crew of beach-combers.

ADVERTISING PUNCHES

1. The fact that Elmo Lincoln is considered to be the modern Hercules.
2. Lincoln's challenge to fight Jack Dempsey for the heavyweight championship of the world.
3. Lincoln's reputation as a photoplayer established through his role in "The Kaiser, the Beast of Berlin," "Tarzan of the Apes," "Elmo, the Mighty," and "Elmo, the Fearless."
4. The fact that a battle taking place in the course of a Latin-American revolution is seen on the screen.
5. A photodrama rich in the traditions of the South Seas.
6. Th espectacle of a white man who forsakes a position of honor to lead a motley crew of derelicts in a community of beach combers.
7. The presence of the beautiful Mabel Ballin in the supporting cast.
8. The remarkable characterization of a South Sea Island bad man by Noble Johnson.
9. Remarkable night photograhy.
10. Marine views rivaling in photographic beauty the brush of Winslow Homer.

CAST

Captain Yank Barston	**Elmo Lincoln**
Vance Clayton	**Harry Van Meter**
Helen, his wife	**Mabel Ballin**
Peg, their child	**Nancy Caswell**
Dead Light Burke	**Frank Brownlee**
Plum Duff Hargis	**Paul Weigel**
Second Mate	**Dick La Reno**
Baltimore Bucko	**Noble Johnson**
Island Girl	**Beatrice Dominguez**

THE STORY

CAPTAIN YANK BARSTOW was under no illusions as to the temper of his crew and he knew well that in iron fisted control lay the only safety for his passengers. The Southern Cross was a staunch schooner-rigged vessel which was consigned to a Central American port loaded with a cargo of pianos. The pianos were loaded, too, but Captain Barstow did not know anything about that when he shipped Vance Clayton, his wife Helen and their six-year old child, Peg, for the voyage. Clayton was convoying the precious contraband cargo, for the pianos were filled with muskets and ammunition consigned to Ramon, the would-be president of a South American republic. Clayton was the agent of the consignees of the rifles and it was necessary that he land them undetected by the port authorities. Therefore he began secretely to stir the rough crew to mutiny.

Barstow only increased the rigidity of his discipline, much to the horror of Helen who could not understand the cause for it and was ignorant of the part which her husband was playing in the affair. When the vessel anchored in the harbor Burke swore out a warrant against the captain for attempted murder. At the trail, rather than tell the truth and thus imperil her happiness, Barstow remained silent. He was convicted and sent to prison for five years with his mate. They escape, however, and swim across the shark infested bay, Barstow dragging Plum Duff who had been wounded in the leg by one of the guards' shots.

The opposite shore was the habitat of a crew of deserters, murderers, thieves and ticket of leave men from all parts of the world under the command of Baltimore Bucko, the biggest ruffian of the west coast. Barstow conquered him and became in turn commander of the beach combers.

Having delivered his smuggled guns safely to Ramon, Clayton sent Burke back for another contraband cargo while outwardly enjoying friendly relations with the American consul. When the second cargo came the revolution started and Clayton, unable to leave with his family, on account of a smallpox scare, was caught in his own net. They all fled to the American consulate where the president of the republic had also taken refuge. Dead Light Burke endeavored to make Clayton assist in the defense of the consulate but Clayton took the first opportunity to escape through a back entrance, his exit proving an entering wedge for the insurgents.

In the meantime Barstow had heard of the insurrection and taing command of his beach combers, rowed across the bay and after desperate fighting rescued the beleaguered garrison and the consul. Clayton was killed in the street fighting and the little party of rescued and rescuers fought its way back to the wharf. The press agent of the insurrectos stops the fantastic revolution by announcing that the insurgent leader has been killed and the insurgents were anxious to return to their former allegiance.

Burke had been mortally wounded during the last stand at the wharf and knowing that he was about to die, confessed his part in the mutiny and the false accusation of Captain Barstow.

ADVERTISING DISPLAY LINES

Mutiny on the high seas—love by a fireside and battle on the beach are shown in "Under Crimson Skies," Elmo Lincoln's Universal-Jewel Success.

A terrific night storm on the Pacific was filmed for one of the brilliant scenes of "Under Crimson Skies."

Brawn, brain, love and battle play leading roles in "Under Crimson Skies," Elmo Lincoln's Universal-Jewel Photodrama.

Elmo Lincoln, the modern Sampson, smashes his way through victory in "Under Crimson Skies," his Universal-Jewel Photodrama.

Fast logical action, brilliant photography and Elmo, the Mighty, contribute to the success of "Under Crimson Skies."

Publicity Page for "Under Crimson Skies"

ADVANCE STORY NO. 1.

At the ——— Theatre next ———, theatregoers of this city will have an opportunity to see the latest Universal-Jewel production, "Under Crimson Skies," featuring the Colossus of the Screen, Elmo Lincoln.

"Under Crimson Skies," is an original story by J. G. Hawks and is reminiscent of the virile tales of the sea by Jack London and Robert Louis Stevenson. It tells the story of Yank Barstow, master of the Southern Cross, who is sailing to a South American port with a cargo of pianos. Clayton, owner of the cargo, and his wife and baby daughter are the only passengers aboard. Clayton is in reality a gun runner, taking a shipment of rifles and ammunition to be used in a rebellion, and the firearms are stored in the empty piano cases. The second mate and part of the crew are in his employ.

During a storm at sea Captain Barstow discovers that he is carrying contraband, and when he threatens to put Clayton in irons the crew mutinies. He is forced to shoot the ringleader, and Clayton's wife, who arrives on the scene too late to witness the mutiny believes Barstow's action due to sheer brutality.

When the Southern Cross docks at the Latin port, Clayton and the crew accuse the captain of attempted manslaughter on the high seas, and he is tried by a marine court martial. Keeping silent on account of his love for Clayton's wife and baby, he is sentenced to prison, from which he escapes and becomes master of a band of beachcombers after vanquishing the leader of the lawless mob.

How the revolution starts and threatens to engulf the conspirators, how Barstow and his gang of beachcombers come to the aid of the besieged Americans at the consulate and how he regains his liberty and reputation are told in a series of intensely interesting scenes.

Rex Ingram directed the production, which engages the services of many clever players and which is rich in artistic photography.

HISTORIC WRECK HOUSES DERELICTS

Rich in the traditions of the South Seas is a skeleton of an old gun-running sloop half buried in sand on the beach far down the coast of Lower California. According to the belief of the Pacific mariner, the sloop was scuttled forty years ago by her master, who ran a crazy course down the coast in the teeth of a storm and threw his vessel against the rocks in a fit of rage. It is said by old sea-faring men that the skipper lost his pilot's papers through drunkenness at sea and that he carried his sloop to the rocks in his suicide.

The boat was discovered by Rex Ingram, a Universal director, and used for several scenes in "Under Crimson Skies," a Universal-Jewel photodrama starring Elmo Lincoln, the Colossus of the Screen.

"Under Crimson Skies" will be shown ——— at the ——— Theatre.

Supporting Lincoln are to be seen such favorites as Mabel Ballin, Harry Van Meter, little Nancy Caswell, Frank Brownlee, Paul Weigel, Dick LaReno and Noble Johnson.

FOR THE HERALD

The Southern Cross, a small coastwise vessel commanded by Captain Yank Barstow, cleared a north port with the good will of the custom's authority and a spanking breeze abaft.

In the snug little cabin were Vance Clayton, a commercial traveler, his wife Helen, and their little girl. In the hold was a consignment of boxed pianos, being shipped for Clayton. Little did Barstow know that Clayton was a gun-runner and that in his harmless looking piano box he had rifles and ammunition that would set one South American country at the throat of its neighbor, and cause the loss of innocent life. He finally discovers them but is confronted by a mutiny, fostered by Clayton.

To divert suspicion from himself, Clayton tells the American consular agent at their port of landing, that Barstow is an attempted murderer. Barstow is arrested. Because of the regard in which he holds the wife of Clayton, his lips are sealed. To deny the charge would be to disclose Clayton's duplicity. He escapes from custody, however, makes his way to an abandoned beach, and because of his strength, is placed at the head of a band of beach combers.

With the rifles that Clayton has smuggled into the country, a rebel band rises up against the American colony and puts the flimsy dwellings to the torch. At the head of his motley crew of beach combers, Captain Barstow goes to the rescue. What becomes of Helen, the lovely woman for whom Barstow suffered imprisonment to save? The unexpected happens, resulting in happiness for all but Clayton, who went to a miserable death.

The story is being told at the ——— Theatre in "Under Crimson Skies," the Universal-Jewel photodrama in which Elmo Lincoln, the Colossus of the Screen, affords the silent drama a new type of manhood.

REGARDING THE STAR

Elmo Lincoln, star of "Under Crimson Skies," the Universal-Jewel photodrama of the South Seas, is internationally known as the Colossus of the Screen. Because of his tremendous strength, Lincoln has aroused world-wide interest as an exponent of right living.

Elmo Lincoln was born in Rochester, Indiana, thirty years ago. His father was a well known physician and surgeon of that place and intended that his son complete his college education and emerge into one of the conventional professions.

Instead of that Elmo ran away from home when he was seventeen and went on the stage. He appeared in many stock companies throughout the West and eventually drifted to Southern California, where he entered motion pictures.

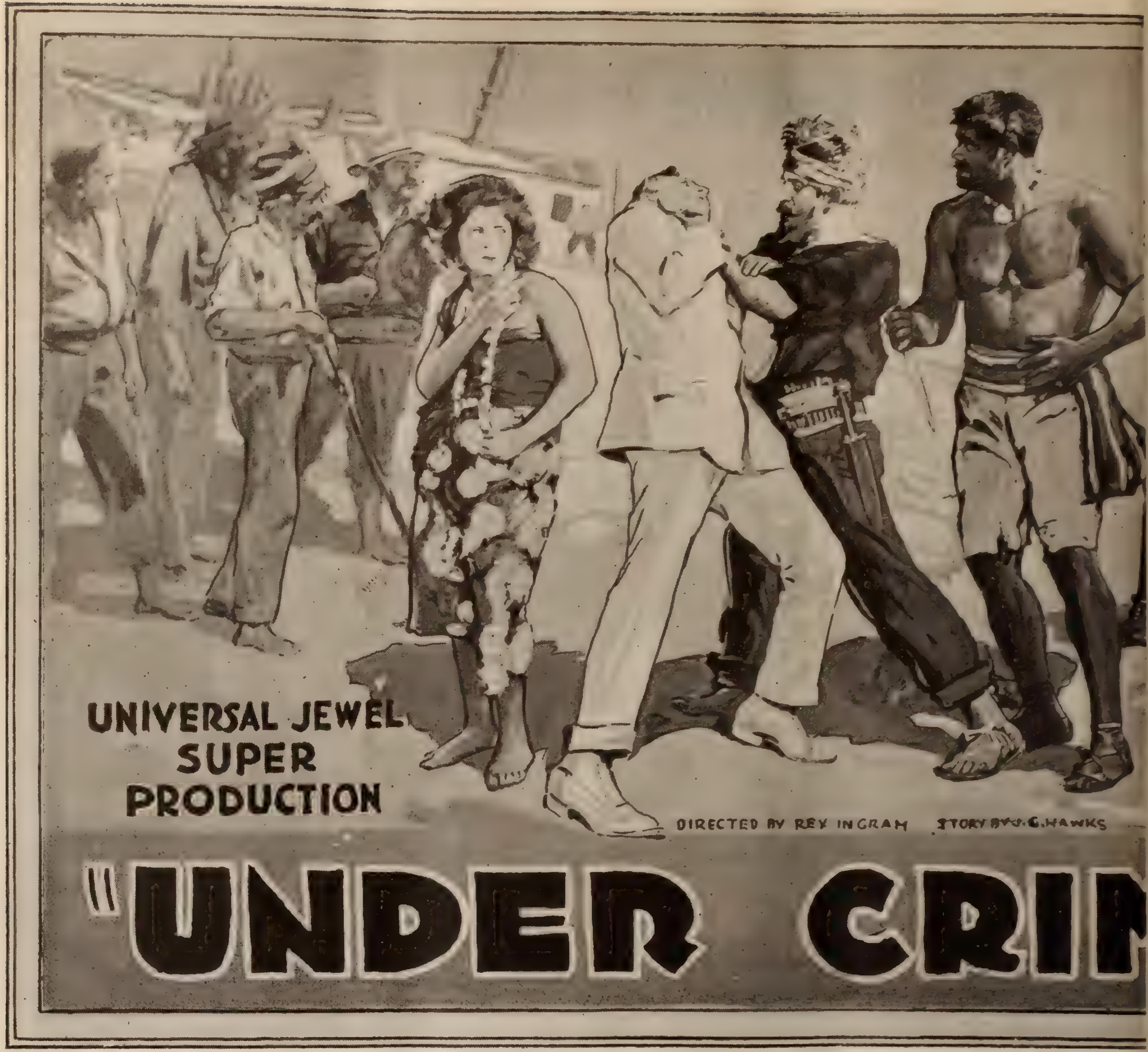
Standing at the gate of the old Biograph studio six years ago on one hot sultry day, Lincoln inflated his mighty chest with enough fresh air to blow up a tire. D. W. Griffith saw him and cast him for a small role in a photodrama requiring the presence of a modern Hercules.

After considerable preliminary work with some of the smaller producing units, Lincoln turned toward Universal City. He is remembered for his remarkable work in support of Rupert Julian in "The Kaiser, the Beast of Berlin," in which he played the role of the blacksmith of Lovain. As Tarzan, in "Tarzan of the Apes," he aroused universal admiration by his splendid physique and dramatic ability. Immediately before work began on "Under Crimson Skies" at Universal City, Lincoln completed the serial, "Elmo, the Mighty." He later enacted the serial "Elmo, the Fearless," and at present is appearing in a third, "The Lightning's Eye."

GIFTED ARTIST WINS SCREEN FAME

Mabel Ballin, who supports Elmo Lincoln, the Colossus of the Screen, in his Universal-Jewel photodrama, "Under Crimson Skies," is well remembered as a popular player of the speaking stage.

Before Miss Ballin entered motion pictures, she was on the Keith & Proctor Vaudeville Circuit and with the Charles Dillingham Theatrical Enterprises. In addition to being an unusually gifted photoplayyer, Miss Ballin is also a painter of note, having painted the portraits of many celebrities in the United States and on the Continent.

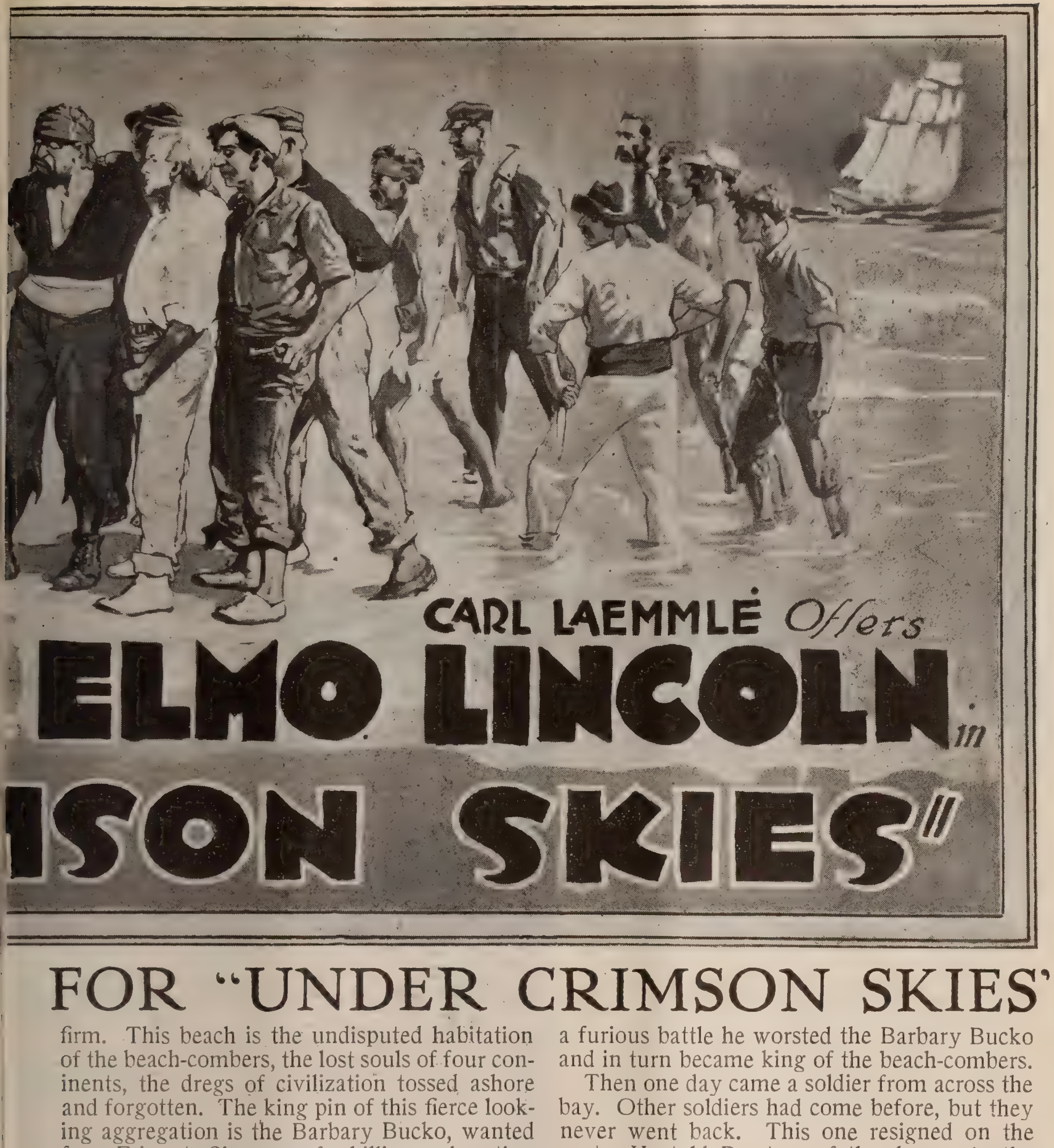


VIVID TWENTY-FOUR SHEET

POSTERS have often "put over" a production and they are always a tremendous force in the exploitation. "Under Crimson Skies," the thrilling romance of the iron-fisted skipper who led a motley crew of beach-combers to the rescue of the woman whose happiness he would not wreck by accusing her husband of gun-running, is provided with a full assortment of the most striking and compelling posters that the Morgan Lithograph Company has ever issued. The illustration above is the twenty-four sheet for this new Universal-Jewel Production.

The set contains two one-sheets, two three-sheets, one six-sheet and a window card beside the twenty-four. All are in full color and depict in a striking manner all sides of this picturesque and romantic love story of the southern seas.

The scene shown in the twenty-four is on the beach opposite the capital of the Central American republic in which the one requisite to a revolution, the guns and ammunition, have been supplied by the agent of a northern munition



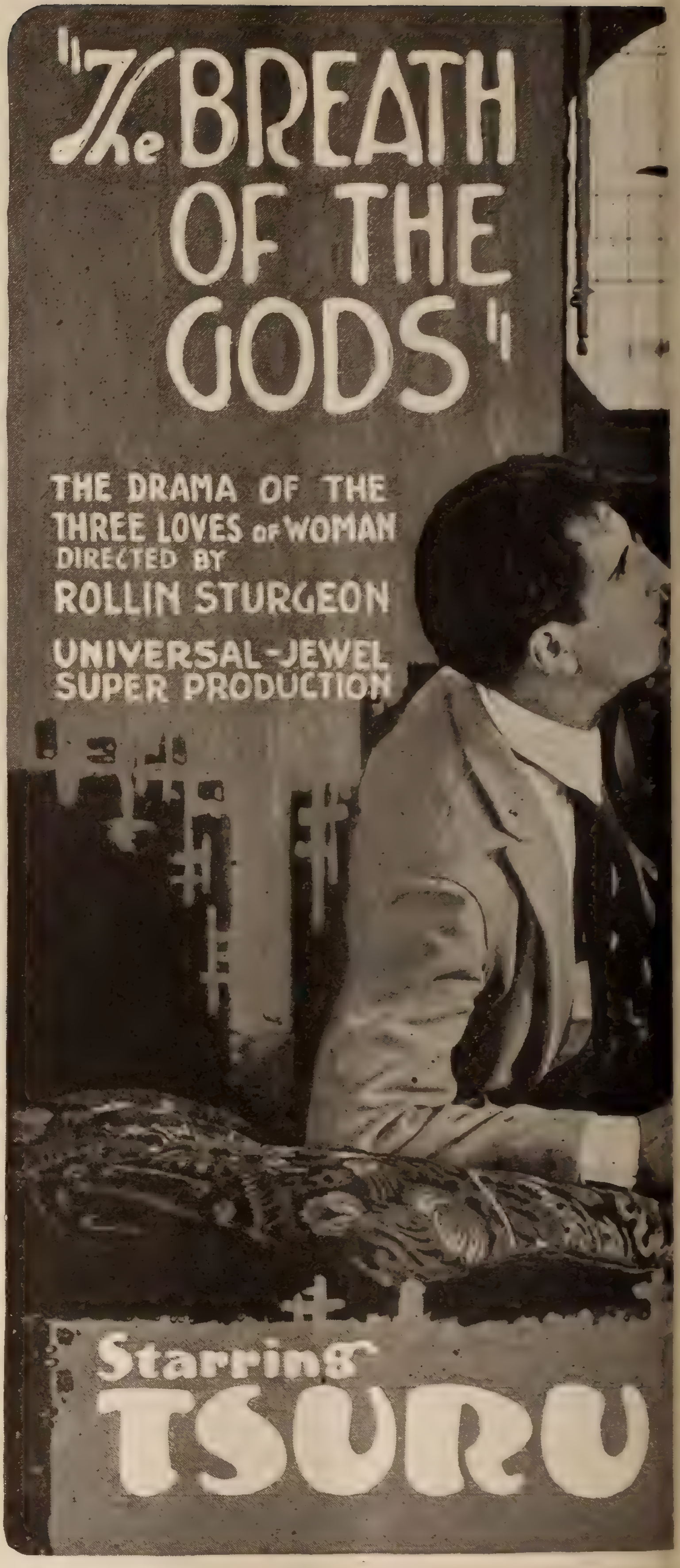
FOR "UNDER CRIMSON SKIES'

firm. This beach is the undisputed habitation of the beach-combers, the lost souls of four coninents, the dregs of civilization tossed ashore and forgotten. The king pin of this fierce looking aggregation is the Barbary Bucko, wanted from Frisco to Singapore for killing and mutiny on the high seas. His rule was absolute, his favor cringingly sought by the bauble belles of this bedlam until Captain Barstow swam to the dangerous haven through the shark-infested bay dragging his wounded mate with him. In a furious battle he worsted the Barbary Bucko and in turn became king of the beach-combers.

Then one day came a soldier from across the bay. Other soldiers had come before, but they never went back. This one resigned on the spot. He told Barstow of the danger to the woman for whose sake he had permitted his lips to be sealed. Summoning his piratical, black and tan army, the Captain shouted, "To the boats, men, we'll show these tin soldiers how the beach-combers can fight." **Its great stuff.**

THE APPEAL

PICTURE for a woman the deep drama of another's soul—paint for her the secret of a woman's bravely tragic love—and sheer human nature compels her keenest interest. The three loves of woman!—here is a story every woman wants to know—compelling, irresistible. A story, too, with its own appeal to men, revealing the subtle workings of that secret diplomacy that sets nations at each other's throats. A stirring International romantic drama set in the exquisite beauty of the perfumed Orient.



"The BREATH OF THE GODS"

THE DRAMA OF THE THREE LOVES OF WOMAN
DIRECTED BY
ROLLIN STURGEON

UNIVERSAL-JEWEL SUPER PRODUCTION

Starring
TSURU

THE PRODUCTION

A SUPER-PICTURE this, worthy of the name—costumed with lavish richness, photographed with an unerring skill that brings realistically to you the wonders of the East, and staged with a sumptuousness and fidelity to detail that makes "The Breath of the Gods" a picture that truly "fills the eye." Here is an offering that will leave your audience with that fine sense of satisfacton which follows from a production really worthwhile—an offering you'll be glad to show.

THE MOVING PICTURE WEEKLY
A MAGAZINE FOR MOTION PICTURE EXHIBITORS

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PAUL GULICK, *Editor.*
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Universal Employees on Outing

EVERY one has to bust out occasionally, and Universal finds it pays to do it regularly and under the proper auspices. So last Saturday was the annual Universal outing. By forty-seat busses, almost four hundred employees took the entire day off and journeyed up into the Bronx to a place called Westchester, where was the makin's of quite a decent party. To enumerate, there were eating halls, bowling alleys, dance hall, deserted saloon, soft drink bar, grass games, oval and a so-called ball field. If it had been any more like a diamond the Fort Lee ball team would have rolled up a much bigger victory over the 1600 Broadway ball chasers than 7 to 1. The Fort Lee bunch looked like class. They had spikes, gloves, suits, caps and a league ball, and the Broadway boys were licked before the first ball was thrown. John Schroeder, the aviator, tuned up for 1600, and before he came down to earth he decided that he had engine trouble. Paul Goldman of the Industrial Department then unreeled a few fade-outs, and was developing nicely when he cracked Catcher Bill Powers on his adding machine finger and lost the game.

As soon as the busses reached their destination and the two crowds had looked each other over and said, "No, I don't know him, he must be from 1600 Broadway," and "Never saw her before, must be Fort Lee," Ring Master Etchingham put on his concertina hat and started the games. The prizes were exquisite and well worth the effort. The only one who complained was Olga Hadel, who only won a twenty-dollar silk umbrella and half a manicure set. She couldn't understand why she didn't get the other half, too, until Phil Cochrane told her that this was a manicure set for one hand. Olga won it in the one-legged hopping race. But the games were a big success, and so was the dancing, thanks to a fine orchsetra under the leadership of Bandmaster Bennett.

Carl Laemmle seemed to enjoy himself hugely. He was accompanied by his son and daughter. He posed with the bunch for his picture, and was busy the whole afternoon shaking hands with employees he rarely sees. Among those present were Julius and Abe Stern, E. H. Goldstein, Mr. and Mrs. Harry Berman, Edward Moffat, Harry Levey, David Murphy, Clarence Jack, Joe Mayer, Jack Crowley, Horace Judge, Joe Monahan, John Davidson, Fred Perkins, Mr. and Mrs. Siegel and Mr. and Mrs. Jack Gartman. Mr. Gartman acted as general manager of the affair, and when they got to the office on Monday morning all hands united in giving Jack a hand engraved vote of thanks.

EDGAR HAINES RETURNS

Manager of Universal's Des Moines Exchange Tell How They Like Universal

MIDDLE west audiences like "wild west" pictures and go to see them in preference to society photoplays, crook dramas or comedies, says Edgar B. Haines, manager of the Universal exchange in Des Moines, Ia., who recently visited New York to get his lungs full of Gotham air and his eyes full of—old acquaintances. He used to be a film salesman in the New York office.

"They want action—hard riding and square shooting," said Haines. "Why, when I get a good western picture into the exchange, it doesn't stay on my shelf long enough to collect dust. It is that way with Universal's two-reel westerns, with Hoot Gibson and Art Acord and the other cowboy actors. When one of Harry Carey's five-reel westerns comes along I hardly get a chance to look at it myself.

"Iowa people are great picture fans. They are getting more so every day, if you can judge from the film selling business. We are doing business this summer that wasn't dreamed of last summer. Cancellations are few and far between, despite the hot weather. They used to say that Iowa had one inhabitant to every square mile. Now they say there's a picture house to every 25 square miles and a movie fan every 25 feet."

MON RANDAL DRAWING UNIVERSAL CITY STARS

MON RANDALL, noted pen and ink artist, whose sketches of motion picture stars are familiar to every reader of trade and fan magazines, and whose posters adorn the walls of every city and village in America, is now confining his talents to reproducing the features and characteristics of Universal players at Universal City.

Randall went to California a few weeks ago and now has his studio established at Universal City, where he can study the nature and habitat of Universal artists on their native heath.

Mon Randall's work is as well known to filmdom as the acting of any of its famous stars. In fact, the Universal City portrait studio was enlarged at his suggestion and so constructed as to include a thoroughly equipped studio suitable to Mr. Randall's work. There is a quality about Randall's sketches that reproduces the very characteristics of the original and gives a far better likeness than the finest photograph.

All future Universal advertising will be illuminated by Randall's drawings, and some unusually brilliant work may be expected from this artist, now that he is at work at the studio and able to sketch the Universal stars from life.

You--up there a mile above the earth-in the midst of a terrific battle between the air pirates and the forces of the law---
It's overpowering!

"The GREAT AIR ROBBERY"

the Money Picture
of a Lifetime.

Directed by
JACQUES JACCARD
featuring

LOCKLEAR

NEVER before did we experience such patronage on any Universal picture as during our engagement on "THE GREAT AIR ROBBERY." I am glad to say that our profits reached a higher scale than the scenes in the play! We are thinking of booking "THE GREAT AIR ROBBERY" again on repeat, as our office is being showered with requests for another showing from people in all parts of the town. Our first engagement took place May 30-31st... Let us have more pictures like it.

REGENT THEATRE,
Prairie du Chien, Wisconsin
George Cassen, Mgr.

Universal-Jewel
Production de Luxe

PRISCILLA DEAN in the $500,000

"A bold, gay and dashing adventure is 'The Virgin of Stamboul'. The feeling persists that the whole story is REAL and that Priscilla Dean is actually Sari, the lovely gamin she plays with such delightfully mischievous ardor."
N. Y. News

"Among the TRULY GREAT pictures of the year is this with the fascinating 'wild cat of the screen' Priscilla Dean."
Brooklyn Times

"'The Virgin of Stamboul' is A PICTURE TO SEE.'
San Francisco Daily News

"Each year there are a few film masterpieces that stand out among their fellows. 'The Virgin' is the MASTERPIECE OF 1920."
San Francisco Bulletin

Story by
H. H. VAN LOAN

Directed by
TOD BROWNING

"Thrill sthat are realistic enough to make the most hardened movie fan gasp."
N. Y. Ev. World

The Years most Stupendous Picture

Master Picture "The VIRGIN of STAMBOUL"

TERE'S one great reason for the unanimous endorsement this picture is getting—there's one supreme cause for all the great things exhibitors are saying of "The Virgin of Stamboul" and that is—THE GOODS. That's the plain everyday BUSINESS FACT and the only one that matters to the man who the money and delight the crowds—and surely that's YOU.

"The kind of picture it is a joy to play. We are, of course, all in business for the money, but when we can get the money and the entire satisfaction and appreciation of our patrons, then we have indeed put over a success.

"I give my unqualified endorsement to 'The Virgin of Stamboul,' which proved here a one hundred per cent FINANCIAL and ARTISTIC success."

GUY C. SMITH, Mgr.
Strand Theatre, San Francisco

Universal-Jewel Production de Luxe

PRISCILLA DEAN

IN THE

$500,000

"Arouses sensations of romantic wonder."
M. P. World.

"Surpasses expectations."
M. P. Journal.

"An exciting and romantic story."
Morning Telegraph.

"A real thriller."
N. Y. World.

"The throngs gorged themselves with it."
N. Y. Sun and Herald.

"The real thing in thrills and spectacular punch."
Ex. Trade Review.

"Lives up to all the fine things they say of it."
Wid.

Story by
H. H. VAN LOAN

Directed by
TOD BROWNING

The Years most Stupendous Picture

Master Picture "The VIRGIN of STAMBOUL"

WHAT one exhibitor can do, another can—or rather what a picture will do for one exhibitor it will surely do for another. You don't have to worry about summer time so long as you can book attractions that are so COMPELLING that no freaks of weather—hot or cold—make any difference to the crowds that pour in to see them. BIG STUFF gets the money all the time, as your business sense will tell you. Not only will you make a killing with "The Virgin of Stamboul" just at this time when YOU NEED IT MOST—you can double your profits, too, by simply doubling your run.

He Beat the Heat!

"When the morning of June 2nd dawned, and I felt that the day would be exceptionally warm, I was already discouraged, for I was booked with 'The Virgin of Stamboul' for June 2nd, 3rd and 4th, and from past experiences with other productions, really believed that my run of 'The Virgin' would be a failure.

"However, imagine HOW SURPRISED I WAS when I found that the RESULTS achieved on this production after my three day run surpassed ANY PROFITS secured on features in the past. I now am CONVINCED that a Universal production will STAND ANY TEMPERATURE—hot or cold. Don't forget to advise me when you have another such production."

JOS LEVINSON, Mgr.
Saxe's Modjeska Theatre, Milwaukee

Universal-Jewel Production de Luxe

Universal's New

CARL LAEMMLE
Offers for the Season 1920-1921 a
NEW STAR SERIES
Comprising Forty-Eight Remarkable
UNIVESAL SPECIAL ATTRACTIONS

8 Big Outdoor Productions

HARRY CAREY'S first "BLUE STREAK McCOY," released July 26th, directed by Reeves Eason, is exactly the kind of picture in which this fine and vigorous actor has made his greatest hits—full of hard riding and fast fighting, picked out with that genuinely human humor which keeps CAREY in a class by himself. Seven more of the same kind to follow—the country can't get enough of HARRY CAREY.

HARRY CAREY

8 Splendid Heart-appeal Features

A GREAT year of stage success and then, back to the infinitely bigger audience of the screen comes bewitching CARMEL MYERS, where millions of admirers will welcome her first on August 23rd in a delightful heart-appeal feature called, "IN FOLLY'S TRAIL," directed by Rollin Sturgeon from the story by Katherine Lieser Robbins.

CARMEL MYERS

8 Pictures of Virile Realism.

JULY 12th is the day—the first release of The Great Forty-Eight, and the first of eight FRANK MAYO productions, full of action and red-blooded romance. "THE RED LANE," directed by Lynn Reynolds, who made one of your last-year's biggest money-getters — "The Brute Breaker," and who will give you another just like it in this great Canadian border-smuggling story by the famous author, Holman Day.

FRANK MAYO

Star Series

THE GREAT FORTY-EIGHT

Independently Made For Theatres That Are

INDEPENDENT

And the Only Profitable Way to

FIGHT MONOPOLY

8 Absorbing Love Stories

A GREAT picture of the southern seas, made from a story by Ralph Stock and directed by Norman Dawn, is the first release among the eight great love-dramas that EDITH ROBERTS will make. "THE ADORABLE SAVAGE," a picture full of romance, pathos, and marvelous tropical settings, with some of the finest photography that the screen has ever seen. A love-story for every age and every audience—with more to follow.

EDITH ROBERTS

8 Modern Comedy Dramas

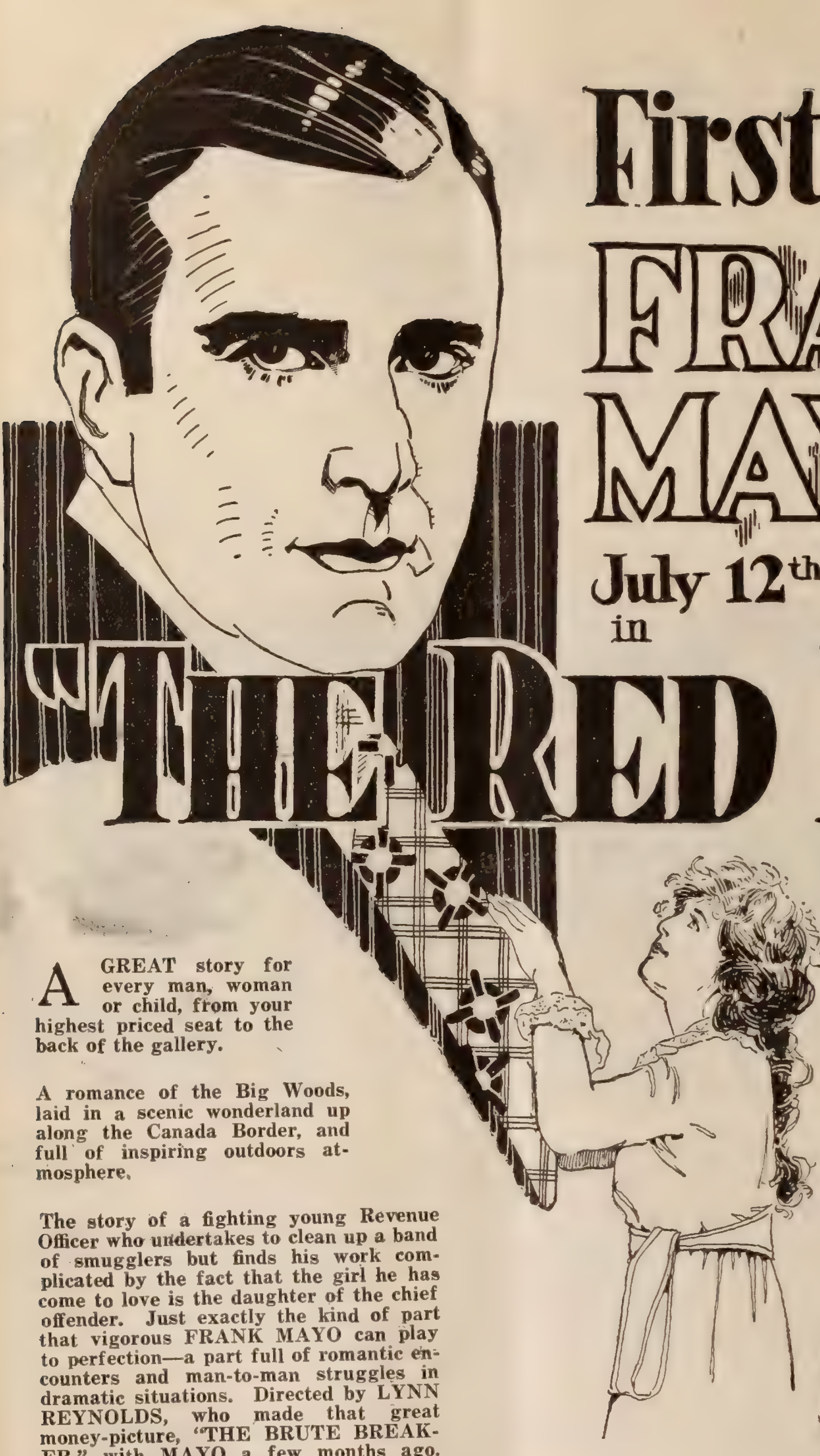
EVERY day makes it surer that you can't give your audiences too many well-dressed comedy dramas—can't give them too much of LYONS and MORAN and their troubles with their sweethearts and their wives. "LA LA LUCILLE," from the famous operetta, is the first of their modern comedy eight, released August 16th, and just what you need most for hot weather.

LYONS AND MORAN

8 Prize Picures with a New Star

A NEW STAR is coming! With youth and beauty and personality new and fresh to the screen—something to advertise and make good on—a new source of income for you—with her own talent and attractiveness backed up by the finest directional ability in the Universal organization. Watch and wait for the announcement of these prize pictures which will round out your biggest year.

WATCH FOR ANNOUNCEMENT



First Release

FRANK MAYO

July 12th

in

"THE RED LANE"

UNIVERSAL SPECIAL

ATTRACTIONS

THE GREAT FORTY-EIGHT

NEW STAR SERIES

1920-1921

A GREAT story for every man, woman or child, from your highest priced seat to the back of the gallery.

A romance of the Big Woods, laid in a scenic wonderland up along the Canada Border, and full of inspiring outdoors atmosphere.

The story of a fighting young Revenue Officer who undertakes to clean up a band of smugglers but finds his work complicated by the fact that the girl he has come to love is the daughter of the chief offender. Just exactly the kind of part that vigorous FRANK MAYO can play to perfection—a part full of romantic encounters and man-to-man struggles in dramatic situations. Directed by LYNN REYNOLDS, who made that great money-picture, "THE BRUTE BREAKER," with MAYO a few months ago. Story by the famous and popular author, HOLMAN DAY.

CARL LAEMMLE TALKS

Tells Eastern Division Managers, at Cleveland, what They May Expect From Universal

THE eastern division Exchange managers of Universal were assembled in convention in Cleveland, Sunday, June 13, to hear Universal's sales and production plans for the coming season. Carl Laemmle, president of Universal, and H. M. Berman, general manager of exchanges, addressed the meeting.

The principal reason for the convention was Mr. Laemmle's desire to assure his lieutenants personally that Universal is planning an unusual series of big pictures for the fall.

"Before I take my vacation and go to Europe," he said, "I want you men to know that you can go to your exhibitors with full confidence and tell them they are going to get pictures better than Universal ever produced before and of such a quality and high standard of story and production, they can come to look on a Universal picture as a sure and surprising investment.

"We have been sparing no money to obtain wonderful stories for our pictures. We have lined up an array of stories that are unequalled for their screen value. The same degree of earnestness will be exercised in their production. I am determined our pictures shall not give place to any brand."

In the evening a testimonial dinner was given to Mr. Laemmle. The other two guests of honor were Mr. Berman and Louis Baum, formerly manager of the Cincinnati Universal exchange and now district manager for Universal's middle western offices.

Among the exchange managers and their assistants present were A. A. Schmidt, eastern district manager; E. J. Smith, Cleveland; Herman Stern, Pittsburgh; Ralph Abbett, Indianapolis; Cleve Adams, Cincinnati; Billy Bein, Cincinnati; M. A. Chase, Buffalo; J. M. Sitterly, Buffalo; W. D. Ward, Detroit.

CHICAGO COMMISSION

Exchange In Windy City Follows Example Set At Universal City.

COMMISSION form of government has spread to Chicago. As a result of the recent convention in that city, it was decided to adopt the commission form as a substitute for the prior form of management. It was put into effect without delay, with three high commissioners.

This situation has nothing to do with Mayor Thompson or the recent Republican convention, but is the outcome of the recent convention in that city of the middle west exchange managers of the Universal Film Manufacturing Company.

Organization management by commission, inaugurated early this spring in Universal City, Cal., and later adopted in the home office of Universal, has proved so successful that it is being spread to the larger branch exchanges of the big film company.

Chicago is the first exchange to be placed under the new type of management. The three commissioners are Louis Baum, district manager of the middle west territory for Universal; Louis Laemmle and I. L. Leserman, formerly the sole manager of the Chicago Exchange. The commissioners were inaugurated into office personally by Carl Laemmle, president of the film corporation, who journeyed to Chicago to attend the managerial convention.

Among the others assembled in the Windy City were Harry M. Berman, general manager of exchanges for Universal and one of the home office commissioners; Louis Baum, Louis Laemmle, I. L. Leserman, Edgar B. Haines of the Des Moines office, Joe Roderick of Minneapolis, George Levine of Milwaukee, J. C. Calvert of Kansas City, H. F. Lefholtz of Omaha and Sam Benjamin of Oklahoma City.

A MODERN GOLDILOCKS

Little Kittens Reichert Playing A Real Live Fairy Tale for the Industrial Seven

IF anyone told Kittens Reichert today that "you can't mix business with pleasure" she would look at you with amazement, and tell you that for a little while, at least, she can't un-mix them. For Kittens is revelling in an opportunity that doesn't come often to small ten-year-olders—she is in the midst of living an actual fairy-tale!

Miss Reichert has been chosen to enact the role of Goldilocks in a motion picture showing the wonderous adventure of Goldilocks and the Three Bears. The picture, which is now in process of making under the supervision of Harry Levey, Manager of the Educational Department of the Universal Film Company, is to be known under the title "A Modern Goldilocks" and anyone who knows his "once upon a time" thoroughly, knows too, what a wonderful adventure this is, not only of Goldilocks, but Kittens as well.

A regular little fairy village has been built in Fort Lee for the making of this picture. A corps of architectural experts—and only those who, like "Peter Pan" still believe in fairies, were put to work studying the old fairy-tale classics, and the result is that the house of the three bears has actually come to life. The big bear, the medium-sized bear, and the little tiny bear are there; the big bed that is too hard, the medium-sized bed that is too soft, and the little tiny bed that is "just right" are also there, built to the proper dimensions that every child knows by heart.

"The utmost care had to be taken in arranging the settings for this picture," says Mr. Levey. "For children are the most critical audiences in the world, and this picture, of course, is made for a special appeal to the youngsters. There probably isn't a youngster who doesn't know to the fraction of a square inch just how big and how small the house and its furnishings ought to be—and they are going to want it just right. Every one of their illusions must be kept intact when they see this picture. So you see, we had a double responsibility."

As for Kittens, she says there isn't any responsibility about it at all—she's really living Goldilocks, and having a most wonderful time.

This picture is the first of a series of fairy tales that are to be made under Mr. Levey's supervision.

CINEMA COMPANY ACTS IN REAL CLOUDBURST

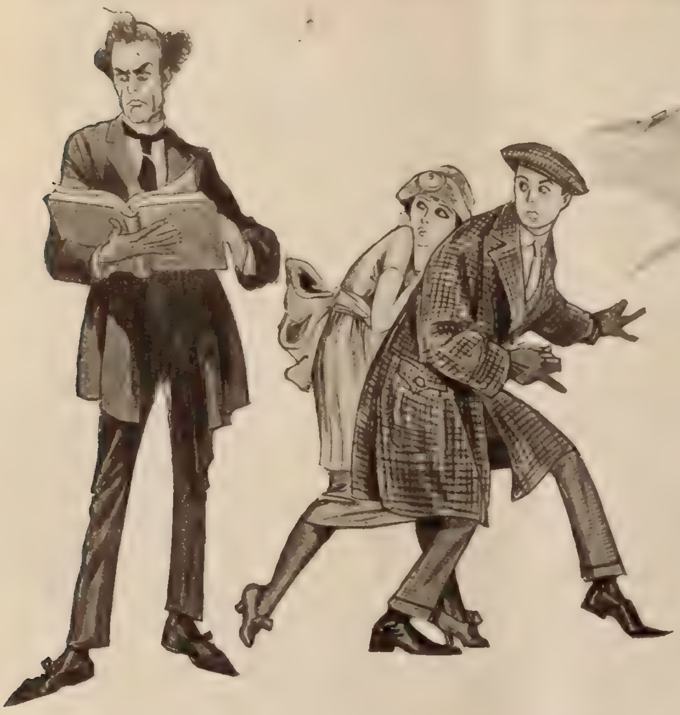
One of the most terrific storms that has ever lashed the South Pacific into fury was utilized in the filming of "Under Crimson Skies," the Universal photodrama now playing at the ——— Theatre.

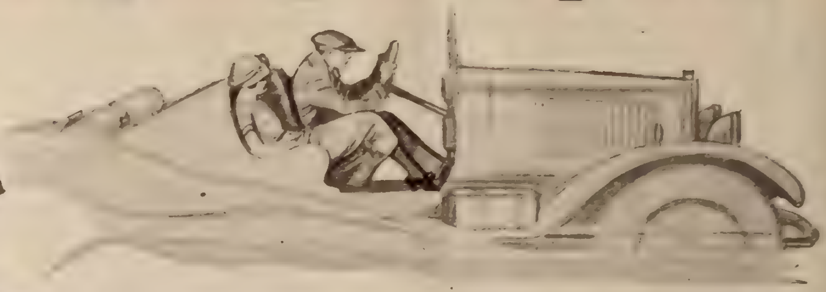
Under the spur of a northwest gale, the usually docile Pacific plunged wildly off the Southern Pacific coast and sent pyramids of water shattering into the rocks along the shore.

Rex Ingram, directing Elmo Lincoln in the romantic Universal-Jewel photodrama, decided that it was a fine night for ducks. Nevertheless, he thought, it was exactly the kind of a night that the Universal camera should record for "Under Crimson Skies."

Ingram took his entire Universal company to the beach and had the players enact their roles in the midst of the storm.

"Built For Laughing Purposes"





"THE multitude of screen fans," says the M. P. World, "who have watched Lyons and Moran do their team work in short subjects will be pleased with this, their first five-reel production. It is done in their best comedy vein and carries a good, light plot with numerous laughing moments strung through the action."

"Like the suspense in well-written melodrama," says Wid, "the comedy in 'Everything But the Truth' is accumulative through a series of very humorous scenes and good complications handled with appreciative comedy sense. . . . Lyons and Moran are entirely successful in their first feature comedy."

LYONS
and
MORAN

In their first

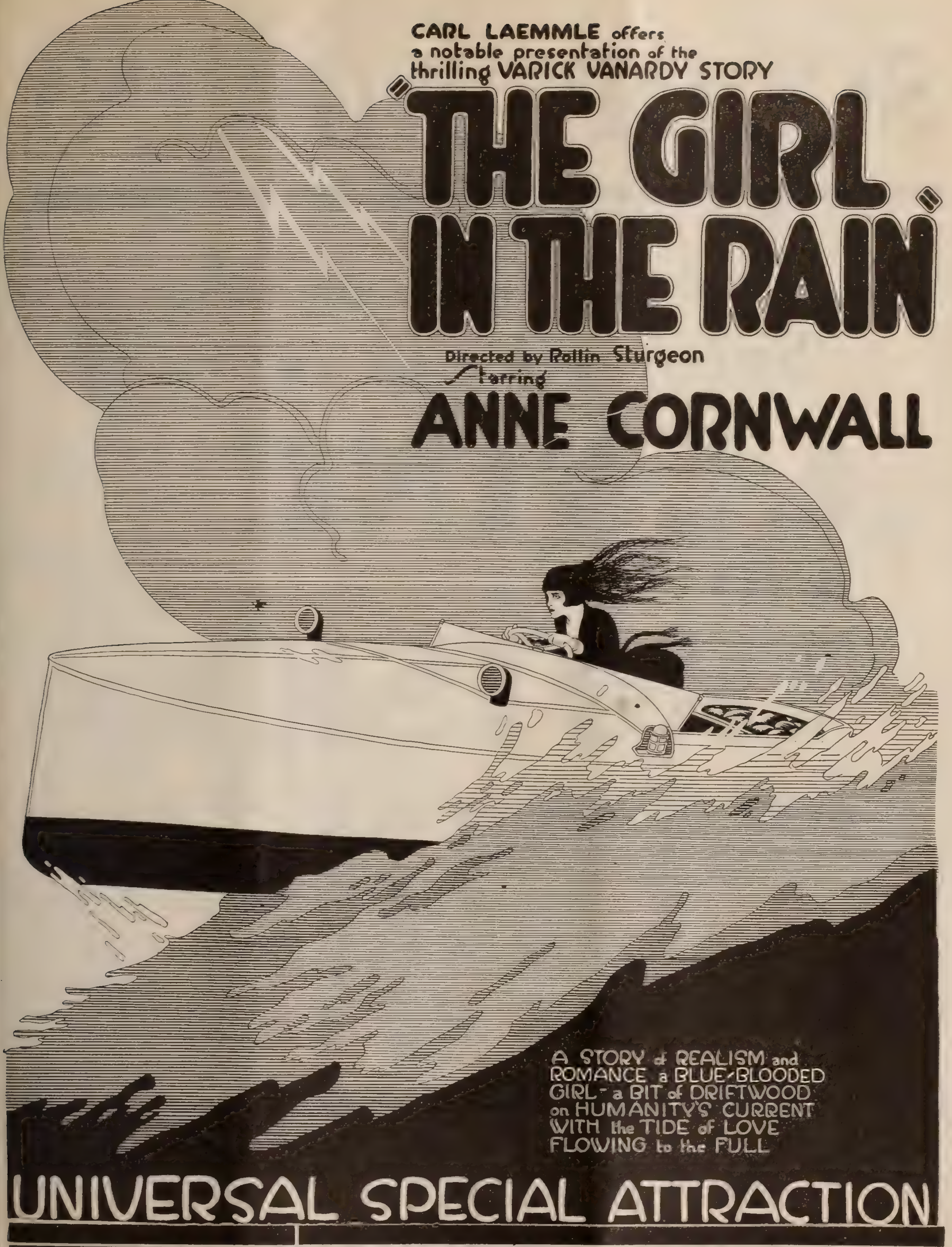
UNIVERSAL SPECIAL ATTRACTION

The Five-Reel Comedy "Hit"

Story by EDGAR FRANKLIN

Directed by LYONS & MORAN

"EVERYTHING BUT THE TRUTH"



CARL LAEMMLE offers
a notable presentation of the
thrilling VARICK VANARDY STORY

"THE GIRL IN THE RAIN"

Directed by Rollin Sturgeon
Starring

ANNE CORNWALL

A STORY of REALISM and ROMANCE a BLUE-BLOODED GIRL - a BIT of DRIFTWOOD on HUMANITY'S CURRENT WITH the TIDE of LOVE FLOWING to the FULL

UNIVERSAL SPECIAL ATTRACTION

SCOOP AGAIN!

First Picture of the Bolshevik Leaders

LENINE

AND

TROTSKY

ever Screened in U. S. A.

Released thru
UNIVERSAL

No. 38

INTERNATIONAL NEWS

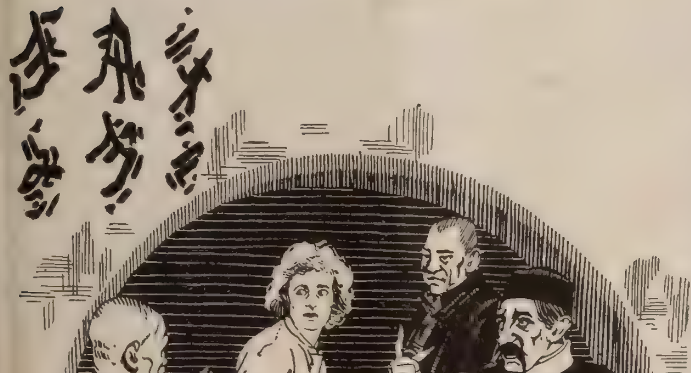
MARIE WALCAMP

THE WOMAN WHO KNOWS NO FEAR

Only 7 Weeks more to wait for the Great Overseas Thriller

in "THE DRAGON'S NET"

Directed by
HENRY M^{c}RAE



RELEASED August 16th, "THE DRAGON'S NET" is the fifth big card of the FULL-HOUSE FIVE, the greatest offering ever given the serial world. And "THE DRAGON'S NET" is the biggest triump in Marie Walcamp's whole career—a chapter-play so expertly put together in the midst of exciting Oriental and American scenes as to be worthy of a place beside the finest feature in the biggest house in the land. Here is something you can count on. Book it sure and certain.—Marie Walcamp never fails.

EDDIE POLO

The Idol of the Serial World

POLO—the serial wonder star—the star you KNOW you can bank on for your big crowds. The King of the Serial Picture, the marvel man you can count on every time to give you exactly the soft of hair-raising, perilous stunts that set 'em gasping all agog on the edge of their seats, a-thrill to see how the mighty POLO can ever come out of the peril alive. POLO—the name to conjure with—the serial headliner who brings the crowds ready-made—surging throngs whom you couldn't even bribe to miss a single Polo episode. Play POLO in the greatest serial he ever had—play "THE VANISHING DAGGER" and you play the crowning POLO TRIUMPH!

NOW RELEASED.

"Any Polo Picture is enough excitement for one night"

Watch him bowl 'em over like puny tenpins--see 'em go crashing down before his mighty fist just when they have him cornered! Get the thrill as from his dizzy perch he hurls defiance at the murderous crew raging on the wave-washed deck below! That is the staff that makes a POLO serial unbeatable!

The Vanishing Dagger"

The Sea to Sea Serial Sensation

Produced by
POLO HIMSELF
Released
JUNE 7

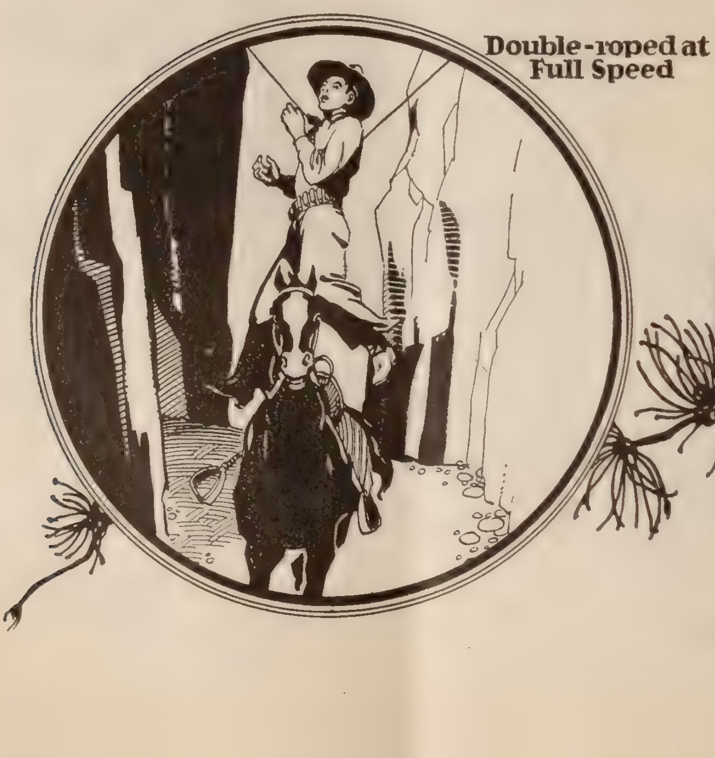
ART ACOR

The Big Ne
Serial Magn

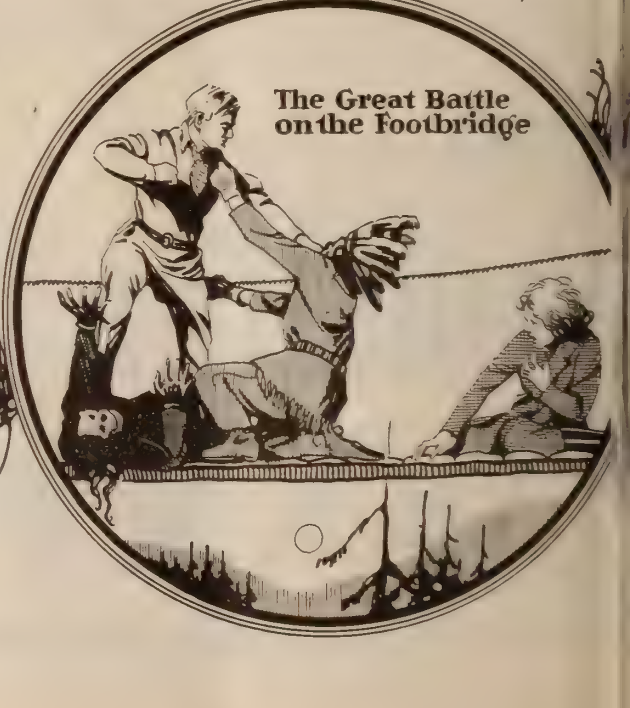
in

The Tremendous Thrill
Directed by Al. Russe

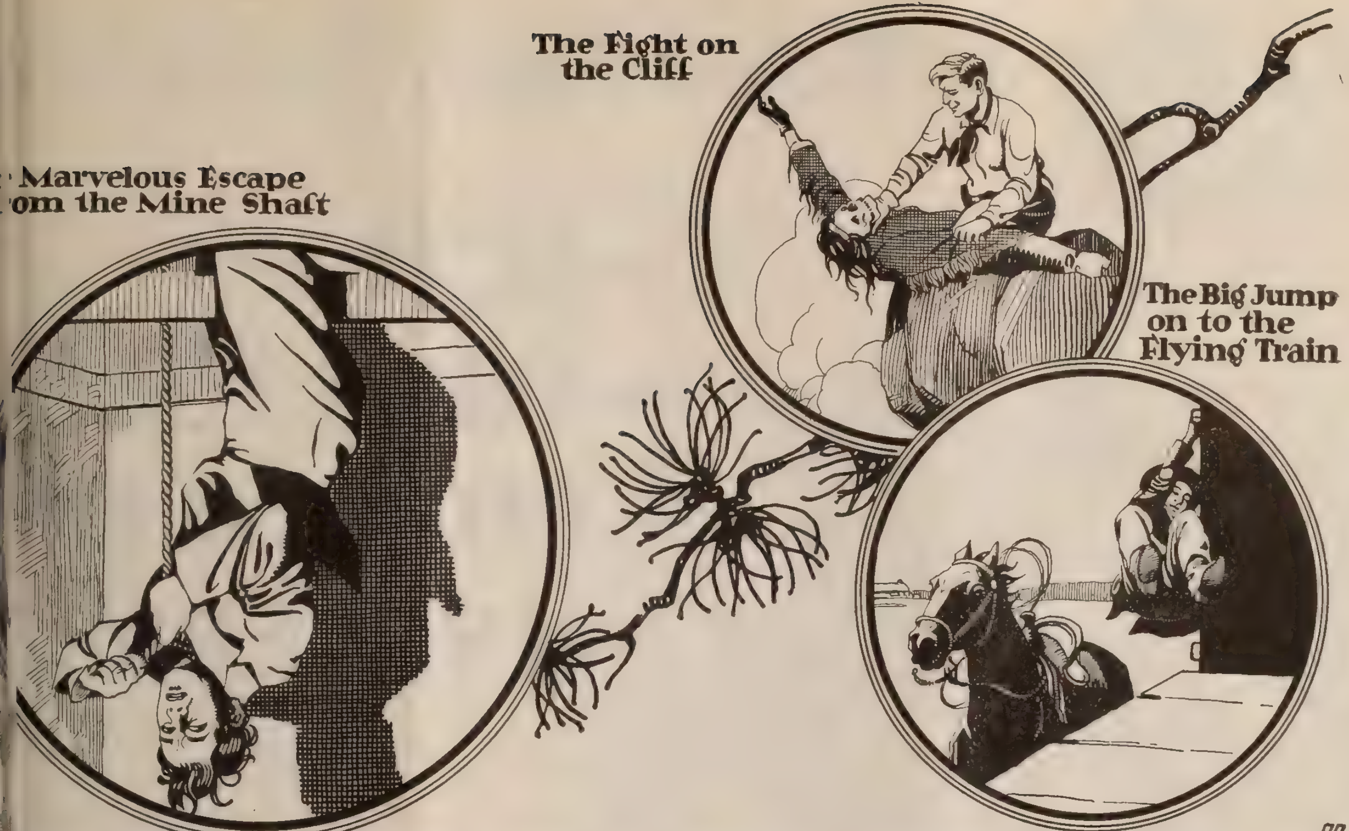
A BIG man—a strong man—a cool man. A man with a personality that makes him the central figure of every scene. A man with a knack of direct action in every move that's going to make him a top-notch headliner wherever serials are shown. You need a new serial hero and here he is—"THE MOONRIDERS" has proved it. This word to the wise will be sufficient. Book it to-day.



Double-roped at Full Speed



The Great Battle on the Footbridge



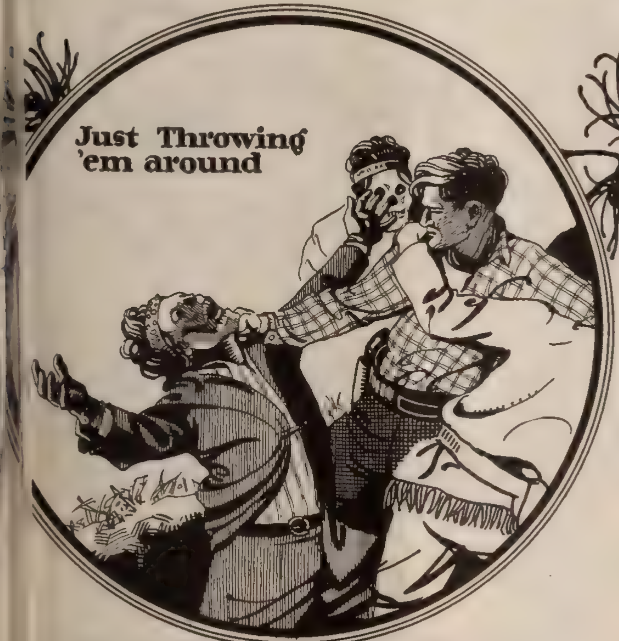
Marvelous Escape
om the Mine Shaft

The Fight on
the Cliff

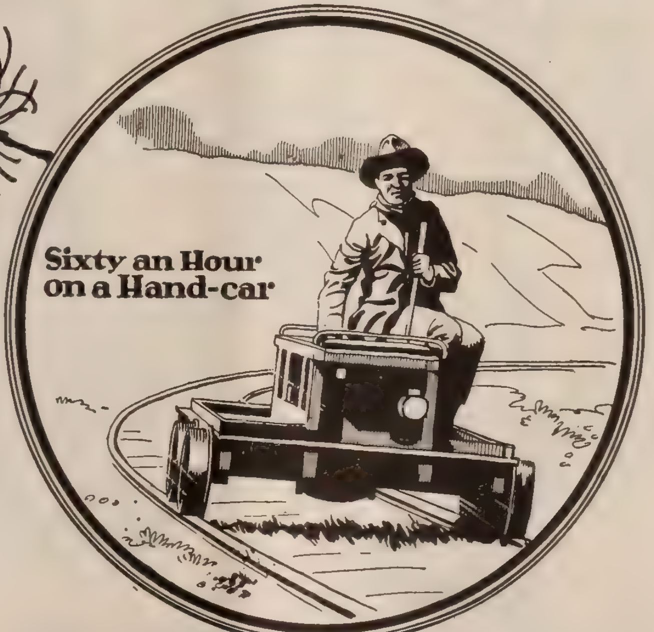
The Big Jump
on to the
Flying Train

HE MOONRIDERS"

he Serial with the Wildriding Devil-Men

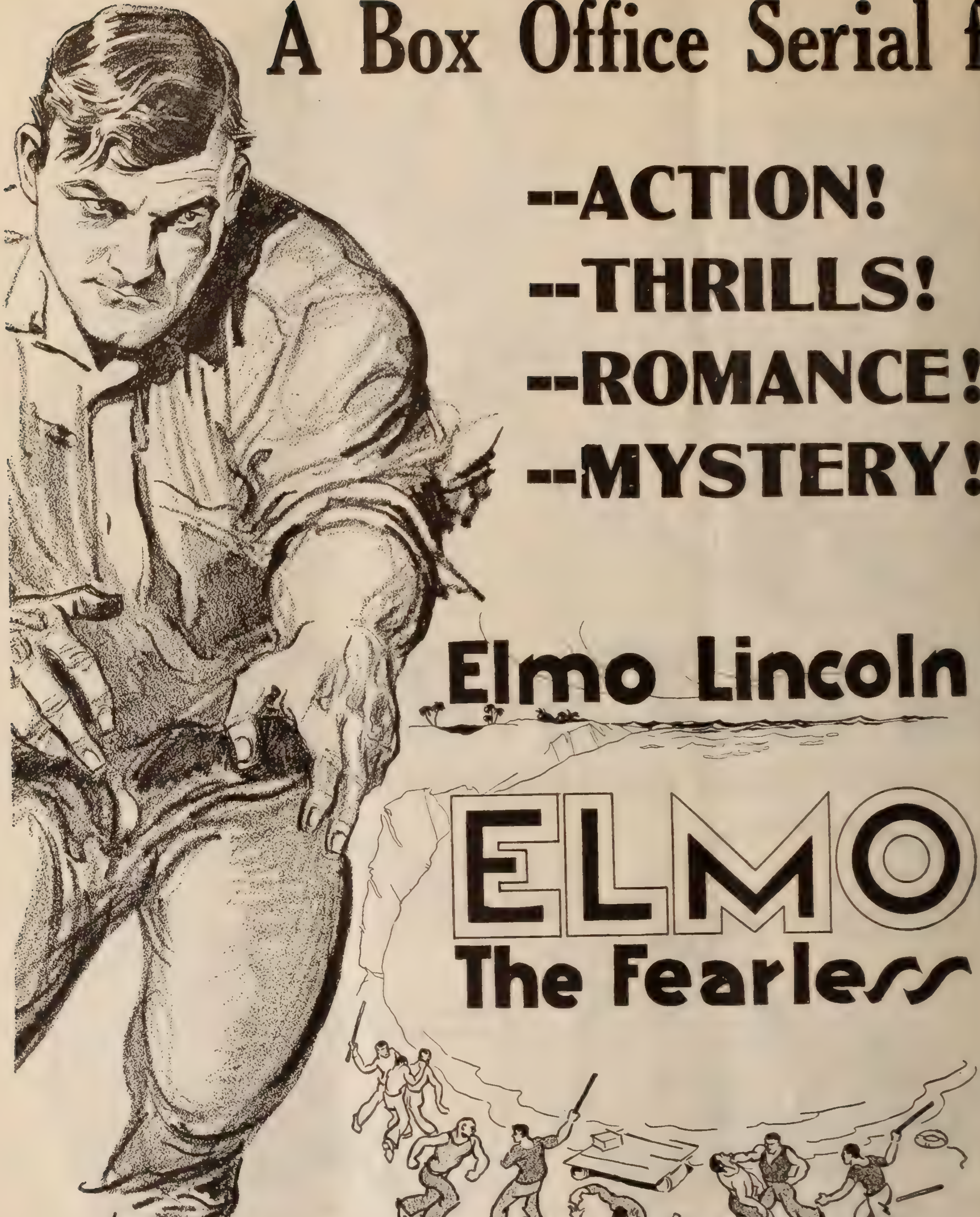


Just Throwing
'em around



Sixty an Hour
on a Hand-car

A Box Office Serial fr



--ACTION!
--THRILLS!
--ROMANCE!
--MYSTERY!

Elmo Lincoln

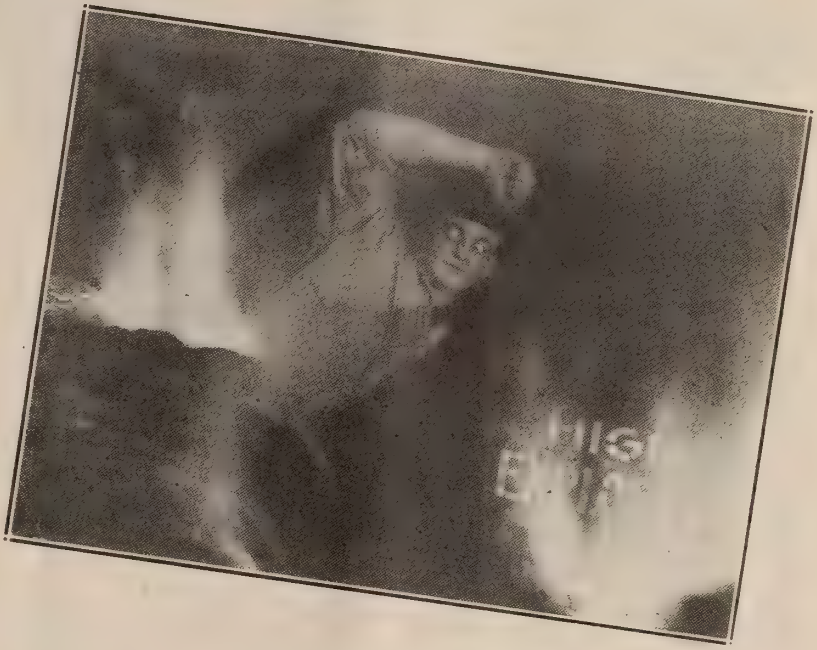
ELMO The Fearless

Stirring Start to Fighting Finish

WHEN the mighty ELMO LINCOLN first tore loose in "ELMO, THE MIGHTY" a goodly lot of shrewd exhibitors saw that here was a new serial star bound to bring them a bag-full of new money. They played him and he made good and then they played him again in "ELMO, THE FEARLESS." And then all those who missed out on his first serial came trooping in. And they're still coming—for "ELMO, THE FEARLESS" is an even bigger audience-success than "ELMO, THE MIGHTY"—a perfect tornado of action, big scenes, new stunts and feats of strength.

Directed by

J. P. McGOWAN



Elmo threw up his arm to ward off the blow. The next instant the fire reached the explosives.

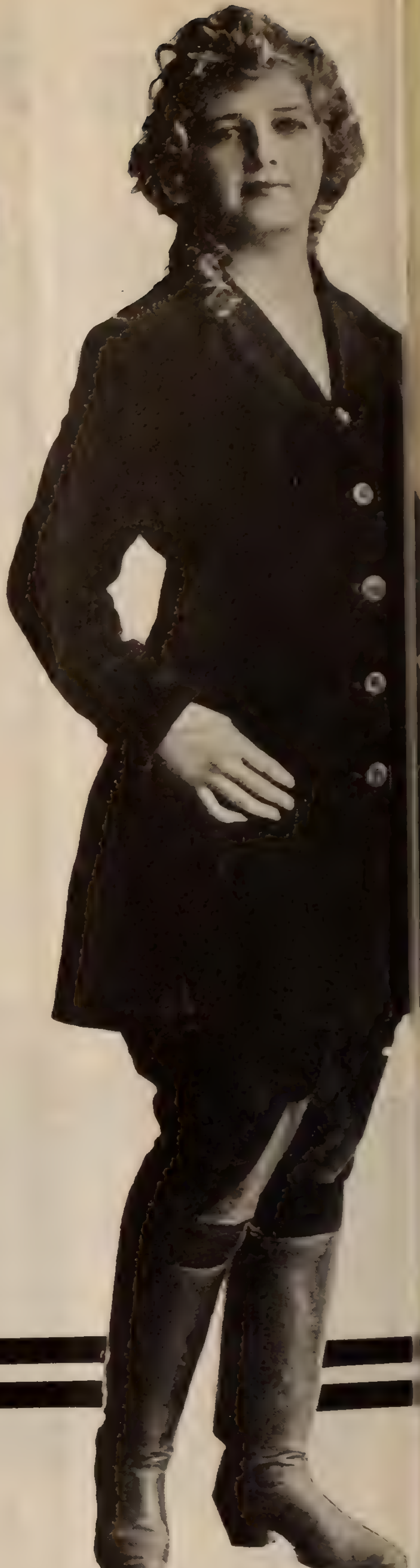
A hairy paw was extended and Louise felt the delicious touch of cold water upon her bruised and feverish lips.

EILEEN SEDGWICK

The NEW QUEEN OF THE SERIAL

WHEN beautiful EILEEN SEDGEWICK comes on the screen in "THE GREAT RADIUM MYSTERY" she "fills it up." You can't take your eyes off her. And yet, it's more than her beauty, more than her daring that does it—it's personality. The power, given only to a striking actress, to fill the eye to the exclusion of everything else—the magnetism which means money. See any episode of "THE GREAT RADIUM MYSTERY" and we'll guarantee that you'll see in magnetic, daring, beautiful EILEEN SEDGWICK, the New Queen of the Chapter Play.

No Double for Her Beauty or Her Daring



Two Beautiful Women — a Wonderful Plot—Each Episode a Whirlwind of Action. No wonder they call it "The Serial That Has Everything."

"THE GREAT RADIUM MYSTERY"

Made by Pacific Producing Company. Released thru Universal.

WHILE this is the biggest Mystery Serial of recent years there isn't any mystery about the reasons why it is doing a whale of a business to-day where other competing serials of last fall were long ago forgotten. It starts with a rush—then jumps its speed a notch higher with every episode—with its plot turning and twisting in the most astounding fashion. Packed with new and startling effects, marvelous photography and vigorous outdoor scenes, "THE GREAT RADIUM MYSTERY" is a perfect example of the clean, exciting, wholesome, entertaining, money-getting chapter picture. Show it for a sure thing—now!

Directed by
ROB'T. HILL

CLEO
MADISON

BOB
REEVES

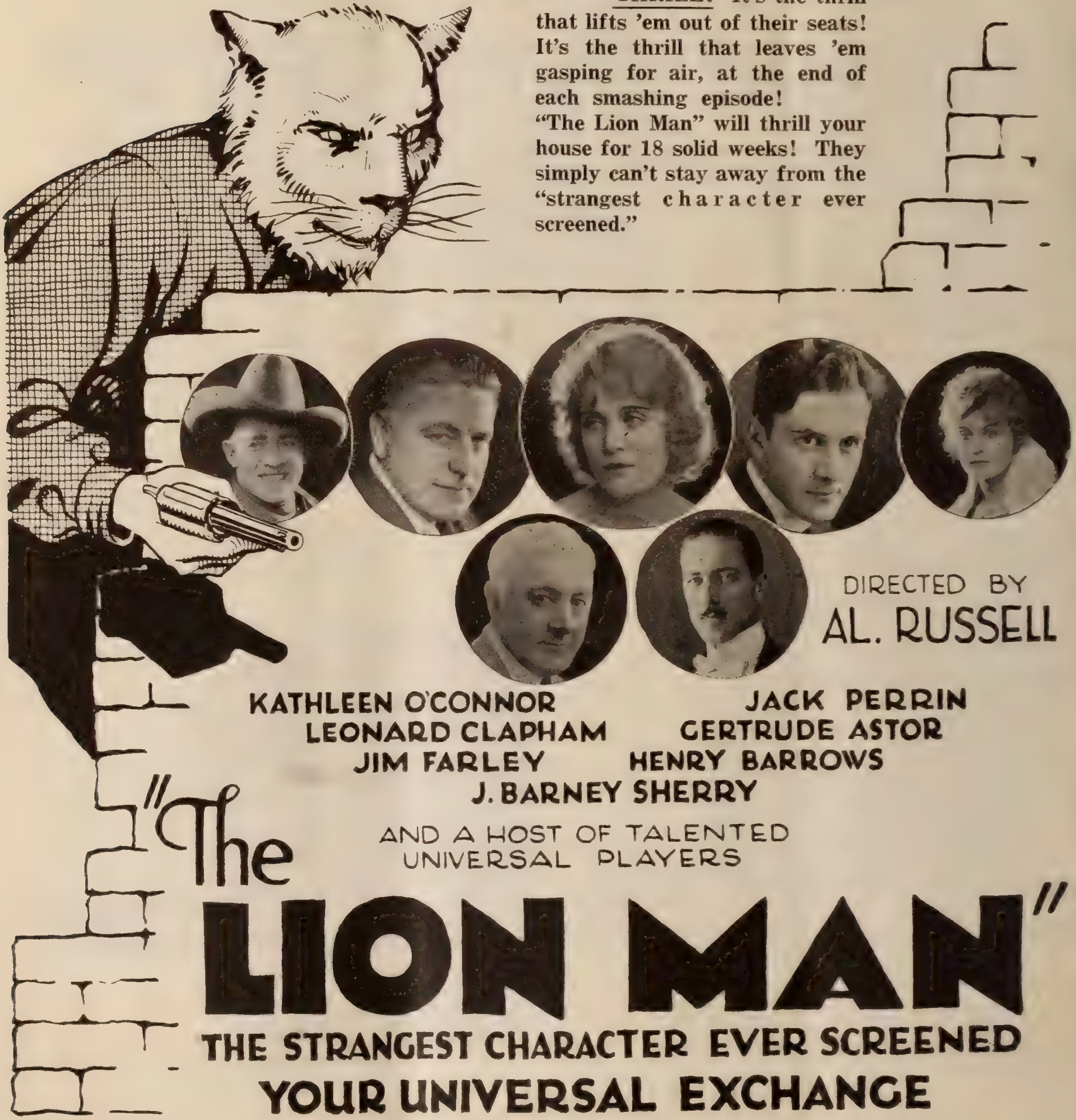
The Serial with the All Star Cast

NUMBER ONE
OF YOUR
"FULL HOUSE FIVE"

THRILLS!

WHAT is it that makes a Serial Winner? The THRILL! It's the thrill that lifts 'em out of their seats! It's the thrill that leaves 'em gasping for air, at the end of each smashing episode!

"The Lion Man" will thrill your house for 18 solid weeks! They simply can't stay away from the "strangest character ever screened."



DIRECTED BY
AL. RUSSELL

KATHLEEN O'CONNOR **JACK PERRIN**
LEONARD CLAPHAM **GERTRUDE ASTOR**
JIM FARLEY **HENRY BARROWS**
J. BARNEY SHERRY

AND A HOST OF TALENTED
UNIVERSAL PLAYERS

"The LION MAN"

THE STRANGEST CHARACTER EVER SCREENED
YOUR UNIVERSAL EXCHANGE

Bring them to YOUR TOWN!

2 Reels

OTIS SKINNER
MABEL TALIAFERRO
VIOLET HEMING
HENRY MILLER

2 Reels

FOUR stars typical of the forty headliners you get in this inimitable series of twelve plays de luxe. HENRY MILLER, BLANCHE BATES, OTIS SKINNER, CONSTANCE BINNEY and seven other celebrities of like calibre portray for you "Tom's Little Star," a stage story to which these stage luminaries bring their special talent and intimate knowledge. In "The Mite Of Love" ROBERT EDESON, MABEL TALIFFERRO and six other stars appear, while the star who made "Grumpy" famous, and VIOLET HEMING, star of "Three Faces East" and one of the most beautiful women of the screen, together with five other star players will delight your audience with "Winning His Wife"—the Katherine Kavanagh story specially written for this series.

Forty great Broadway celebrities; twelve exquisite two reel plays. Bring them to your town.

Directed by GEORGE TERWILLIGER

Supervision EUGENE SPITZ

THE STAGE WOMEN'S WAR RELIEF SERIES

Released Thru UNIVERSAL

"THE MOON RIDERS"

Episode No. 11

"Death's Door"

CAST

Buck Ravelle	Art Acord
Baldwin	Charles Newton
Anna	Mildred Moore
Egbert	George Field
Rosa	Beatrice Dominguez
Warpee	Tote Du Crow

BUCK and Baldwin, escaping unhurt from their perilous fall, mount their horses and espy Anna riding at top speed towards home. She has been warned on the penalty of her father's life not to disclose her marriage to the moon rider chief. A spy on the Baldwin ranch notifies the gang of the safe return of the three and a decoy note sent to Baldwin, sends him and Buck to the cliffs in the hope of meeting the moon rider who has tricked Buck of his inheritance. There they are captured by the moon riders.

Rosa, jealous because of Egbert's intended gift of a necklace to Anna, lures the latter to the cabin, where she overcomes her, binds her to a chair, in such a position that the opening of the cabin door will fire a revolver straight at her. She then goes to Warpee's and induces him by a ruse to sign over the rights of the land to her. With the deed she endeavors to taunt Egbert into marrying her, and when he angrily demands of her where the deed is, she lies to him and sends him to the cabin after it. He opens the door and the revolver fires off at the unfortunate Anna.

At that very moment, in the cliff cave, the moon riders set a fuse to blow up the rooms in which Baldwin and Buck were held captives. Baldwin manages to escape but just as he makes for Buck, the room blows up and Buck is buried in the wreckage.

NOTE:—In the issue of June 26th there appeared two digests of International News, numbered No. 32 and 33. These should have had the numbers 33 and 34 respectively.

International News

No. 35

Honor the Flag.—Secretary Daniels and Governor Edwards review Elks parade in tribute to Old Glory.—*Jersey City, N. J.*

Mexico Crowd Greets Provisional President Adolfo de la Huerta.—*Mexico City, Mexico.*

From 1846 *to* 1920.—Graduates of 75 classes in gala reunion at Princeton University.—*Princeton, N. J.*

Sub-Titles.—"An old grad" of 1846—Justice Bennet Van Syckle of Trenton. Bryn Mawr College, Philadelphia, sees the League of Women Workers stage a dance pageant.

A Record Explosion.—80 tons of explosives set off in one giant blast.—*Carriso Gorge, Cal.*

Sub-Titles.—J. D. Spreckles, railroad chief, turns on the switch. And——!!! In Berlin, Germany—a huge ammunition chimney comes down—symbolizing the downfall of militarism.

European Glimpses.—Grateful France keeps fresh the resting places of America's heroes.—*Surrennes, France.*

Sub-Titles.—Switzerland celebrates her entrance into the League of Nations.—*Geneva, Switzerland.* Lloyd George bids farewell to Premier Millerand of France after a talk on peace terms.—*Lymtne, England.*

Speedy Man O' War.—King of race horses breaks world records.—*Belmont Park, L. I.*

Harding and Coolidge Named Standard Bearers by Republican

Sub-Titles.—Historic moment in the great convention—Mrs. Margaret Hill McCarter, of Kansas, is the first woman to address the delegates. One of those demonstrations you read about. Senator Henry Cabot Lodge presiding. It sure was hot! "Harding wins." And the conventin disburses. Governor Calvin Coolidge of Massachusetts, Republican candidate for vice-president. Senator Warren G. Harding of Ohio, Republican candidate for President, Washington, D. C. The Senator finds a heap of cngratulatory telegrams awaiting him.

Party.—*Chicago, Ill.*

Tad Cartoon.

"Pills for Papa"

Star Comedy Featuring

NEAL BURNS & JOSEPHINE HILL

JACK BROWN was on the point of committing suicide, weary of the vicissitudes of life, when Joan, his wife entered and stopped the horrible crime. Then comes a letter from Uncle, who is rich and tight and life takes on a new interest for Jakc when Joan decides to masquerade as a nurse and put a little "pep" into gouty Uncle. Uncle's prim housekeeper doesn't like Joan very much but Uncle does. Jack gets there eventually too, as the doctor and between the two of them they butcher poor Uncle up in great form, but strange to say he revives.

Uncle takes a great fancy to Joan and wants his other nephew to marry her, but this is too much for Jack and then the whole masquerade is disclosed. Uncle, however, takes it in princely fashion and everybody is happy.

"THE VANISHING DAGGER"

Episode 5.

"The End of the Rustlers"

CAST

John Grant	Eddie Polo
Claypool	Thomas Lingham
Beth	Thelma Percy
Nell	Peggy O'Dare

GRANT not only manages to free himself from the binding rope, but to jump unhurt on the sandy bank below the embankment. Just then the other rustlers ride in at the top of the embankment and the leader shoots the treacherous rustler and assists Grant to climb back to high ground. They start for town.

Claypool, chief of all the rustlers, posing as a rich rancher, is just preparing to go to town to meet the other rustlers, when Nell rides in with the mail which brings them the news that the scabbard of the dagger is in Los Angeles in the hands of a man named Decker. They plan to rob Decker.

In the meantime, the long suffering cattlemen, meeting in the sheriff's office, make inquiries after the detective from Los Angeles who has not as yet showed up.

In town Grant is accused by the cattlemen of stealing one of their horses, since they notice a brand on his horse, and seeing a chance to break loose from the rustlers, now that he has his evidence, Grant starts a rumpus and the rustlers, who always avoid trouble, rush away. Then Grant explains to the cattlemen that he is "John Edwards" the detective, but he is overheard by Claypool, who slips out unawares. Grant, the sheriff, and a posse go after the rustlers. Nell who has advance news of the raid, rides to Rustling Hollow to warn them. In the meantime Claypool has arrived at the ranch, grabbed Beth and made for the station where he takes a train for Los Angeles.

The posse get the rustlers and Grant has almost captured Nell, but she is clever enough not only to elude him, but by a trick, has his horse throw him to the ground. Nell escapes, but Grant, realizing that she holds the key to the situation, pursues her. Two of her accomplices rope him, however, and drag him from his horse. Just then, one of the cattlemen coming along in a buckboard, turns the bend in the road, and unable to pull up his frightened team, drives straight over Grant as the two rustlers are dragging him along.

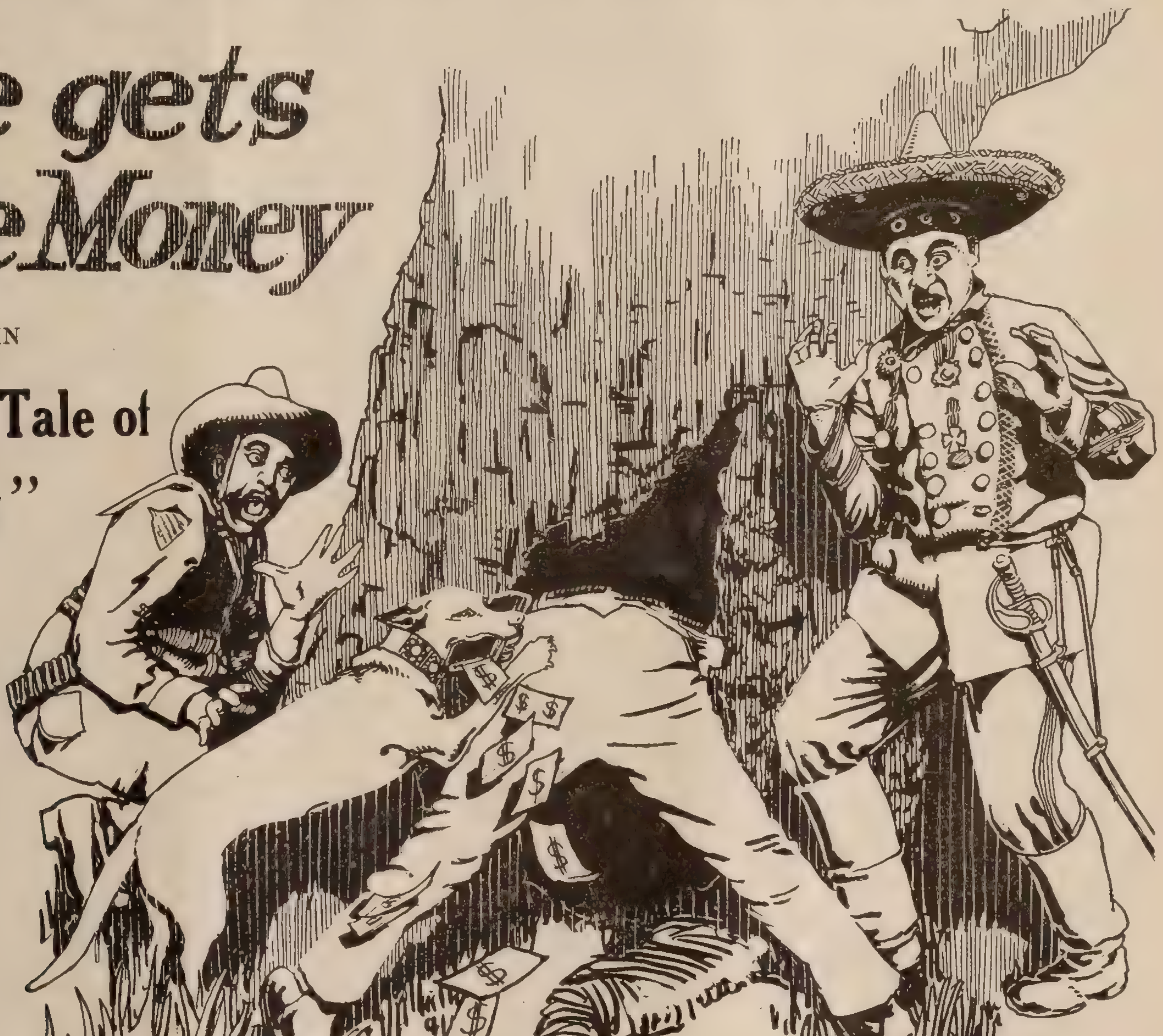
Play Brownie

THE CENTURY WONDER DOG

He gets the Money

IN

"The Tale of a Dog"



Directed by Thomas Buckingham

Released by **UNIVERSAL**

CENTURY COMEDIES

"THE BOSS OF COPPERHEAD"

Two-Reel Western Drama

CAST

Ben Mayor of Copperhead. Sheriff of Copperhead.	J. Farrel MacDonald
Jake	Capt. Anderson
Madge Ben's Sweetheart.	Ethel Ritchie
Village Bum and First Mayor	J. Walters
First Sheriff of Copperhead	Ed. Jones

BEN COOPER was the most feared and disliked man in Copperhead, because of his fierce eyes and taciturn manner. Virtually an exile, he yet longed to be liked and do good. One day Madge, a village girl, smiles on him, and it is the first ray of sunshine in Ben's life.

Fate sent Jake Caldwell, a stranger, to Ben's claim and between them, they hatched a pot for taking possession of Copperhead. They did, and Ben made himself mayor, and Jake sheriff. But once in power, Ben forgot all old dreams of revenge for his exile and ruled kindly and well. And all would have gone well, only Jake took a fancy to Madge, and being evil, attempted to harm her. Ben beat him up and discharged him, and Jake, plotting revenge, had Ben's gun filled with bored cartridges, and in a fight which Jake subsequently forced, Ben's gun backfired and blinded him. Jake took the office away from Ben and ruled in dissipated fashion.

The townspeople went back on Ben—all except Madge who was instrumental in procuring a specialist who promised a return of Ben's eyesight. Madge announced in town that she was going to marry Ben, and on the day set, a mysterious current spread through the town, all in favor of Ben and Madge. At the wedding, by a ruse, Ben drew on Jake and the citizens backed him. Ben was made permanent mayor and the wedding was celebrated by the grateful people of Copperhead.

New Screen Magazine

No. 73

AVIATOR COMPTE, at a great risk of life, flew from Thun to Engelberg in the Swiss Alps and gave the world the first motion pictures ever made of the impressive mountains.

The vampire of jewels is the diamond and there are many wondrous specimens of this stone including the Cullinan worth $5,000,000 and weighing one and one-third pounds, the Regent, a million dollar stone and the famous Hope blue diamond, which has a revolution, the loss of two kingdoms, five executions and four starvations to its discredit.

The Vincent Dahlia farm, near Baltimore, is the home of countless thousands of this wonderful flower, in almost endless variety.

Nitrogen iodine is the most sensitive explosive known. Tickling it with a feather or moving the table on which it rests will explode it but while it is still wet it is harmless.

In addition to the above subjects, new screen magazine No. 73 contains a collection of laughographs, or humorous excerpts culled from papers and magazines.

"Should Waiters Marry?"

Two-Reel Rainbow Comedy

GEORGE OVEY, a romantic waiter, gets a job in The Sea Belles Café, a beach restaurant run by June Love's father. June's hand in marriage is wanted by Bud Jamison, a dishonest life-guard, whose main object is to dispose of the father and gain possession of the restaurant. George, whose love for June is returned, foils the crooked Bud, and his accomplice, Joe Bush, gaining the father's gratitude, June's hand and fortune and incidentally consigning Bud to the fate that was to have been his own.

International News

No. 36.

Revolt Threatened by Marching Thousands in New Republic.—Revel. Esthonia.

Sub-Titles.—An eloquent plea for peaceful methods quiets the crowd. Through all the turmoil the American Red Cross keeps up its relief work.

A Pair of Shamrocks.—Sir Thomas Lipton has his two yachts towed out to sea for elimination contests.—*New York City.*

Sub-Titles.—A "charm" for Sir Thomas—the lucky eagle from the yacht America, cup winner. Down the river.

"Ragging" the Great.—Sir Douglas Haig and Admiral Jellicoe get the British college boys idea of a cordial reception.—*Cambridge, England.*

Sub-Titles.—In King Albert's presence, Field Marshal French presents a tribute to the city of Ypres, Ypres, Belgium. Queen Mary meets some of her youthful subjects.—*London, England.*

In Real Indian Land.—Boy Scouts take posssession of ancient Navajo village.—*San Diego, Cal.*

Sub-Titles.—Scouting, Indian fashion. Morning exercises.

Looking Over Frisco.—Mrs. Annette Adams and Mrs. George Mara, political scouts, making an air inspection for the Democratic convention.—*San Francisco, Cal.*

Sub-Titles.—Lt. Bud Coffee, pilot. Off. Convention Hall and San Francisco's great civic centre. An air closeup of the convention city. Tammany Hall's delegation, including many women, leave for the coast.—*New York City.*—Mrs. Warren G. Harding, wife of the presidential nominee, does her first posing for the movies.—*Washington, D. C.*

Moving Time at Zoo.—Mr. and Mrs. Hippo change to summer quarters at the same old rent.—*New York City.*

Critical Days in Erin.—Sinn Feiners stage a great demonstration at funeral of revolutionary "hunger strikers."—*Dublin, Ireland.*

Sub-Titles. — A significant sign. Irish boys—under the noses of the British authorities—train for Ireland's Republican army. With "hurley sticks" for rifles.

A Side Launching.—Unusual christening for Shipping Board's newest craft.—*Camden, N. J.*

Sub-Title.—Thar she goes.

New Crop of Generals.—West Point graduates another class of future army leaders.—*West Point, N. Y.*

Sub-Titles.—General Pershing and Secretary of War Baker review a brilliant parade. The world's best drilled soldiers.

IS THERE A FILM STAR IN NEWFOUNDLAND?

UNIVERSAL pictures are being boomed in Newfoundland and the Canadian maritime provinces by a lively tie-up with the Halifax Herald and the Hailfax Daily Mail, in which the two papers are staging a popularity contest with the view of choosing several likely screen heroes and heroines to be sent to California for training under the Universal banner.

The Universal has guaranteed that a limited number of the lucky contestants will be transported to Universal City and given a fair try-out at a nominal salary. If they are accepted, they will be engaged at a good salary for continuous work in Universal pictures. If they are not available, they will receive transportation home.

The newspapers are carrying daily spreads booming the popularity contest, showing pictures of Universal City, and giving short histories, with pictures, of various Universal stars who have risen to fame from obscure beginnings.

The stunt has aroused gerat interest in Halifax and its vicinity. Hundreds of young men and women are vieing for a place in the lucky list. The local exhibitors have taken advantage of the scheme and are reaping rich harvests at every representation of Universal pictures.

Root for "Hoot" the Smiling Whirlwind

THE way Hoot Gibson, the boy with the smile, gets that smile across together with his winning personality, makes him a fan favorite it will pay you to play in everyone of those big little Westerns that have ACTION for their front name. There's a snap and punch, and speed about them that always makes 'em come back next week for more.

HOOT GIBSON

in

"The Fightin' Terror"

the latest of the 2-reel speedy

ACTION WESTERNS

UNIVERSAL-MADE

"Another Drama Triumph"
— *Wid*

Carl Laemmle
presents

Von Stroheim

MASTER
PICTURE

HERE is a production which starts without a single, so-called "star" in its cast and ends with every player in it a star in his or her own right. Take, for example, the work of Clyde Fillmore as "Captain Rex Strong" and that of Mae Busch as "La Belle Odera," the dancer of the Tivoli. You will not have to know army men—or the demi-monde—to realize the admirable art of these two as they seek, one to send Grace Goodwright into the gutter, the other, to save her even at the point of a husband's pistol. It is our belief that the screen has seldom seen more perfect acting.

"The DEVIL'S PASSKEY"

The MOVING PICTURE WEEKLY

VOL. 10 NO. 21.   JULY, 10, 1920

SHIPWRECKED AMONG CANNIBALS"

Universal
Star Series

Carl Laemmle
offers

Frank Mayo

in "The Red Lane"

Directed by Lynn Reynolds
Story by Holman Day

First of the Eight Mayo Pictures.

Hot Stuff from the Smaller Towns too!

Every Citizen Saw It!

" 'Blind Husbands' gave Cairo something to talk about for months to come. Judging from the crowds during its three-day run, I would say that every person in the city witnessed this whale of a picture."
PETER LIND, Mgr., Bijou Theatre, Cairo, Ills.

Biggest Business of the Year!

"People were standing for hours trying to get in. Played two days and did biggest business of the year. 'Blind Husbands' is a sure money getter."
THEODORE COLMAN, Joy Theatre, Mt. Carmel, Ills.

Big Satisfied Audiences!

"Here's a big and truly wonderful picture. Played two days to big, satisfied audiences."
W. E. PORE, Liberty Theatre, Gorman, Tex.

He says: "Book It."

"Truly the biggest drawing power of the season. Book it."
E. P. Ilgenfritz, Lyric Theatre, Mineral Springs, Ark.

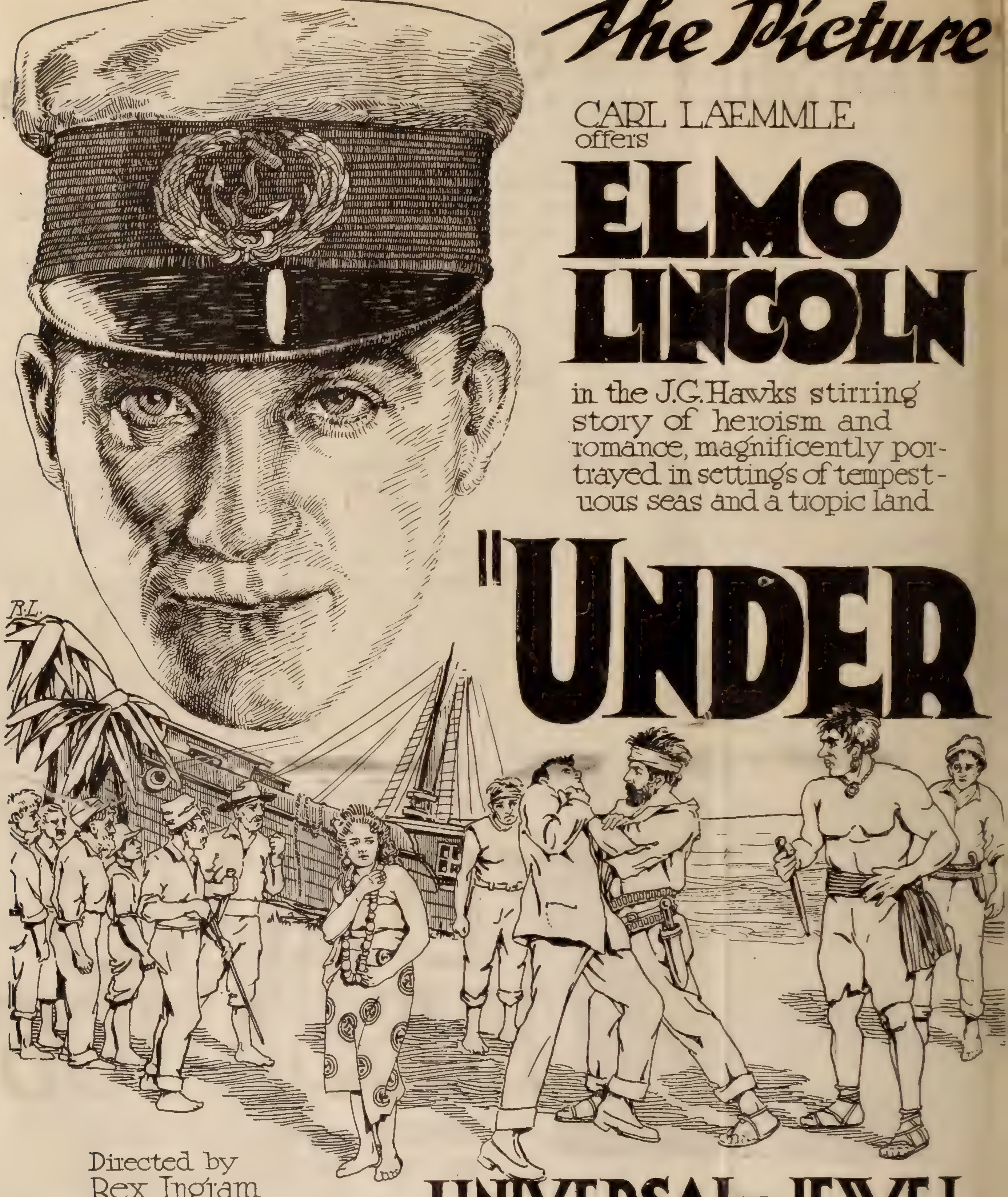
Carl Laemmle *presents*
Von Stroheim's Wonder-Play

"BLIND HUSBANDS"

UNIVERSAL-JEWEL
PRODUCTION DE LUXE

"The Picture You'll Never Forget"

The Picture



CARL LAEMMLE
offers

ELMO LINCOLN

in the J.G. Hawks stirring story of heroism and romance, magnificently portrayed in settings of tempestuous seas and a tropic land

"UNDER

Directed by
Rex Ingram

UNIVERSAL-JEWEL

that has Everything!

HERE, at last, is one of those great epics of the screen for which the camera was invented. A huge human drama that rouses you out of yourself, sweeping you out to tremendous adventure on the high-seas, then back to wondrously photographed scenes among a colony of lost souls, then plunges you straight into the midst of red revolution and the rescue of a beautiful woman doomed to a tragic fate. Admirably acted by a great company and staged for the most part in a glorious flood of sunshine, this great drama may truly be said to be "the picture that has everything."

THE CAST

The Sea Captain	Elmo Lincoln
The Gun-runner	Harry Von Meter
The Wife	Mabel Ballin
The Child	Nancy Caswell
The Mate	Paul Weigle
The Ringleader	Frank Brownlee
The Chief of the Beachcombers	Noble Johnson
The Siren	Beatrice Dominguez

Ensemble of 500

Photographed by PHILIP ROSEN

Directed by REX INGRAM

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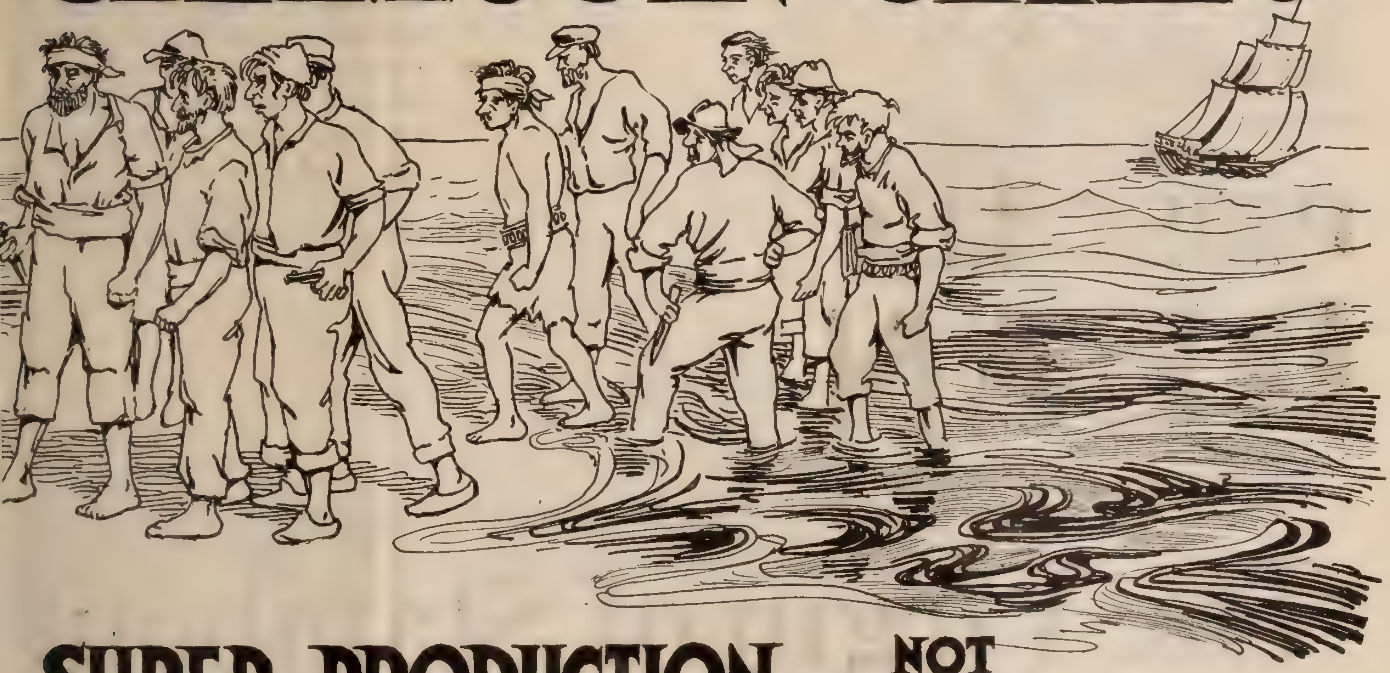
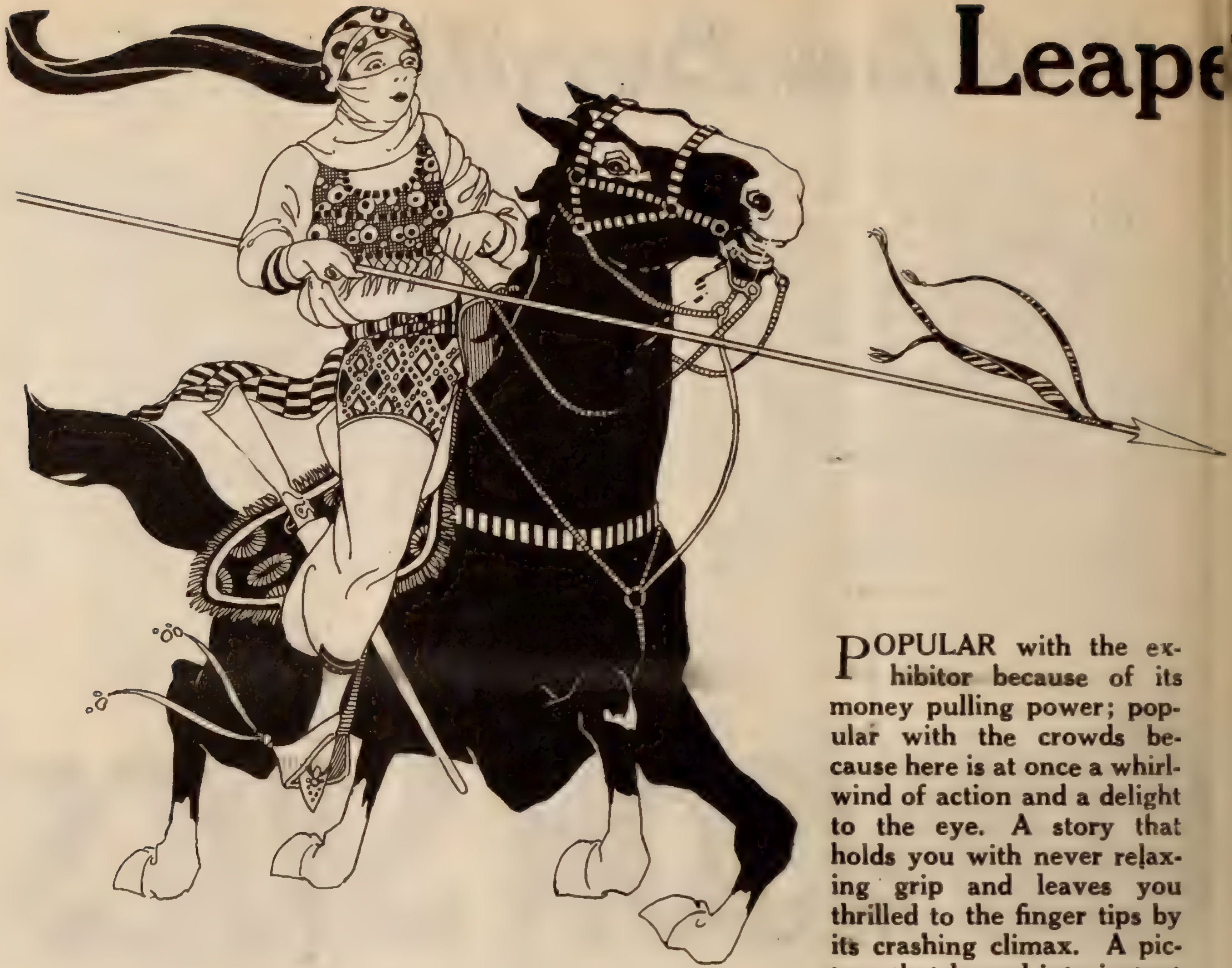
CRIMSON SKIES"



SUPER-PRODUCTION

NOT A SERIAL

Leape



POPULAR with the exhibitor because of its money pulling power; popular with the crowds because here is at once a whirlwind of action and a delight to the eye. A story that holds you with never relaxing grip and leaves you thrilled to the finger tips by its crashing climax. A picture that leaped into instant popularity not merely because of a flood of publicity but because it is absolutely backed up by THE GOODS. Double your profits by doubling your run.

CARL LAEMMLE
presents

PRISCILLA
DEAN

In the $500,000 Universal-Jewel Production De Luxe

“The Virgin of Stamboul”

l into Instant Popularity

"Never saw such crowds on any Universal picture I ever played before. In spite of exceptionally warm weather, the picture proved a BIG SUCCESS, and we are very well pleased with the results. We held them out each night of our three days' run with a seating capacity of 800."

J. LEVENSOHN, Mgr.
Saxe's Modjeska Treater, Milwaukee, Wis.

"Extraordinarily good business in spite of extremely hot weather. Congratulate Universal on this remarkably fine production.

JULIUS K. JOHNSON, Mgr.
New Garrick Theatre, Minneapolis.

"Give us more pictures like this. Mine is a small town and a small house, but nevertheless there is no picture of the calibre of 'THE VIRGIN' too big for me to play. May play a return engagement."

EARL W. FORSYTHE,
Star Theatre, Canonsburg, Pa.

Story by
H. H. VAN LOAN
Directed by
TOD BROWNING

Carl Laemmle
presents a Great
Overseas Drama of
Secret Diplomacy
and the Three Loves
of Woman

DIRECTED BY
ROLLIN STURGEON
FROM THE BOOK BY
SYDNEY McCALL

"The BREATH o

Universal-Jewel Super Production

Comprising

TSURU
ETHEL
ARTHUR
J.BARNEY
STANHOPE

THIS picture has the treble advantage of a very sympathetic and intense story—an appealing star—and a supporting cast of really unusual talent and popularity. Add to these three things the fact that it has been staged and costumed to perfection and you will see why it is a Universal-Jewel Super-Production. "THE BREATH OF THE GODS," while it is laid in Japan, is almost as much American in its atmosphere as it is Japanese. It is in the clash of temperament, of love and of racial beliefs and customs that it gets its truly remarkable hold on the viewer. It is safe to say that not a single woman in your audience—or man—but will praise your good taste and keen sense of the dramatic after they have seen this fine picture in your theatre. Book it to-day. It is a picture exceedingly worth while.

THE GODS"

played by an All Star Cast

AOKI
SHANNON
CAREWE
SHERRY
WHEATCROFT

in the astounding
UNIVERSAL-
JEWEL
PRODUCTION
DE
LUXE

They All Say:--

"Book it"

R. W. Ralston, Colonial Theatre, Tracy, Minn.

"Book it"

Frank Allen, Rose Theatre, Byron, Ills.

"Book it"

J. P. Alker, Mabton Theatre, Mabton, Wash.

"Book it"

J. Paul Swickard, University Theatre, Los Angeles.

Because--

"This Picture will get the money. Pleased all."

Harry Hobolth, Maxine Theatres, Imlay City, Mich.

"THE GREAT AIR ROBBERY"

Directed by
JACQUES JACCARD

"Shipwrecked Among Cannibals"

William F. Alder

Edward Laemmle

Unique adventures of two modern Explorers and Sportsmen among the Kia Kia headhunters of New Guinea where they risked their lives for weeks rather than forego the opportunty of making some of the most remarkable moving pictures ever taken.

SHIPWRECKED among cannibals, was the unique experience of two intrepid Americans, who, in search of adventure, which could be shown on the screen, risked their necks and after many harrowing experiences covering a period of fourteen months, returned to the United States with the proofs of their explorations in the form of six thrilling reels of moving pictures. These under the title "Shipwrecked Among Cannibals" will be shown at the Astor Theatre in New York City beginning July 4 and shortly afterward will be shown all over the country.

These two men, who dared to approach the wild haunts of the Kia Kia tribe of head-hunters, were Edward Laemmle, nephew of Carl Laemmle, president of the Universal Film Mfg. Company, and William F. Alder, well known in moving picture circles and a member of the Southern California Academy of Sciences. Together they set sail from the sunny shores of California on April 17, 1919, bound for Java and other points in the Orient. Not until the eighth day of May, 1920, did they again set eyes on the land of the free, and the home of the brave in the little old U. S. A.

The expedition was known as the Laemmle-Alder Expedition, and was under the auspices of the Southern California Academy of Sciences in conjuaction with the Universal Film Manufacturing Company. It was their intention to photograph strange sights in the Orient, and islands in the South Seas, and until they set sail from Java on their way to New Guinea, their plans went ac-

(*Continued on page* 11)

THE MOVING PICTURE WEEKLY

A MAGAZINE FOR MOTION PICTURE EXHIBITORS

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PAUL GULICK, *Editor.*

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Vol 10. JULY 10, 1920. No. 21

Eileen Sedgwick in New Serial

ANOTHER new serial is to go into production at Universal City shortly, directed by Edward Kull and starring Eileen Sedgwick, the heroine of many a chaptered nelodrama. This new thriller is based on "The Diamond Master," the famous Saturday Evening Post story by Jacques Futrelle considered by many critics the most perfect mystery story of a decade. What finer material for a serial film than the story of the inventor of the process for manufacturing perfect diamonds who holds the jewel merchants of the world at his mercy? Even the mind of Jules Verne never conceived a more ingenious contrivance than the colossal machine which turns pure carbon into priceless gems, and a set over forty feet in height is being erected to house this mysterious engine.

Robert Rodin who wrote the scenario assisted by George Pyper, has made but one important change in the original Futrelle story, and that is, changing the leading character from a man to a woman, so that Miss Sedgwick can be cast for "The Queen of Diamonds," which will probably be the working title of the production. Eileen Sedgwick requires no introduction to theatregoers. She was Eddie Polo's leading woman in "The Lure of the Circus," played the leading role in "The Radium Mystery" and other serial successors. Edward Kull, who will direct the production, was co-director with Eddie Polo in his latest serial, "The Vanishing Dagger."

New Productions Are Planned

"THE ORCHID," a story by Marguerita C. Storrs, has just been purchased by Universal as a vehicle for Carmel Myers.

JOHN COLTON, who was engaged by Universal as a staff writer after he had sold them "The Cat That Walked Alone," declared by scenario experts to be one of the best screen stories ever written, has finished a comedy drama tentatively called "The Hooch Hound," which will probably be used by Harry Carey. "The Cat That Walked Alone" will serve Priscilla Dean after she has finished "Outside the Law.'

KATE of Crime Street," a story by Edgar Wallace, has been secured by Universal as the second starring vehicle for Carmel Myers, to follow her current production of "In Folly's Trail," being directed by Rollin Sturgeon.

AS soon as Eddie Lyons and Lee Moran have cut and titled their recent comedy feature, "La La Lucille," they will begin work on the third of their series, "Once a Plumber——," by Edgar Franklin.

"Once to Every Woman"

What comes
once to
every woman?

Is it Temptation?

Shipwrecked Among Cannibals

(*Continued from page 9*)

cording to schedule. Then one night their ship was blown off its course, and wrecked, and Laemmle and Alder found themselves far beyond their destination, on the shore of cannibal-land. But let Mr. Laemmle tell his own story.

Edward Laemmle Tells His Story

"In Java, with letters we had in our possession from the Secretary of State and Secretary of the Navy to all officials in foreign countries representing the United States we called on the Consul General of the United States, who, in turn, gave us an introduction to the Consul General of the Netherlands. He gave us letters to the Resident of Ambon, informing him of our mission and requesting his aid. We then equipped in Java and set sail for the South Coast of New Guinea.

"This place is absolutely the wildest, blackest spot on earth. On many occasions Chinese traders worked their way to these parts, but they never came back. After 21 days on the steamer we arrived at a little port called Merauke. This is a little military post, in Dutch New Guinea maintained by the Dutch Government for the protection of British subjects in New Guinea. Merauke has but a few troops commanded by native officers. The resident in charge of this fort upon reading our instructions to him, kindly loaned us a two-masted schooner called the Nautilus, in which we started for Cannibal land. We had a native captain and a Malay crew.

Ship-wrecked in Cannibal Land

"After being at sea two days we ran into foul weather, and soon the sea was running high. The skipper was drunk most of the time, which added not to our peace of mind. The fifth day out a heavy squall drove us up on a reef where our schooner was helplessly pinned. It was not long before the heavy seas opened up her bottom and the water rushed in relentlessly. The cameras being our first thought, they were quickly transferred with all the film we had into our dinghy and taken to shore under great difficulties. Our next thought was for our provisions. We were very lucky saving these, losing only three bags of rice.

"On landing, we were surrounded by hundreds of grotesque, blood-thirsty looking savages. Their welcome was not very cordial; in fact they indicated by gesticulations that we would be safer if we left the island. However, we explained to them through one of our Malay boys who had lived among the tribe, as a trader, that we meant them no harm, and that we were their friends. They consented to allow us to remain for the time being, without molesting us.

What comes once to every woman? **"Once to Every Woman"**

Is it The Chance of Riches?

What comes once to every woman? **"Once to Every Woman"**

Is it Love at First Sight?

The Fate of the Missionary

"After getting our equipment and stores ashore we set up a rude shelter on the seashore. That night we alternated at guard duty, I taking the first watch while Alder slept. Never will I forget that first weird night, as I watched these devils dancing madly on the ghostly sands. The night seemed to be a blackness of shrieking, maddening devils with a thousand unseen eyes. After a few days we gained their confidence by distributing gifts among them, such as trinkets, looking glasses, tobacco and shining axes. We soon felt somewhat at ease and dared to start taking photographs. We heard about a missionary who had lived among the tribes for some years, and started to call on him. On reaching his hut we learned that he had been eaten a few months before we came. The little mission over which he had presided looked a sad and desolate wreck in this God-forgotten place.

"On our way to the interior we met sentinels intent on getting us out of the way. Every bush seemed to contain a menace. However, we were there and we had to make the best of it. We intended to photograph these people at all costs. On entering the village, the women seeing us became frightened and ran away. The men, however, stood as if to bar our way. We didn't know just how to take this welcome. From the mural decorations of the chief's hut, and the coat of arms which adorned its front, his welcome savored of stew rather than hospitality. This chief, from the number of skulls that decorated his abode, must have been a great connoisseur of human flesh and we didn't know whether or not he thought we might be a new brand. However, after a nervous little cough, we introduced ourselves and started the old method of handing gifts.

Under Suspicion by the Savages

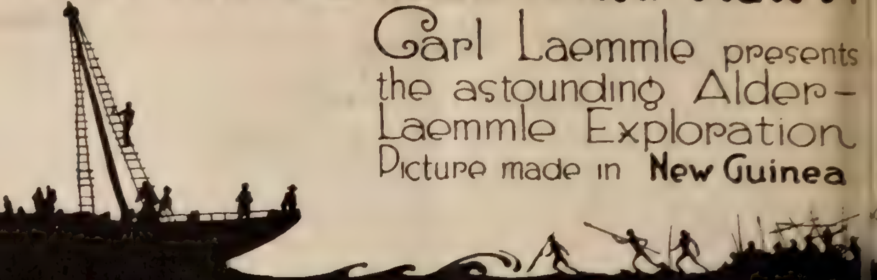
"Soon we were in a fair way to gaining their favor. The women returned and we gave them necklaces and little shining trinkets which savage vanity appreciates. We lived with this tribe for some time in peace, getting very many good pictures of them and their customs. But things seemed to be going too smoothly. One morning we found several of the savages had died.

"Around them were clustered the women mourners. They were swaying and wailing the loss of their tribesmen. We could see by the glances of both the men and the women that they thought we were the cause of the deaths in their tribe. Immediately the thought of the missionary who had passed came to us. That night, if ever, did Mr. Alder and I take precautions against a surprise attack. All night long we could hear the wailing and mourning of the women and their blood curdling death song and booming of the tom-toms as the men danced and sang to placate the spirits that threw death and destruction upon them.

(*Continued on page 29*)

Just received in the United States!

Carl Laemmle presents
the astounding Alder-
Laemmle Exploration
Picture made in **New Guinea**



"SHIPWRECKED

Sensational!

Here's a real thriller! The authentic adventures of two daredevil Americans shipwrecked on the coast of New Guinea completely at the mercy of a tribe of cannibals, the lowest and most savage specimens of the human race. With the very first title your audience will see that this tremendous adventure on the part of Edward Laemmle and William F. Alder is one of the biggest things ever shown on the screens of the world—sensational because true—dramatic because this is not a picture of actors but of the perils of two cameramen—true, because the whole expedition is there for you to see. Take it from us—this is the real goods!

Edward Laemmle

W F Alder

UNIVERSAL JEWEL

Just released!

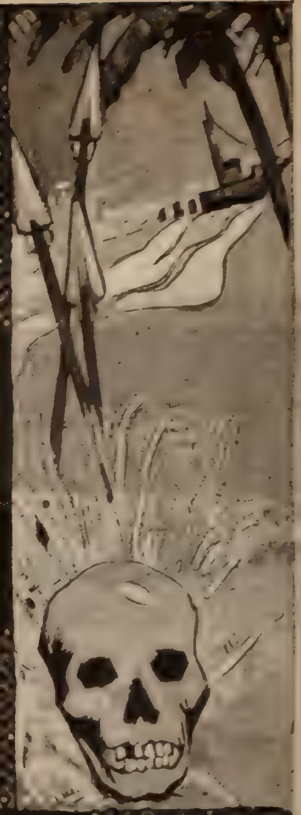
SIX REELS

AMONG CANNIBALS"

Dramatic! True!

Imagine the situation? You don't have to! It's all there in the pictures—their ship cast ashore by the storm—the wild savages rising out of the jungle and rushing down to the beach—the parley—then their virtual imprisonment for weeks during which time they were able to collect hundreds of the strangest scenes that any camera ever shot. Wild dances—children who play with human skulls—women whose bodies are scarred and seared to make them beautiful—men whose faces are tortured out of all human semblance to make them ferocious. Never have there been any moving pictures like these.

It gets you right at the start—the realization that here is the true pictorial history of an adventure that was never meant to be an adventure—a tremendous danger into which Mr. Laemmle and Mr. Alder were plunged without any wish on their part. And over it all hangs the constant danger—which the titles perfectly bring out—that each scene may be the last—that these two daring men may pay the penalty for their rashness and end as the only other white man who has lived among these savages, ended his life—in a big pot over a fire.



"The Parley. Our fate hung in the balance. One false move meant our finish. For once in our lives, we thanked Heaven we were both thin!"

Carl Laemmle

presents an amazing picture of the adventures of Edward Laemmle and William F. Alder among the man-eating savages of New Guinea,

Universal Jewel

"SHIPWRECKED AMONG CANNIBALS"

"Then came a night of suspense. Black shadows flitted from bush to bush. Our overwrought minds pictured the tight-drawn bows, the silent arrows bringing death in the darkness without warning."

Carl Laemmle

presents an amazing picture of the adventures of Edward Laemmle and William F. Alder among the man-eating savages of New Guinea.

Universal Jewel

"SHIPWRECKED AMONG CANNIBALS"

"*The Kia Kia Chief. We couldn't quite make out whether he said 'Welcome to our city' --- or, 'You'll make a fine Irish stew.'*"

Carl Laemmle
presents an amazing
picture of the adventures
of Edward Laemmle and
William F. Alder among
the man-eating savages
of New Guinea,
Universal Jewel

"SHIPWRECKED AMONG CANNIBALS"

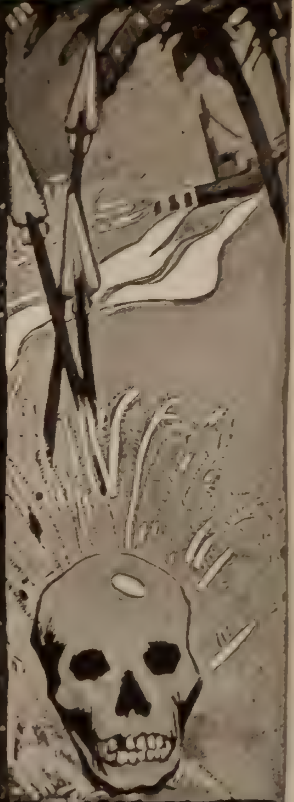
"Then the weird ceremony, on the desolate sand. Never had we felt so lonely as we listened to the sullen boom of the tom-toms and the whispering of the waves--'You'll never go back--you'll never go back'"

Carl Laemmle

presents an amazing picture of the adventures of Edward Laemmle and William F. Alder among the man-eating savages of New Guinea.

Universal Jewel

"SHIPWRECKED AMONG CANNIBALS"



> *"For a moment, we held them in check by threatening them with our firearms, but, calling on the spirits to protect them from our 'thunder-sticks', they resumed their charge and forced us towards our camp."*

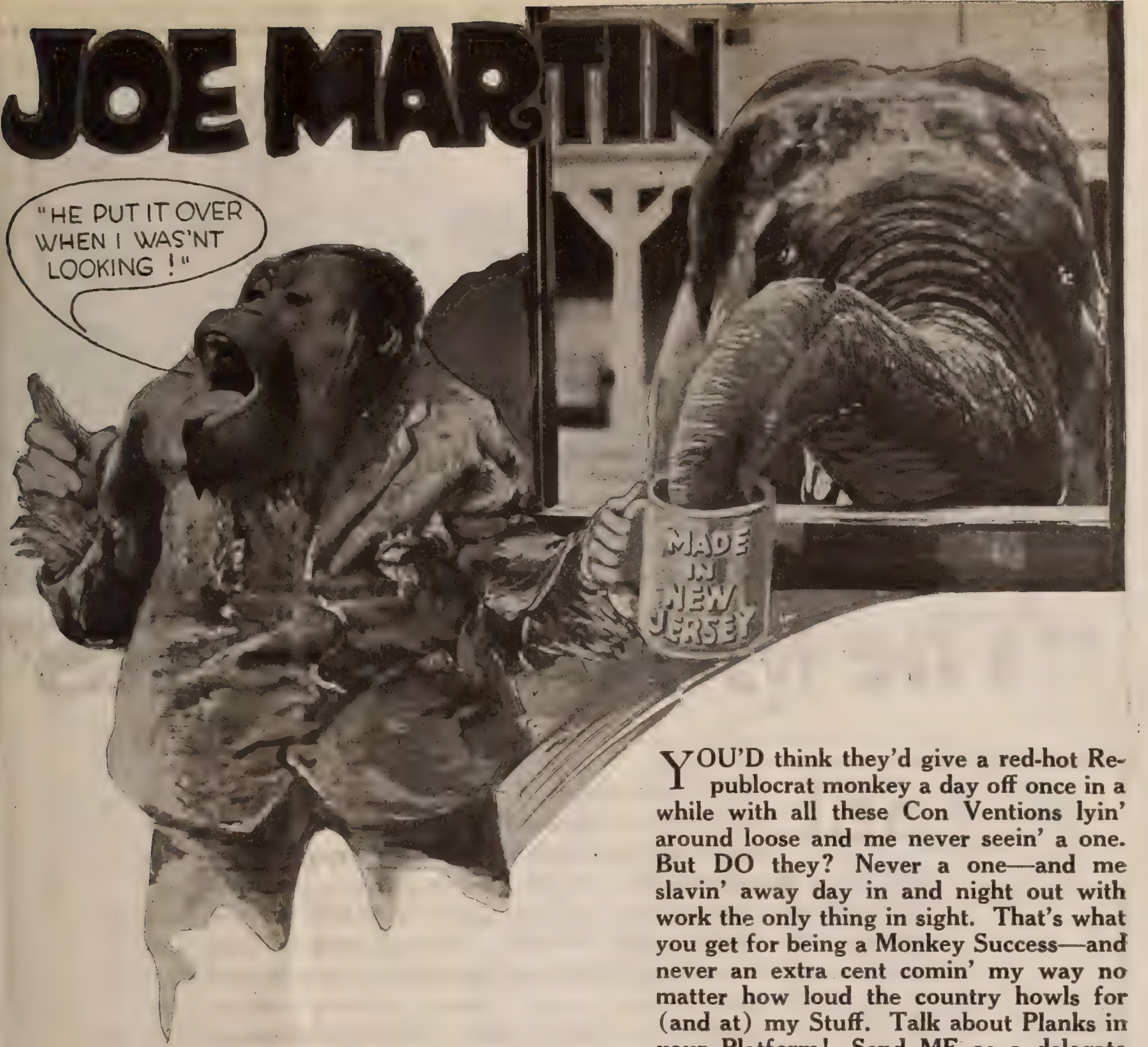
Carl Laemmle

presents an amazing picture of the adventures of Edward Laemmle and William F. Alder among the man-eating savages of New Guinea.

Universal Jewel

"SHIPWRECKED AMONG CANNIBALS"

JOE MARTIN



YOU'D think they'd give a red-hot Republocrat monkey a day off once in a while with all these Con Ventions lyin' around loose and me never seein' a one. But DO they? Never a one—and me slavin' away day in and night out with work the only thing in sight. That's what you get for being a Monkey Success—and never an extra cent comin' my way no matter how loud the country howls for (and at) my Stuff. Talk about Planks in your Platform! Send ME as a delegate and first thing we'd all get an eight-hour week, no matter who's President. But what's the use? All the thanks I get is "You make me laugh" which after all is some consolation, seein' as that's my business.

Yours,
JOE MARTIN.

Mr. and Mrs. Joe Martin Comedies

UNIVERSAL-JEWEL

"The MOON RIDERS"

SEE just a single episode of "The Moon Riders"—which you can do at no expense beyond twenty minutes of your time—and inevitably you'll say "If every episode's like this, here's the superserial for MINE." So long as you see SOME part of this wonder-serial we care not what part it is, BECAUSE from start to finish THE GOODS ARE THERE. Nothing could be fairer than this—all we ask you to do is to honor the evidence of your own eyes. It means big money to you—more, it means eighteen weeks of sure business just at the time you need it most. The wild, mysterious, fascinating Devil-men will pull 'em in and keep 'em coming all the time. Play "The Moon Riders." You'll find it irresistible.

Directed by AL RUSSELL

FEATURING

ART ACORD

The Serial that

GRIPS,

THRILLS,

and

FASCINATES!

"The MOON RIDERS"

See--

The Weird Devilmen!

The Menacing Monster!

The Masked Marauders!

The Caves of Mystery!

The Death Trap!

The Vultures of the Hills!

Supported by

MILDRED MOORE

BEATRICE DOMINGUEZ

AND A HOST OF UNIVERSAL SERIAL FAVORITES

Beat this if you can

with a serial in a first-run house he broke all records

EDDIE POLO

"The Vanishing Dagger"

Just Released

Produced by

POLO HIMSELF

Read this wire

"IN spite of the hottest June day since eighteen ninety-one and the fact that it has been a year since a first run theatre attempted to run a serial, I opened with Eddie Polo in 'The Vanishing Dagger' to-day to biggest business this house ever had with exception of Harry Carey in 'Marked Men.' If it will do this in a first run San Francisco house what will it do in smaller theatres, I ask you?"

BOB ABRAHAM, Manager,
Frolic Theatre,
San Francisco.

Only 6 Weeks More!

MYSTERY

that baffles the keenest sleuths of two worlds.

ROMANCE

that leaps o'er Continents and bridges Oceans.

ASTOUNDING ADVENTURE

whose death-defying feats and hair-breadth escapes thrill with stupendous suspense.

Something New!

AN ORIENTAL, TRANS-CONTINENTAL SERIAL. PACKED WITH THE MYSTERY OF THE FAR EAST

"THE DRAGON'S NET"

FIRST SERIAL EVER FILMED IN CHINA, JAPAN and the PHILIPPINES

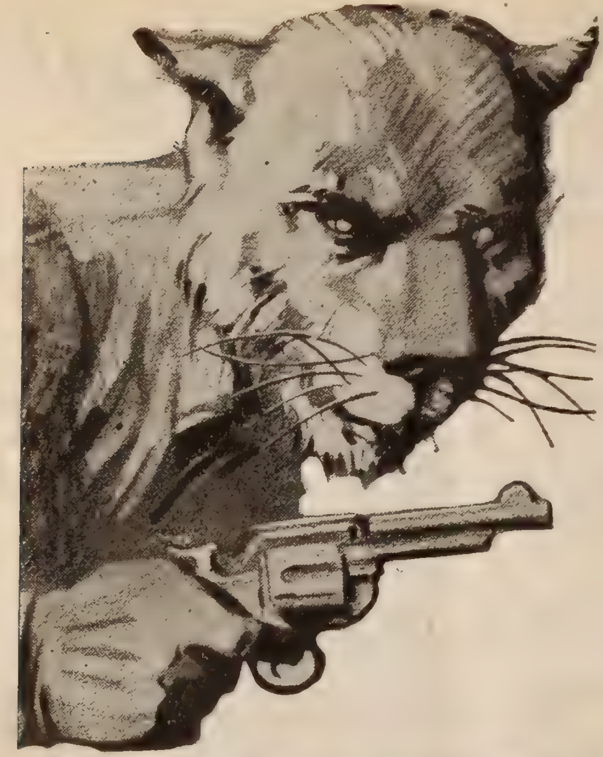
Directed by
HENRY McRAE

August Release

STARRING
THE WONDER WOMAN

MARIE WALCAMP

In the Triumphant Fifth of
UNIVERSAL'S
FULL HOUSE FIVE



Directed by AL. RUSSELL

Pack the Summer Crowds!

"IT gets 'em right at the time a serial should get 'em" says one exhibitor, "and that's right at the start." You know as well as the next man that the serial that grips the crowd at the beginning and keeps 'em on tenterhooks of thrill and suspense for the whole eighteen chapters is exactly the puller you need to keep 'em coming all summer. Play—

"THE LION MAN"

The Strangest Character Ever Screened!

The Serial with the All Star Cast

Kathleen
O'CONNOR
Jack
PERRIN
Gertrude
ASTOR
J. Barney
SHERRY
Leonard
CLAPHAM
Henry
BARROWS

NUMBER ONE OF YOUR FULL HOUSE FIVE

"Still Packing 'Em In!"

ELMO LINCOLN

The Fighting Colossus of the Screen.

HERE is one Serial that is just as sure to bring home the bacon as if it were already in the bank. You know yourself the big hit that "Elmo, the Mighty," Lincoln's first chapter-picture, made and "Elmo, the Fearless" goes his first serial one better. For nearly every moment, Elmo is the center of the action, performing feats of daredeviltry and physical strength that no other serial player would ever attempt. That's why the audiences go wild and that's why we still advertise this Serial—we know it will pay and pay big and we don't want you to miss it. If you haven't played "Elmo, the Fearless" see your Universal Exchange about it to-day. They'll show you testimony that will amaze you.

"ELMO the FEARLESS"

Directed by
J. P. McGowan

Produced by the Great Western Producing Co.

Released by

UNIVERSAL

A CYCLONE

OF ACTION!

THE
DASHING,
DARING,
LOVELY

HEROINE OF THE SERIAL WIT
1000 THRILLS

BEAUTIFUL

EILEEN SEDGWICK

JUST the sort of attraction you've been looking for—the kind that will get 'em and hold 'em right through the summer—the very time you need a PROVEN winner to bring in the dollars—and, hot or cold, rain or shine, "The Great Radium Mystery" brings 'em in. WHY? Because, as Wid tells you, "from beginning to end this serial is a succession of fights, falls, shootings—in all kinds of atmosphere and in a varied assortment of settings," because, in a word, here's the serial that has EVERYTHING—a puller that has PROVED its big money draft and is STILL PROVING IT. Play it and make your summer profits sure.

Made by Pacific Producing Co.

"It sure does contain a thrill a second."
Wid.

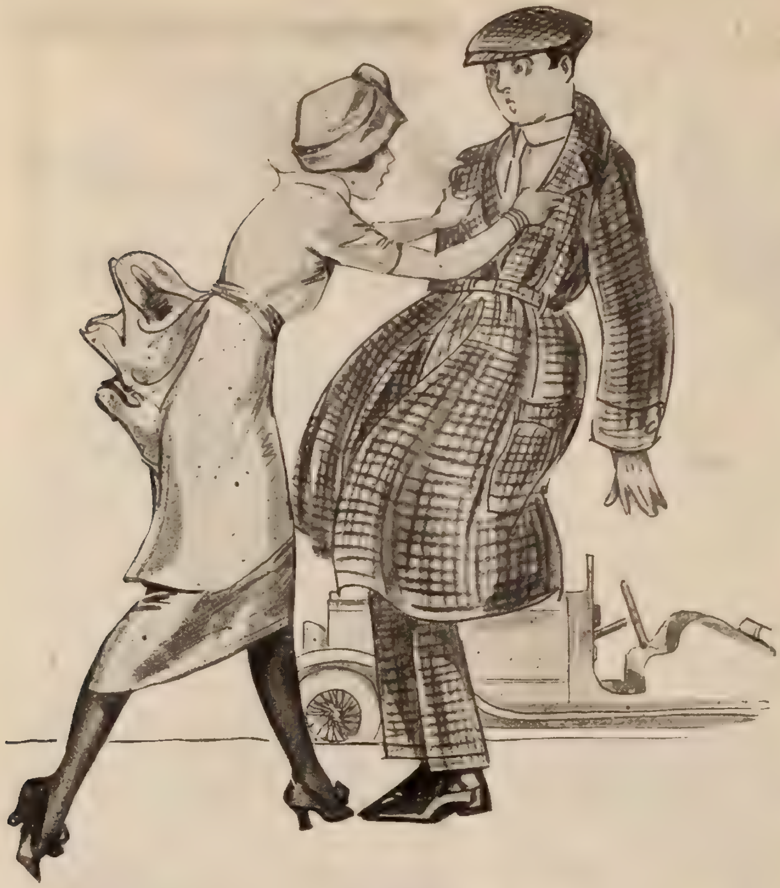
The Serial that puts your Summer on Ice.

Supported by CLEO MADISON and BOB REEVES in

"THE GREAT RADIUM MYSTERY"

Directed by ROBT. F. HILL

Released thru UNIVERSAL



WHY

young husbands tell their Wives

"Everything But the Truth"

Story by EDGAR FRANKLIN

HERE'S a perfectly good and youthful husband-to-be and an equally innocent young bride caught in the mirthful meshes of Old Man Coincidence and furnishing your audiences with five exciting reels of rippling fun and all-in-good-taste hilarious laughter. "Truth is indeed stranger than fiction," the two young innocents discover, which is why they tell everything but that, with startling results which at once astonish and delight.

LYONS and MORAN

UNIVERSAL SPECIAL ATTRACTION

Shipwrecked Among Cannibals

(*Continued from page* 11)

Hell Broke Loose

"The next day the camp was in a restless state. We were met with surly looks everywhere. Even the elements seemed to be against us. As if to confirm their troubles, the air became suddenly a deadly calm. This lasted about one hour. Not a breath of air was stirring and the heat was intense. Then hell broke loose. The skies opened and a torrent of rain came down upon us, followed by crashing peals of thunder and bolts of lightning which seemed to rend the very earth from under us. Palms bent and snapped like matchwood. Some of the huts of the savages were swept from their foundations. Then suddenly, as came the storm, came the calm. Quiet and solitude seemed to reign supreme. Hardly a native was to be seen. Coming out of our hut we found only here and there an aged man too old to flee or some of the old women seated in groups whispering among themselves. The men and the women of the younger class ran into the jungles. That night the sky was lit, with a lurid glow from the many fires they burnt around which the savages danced to placate the spirits that seemed to bring death and destruction on them. All night long could be heard the weird nasal tones of the wailing of the women and the yelling of the warriors as they danced in the fitful light of their fires.

Head Dance—For Us?

"Seeing that there was nothing to do but make the best of it, we went back to our camp and though both of us were utterly exhausted we felt that it would be certain death for us if we should both go to sleep. Our Malay boy proved a wonderful help and friend to us through that terrible ordeal. The next day he came to us saying that he heard rumors that a head dance was to take place. Up to this time no outward demonstrations had been made against us but the savages, on hearing that we wished to be present at the head dance warned us to stay away. But we had come half way around the world to photograph just these things and we meant to do so.

Shot from Ambush

"Taking our cameras and silently concealing them in the underbrush, camouflaging our position with palm leaves, we started to photograph the dance, getting close-ups with our tel-photo lenses. The women are the chief feature of the head dance. With heads decorated with tufts of birds of paradise and cassowary feathers, the women danced in the center while the men wildly circled about them. The dance grew wilder and wilder and soon the spectators began to join in the chant. Some of them joined in the dance with the warriors. We managed to get several hundred feet of this and were happily grinding away when unfortunately a Kia Kia on his way to the dance spied us from behind. He gave one wild yell and rushed into the dancers, warning them of our presence. We hastily grabbed our camera and made for our camp with the whole tribe madly chasing us. We fired several shots at them and for the time they hesitated in coming on.

What comes once to every woman? **"Once to Every Woman"**

Is it Self Sacrifice ?

What comes once to every woman? **"Once to Every Woman"**

Is it The Choice between Love and Duty?

Relieved at Last

"On reaching camp you can imagine our joy to find the camp surrounded by Ambonese soldiers. Not having heard from us at the port from which we started we were missed and a detachment of native soldiers was sent to our rescue. They came just in time. There is nothing that the Kia Kia fears more than the Malay soldier. He knows that if he commits any depredation the government will bring retribution upon him, this in the form of killing all of the offending tribe and burning and laying waste their villages. We realized that there was nothing more to fear. We remained in camp that night giving the savages the last of our trinkets and tobacco, showing them we had no hard feelings. For the first time in weeks did we sleep the sleep of the just, while outside our hut could be heard the regular pacing of our sentinels or the sharp curt commands of the relief guard.

And We Were Presented With Two Heads

"The next morning the Chief called all his warriors to a grand council seated in a great circle of 500 savages in all the array of pomp and glory of cannibal-land. Never before had I seen Chief Umboo with such a bearing of majesty and superiority over his fellow savages. A short bamboo rod was stuck into the ground in the center of the circle. From this hung two heads, heads that had at one time been the property of an enemy who had passed into the happy hunting ground of cannibal-land. After a short oration to his warriors Chief Umboo requested us to step into the circle with him. With outstretched arms he told us through our interpreter that the Kia Kia was our friend and would do no harm to us. Taking the two heads dangling from the pole he presented them to Mr. Alder and myself, telling us that with these heads he extended to us his sincere and warmest friendship, the presenting of the heads meaning that he will never take ours but rather give us their heads. We, of course, accepting them with all the graciousness and pomp due a cannibal-king, telling Chief Umboo and his warriors we were going to leave them. The circle rose and danced around us in a farewell dance. As soon as things quieted down a bit we packed our equipment and with the aid of the soldiers started on the long hike overland to the nearest seaport.

NOTE: This story is released for Newspapers on July 17, *together with a layout which will be shown next week.*

The Sign of a Good Time

THE twelve pictures listed here are among the most costly pictures that Unversal ever made. No expense was spared in securing these stories nor in giving these talented and popular stars the very finest direction that could be obtained. As a result, our files are packed with testimonials from every State in the Union praising the drawing quality of the titles, the staging, acting and direction. See one and you'll book them all but do it now—to-day. These all are proven pictures.

HARRY CAREY
in
"Overland Red"

Almost as big a hit as "Marked Men." Full of real life and real humor, besides a whirl of action.

FRANK MAYO
in
"Burnt Wings"

A heart-appeal picture of a poor artist in Paris with a young wife who makes a great big sacrifice for his sake. What do you think it was?

EDITH ROBERTS
in
"Alias Miss Dodd"

The story of a pretty young crusader and all the trouble she got into before she found the right man.

MARY MACLAREN
in
"The Road to Divorce"

One of the biggest heart-appeal pictures of the whole year. This is an absolutely sure hit. Don't miss it.

ANNE CORNWALL
in
"The Path She Chose"

A modern drama of realism and romance, with some big thrills in it.

HARRY CAREY
in

"BULLET PROOF"

A picture full of chuckles and jump. Fun that's fast and action that's furious. You can't go wrong on this one. Play it.

"HUMAN STUFF"

The story of a sheep man who wrote home for a wife—and you ought to see what he got! Carey fans will enjoy this one hugely.

"THE GIRL IN NO. 29"

Here's a rip-roaring mystery picture that whirls your audience right into the middle of a big adventure and keeps going till you want to cry for help—then the big surprise twist comes and you laugh with relief.

"HER FIVE-FOOT HIGHNESS"

A breezy drama laid half in England and half in America, with Edith Roberts romping through all the pet customs of the aristocracy and making everybody love her.

TSURU AOKI
in

"LOCKED LIPS"

The absorbing story of a little Japanese school-teacher in the Philippines—and her American lover.

"A TOKIO SIREN"

A fascinating look into a little Jap maid's heart, beautifully acted and staged.

LYONS & MORAN
in
"Everything but the Truth"

A comedy drama of the better sort, dressed and staged to perfection. Be sure to play it.

Your Big Money Twelve

NO series of twelve pictures that Universal ever brought out contained more to please in greater variety than the Big Money Twelve.

You have in this admirable Series every kind of picture that you want to play—Westerns, Heart-appeal productions—Emotional Drama—Comedy-Drama and straight Love Stories.

Furthermore, you have a galaxy of stars who are, to-day, among the most popular players that the whole country affords. If you have not played this Series our advice is—book it to-day.

UNIVERSAL SPECIAL ATTRACTIONS

MARY MACLAREN

in

"The Pointing Finger"

A drama with plenty of laughs and real life in it.

"Rouge and Riches"

A look at the inside of stage life that has made a hit everywhere.

"The Forged Bride"

A great story of a marvelous forgery with a big surprise at the end.

HARRY CAREY

in

"A Gunfightin' Gentleman"

A big Western with a wealth of action and heart interest.

"Marked Men"

One of the biggest hits that any actor ever made in anything. From P. B. Kyne's "The Three Godfathers."

JAS. J. CORBETT

in

"The Prince of Avenue A"

A two-fisted romance of New York and a plumber who wins a million.

FRANK MAYO

in

"Lasca"

A wonderfully dramatic tale of early life on the Rio Grande.

"The Peddler of Lies"

An absorbing modern drama from the story by H. C. Rowland.

EDITH ROBERTS

in

"The Triflers"

A brilliant Comedy-Drama fit for any audience anywhere.

FRANCELIA BILLINGTON

in

"The Day She Paid"

A great heart-appeal picture made from Fannie Hurst's "Oats and the Woman."

MONROE SALISBURY

in

"The Phantom Melody"

A highly emotional drama wonderfully acted and staged.

Century LION COMEDIES

THE biggest houses in the country are playing these Century Lion Comedies and are making them regular features of their programs. The reason is—a Century Lion Comedy is, first of all, **good comedy,** and second, it adds the supreme joy (for grown-ups no less than kids) of seeing the big kittens romp in at crucial moments and send the fun up to one-hundred-and-three-per-cent. You can judge for yourself as to the popularity of these Century Lions by the fact that the first of these comedies made such a hit that it was at once followed by the production of **nine more**—and they're calling for them to-day faster than ever. See any one of the list given here at your nearest Universal Exchange—you'll book them all—**they're all howls!**

Directed by Fred C. Fishback. Lions trained by Charles Gay

SET 'EM WILD WITH THE LATEST "HITS"

"Lions Jaws and Kittens' Paws."
"My Salomy Lions."
"Lions' Paws and Ladies' Fingers."
"A Lion's Alliance."
"Naughty Lions and Wild Men."

PLAY CENTURY COMEDIES AND YOU PLAY THE COMEDIES OF THE CENTURY

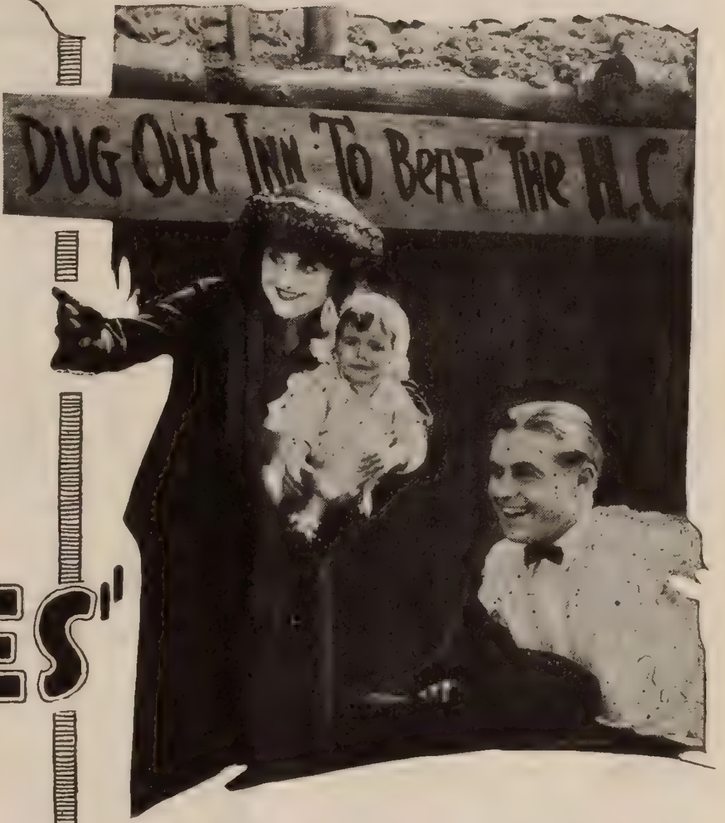
New Fun with New Faces!

JUST what you've been looking for! A fresh crop of Fun—a new harvest of Laughs—with new faces to put them over for you. Bright, new, sparkling stuff—here it is in

THE NEW "STAR COMEDIES"

One Reel

Comedy of the well-dressed, better sort, crisp, and clean as a hound's tooth. Rippling laughter and wholesome fun—the kind to delight the whole family. Just what you need to take the place of the Lyons-Moran short comedies now that they're making longer ones for you. Book to-day. New fun and new faces make new fans.


DUG OUT INN TO BEAT THE H.C.

Start Now with

"KID-ING THE LANDLORD"

Featuring the Captivating Comedienne

BARTINE BURKETTE

UNIVERSAL-MADE

Publicity for "The Red Lane"

ADVANCE STORY

Frank Mayo is to appear at the .... Theatre next .... in the latest Universal photodrama, "The Red Lane," of which so many flattering reports have been heard that local interest in its appearance is quite keen. Holman Day, famous American Novelist, is the author of the story, and the direction is by Lynn Reynolds, who supervised the work of Mr. Mayo in "The Brute Breaker," and of Harry Carey in "Overland Red."

"The Red Lane" refers to the blood-stained road used in smuggling contraband into Canada across the north Main boundary line. In the story Frank Mayo appears as a government customs officer sent to halt the lawless traffic of the French-Canadian smugglers and who naturally incurs the hatred of the worst element of the north woods.

Vetal Beaulieu, whose saloon, straddling the international line, is the headquarters of the vicious element, has a daughter who has been raised in a French convent. She returns home to surprise her father and learns, for the first time, the traffic in which Beaulieu is engaged, and of the fact that she has been promised in marriage by her father to Dave Roi, leader of the smugglers. While in the act of defying her parent Norman Aldrich, a wounded customs officers, appeals for help at the Beaulieu place. Marie goes to his assistance; they exchange confidences and fall in love. Here begins a story of intrigue, adventure and romance filled with sentiment and red-blooded action.

Picturesque backgrounds and exquisite photography add to the splendid acting of the star. The supporting company includes Lilian Rich, Jean Hersholt, Paul Weigel, Karl Formes, James Mason, Frank Thorne and many others.

REGARDING THE STAR

Frank Mayo, the Universal star who appears at the .... Theatre on .... in "The Red Lane," a story by Holman Day, is, according to the concensus of opinion of screen directors, the leading type of American film hero.

The first and foremost reason why Mayo has attained his present success is because he is 100 per cent. man, before the camera and in real life. He is that tall, strong, virile type of young American that audiences like, rather than the fluffy, perfumed and manicured sort that held sway in the early history of filmdom.

Most important of all, Frank Mayo is an actor. He wears the histrionic mantle of his grandfather, Frank Mayo, the First, the most beloved actor of his generation, while his father, Edwin T. Mayo, was one of the foremost dramatic stars of two decades ago.

Frank Mayo began his stage career when he was five years old, playing the child in his grandfather's production of "Davy Crockett." He has been prominent on the stage and screen of America and England for the past ten years, and since appearing in Universal features has gradually won his way to the top.

Mayo is essentially an out-of-doors man and is seen at his best in red-blooded plays of the open air. In the "Brute Breaker" and in "Lasca" he scored his biggest successes, and "The Red Lane," directed by Lynn Reynolds, is said to give him the best opportunity he has yet found on the screen.

Riding, hunting and boxing are the star's favorite sports, and one who sees his physical combats in the various stories in which he has appeared will realize that he must keep in the pink of condition.

NEW LEADING LADY FOR FRANK MAYO

The selection of Lillian Rich to play the role of the little French-Canadian girl opposite Frank Mayo in "The Red Lane," brings a new personality to the list of screen leading women. Judging from the former film work accomplished by this delightful young English actress, she is ripe for leading honors.

Miss Rich is comparatively new to the screen, having appeared only in about four or five feature productions. She was seen in support of Mary MacLaren in "The Pointing Finger" and with Francelia Billington in "The Day She Paid." It was her work in the latter production which particularly attracted the attention of Lynn Reynolds, the well-known director, and when he was commissioned to produce "The Red Lane," with Frank Mayo, announced for next .... at the .... Theatre he immediately thought of Miss Rich as ideal for the chief feminine role.

But although Lillian Rich is new to the silent drama, she has been on the stage since a child. Born in London, she entered the ballet school when quite young, and before she was fifteen was singing and dancing in the big musical revues at the London Hippodrome, the Alhambra and other famous music halls. During the war she played a prominent role in Harry Lauder's London production, "Three Cheers."

The death of an aunt in Canada about a year ago brought Miss Rich to America, and she was induced to take a trip to California before returning to England. She fell in love with the country and decided to remain, especially as she received an offer in several Mack Sennett comedies. Then came the more serious drama, and now she is well on her way to stardom.

NOTES

Beauty spots of California are pictured in many of the scenes in "The Red Lane," a new Universal feature starring Frank Mayo, which will be shown at the .... Theatre on .... Big Bear was the picturesque location selected by Lynn Reynolds, the director of "The Red Lane," for many of the scenes, while Ocean Valley was used as the scene of the Arcadian settlement.

Paul Weigel, the sterling character actor who appears in the role of Father Leclaire, in "The Red Lane," the photodrama starring Frank Mayo, which is announced for next .... at the .... Theatre, is considered one of the ablest actors on the screen. He has few equals in the art of depicting unusual and difficult parts, and appears to splendid advantage in this Holman Day story.

Lillian Rich, who appears in the role of the little French-Canadian girl in "The Red Lane," playing opposite the star, Frank Mayo, is well on her way to stardom, although she has been in America a little over a year and on the screen but nine months. She was a musical comedy favorite on the London stage in her early teens. "The Red Lane" will be shown to the patrons of the .... Theatre next ....

The artistic touch of Lynn Reynolds, master of out-door photoplays, is easily discernible in "The Red Lane," the story by Holman Day in which Frank Mayo is starring at the .... Theatre. Mr. Reynolds has spent most of his life in the pursuit of open air sports and since going into pictures has devoted himself almost entirely to nature stories. He directed Frank Mayo in "The Brute Breaker" and Harry Carey in "Overland Red."

Get the Drop on –

THE NEW HOOT GIBSON "WESTERN KID" SERIES

GET hep to this NEW special line of Hoot Gibson's—get the drop on these great little "Western Kids" and beat your competitor to the series. Pack full they are of "Hoot's" winning personality and every one of them snappy and breezy with just that pep and zest to them that you need to pull and delight a summer crowd. Act quick. Do it to-day. At your Universal Exchange.

"THE TEXAS KID"
"THE BRONCHO KID"
"THE SHOOTIN' KID"
"THE SCRAPPIN' KID"

2 reels

HOOT GIBSON

The Two-Fisted Boy with the Smile

"UNIVERSAL ALWAYS DID MAKE THE BEST SHORT STUFF"

Service Page for "The Red Lane"

AT A GLANCE

SUBJECT—"The Red Lane."

LENGTH—Five Reels.

STAR—Frank Mayo.

PREVIOUS HITS—"A Little Brother of the Rich," "The Brute Breaker," "Lasca," "Burnt Wings," "The Girl in No. 29,' etc.

CAST—Lillian Rich, Jean Hersholt, Jas. L. Mason, James O'Neill, Karl Formes, Paul Weigel, Frank Thorne, Harry Lamont, Margaret Mann.

DIRECTED BY—Lynn Reynolds.

STORY BY—Holman Day.

SCENARIO BY—Violet Clark.

LOCALE—The North Woods of Maine on the Canadian Border.

TIME—The present.

THUMB NAIL THEME—The story of a young convent girl thrown into the life of the Northern Woods, who is rescued from her revolting surroundings by a young American customs officer on border duty.

ADVERTISING PUNCHES

1—Frank Mayo's ever-increasing popularity.

2—The fact that the author, Holman Day, is one of America's foremost novelists.

3—The superb direction of Lynn Reynolds, producer of "The Brute Breaker" and "Overland Red."

4—The notable excellence of the supporting cast.

5—The picturesque locale of the story—the border between the North Maine woods and the Canadian maritime provinces.

6—The unusual character types—skillfully drawn by the author and splendidly portrayed by the players.

7—The beauty and charm of the leading lady, Lillian Rich, former English stage favorite.

8—The thrilling primitive battle between the forces of lawlessness and order.

9—Intimate scenes of the smuggling traffic between the United States and Canada.

10—Beautiful scenes filmed in Big Bear Valley—the Canadian Rockies of California.

CAST

Norman Aldrich	**Frank Mayo**
Marie Beaulieu	**Lillian Rich**
Dave Roi	**James L. Mason**
Vetal Beaulieu	**Jean Hersholt**
Jim the Half Wit	**Jas. O'Neill**
Henri Billedeau	**Karl Formes**
Father Leclair	**Paul Weigel**
Louis Blais	**Frank Thorne**
Deputy Sheriff	**Harry Lamont**
Andre, the plowman	**Fred Herzog**

THE STORY

MARIE BEAULIEU, who has spent most of her life in a convent, returns home and is horrified to learn that her father is a saloon keeper and the intimate friend of smugglers. His bar straddles the Canadian border, with a half of the room on each side of the line. The night of her arrival he closes his saloon to talk to her, but later admits Dave Roi, a smuggler to whom Vetal Beaulieu, the father, had promised Marie in marriage. The girl, however, will have nothing to do with Roi.

Norman Aldrich, a young American customs officer, is shot by Roi's men that night when they are trying to smuggle sheep across the border. Aldrich stumbles to Beaulieu's door and asks for assistance, but Beaulieu and Roi refuse to admit him. Marie brings him into the house and binds up his wounds. The next day Marie leaves her father. She meets an old Arcadian fiddler, who takes her to Father Leclaire.

Arcadian settlers are being forced from their homes through the machinations of American lumber magnates. Father Leclaire tries to suppress the growing discontent and settle the trouble peaceably. Attorney Blais, representative of the settlers in the American State Assembly, agrees to help Roi steal Marie away in return for Roi's support at the polls for re-election.

Marie is kdnapped and rescued by Aldrich just as she is being forced by her father into a marriage with Roi. In the mix-up which follows, Vetal, the father, is killed. Roi picks up one of the customs agent's exploded cartridge shells on the field and starts a report that Aldrich killed the girl's father.

On election day, Roy brings a band of thugs to the polls to prevent the supporters of Aldrich, who is running against Blais for reelection as representative of the settlers, from voting. A tremendous battle ensues between the thugs and the settlers and the settlers are victorious until their leader, Aldrich, is arrested for the murder of Beaulieu, by the assistant deputy sheriff, who is in the pay of Blais. Father Leclaire attempts to prevent the arrest but is thrown aside and just as it seems as if the scheme of Blais and Roi is succeeding, the half-witted sheep herder who shot Beaulieu out of revenge, confesses to the shooting and the whole plan of deception falls to the ground. The crooked deputy is forced to arrest Roi and Blais, and Aldrich is elected in triumph. Nothing now prevents the marriage of Marie and Aldrich.

ADVERTISING DISPLAY LINES

He was a watchdog on the Red Lane of the vicious—stained with the crimson blood of lawlessness. Frank Mayo, in "The Red Lane."

Might was right on the border line, and there was no fear of Yankee law—till Norman Aldrich, of the American Secret Service, was placed on the job. That's Frank Mayo, in "The Red Lane."

He was her father's bitter enemy—sworn by solemn oath to bring him to justice—but he was young and she—she was but human. See Frank Mayo in "The Red Lane."

Every circumstance pointed to his guilt and hundreds were ready to swear away his life. Did he succumb to the seemingly inevitable? See Frank Mayo in "The Red Lane."

Framed in the glory of the morning sun she seemed like an angel in Satan's domain. To save her from her fate is Frank Mayo's task in "The Red Lane."

He was more than an arm of the law. He was the voice of justice and love was the prize. No wonder he was a match for the lawless horde. See Frank Mayo in "The Red Lane."

Meet Me at Sandy Hook!

SOME invitation! Thousands of sport lovers will be there down the bay, eager to see the Big Event—keen to learn if this year is at last to be the lucky one for the jovial cup-contender. Millions who can't be there are just as keen to see it all perfectly pictured in INTERNATIONAL NEWS—"where the Scoops come from."

Here is your opportunity to gratify your patrons. Be fore-handed—act early. Place your order NOW for the news service that gives you the BEST—and gives it you FIRST—International.

INTERNATIONAL NEWS

RELEASED THROUGH UNIVERSAL

"THE MOON RIDERS"

"The Pit of Fire"

Episode No. 12

CAST

BUCK RAVELLE	Art Acord
Baldwin	Charles Newton
Warpee	Tote Du Crow
Anna	Mildred Moore
Rosa	Beatrice Dominguez
Egbert	George Field

BALDWIN manages to extricate Buck from the wreckage and together they set out for the ranch, meeting with Anna on the way. She, too, had by good fortune escaped unharmed.

The Atlas Oil Co. discovers that the Baldwin ranch is rich in oil and offers Baldwin $1,000,000 for it. A stranger, Snyder by name, who arrives in Skull Valley, confides in Egbert that he wants his help to beat out the company in getting the ranch, and Egbert immediately sends for Rosa.

Baldwin, Buck and Anna, on receiving a telegram from the Atlas Co., set out for Warpee's. Warpee goes to find Rosa and attacks her as she is extricating the deed from a hiding place but he is captured by Snyder, now a full fledged moon rider and Egbert, and flung into the quicksands.

Buck and Baldwin, in an effort to see Rosa, get into a fight with the moon riders. Buck is taken prisoner but Baldwin escapes and rides away to arouse his ranchers, but Egbert has forestalled him and the first rancher to whom Baldwin appeals, an ally of the moon riders, knocks him out, ties him fast in his cellar and turns on a pipe to drown him. Then he leaves him there, so that Anna, now thoroughly alarmed at her father's absence, follows him to the rancher's cabin, she finds it deserted, and little realizes that her father is drowning below.

In the meantime Buck has been lowered into a pit in which a fire has been laid.

Anna is helpless, the conspirators appear to have the upper hand, and the two brave allies are at death's door.

"Bear Skinned Beauties"

Two-Reel Century Comedy

ZIP MONBERG, who is a live-wire messenger boy on roller skates, gets mixed up in a fashionable modiste shop where he has gone to deliver some parcels. Bull Slinger, whose wife runs the shop, likes the girls who are employed there, but gets in wrong when he tries to "vamp" Zip's sweetheart. Bull's wife, seeing the flirtation, starts a battle, during which Zip is kicked out by Bull and chased to a dentist's office. The dentist thinks Zip wants a tooth extracted and starts the work, giving Zip gas. Zip dreams of woodlands and beauteous girls, and as he is brought back to life by the extraction, sees in a haze Bull Slinger, surrounded by all the models. Frightened, he looks at Bull, then looks at the girls and smiles, whereupon he takes the gas tube and goes back to sleep.

International News

No. 37

Syracuse Crew Winning Intercollegiate Title Before Big Crowd.—Ithaca, New York.

Sub-Title.—Cornell, second; Columbia, third.

First Airport "Harbor" for Police Reserve Flyers Christened in Manhattan.—New York City.

Sub-Titles.—Mayor Hylan dedicates the air port. The navy airmen entertain. A close shave.

A Real Wonder-Boy. Eight-year-old Russian lad plays twenty of Europe's foremost chess experts at one time, and beats them all.—*Paris.*

Champion Diver at Thirteen.—Miss Aileen Riggin, Metropolitan titleholder, practices for Olympic games.—*Manhattan Beach, N. Y.*

Sub-Titles.—Grace personified. Easy when you know how.

Shamrocks Under Sail.—Sir Thomas Lipton gives his cup challenger and her "trial horse" their first spin on the sea.—*Sandy Hook, N. J.*

Sub-Titles.—The Shamrock IV, cup challenger, first around the buoy. Sunset—a scene for an artist.

A River Flivver.—Here's a good suggestion from France for summer vacation days.—*Chatillon, France.*

Showing Just How West's Athletic Stars Train for Olympic.—Los Angeles, Cal. (To be omitted from Washington, D. C., prints.)

Sub-Titles.—That was Alma Richards, 1912 Olympic "champ," and here's how he really did it. And this is George Schiller, Coast "champ.," in action. It's really easy—like this.

Democrats Assemble for Convention to Name Presidential Ticket.—San Francisco, Cal.

Sub-Titles.—Bainbridge Colby, Secretary of States, arrives with "instructions" from President Wilson. "Possibilities" for the Democratic nominee for president—take your pick—Champ Clark, veteran Democratic leader in Congress. Vice-president Marshall. Attorney-general Palmer. Governor Edwards of New Jersey. Governor Cox of Ohio. Ambasssador John W. Davis (at right). Former Ambassador James W. Gerard. Secretary of Agriculture Edwin Meredith, another "dark horse." Senator Carter Glass of Virginia. William G. McAdoo, former Secretary of the Treasury—he "doesn't want it"—but——. William Jennings Bryan—no convention complete without him. Latest picture of President Wilson.—*Washington, D. C.* Former Senator "Tom" Taggart, Indiana leader, and Charles P. Murphy, Tammany Hall chieftain, talk things over at French Lick Springs, Indiana. Governor Alfred E. Smith of New York. Homer S. Cummings, Democratic National Chairman.

United Hunts Racers Take Perilous Jump at Breck-neck Speed.—Belmont Terminal, N. Y.

Sub-Title.—He who hesitates is lost.

Crusaders for Health.—Capital children stage a monster anti-disease pageant.—*Washington, D. C.* (For Washington only.)

Sub-Titles.—Beware the Monster of Disease. "Health" pennants for the Crusaders.

One Day of Joy.—Atlanta Georgian's big picnic brings happiness to thousands of Dixie youngsters.—*Atlanta, Ga.* (To be omitted from New York prints.)

Sub-Titles. — Over the bumps. 'Round the circle. The end of a perfect day. Seattle Elks give 50,000 boys a joyous outing.—*Seattle, Washington.* With plenty of "eats."

Tad Cartoon.

"The Smilin' Kid"

Two-Reel Western

CAST

Bud Hazen	Hoot Gibson
Shorty	Jim Corey
Eva	Lucille Ruby

BUD HAZEN is an able foreman of a ranch, but he cannot summon the courage to propose to Eva Lord, daughter of the boss. For that reason his punchers poke fun at him. At last Bud decides to propose by letter, and is in the act of copying one from a book, when he gets word that he must help run down a gang of horse thieves. Shorty, posing as one of Bud's punchers, but in reality a spotter for the thieves, writes a warning note to the gang and it is this note which Eva accidentally receives instead of the love letter Bud intended for her.

Eva thinks Bud a criminal and is heartbroken. Shorty discovers that Eva knows of the warning, and to silence her, kidnaps her to the thieves' hangout in the hills. Bud, returning for Eva's verdict, finds his unopened note and also the warning note of Shorty. Understanding the whole situation, he races to the rescue, saves Eva and captures the whole gang. Naturally he captures the answer he wanted in additon.

MAJOR ALLEN'S ANIMAL HUNT PICTURES

THERE is something very refreshing in these remarkable wild animal hunt pictures made at great personal risk by Major Jack Allen, the Trapper King of the Desert and Jungle. They were an instant hit when first brought out by Universal and the first release was promptly followed by five more, so great was the call for "something different." Every one of them is a little drama all by itself, a fine scenic and a perfect educational—because it has in it everything that people want to make an educational interesting and thrilling. Book this complete series to-day. You won't find any short subjects anywhere that will so please your audiences.

"TRAILING THE LEOPARD"
"LION TRAPPING"
"THE STORY OF THE LION"
"BEAR TRAPPING"
"THE STORY OF THE JAGUAR"
"TIGER LAND"

See any or all of them at your nearest U Exchange

"THE VANISHING DAGGER"

Episode No. 6

"A Terrible Calamity"

CAST

Grant	Eddie Polo
Nell	Peggy O'Dare
Claypool	Thomas Lingham
Elizabeth Latimer	Thelma Percy

BADLY bruised but with no bones broken, Grant is picked up by a man who is driving a wagon and they start back to town. Meanwhile the rustlers kill the Deputy and succeed in breaking jail. They are racing out of town just as Grant drives in. Jumping from the buckboard to a horse he starts in pursuit and by going across country gains a position ahead of them on the road out of town. Swinging a full forty-foot loop Grant ropes all six rustlers and turns them over to the posse who have followed. Back in town Grant wires the Chief of the United Detective Agency that he has captured the band and will start back to Los Angeles.

Meanwhile Nell discovers that Claypool has apparently deserted her, and that he has also taken with him Elizabeth Latimer, whom they have been holding for blackmail purposes.

Claypool, in fact, has arrived at his home in Los Angeles, and there reads that a Mr. Decker, the possessor of a rare collection of antiques, is to exhibit them that night. As Decker is known to be the owner of the sheath of the vanishing dagger, Claypool determines to attend the exhibition and to recover the sheath. Learning from Arizona that Grant has captured the rustlers and is probably on his way to Los Angeles, Claypool realizes that he must prevent him from arriving.

Nell again manages to ensnare Grant, and causes him to miss the first train. But by a mighty effort he pulls up the post to which he had been tied, proceeds to the depot, and there notifies the detective agency that he is taking the next train. The Chief of the detectives at once wires in return that he is to proceed to the Decker home as an additional safeguard for the jewels to be displayed that night. A spy in the detective agency notified Claypool what is happening, and Claypool at once dispatches some of his men to meet the approaching train, and to prevent Grant from arriving in Los Angeles.

These men board the train on the outskirts of the city and finding Grant alone in one of the cars, attack him. They succeed in knocking him out, and as a fire starts, caused by a lantern overturned, in the fight, the crooks detach the coach from the rest of the train, it being the last car of the train and then drop it.

As this has happened on a steep grade, the lone coach, now a mass of flames, backs down the grade increasing its speed every moment. The car is of course missed and the train starts back after it, but as the runaway coach comes speeding to a high trestle, it crashes down through it to the river bed below, where, as it furiously burns, Grant lays senseless under it.

New Screen Magazine

No. 74

CLIFF CHURCH, hidden among the peaks near Wildkirchli, is the highest chapel in Switzerland. The church can be safely reached but there is a short cut or two to it, where a misstep may mean a life. Near the church is the famous Wildkirchli Inn, much frequented by mountain climbers.

These are expensive times, but there are practical economies which can be carried out. One is to have a torn garment repaired by a process called textile reweaving, in which a sufficient amount of threads are unraveled from the seams and are woven into the fabric.

In this issue of the magazine, there is an exposition of what happens when a motor car is cranked, and this certainly will prove a revelation to thousands of owners of automobiles.

There is a collection of jokes and a brisk animated by Leslie Elton, featuring Cinema Luke.

"Kid-ing the Landlord"

One-Reel Star Comedy

Featuring Bartine Burkette

BETTY and her husband were blessed with a baby girl but for that piece of happiness they were banned by every landlord. At last they find a good natured agent who accepts a bribe and rents them a house. The landlord comes to inspect them, and they have no end of time hiding the baby, trying out such places as the icebox. The agent even goes to the extent of claiming the baby as his own in the presence of the landlord, which naturally leads to an angry scene with his wife.

And to add to the misfortune, the landlord lives next door, so that it is a perilous process handing the baby in and out of the window, when it has to have its airing. During one of these incidents, a "cop" gets interested in the mysterious process, and it looks like a whole lot of trouble, only the baby begins to "vamp" the landlord, and the landlord takes such a fancy to it, that he accepts good naturedly the fact that his tenants had been "kidding" him and all are at peace with each other.

International News

No. 38.

Campaign Sidelights.—Democratic and Republican activities recorded by International cameraman.

Sub-Titles.—Governor Edwards of New Jersey, Democratic presidential possibility, tries "high flying."—*Sea Girt, N. J.* Governor Edwards and his family. Another Democratic possibility—Governor Cox of Ohio, and his wife.—*Dayton, O.* Mrs. Cox and (perhaps) the future belle of the White House—Miss Anne Cox. George and Jean de Wolf start boosting for their grand-daddy, Senator Harding. —*Marion, O.* Dr. G. Tyron Harding, father of the Republican presidential nominee. Washington starts cleaning up for the tenants expected March 4th, 1921.—*Washington, D. C.*

Detroit, Mich.—Miss America, challenger for world's motorboat title, makes 80 miles an hour on trial run.

Sub-Title.—Watch her go.

Folkestone, England.—England rescues starving children of Austria.

Sub-Titles.—British kiddies greet the new arrivals. Their first taste of English food. All properly labeled. In their new home.

Atlanta, Ga.—The Biggest Booster, 13 foot high Fred Wilson, recruits gobs for the navy.

Sub-Titles.—Traffic doesn't worry him. "Miss Wyoming" from Cheyenne and her prize pony, give Manhattan the "once over" from a hotel roof.—*New York City.*

Sandwich, Mass.—Schooner ashore. Runs aground on Cape Cod coast with disastrous results.

Abingdon Hall, England.—Their annual wash. Lord Farrar's prize sheep receive their yearly dip.

Cambridge, Mass.—Confetti battle in the rain enlivens Harvard graduation. 1. The grave seniors. 2. Johnny Harvard's sons of many years parade.

Off Sandy Hook, N. J.—Aboard the Shamrock. Exclusive motion pictures made from the deck of the cup challenger's mate during the two Shamrock's trial race.

International Presents Exclusive Pictures from Soviet Russia.

Sub-Titles.—A not uncommon scene in that land of seething upheaval—funeral procession, for victims of a political uprising. Collecting alms for the victims families. Nikolai Lenine —head of the Bolshevik government of Russia. Lenine greets one of his cabinet ministers. Leon Trotzky, Lenine's chief co-worker and organizer of Russia's army, on an inspection of river communications. Bolshevik troops welcome Trotzky. Trotzky exhorts his soldiers. Off to the front once more. For many months life in Petrograd was one demonstration after another. Tumultuous times. A glimpse of Soviet Russia's Army.

CARL LAEMMLE offers
A striking presentation
of Varick Vanardy's
stirring story

directed by
ROLLIN
STURGEON

"THE GIRL IN THE RAIN"

THE marvelously thrilling story of a young Virginian girl who unwittingly casts her lot with a band of fugitives from justice—a picture replete with startling adventure and unfolding a truly appealing romance.

featuring

ANNE CORNWALL

Beauty and Bills—
and Bachelors—
naturally come
together

CARL LAEMMLE
presents
Von Stroheim's
NEWEST
WONDER
PICTURE

"The DEVIL'S PASSKEY"

All Paris
throbbed
with the
amazing
scandal.

A picture of Paris, the
wicked and Paris the
wonderful—painted
on the screen by a
Master Artist.....

UNIVERSAL-JEWEL PRODUCTION DE LUX

THE MOVING PICTURE WEEKLY

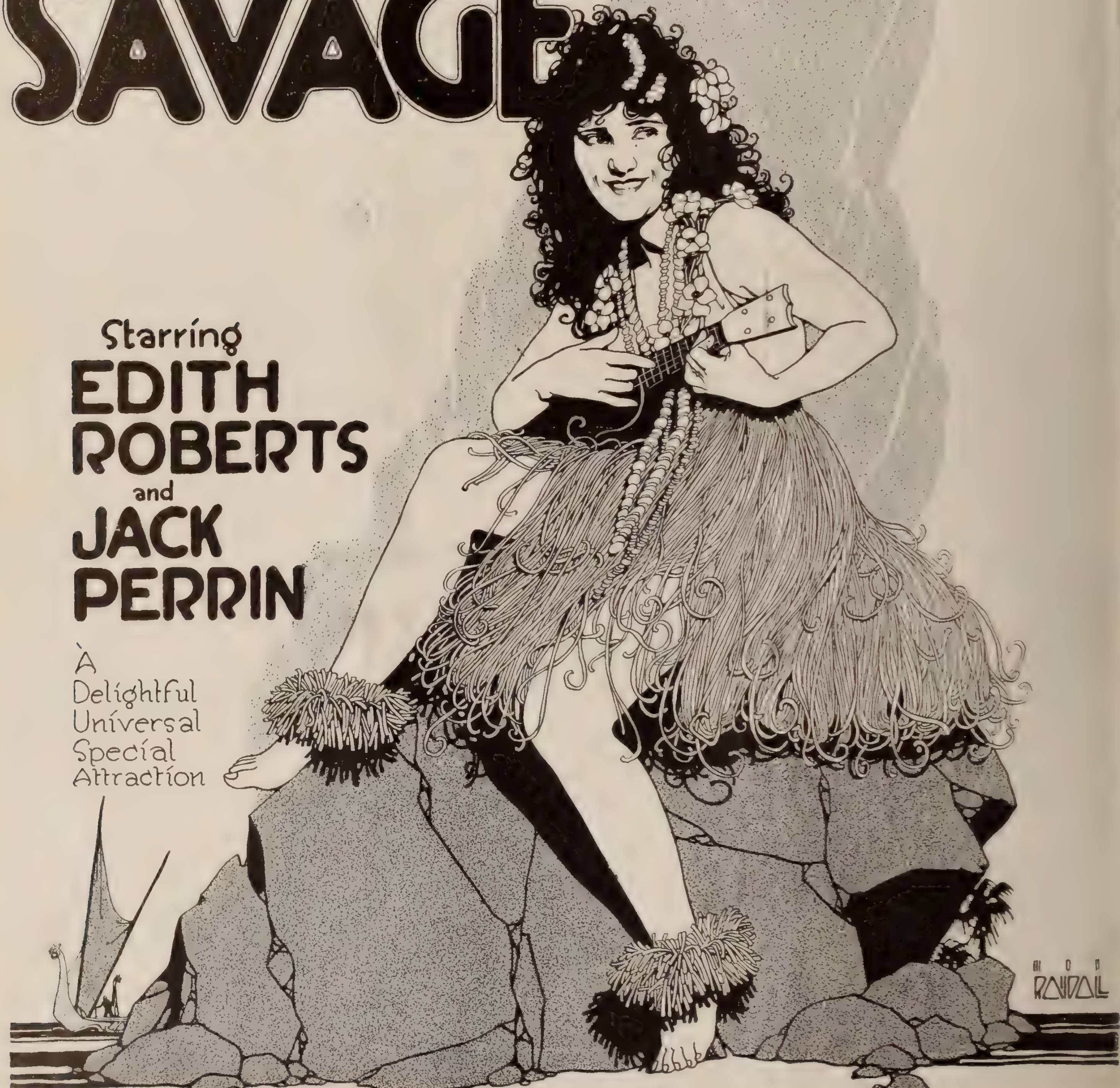
EDDIE LYONS AND LEE MORAN IN "LA LA LUCILLE"

FROM FRED JACKSON'S STAGE COMEDY

VOL, 10
NO, 23.

JULY
24. 1920.

"The ADORABLE SAVAGE"



Starring

EDITH ROBERTS

and

JACK PERRIN

A Delightful Universal Special Attraction

CARL LAEMMLE

presents

Eddie LYONS and Lee MORAN

in "La La Lucille"

from the famous Musical Comedy
by Fred Jackson

Universal's
New Star
Series

First of their 8
Modern Comedy
Dramas

CARL
LAEMMLE
offers

LYONS and MORAN

First of their 8 Modern Comedy Dramas Universal's New Star Series

YOU know now what LYONS & MORAN can do—for you saw them make a resounding hit in their first Special Attraction, "Everything but the Truth"—so when we say "LA LA LUCILLE" is even better you'll see the success in store for you. You know — everybody knows—the convulsing plot of this famous musical comedy hit—and this screen version has been dressed up within an inch of its life, with the camera adding speed and humor that the stage could never give you. We'll bank on this picture being one of the biggest laughing successes of your year.

UNIVERSAL
SPECIAL
ATTRACTION

in "LA LA LUCILLE"

A Hit on the Stage
A Scream on the Screen
From the Famous
Musical Comedy
by Fred Jackson

Publicity Page for "La La Lucille"

ADVANCE STORY

AFTER the tremendous success scored by Eddie Lyons and Lee Moran in their first Universal comedy feature, "Everything But the Truth," every theatregoer is looking forward to their next production, "La La Lucille," which will be shown at the ——— Theatre on———.

"La La Lucille" is the work of Fred Jackson, author of such stage successes as "A Full House" and "The Naughty Wife," and was the hit of Broadway last season as a musical comedy. It was adapted for the use of Eddie Lyons and Lee Moran by Philip Hurn, and the roles of Johnny Smith, who marries the juggling girl, and Britton Hughes, who elopes with a young girl from the South, suit the stars to perfection.

Even on the stage "La La Lucille" was a riot of laughter, in spite of the fact that many of the funniest incidents happened behind the scenes and were merely mentioned by the players. In the photodrama every amusing happening and situation is actually shown, and the result is an hour and a half of constant merriment.

The story concerns a little vaudeville juggler whose marriage to young Smith causes his aunt to disinherit him. When her will stipulates that he must divorce his bride in order to win two million dollars, the young couple schemes to perform the letter, but not the spirit of the instrument. A score of very amusing characters aid in the complications, played by such excellent artists as Anne Cornwall, Rosa Gore, Gladys Walton, Dorothy Wolbert, Fred Gamble, Charles McHugh, Arthur Thalasso, Frank Earle, Burton Halbert and others.

Some very elaborate settings, some replicas of different portions of one of Broadway's most famous hotels, provide a rich background for the feast of fun.

REGARDING THE STAR

AS well introduce George M. Cohan to Broadway or Uncle Joe Cannon to the Capitol at Washington as to present Eddie Lyons and Lee Moran to the theatregoing public. If there are any entertainers of the silver sheet who are a fixture in the silent drama they are Eddie and Lee, who have provided more laughter through the medium of the screen than any other two people in the world.

After winning laurels as comedians in vaudeville and musical comedy, Lyons and Moran turned their attention to the motion picture as a fertile field for the exploitation of their mirth creating abilities. Up to that time, and in many instances the belief still remains, producers of screen comedies were under the impression that the only way to provoke laughter in the films was to resort to the coarsest of horseplay.

Be that as it may, Eddie and Lee found no competition in their line. They at once began the production of comedy playlets characterized by good taste and intelligence and they were a hit from the start. The demand for the Lyons and Moran brand of Universal comedies became so great that "the boys" were compelled to turn out one a week—a feat they continued for five years.

Six months ago Carl Laemmle, president of Universal, decided the time was ripe for Lyons and Moran to produce comedy features, and he at once secured the best available material or the purpose. The first five-reel comedy, "Everything But the Truth," recently released, proved Mr. Laemmle to be correct, and their current feature, "La La Lucille," soon to be seen at ——— Theatre, promises to be a greater success on the screen than it was on the Broadway stage.

FOR THE HERALD

THE Juggling Jaynes were a success in vaudeville. Jaynes thought it was his remarkable dexterity which won applause but it was really his pretty young daughter, Lucille, in silken breeches and with bewitching smile. Then Lucille married Johnnie Smith and left the stage, and his act "flopped." Johnnie was the impecunious nephew of the rich and Puritanical Roberta Smith, who was scandalized when she learned that a Smith had married a girl who wore tights. One day a lawyer informed them that Miss Roberta had died leaving two million dollars to her nephew upon condition that he divorced his bride. Upon his failure to do this the money would go to some grasping relatives who were anxious to see Johnnie disinherited.

Johnnie and Lucille plan to divorce each other and remarry, and for the purpose the girl selects for a correspondent for her husband the homeliest woman in New York. At the same time Britton Hughes elopes with a pretty Southern girl and chased by an irate father, they select for their honeymoon eve the same New York hotel where Johnnie and his co-respondent plan to be discovered by his wife and her attorney.

It is hardly necessary to say that the resulting complications are such as to keep laughter popping on all twelve cylinders, as is the case in "La La Lucille," recently the biggest musical comedy success on Broadway and now adapted for the screen and played by those famous farceurs, Eddie Lyons and Lee Moran. It will be seen at the ——— Theatre next ———.

ADVANCE NOTES

Eddie Lyons and Lee Moran, who thoroughly established themselves as comedy feature stars of the first magnitude with their first big production, "Everything But the Truth," are said to have hit the bull's-eye once more, even with more certainty, in their second comedy feature, "La La Lucille," which is announced for next ———at the ——— Theatre. "La La Lucille" was the big musical comedy hit of last season on Broadway.

"La La Lucille," which Eddie Lyons and Lee Moran will offer the ——— ——— Theatre as the second of their big comedy features, is the work of Fred Jackson, famous playwright and author of such well-known footlight successes as "A Full House," "The Naughty Wife," and "The Velvet Lady." "La La Lucille" was a tremendous hit at the Henry Miller Theatre, New York, the greater part of last season.

Anne Cornwall, the charming little Universal star who was so delightful in "The Path She Chose" and "The Girl In the Rain," and who supported Eddie Lyons and Lee Moran in their last comedy feature, "Everything But the Truth," is again serving these comedy stars as chief eminine foil in their latest laughter production, "La La Lucille," which will be shown at the ——— Theatre next ———.

Gladys Walton, a fascinating ingenue of the dramatic and musical comedy stage, is playing opposite Lee Moran in Lyons and Moran's latest comedy feature, "La La Lucille," announced for next ——— at the ——— Theatre. Miss Walton plays the role of a little eloping bride from the South who meets with some amusing adventures on her honeymoon trip to New York.

Gladys Walton, Lee Moran, Anne Cornwall and Eddie Lyons in "La La Lucille."

Four Stars Instead of Two

ONE of the very best pictures ever released as a Special Attraction is the second Eddie Lyons-Lee Moran production, "La La Lucille." It has every right to be a superb picture. In the first place, it was written by Fred Jackson, the playwright and short story writer. It first appeared as a Broadway comedy and was the hit of the entire season. Of course, the limitations of the stage prevented a great deal of the action being shown, and all of these complications had to be told in the conversation of the various players. The screen has no such limitation. It shows every little last thing in faithful and ample detail, even to the great lobby of the Knickerbocker Hotel.

In the second place, "La La Lucille" has four stars instead of the two who are advertised, Lyons and Moran. The other two came into the picture without their halos, but they are there none the less, and the thousands of exhibitors who book this picture are going to get the benefit of their presence. The other two are Anne Cornwall and Gladys Walton.

When Miss Cornwall was in New York last Fall she saw the musical comedy, "La La Lucille." She immediately fell in love with the part of Lucille and hoped some day she might be able to portray it on the screen. When she played with Lyons and Moran in "Everything but the Truth" she continually talked about "La La Lucille" until Eddie and Lee were so impressed they secured the screen rights to the piece. Since then, however, Anne Cornwall was promoted to stardom, and gained individual success in such productions as "The Path She Chose" and "The Girl in the Rain." When she learned that Lyons and Moran were to produce "La La Lucille" in the films she volunteered to forego her stardom for a while in order that she might play with the comedy pair and portray the rôle of Lucille. That's how the third star got into the cast.

The fourth star is Gladys Walton, a very beautiful girl, and an entire newcomer in the screen firmament. When Miss Gladys, whose entire experience has embodied an ingénue rôle in a musical comedy, was cast for the rôle of Lee's wife, she was not a star at all, never expected to be a star. In fact, it was her first picture. But she gave so much promise and was so beautiful on the screen that she was offered an opportunity to star in her next picture with Jack Perrin as her leading man. Of course, Miss Walton was not quite on to the peculiarly fast type of comedy that Lyons and Moran practise. Occasionally she may be observed a little "out of the picture" in "La La Lucille," but it is only for a moment, so that she can catch her breath. But she is a quick pupil, and Eddie and Lee predict as brilliant a future for her as for any of the score of screen stars they have started on the road to stardom. That's how and why there are four stars instead of two in "La La Lucille," their second feature.

It is not fair to stop with the stars either. There are a number of well-known and exceptional players in the remarkable photoplay. Fred Gamble has been with the Lyons-Moran outfit off and on for eight years; Arthur Thalasso has played heavy parts with Charlie Chaplin so many times that he is familiar to almost every one; Burton Halvert is a well-known vaudeville juggler; Sam Appel is well-known to every

(Con'd page 34.)

A scene from "La La Lucille," the special attraction featuring Eddie Lyons and Lee Moran.

Service Page for "The Girl in the Rain"

AT A GLANCE

SUBJECT—"The Girl In the Rain."

LENGTH—Five reels.

STAR—Anne Cornwall.

PREVIOUS HITS—"The Path She Chose"—Leading Lady with Lionel Barrymore and with Lyons and Moran.

DIRECTED BY—Rollin Sturgeon.

STORY BY—Varick Vanardy.

SCENARIO BY—Doris Schroeder.

SUPPORTING CAST—James Liddy, Lloyd Bacon, James Farley, Jessalyn Van Trump, George Kunkel, Neal Hardin.

LOCALE—Rural Virginia and the Potomac River.

TIME—The Present.

THUMB-NAIL THEME—The story of a girl who has unwittingly cast her lot with fugitives from justice, and of a romantic adventure which results not only in her own rescue but the salvation of her companions.

ADVERTISING PUNCHES

1—The first stellar venture of Anne Cornwall.

2—The authorship of the story by Varick Vanardy, one of the most popular modern novelists and the fact that this story appeared in the form of a novel under the title "The Girl by the Roadside."

3—The splendid direction of Rollin Sturgeon, who ranks among the master producers.

4—The quaint and irresistible personality of Anne Cornwall in her portrayal of the role of Judith.

5—The presence in the case of James R. Liddy, recently a popular leading man in Broadway musical productions.

6—The enchanting water scenes, filmed on the headwaters of the beautiful Sacremento River.

7—Some of the most realistic rainstorm scenes ever filmed, utilizing several effects original with the director.

8—The excellence of the cast and the care displayed in the selection of the small town types.

9—The exquisite photographic effects secured by the cinematographer, Alfred Gosden.

10—One of the most charming love scenes ever conceived.

CAST

Beverly	Lloyd Bacon
Judith	Anne Cornwall
Vera	Jessalyn Van Trump
Fabyan	Jas. Farley
Sheriff	George Kunkel
Boone	Jas. Liddy
Cort	Neal Hardin

THE STORY

A MAN and two women, fugitives from justice, reach a small country hotel in Virginia, closely pursued by two officers. The man, Beverly, tells one of the women, Judith, to get into her riding habit and go for a ride in the woods as though nothing unusual was happening. He gives her a package of saws to smuggle to him in jail in case he is arrested while she is gone.

A storm breaks while Judith is in the woods, her horse runs away and she sprains her ankle. She is found by Boone Pendleton, a rich young man who takes her to his cabin nearby in the woods. The river rises and they are marooned there for several days. They fall in love but Judith tells him she can never marry him. Meanwhile they pretend they are brother and sister.

When Judith returns to the hotel she finds that Beverly and Vera, the other woman, are in jail. She visits them and slips the saws to Beverly, with which they effect their escape. Meanwhile Judith has started for their country place. She is followed by a detective from a bonding agency. Beverly and Vera follow and meet Boone along the way when their automobile breaks down. They persuade him to take them to their country place in his car.

Judith sees them coming and is horrified to see the man she loves with her two associates. She gets a package from its hiding place, climbs out of a back window and hides the package in a hollow tree. Boone, who had taken his car around to the garage, follows her and sees this. So does the detective. The latter arrests Beverly. They interfere in the struggle and Judith urges Beverly to submit to arrest. The whole thing is then explained. Judith is Beverly's sister. They had come of good parents but as children they were left orphans.

Beverly had obtained a position and had been heavily bonded. He had married Vera, the daughter of a horsetrainer, and had stolen a package of securities. When Judith learns about it, her loyalty and gratitude to her brother makes her stand by him, though urging him to "go straight." Judith promises to give up the securities if her brother is not prosecuted and as the detectives has been given the authority he secures the package and all ends happily.

ADVERTISING DISPLAY LINES

"I've been following that bent fender—not a license plate." The detective was shrewd, but he was outwitted by "The Girl In the Rain."

Alone in a deserted cabin, miles from nowhere, they pretended they were brother and sister. But the heart would not be deceived. See "The Girl In the Rain" with Anne Cornwall.

The lightning flashed and the thunder pealed as the fleeting horse dropped to the ground. "Oh, God! Why couldn't you let it strike me?" Thus wailed "The Girl In the Rain."

The rain ceased—the waters subsided—but the tide of love flowed steadily to flood.

She had given her word, and to keep it she threw away her last chance for happiness. But fate's not always cruel and "The Girl In the Rain" saw a way out.

The ties of blood were stronger than the law; but all else faded to insignificance in the light of pure love.

Publicity Page for "The Girl in the Rain"

ADVANCE STORY

"The Girl In the Rain," most recent Universal feature, starring Anne Cornwall, will occupy the screen at the ———— Theatre next————. Varick Vanardy, popular novelist, wrote the story, which was adapted for the films by Doris Schroeder. Rollin Sturgeon directed the production, and Universal, it is claimed, gave him every advantage in the way of cast, settings and locations to vitalize the stirring tale of the Virginia woods.

Anne Cornwall makes her debut as a star in "The Girl In the Rain," a privilege won by her splendid acting and winsome personality displayed in "The Copperhead" with Lionel Barrymore; in "Everything But the Truth," and "La La Lucille" with Lyons and Moran, and in "The Path She Chose," in which she had the featured role.

"The Girl In the Rain" tells of a young absconder, accompanied by two girls—one his sister and the other his wife—who seek shelter in a rural Virginia hotel from the pursuing authorities of the law. Judith, the sister, is determined to leave the pair, having urged her brother to go straight, but he pleads with her to hide some saws, go for a ride in the woods and, if they are apprehended, to smuggle the tools into the jail. He further promises that if he escapes this time he will lead an honest life. In the woods the girl's horse is frightened by a peal of thunder and her ankle is injured as she is thrown to the ground. She is picked up by a young man bound for his country lodge, and the heavy flood and the girl's injury prevents them from leaving the isolated shack for several days.

How the romance thus begun is ruthlessly broken up by the arrival of the police and the situations which lead to the stirring climax are told in a picture of compelling interest.

57 INCHES OF TALENT

Anne Cornwall So Small She Gets Away With Half-fare Ticket Just For Fun.

IF talent were measured by inches Anne Cornwall, the star of the latest Universal production, "The Girl In the Rain," now showing at the ———— Theatre, would not rate very high in the world of the silent drama. Anne is several inches shy of five feet and constructed accordingly. She is the sort of girl who would be described as "no bigger'n a minute" and "knee-high to a grasshopper." But each of Anne's fifty-seven inches represents a different variety of cleverness, and her magnetic appeal is quite unusual.

Miss Cornwall has a quaint manner of costuming, designing her own clothes along original lines, but quite in keeping with her unusual personality. The riding habit she wears in "The Girl In the Rain" has attracted much attention and has been copied by a famous Fifth Avenue costumer.

Anne is so tiny that on a recent trip from Los Angeles to San Francisco, she wagered a friend she could ride for half fare. Curling her feet under her on the chair and letting down her dark-brown curls, she handed the conductor a child's ticket, and it was punched without a word. After she had collected the amount of the wager (this seems to be necessary as a character episode), she explained the matter to the conductor and paid him the balance of the fare.

MAKING UP A RIVER

For "The Girl In the Rain," Anne Cornwall Just Had To Have A Potomac River, So They Dolled Up the Sacramento For Her.

BEAUTIFUL scenes along the Sacramento River, which winds its sinuous way from San Francisco Bay to the foot of Mount Shasta, will be seen in "The Girl In the Rain," a Universal feature starring Anne Cornwall, which is to be seen at the ———— Theatre next ————. The scenes of the play are laid in Virginia and along the Potomac River, and the location department at Universal City was able to select sites along the Sacramento which were almost duplicates of well-known points along the eastern body of water.

A huge river boat, in regular service between Sacramento and San Francisco, was chartered for ten days from the Southern Pacific Railroad Company and transported to Northern California, near the headwaters of the picturesque river. Many of the scenes in the story occur on the decks of this boat and on the landings along the shore.

"The Girl In the Rain" was adapted by Doris Schoeder from a popular novel by Varick Vanardy, and the story takes on special interest because it introduces a new star in the person of Anne Cornwall, a former musical comedy favorite who is comparatively new to the screen. It was directed by Rollin Sturgeon who is responsible for many of Universal's best productions, and the new screen star was given the advantage of excellent support.

REGARDING THE STAR

THE surprising thing is not the rapid rise on the screen of Anne Cornwall, who is being starred by Universal in "The Girl In the Rain," but the fact that this dainty bit of femininity should have appeared in half a dozen photoplays before producers discovered that she is just the type of girlhood that audiences throughout the world are begging for. Making her first public appearance on the stage of the Princess Theatre, New York, in one of those exquisite musical comedies for which that playhouse is famous, it was not long before she was leading a number and doing a sole dance. At the end of the season she played in two pictures around the New York studios. She returned to the stage in the fall, playing an ingenue role with the Dolly Sisters and Harry Fox in "Oh, Look."

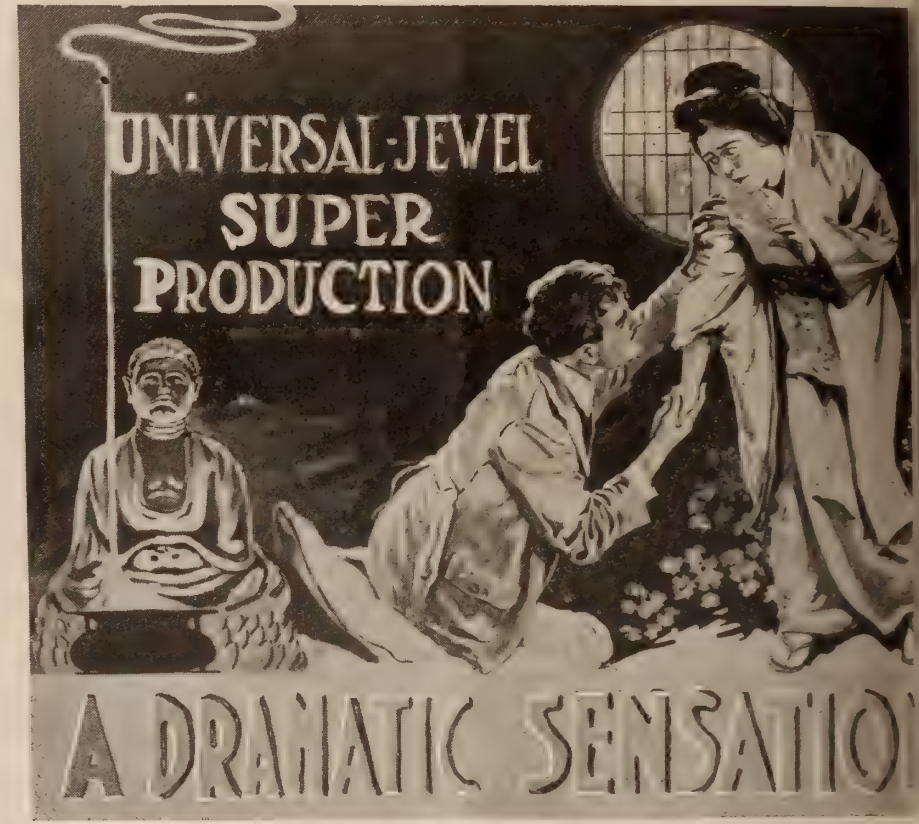
Two more film productions followed but it was not until she played with Lionel Barrymore in "The Copperhead" that producers began to bid for her services. Universal was fortunate in securing her services, and she was cast as leading lady with Lyons and Moran in "Everything But the Truth." She was next featured in "The Path She Chose," and then came her stellar appearance in "The Girl In the Rain," in which she was directed by Rollin Sturgeon.

TSURU AOKI

"Truly a star," says Photoplay in its comment on the wonderful work of this fascinating young dramatic marvel. See her in "The Breath of the Gods' and inevitably you'll agree with Photoplay.

An All Star

An All-ab-



REPRODUCTIO

STANHOPE WHEATCROFT

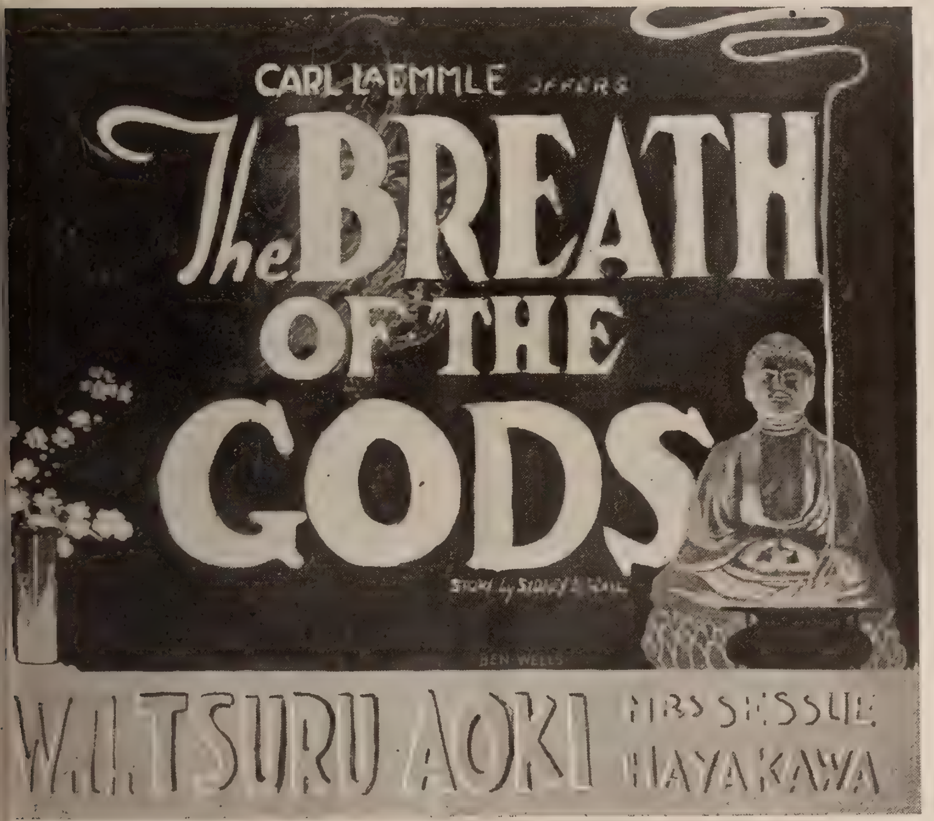
Adds larger laurels still to a career to which he was literally born. His exquisitely finished performance is truly a delight to watch.

ETHEL SHANNON

The girl with the Titian hair in E. H. Sothern's and Maude Adams' companies—and with W. S. Hart—here she's even more captivating as the young American girl—truly a dramatic and pulchritudinous delight.

Cast!

sorbing Drama!


CARL LAEMMLE offers
The BREATH OF THE GODS
Story by Sidney ...
BEN WELLS
W.I. TSURU AOKI
MRS SESSUE HAYAKAWA

OF 24 SHEET

Says Photoplay:-

"You will go away from this play with a lot of lumps in your throat and the feeling that you have seen something VERY WORTH WHILE. As the bird-like Yuki, who is the sacrifice of diplomatic baseness and of the traditions of her country Tsuru Aoki proves herself capable of expressing great dramatic intensity and poignancy of emotion."

ARTHUR CAREWE

The sterling actor who helped make David Belasco's "The Darling of the Gods" famous adds further to his fame as Prince Hagane in "The Breath of The Gods.'

J. BARNEY SHERRY

A name known to every fan in fandom. As the Ambassador in this play he brings to his role the unfailing artistry and consummate skill of the schooled and sterling player.

THE MOVING PICTURE WEEKLY

A MAGAZINE FOR MOTION PICTURE EXHIBITORS

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PAUL GULICK, *Editor.*

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Vol 10. JULY 24, 1920. No. 23

Entirely New Idea In "The Dragon's Net"

So long as the world goes round it will happen--

"Once to Every Woman"

AMERICAN moving pictures are doing more to cement peaceable relationship between the United States and Japan than secret diplomacy, naval programs and other forms of international [illegible]ngs, it is the opinion of Henry McRae, who recently arrived in New York from the Orient, where he directed Universal's expedition to Japan, China and the Philippines, filming Marie Walcamp in a new international serial, "The Dragon's Net."

In a recent interview, McRae explained how American made moving pictures, which are immensely popular in the Land of the Rising Sun, have engendered in the common people of Japan, a wholesome respect and a sympathetic feeling for America and Americans our ways and customs. They have caused a great change in the attitude of the Japanese towards America. They are being educated in American achievements by the moving pictures they see daily on their screens.

"The American Government owes a lot to the American moving picture as a result of the good American movies are doing in the Orient," said McRae. "They are the greatest possible propaganda for peace between the United States and Japan. The average Japanese mind is no longer a fertile field for anti-American propaganda. The common people of Japan are no longer ignorant of Americans and their achievements.

"They have learned that American people are human—that they are lovers of fair play and justice, and that the average American is anything but a coward. They have begun to pick up American mannerisms. They are keenly interested in the way we dress, the way we walk and the way we transact business. Japanese women watch the screen eagerly to learn how American women conduct themselves under various conditions. Leading Japanese expressed to me the opinion that Japan owes more to America than to any other nation—that the proximity and influence of America is absolutely necessary to the progress of Japan, and that it is through the moving picture that the greatest linking up of the two countries is taking place.

"To the Universal Film Manufacturing Company should go the greatest credit for this state of affairs, as Universal has by far the most widely distributed film product in Japan. When I arrived in Japan with Marie Walcamp and the company, I found that 'Universal' is a magic word in that country. It proved to be the 'open sesame' everywhere we went.

"For instance, we would take the company out on location, and would find ourselves almost mobbed by large crowds of curious natives. We had only to explain that we were taking 'Universal moving pictures' and the police would exert themselves to facilitate our work. The police in Japan are on the job every minute. One day we drove out to the royal palace to take some scenes. The plaza around the entrance seemed deserted. Hardly had we stepped to the ground from our jinrickahas, when a crowd began to gather—pedestrians, cyclists and others. They stood several yards away, watching us intently. Then one of them ventured over and inquired as to our business. They were all secret service men, guarding the palace. When we said 'Universal' to them, they grinned broadly, extended themselves with hospitality and let us 'shoot' to our heart's content. We met the same courtesy in the great fortified district of Kamakura. Foreigners are not permitted to take a camera within miles of this district. We met with no opposition, except the request not to photograph sky-lines. Needless to say, we didn't photograph any sky-lines.

"We were on the go all of the time. There was one reception after another for Miss Walcamp and the members of the party. We were wined and dined by Columbia, Cornell, Yale and other American college graduates, all anxious to show their esteem for the country that had educated them. Miss Walcamp was almost mobbed by Japanese photoplay fans every time she appeared in public. Everywhere we went in the Orient, we found that Miss Walcamp was one of the most popular screen actresses. She and Eddie Polo, another Universal serial star, seem to share honors throughout the East. Many of the screen favorites whose names are household words in America and Europe, are almost unknown in the Orient.

"In China, our reception was just as hearty as it had been in Japan. From all I could learn, we were the first

(Continued on page 34)

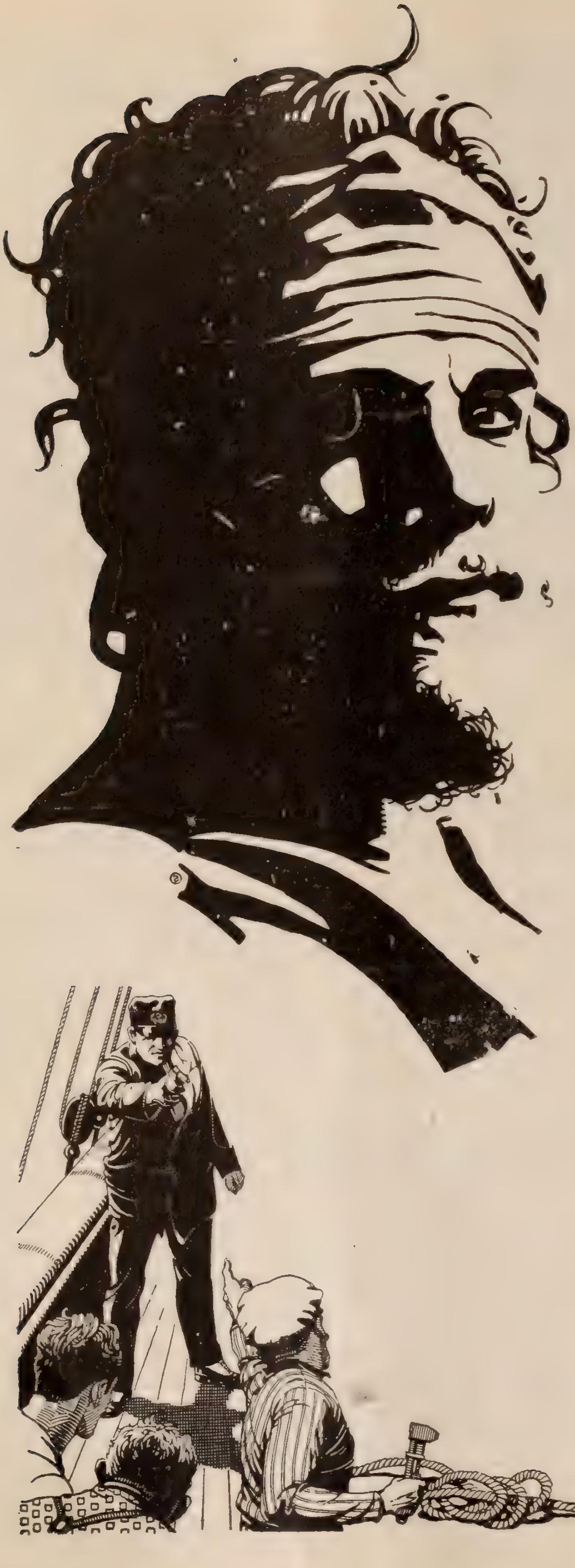
Picturesque setting used by Lynn Reynolds for the location of "The Red Lane," starring Frank Mayo, The star is eating lunch with his leading lady.

What Harrison Says About "THE RED LANE"

A beautiful picture, full of human appeal. It holds the interest tense. Quite a few of the situations are thrilling.

It is an outdoor story, taken among the hills and forest on the line between the United States and Canada. Simple folk, including a kind-hearted priest, are the characters. Land sharks evict the farmers from their homes. The hero, a customs officer, is shot by some smugglers, who are co-operating with the land sharks. The heroine, daughter of one of the smugglers, just back from the convent, treats his wounded arm. She runs away from home, because her father wants her to marry the gang leader. The gang kidnaps her, but the hero saves her. The hero takes up the cause of the farmer folk and wins out. He marries the girl.

It should give good satisfaction.—Univ. July 12. 4890 ft. 57 to 70 m.



“UNDER CRIMSON SKIES”

The Picture That Has Everything,

featuring

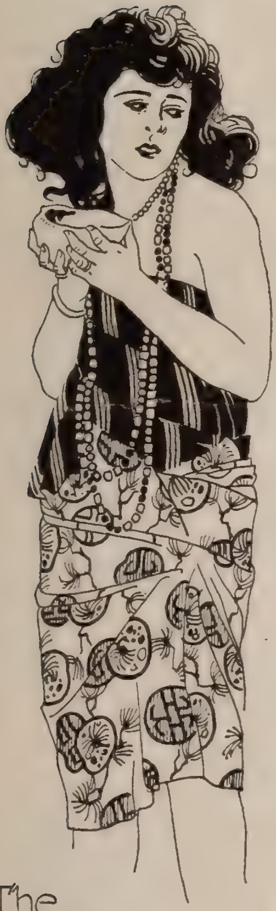
ELMO LINCOLN

Directed by REX INGRAM
Story by J. G. HAWKS

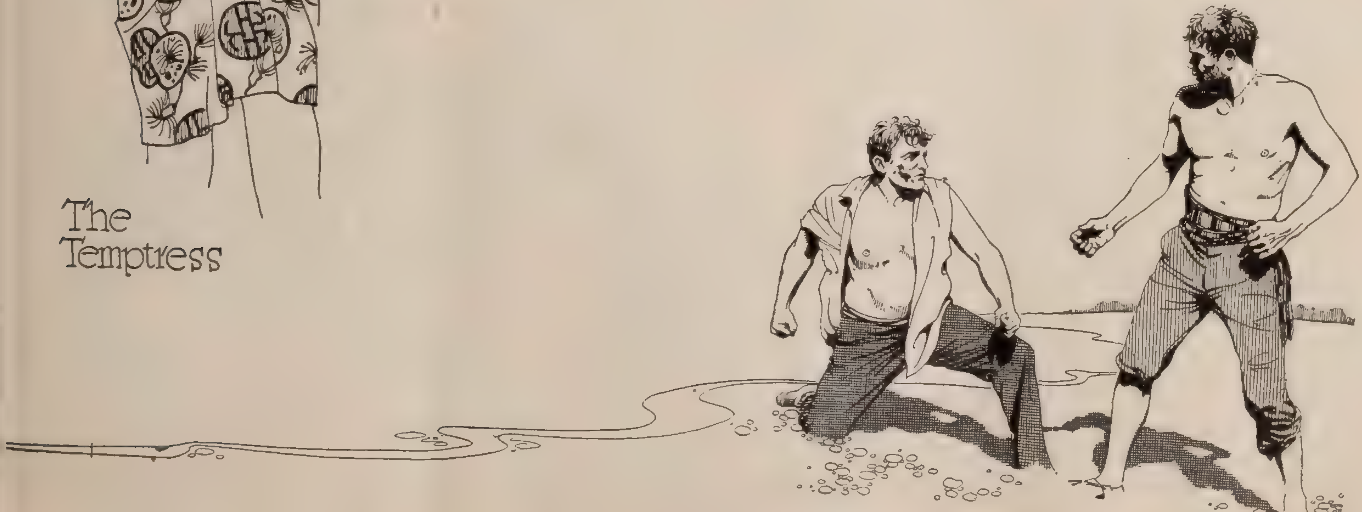
Presented by
CARL LAEMMLE

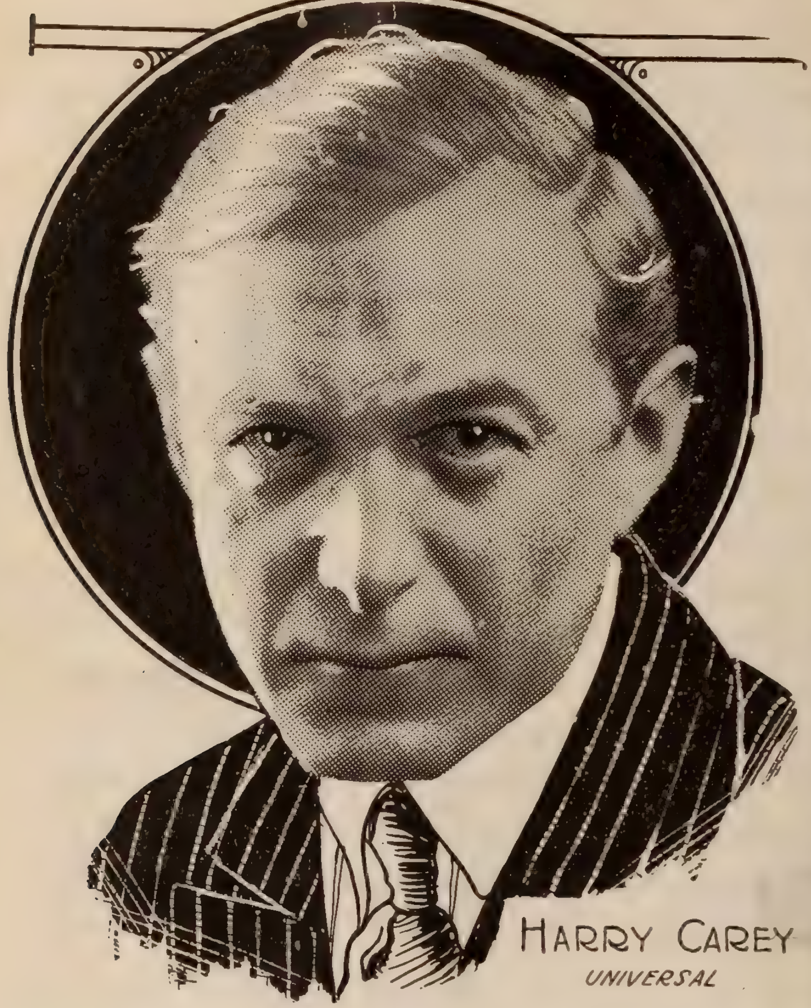
UNIVERSAL-JEWEL SUPER-PRODUCTION

THIS picture is like a big, splendid, salt breeze straight from the sea—something that fills the mind with new thoughts and stirs the imagination. A great production that sweeps you up out of the tawdry atmosphere of so-called "society plays" with their everlasting vamps and parlor snakes and gives you a thrilling picture of adventure on the high-seas, the love of a strong, silent, self-sacrificing man for a beautiful woman, a wild struggle for the mastery of a colony of outlaw beach-combers and then, the whirl of a tropical revolution — with Yank Barstow fighting his way through the streets to the boat that will carry the one woman and himself back to home and happiness. Play "UNDER CRIMSON SKIES" for a great photodrama that will grip and hold every person in your audiences—it is one of the truly great productions of the year.



The Temptress





HARRY CAREY
UNIVERSAL

Carey May Lecture

HARRY CAREY is seriously considering the idea of leaving the screen for a few months to take the lecture platform, using as his subject the legends and traditions of old California. He has just finished "Blue Streak McCoy," by H. H. Van Loan. Carey, who is best known as a star of Universal films, has given the great West much of his attention during the last twelve or fifteen years. His biggest successes on the screen have been achieved in stories by writers of the Far West and dealing with events in the development of California and other States beyond the Rockies.

It was Harry Carey's love for the West that prompted him, a son of a New York judge, and himself a graduate of Columbia Law School, to take to the stage so that he might travel and see the country that had always been in his mind. Not long ago, when Carey was on location near the California desert to take scenes for "Marked Men," by that famous California novelist, Peter B. Kyne, he entertained a small town high school class with stories of the Forty-Niners, the Vigilantes and other picturesque figures of California history. His talk was so hugely enjoyed that since then the actor has been besieged with requests for lectures.

Carey is conversant with the works of and personally acquainted with many of the modern writers on California, especially Peter B. Kyne, Steward Edward White and John Stevens McGroarty. He has also played on the screen many of the stories of the late Bret Harte and has made a study of California tradition from the establishment of the first mission to the present day.

"Shipwrecked Among Cannibals" Opens at Astor Theatre

ONE OF THE STRONGHOLDS OF THE DRAMA GIVES WAY TO THE FILMS WHEN UNIVERSAL PICTURE CROWDS THE HOUSE

ANOTHER Broadway theatre stepped into the ranks of moving pictures July 4, when the Astor Theatre, Broadway at Forty-fifth street, was thrown open for an indefinite run of "Shipwrecked Among Cannibals," the unusual pictures of actual cannibals taken in New Guinea for Universal by William F. Alder and Edward Laemmle, two Universal cameramen.

The opening was heralded for many days by huge paintings over the theatre entrance, showing portraits of the most weird and ferocious of the cannibal men and women. In addition to these, there was a series of door panels announcing the coming attraction in gripping and grewsome phrases. Photographs of various types of the savages shown in the Universal film were used with the door panels.

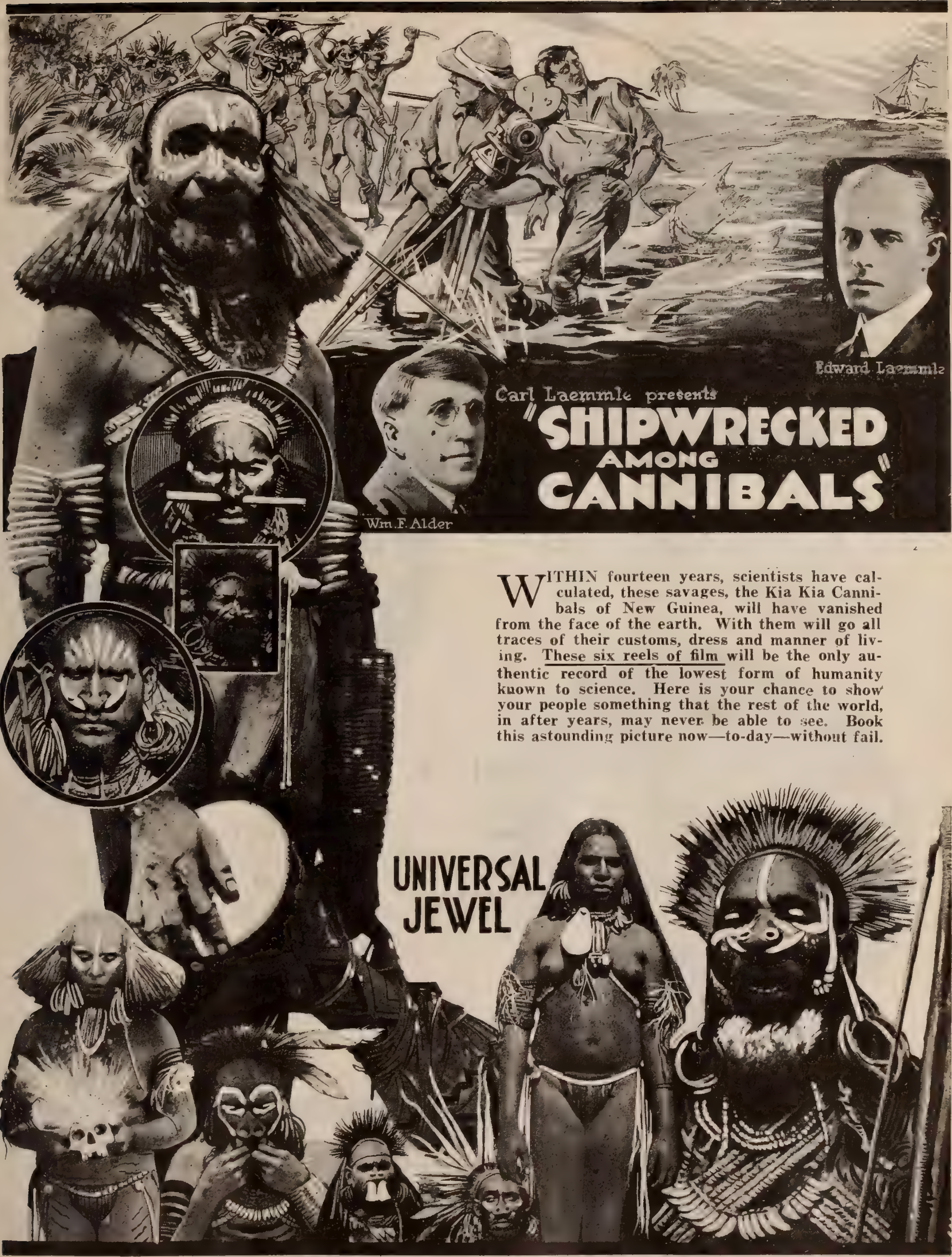
The crowd that daily pressed around the theatre entrance to read the novel announcements was indicative of the crowds which flocked to the Astor on the opening night and which filled the theatre on the succeeding days of the "cannibal" showing.

In arranging the Broadway presentation of "Shipwrecked Among Cannibals," Universal established a schedule of popular prices and adopted a continuous performance, six shows being run off between 1 P. M. and 11. No attempt was made to detract from the photoplay by a prologue, stage setting, or music other than the orchestra which played during intermissions and accompanying the action of the features.

In other words, "Shipwrecked Among Cannibals" is standing on its own merits as a Broadway attraction. With it is shown a Century comedy and several subjects from the New Screen Magazine. There the show stops. It is a novelty for Broadway, long accustomed to lots of dressing with its moving pictures, all the way from boiled down grand opera to the modern type of illustrated song.

Universal may present other pictures at the Astor after "Shipwrecked Among Cannibals" has completed its run, and they will be presented by the same method, as a straight moving picture show, without trimmings. If this is done successfully it will be another step towards the inevitable acceptance by Broadway of the moving picture feature on the same basis as any other theatrical presentation.

"Shipwrecked Among Cannibals" also opened in the La Salle Theatre, Chicago, July 10, for a run of several weeks.



Carl Laemmle presents

"SHIPWRECKED AMONG CANNIBALS"

WITHIN fourteen years, scientists have calculated, these savages, the Kia Kia Cannibals of New Guinea, will have vanished from the face of the earth. With them will go all traces of their customs, dress and manner of living. These six reels of film will be the only authentic record of the lowest form of humanity known to science. Here is your chance to show your people something that the rest of the world, in after years, may never be able to see. Book this astounding picture now—to-day—without fail.

The New York AMERICAN says

"FOR realism, it outstrips the wildest scenario ever drafted. It is one of the most thrilling films ever displayed here."

The New York EVENING WORLD says

"THE tactics of the man-eaters and head-hunters of New Guinea are destined to give the audence a thrill that comes once in a lfetime."

The New York EVENING SUN says

"THOROUGHLY interesting. Those who attend the Astor Theatre this week will be repaid for their visit."

Carle Laemmle
presents the
Real Life Thriller
of the Year

"SHIPWRECKED

The New York TRIBUNE says

"THE cannibals of the south sea islands provide a thrilling offering this week at the Astor. There was almost a riot yesterday to get seats. Nothing of the terrifying phase of cannibal life has been omitted."

The New York SUN and HERALD says

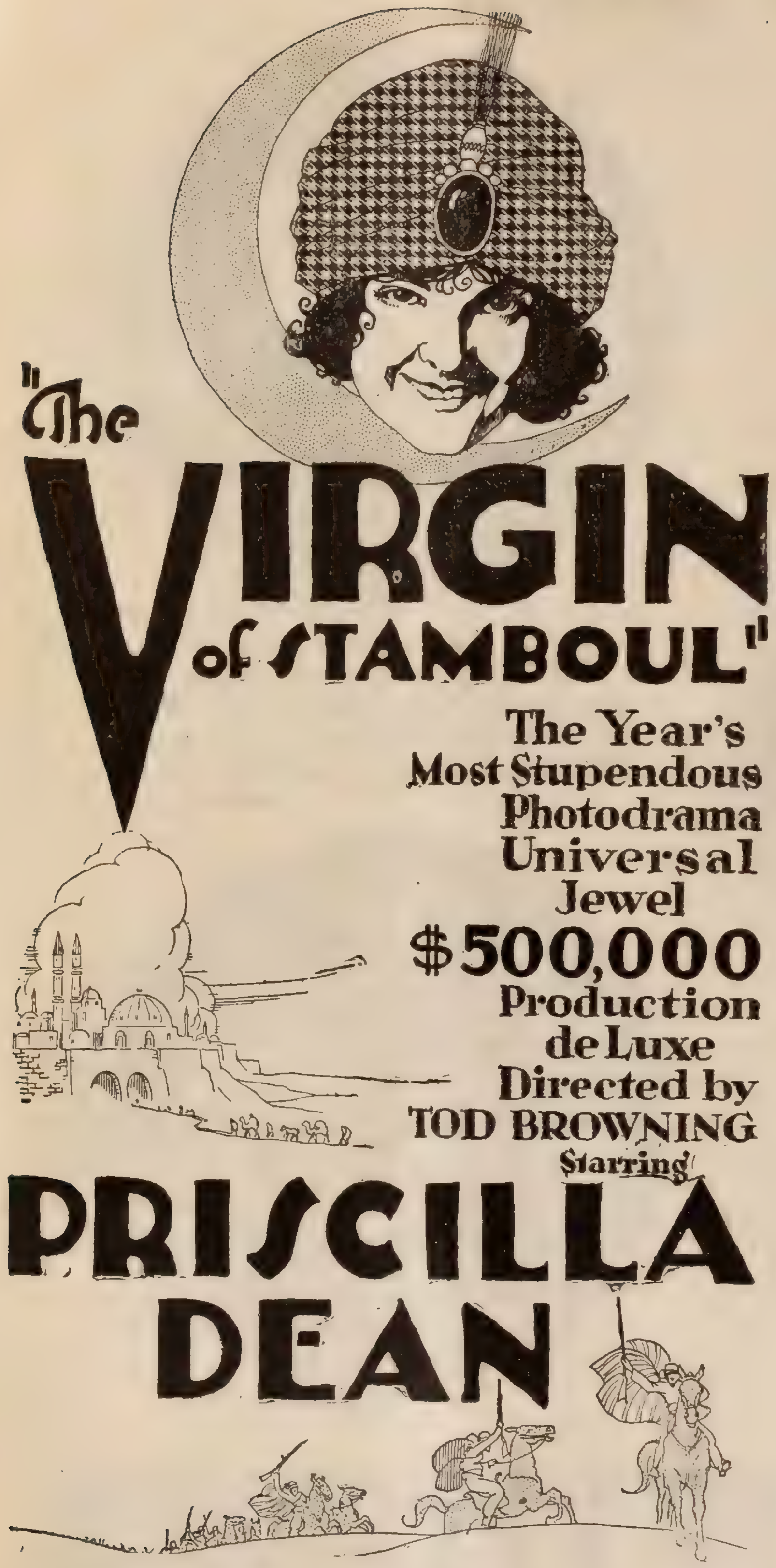
"OCCASIONALLY, real life outstrips the movies. This picture shows how a couple of men were shipwrecked on a savage island and ran into a cannibal tribe.

The New York EVENING TELEGRAM says

"VERY good pictures of cannibals and cannibal life. "SHIPWRECKED AMONG CANNIBALS' is good entertainment. A tiger hunt in the jungle of Siam was most exciting."

AMONG CANNIBALS"

A Universal Jewel Sensation


"The
VIRGIN
of STAMBOUL"
The Year's
Most Stupendous
Photodrama
Universal
Jewel
$500,000
Production
de Luxe
Directed by
TOD BROWNING
Starring
PRISCILLA
DEAN

Says

Managing Director

S. Barret McCormick

Circle Theatre, Indianapolis.

> "I used a great many of your ads, as they are EXCELLENT—the fact s I think they are about the BEST Exchange ADS I have ever seen. You are to be congratulated on your campaign."

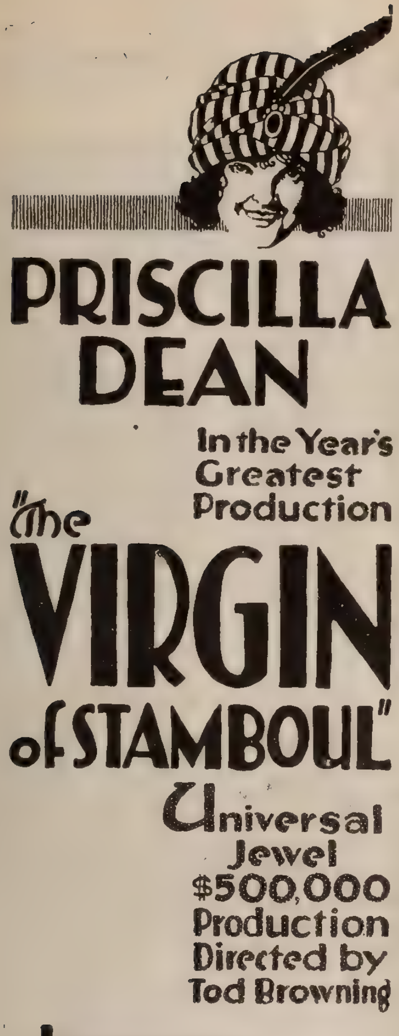
"CONGRATULATIONS AND THANKS FOR THE CO-OPERATION IN PROPER PRESENTATION AND PUBLICITY EXPLOITATION."

J. W. DISTASIO,
Liberty Theatre,
Sacramento, Cal.

"THANK YOU FOR THE ASSISTANCE YOU GAVE ME IN PUTTING IT OVER"

E. J. ARKUSH, Mgr., Stanford Theatre, Pala, Alto.

Just Samples of the ADS that put it over for you.



PRISCILLA DEAN

In the Year's Greatest Production

"The VIRGIN of STAMBOUL"

Universal Jewel $500,000 Production Directed by Tod Browning

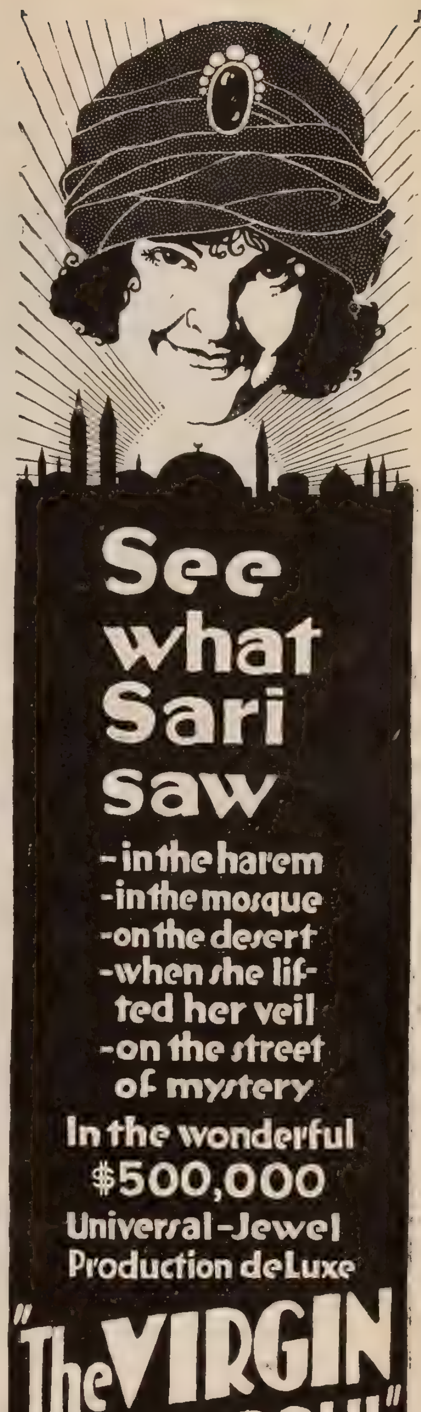
harems.........
favorites...
slave girls...
adventurers
battles..........
bedouins......
turks.............
camels..........
sheiks...........
hookahs.......
mystery.......
romance.......
gorgeous.....

"I am in business for one thing only—to make money. UNIVERSAL HAS SHOWN ME HOW TO DO IT, and I could go on forever telling you about what their pictures have done for me, but I am too busy right now putting out my advertising for THE VIRGIN—No, not a chance to lose, for everybody is asking for 'The Virgin' right now."

WM. MILLER, Mgr.,
Variety Theatre,
Cincinnati, O.

"The picture backs 'em all up and goes a few superlatives better on its own."

WID.



See what Sari saw

- in the harem
- in the mosque
- on the desert
- when she lifted her veil
- on the street of mystery

In the wonderful $500,000 Universal-Jewel Production de Luxe

"The VIRGIN OF STAMBOUL"

Directed by TOD BROWNING

Starring PRISCILLA DEAN

Bon Voyage Dinner and Dance t

Bon Voyage
Dinner and Dance to
CARL LAEMMLE and ABE STERN
The Biltmore, N.Y. - July 8, 1920

Seated at the speakers' table at the Bon Voyage Dinner and Dance given to Carl Laemmle and Abe Stern are the
P. D. Cochrane, Mrs. P. D. Cochrane, Mrs. R. H. Cochrane, R. H. Cochrane, Mrs. S. J.
Harry Berman, Mrs. Harry Berman, I. N. Landauer, Mi

"THE most enjoyable night of my life," declared Mr. Laemmle with deep emotion in his voice as he arose at the end of an evening of heartfelt felicitation and au revoir sentiment on the part of several hundred friends and employees, last Wednesday night, at the Biltmore. The occasion was the Bon Voyage Dinner and Dance given by the "U" Girls to the president and treasurer of the Universal Film Manufacturing Co., who sailed the following day for Europe, accompanied by their families and quite an entourage of attendants.

The party had been planned by The "U" Girls, an organization of Universal employees as a surprise to Mr. Laemmle and through the assistance of Mr. R. H. Cochrane, who had invited Mr. Laemmle and Mr. Stern to be his guests at a very important business dinner that night, the surprise was successfully engineered. As Mr. Laemmle entered the music room, the lights, which had been turned out, were suddenly flashed on and he beheld a sight which was only approximated in his memory by the 50th birthday surprise which was given him several years ago. Mr. Laemmle was led to his seat at the table amid cheers and through outstretched hands. For it must be known that Mr. Laemmle had objected strenuously to Mr. Cochrane carting him off to this business conference on the last night which he was to spend in this country in the bosom of his family for some little time, but here was the family and surrounding him he found his son, Julius, his daughter, Rosabelle, Mr. and Mrs. Abe Stern, Julius Stern, his old schoolmate in Lauheim, I. N. Landauer, another very old and dear friend, Milton Einstein, his

Carl Laemmle and Abe Stern

10
Photo by:
DRUCKER CO
106 W. 43 St. N.Y.
20-676.

ng, reading from left to right, left being at the very center of the picture: Siegfried Hartman, Miss Hoffman, ein, E. H. Goldstein, Julius Laemmle, Abe Stern, Mrs. Abe Stern, Julius Stern, nstein and Louis Laemmle.

brother Louis Laemmle, and several other officals of the business family of which he is head. They included Mr. and Mrs. R. H. Cochrane, Mr. and Mrs. P. D. Cochrane, Mr. and Mrs. Harry Berman. E. H. Goldstein, general manager and his mother and Siegfried Hartman, one of the partners of Stanchfield and Levy, the Universal's attorneys.

Of course, nothing can happen at the Universal without a picture being taken and that was the next thing in order. We reproduce the result herewith. The dinner provided by Maitre d'Hotel Melnotti, was a remarkably excellent one and particularly agreeable to Mr. Laemmle, for he said when he arose to answer the numerous toasts which had bombarded him from all corners of the room, "I certainly am grateful for this excellent dinner to-night; God only knows what I'll have for dinner to-morrow night."

Mr. Laemmle thanked most particularly The "U" Girls who were responsible for initiating and carrying through this very successful affair. The "U" Girls Club has been in existence for some little time, but this is its most ambitious project to date. The president is Florence W. Kutner, vice-president, Olga Hadel, Secretary, Ethel C. Black, ass't secretary, Goldie C. Guth, treasurer, Sada Kahn and the other members, all of whom were on various committees are as follows: Alice Alpert, Helen Harris, Vera Kostick, May Shack, Minnie F. Todd, Genevive Ryan, Beatrice Karlin and May O'Brien. They also provided a souvenir booklet which was printed with the com-

(*Continued on page* 22.)

Bon Voyage to Carl Laemmle

(*Continued from page 21.*)

pliments of the Monroe Press and which carried advertisements of The Moving Picture World, Wid's, J. H. Tooker Printing Co., Stanchfield and Levy, Morning Telegraph, Photo Repro. Co., Excelsior Slide Co., Columbia Bank, Photoplay Magazine, Raisebeck Electrotype Co., Egger's Photo Engraving Co., Prospect Press, Strauss & Co., L. C. Smith Typewriter Co., M. Yelen, Inc., The Printcraft Press, M. J. Wohl and Co., Louis Kaufman of the Campbell Art Co., Tom Wiley, of the Standard Slide Corp., Fred N. Rothenberg of the Wyanoak Publishing Co., John A. Eckert, Insurance, P. J. Morgan of the Morgan Litho. Co. and the Brewster Publications.

As a souvenir of the occasion, John C. Brownell, head of the scenario department and E. F. Moffat, advertising manager, had written a Universal song entitled "Bon Voyage", dedicated to Carl Laemmle and Abe Stern, which was sung twice during the evening by Olga Hadel, vice-president of the "U" Girls Club. Miss Hadel has a rich contralto voice and sang with remarkable expression and clarity of tone and diction. Few of those present knew that we had an incipient grand opera star in our midst until they heard her. It was one of the most delightful surprises of the evening. The orchestration was made by Jimmie Bradford, and the manuscript copy was given to Mr. Laemmle. The words are as follows:

Far, far away across the sea
  Friends watch and wait for you,
Old friends of bygone boyhood days,
  Still faithful, ever true.
The little town where you were born
  May have changed with passing years,
But not the hearts of those who'll greet
  You, smiling through their tears.

CHORUS.

Old wine, old books, old friends are best,
  But take away with you
The thought that friends you leave behind
  Will loyal be and true.
God guard you every night and day
  Wherever you may roam,
And bring you safe to us at last
  In America, your home.

The dancing which followed the dinner was enlivened by several contests. Cash prizes were offered. Ethel Black of the Universal Purchasing Department won the principal prize as the most graceful dancer.

Mr. Laemmle sailed the next day aboard the Olympic. He will be absent from the United States for at least three months, during which time he will tour England, Holland, Germany, France, Italy, Austria and as far east, perhaps as Czecho-Slovakia, having taken his Locomobile and chauffeur with him. It is the first considerable vacation Mr. Laemmle has had in ten years.

What? When? Why?--

"Once to Every Woman"

Blonde or Brunette - inevitably it comes--

"Once to Every Woman"

Accompanying Mr. Laemmle are his two children, Miss Rosabelle Laemmle, and Julius, a youth; Abe Stern, treasurer of Universal, and his wife, and Louis Laemmle, brother of the Universal chief, with his wife and two children. Others in the party are Julius Bernheim, H. H. Zehner, secretary to Carl Laemmle; Joe Kramer, a valet, and Margaret Kramer, a governess.

The Laemmle party received a stirring farewell at the steamship pier before the Olympic sailed. Various personal friends and many of the Universal department heads gathered to see the film magnate aboard the ship.

In Mr. Laemmle's absence, Mr. R. H. Cochrane, vice-president of Universal, will hold the reins of the complex moving picture organization.

A Novel Tie-up

HOW the manager of the Frolic Theatre, San Francisco, tied up with Cynthia Grey, the editor of the woman's page of the San Francisco Daily News, and with Judge Graham, San Francisco's most noted divorce court judge, to exploit "The Road to Divorce," the Universal feature starring Mary MacLaren, is an interesting example of simple but effective publicity.

Miss Grey started a Prize Essay contest on her page, offering cash prizes for the best essay on the subject, "How to avoid the road to divorce." More than three thousand 350-word essays were sent in. Judge Graham and a representative of the Universal Film Company were the judges.

The Daily News carried a box with contest news daily for more than two weeks, as well as reprinting interesting excerpts from many of the submitted essays. The novel contest aroused great interest in the photoplay and assured the Frolic of capacity houses during the run of the picture.

Fortune Teller Stunt

MANY novel stunts are being utilized by exhibitors far and wide to put pep in their presentation of "The Virgin of Stamboul," the big Oriental picture starring Priscilla Dean. Mr. Obetkin, manager of the Electra Theatre, in Brooklyn, set up an oriental fortune teller's booth in his lobby and arranged for her to tell the fortunes of his patrons.

In Clinton, Iowa, the manager of the Strand Theatre aroused the entire city with a Priscilla Dean mathematical contest, engineered with the aid of the Clinton Herald. Two knotty problems were presented to the youngsters of Clinton. Hundreds of solutions were received. The judges held session in the parlor of the handsome Hotel Lafayette. The first prize was awarded to Donald Campbell, the 15-year-old Clinton high school boy who recently won the Government's national essay contest on "Americanism."

Hello!
C'm on in---
the
Fun's Fine!

For Pure Unadulterated Fun Play

CENTURY COMEDIES

Featuring the Unrivalled

Century Beauty Chorus

LATEST JOYS!

"A Birthday Tangle"

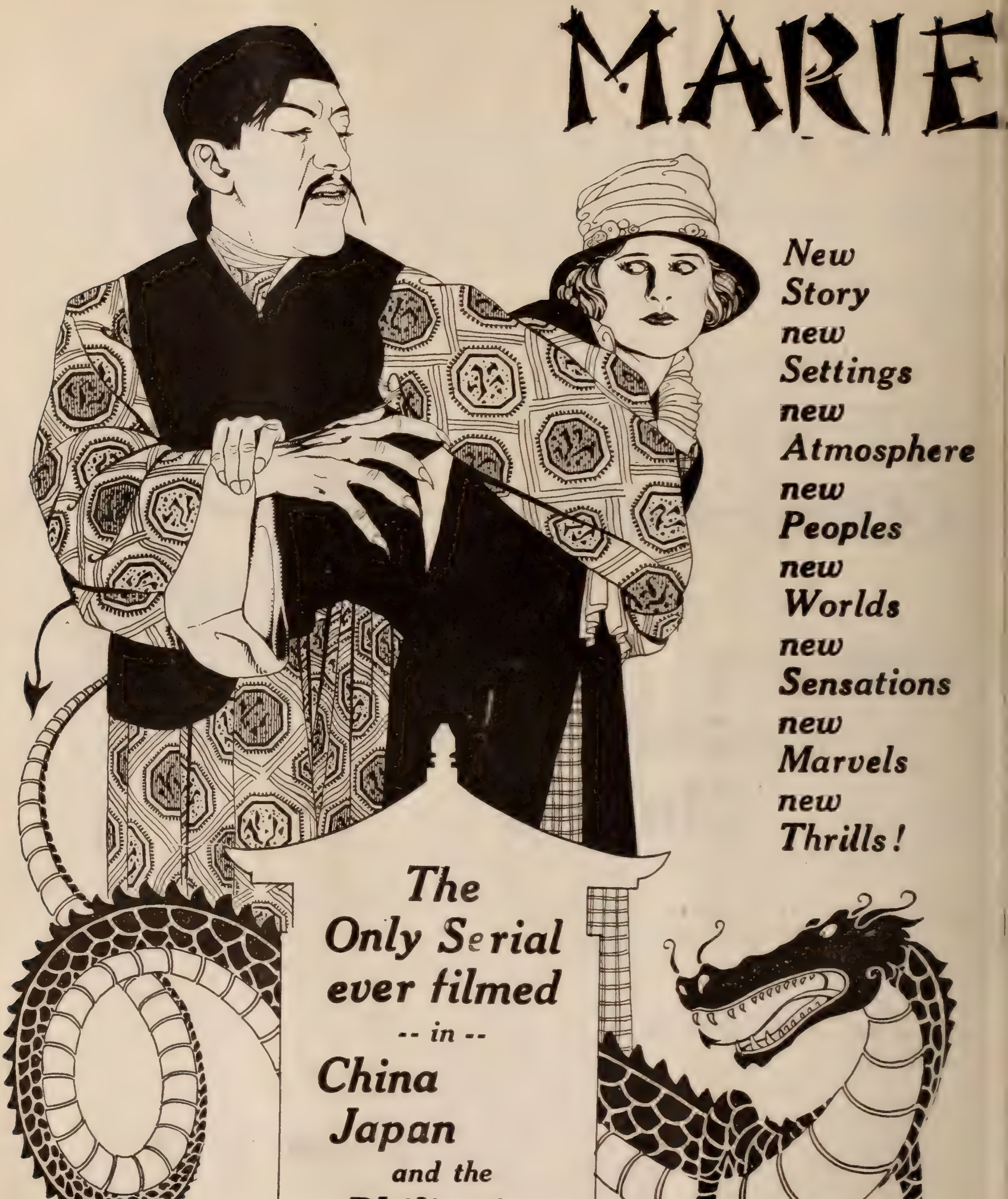
"Bear Skinned Beauties"

EVERY ONE AN
EYEFILLER

2 Reels

RELEASED THRU

UNIVERSAL



MARIE

New
Story
new
Settings
new
Atmosphere
new
Peoples
new
Worlds
new
Sensations
new
Marvels
new
Thrills!

The
Only Serial
ever filmed
-- in --
China
Japan
and the
Philippines

WALCAMP

in "THE DRAGON'S NET"

Directed by
HENRY McRAE

THERE'S one BIG REASON among a score of others why you will be on the watch for this magnificent ARIE WALCAMP Serial—and that is he UNPRECEDENTED NOVELTY ou are going to give your patrons by ooking "THE DRAGON'S NET." ever before have you had a chapter-lay filmed for you amid the mystery nd wonders of the Orient—never until ow have you been offered a serial so ack-full of REALISM—and realism of n absolutely new kind. For weeks and onths Miss Walcamp and her notable ompany have been at work for you in he Far East—in China, Japan, the Phil-pines. Here is the finished picture—a tory so "different" from the usual serial s to lift this offering into a class by itself —an environment absorbing to a degree —settings that will fascinate and stound—all staged in Nature's own stu-io—the great wonderland of the Mystic ast.

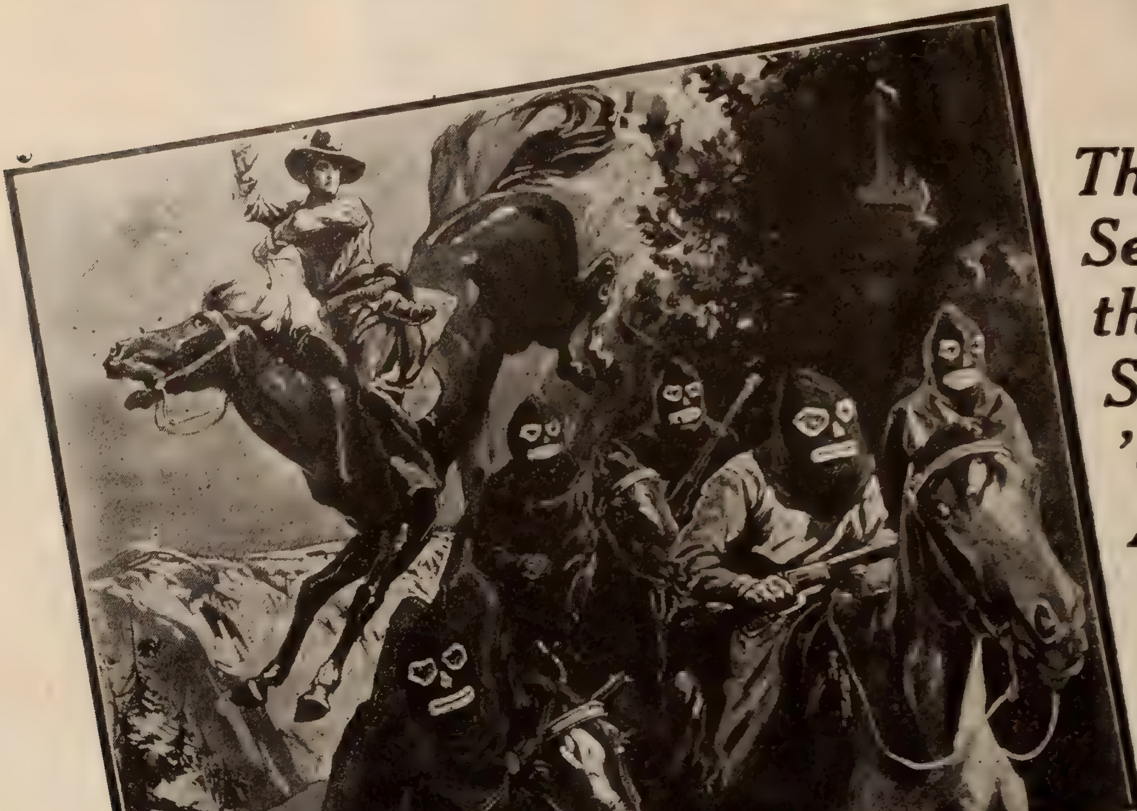
☛ Only 4 weeks more to the day that will make Serial history--August 16.

Wait for *it*--Be ready for *it*

NUMBER FIVE OF YOUR

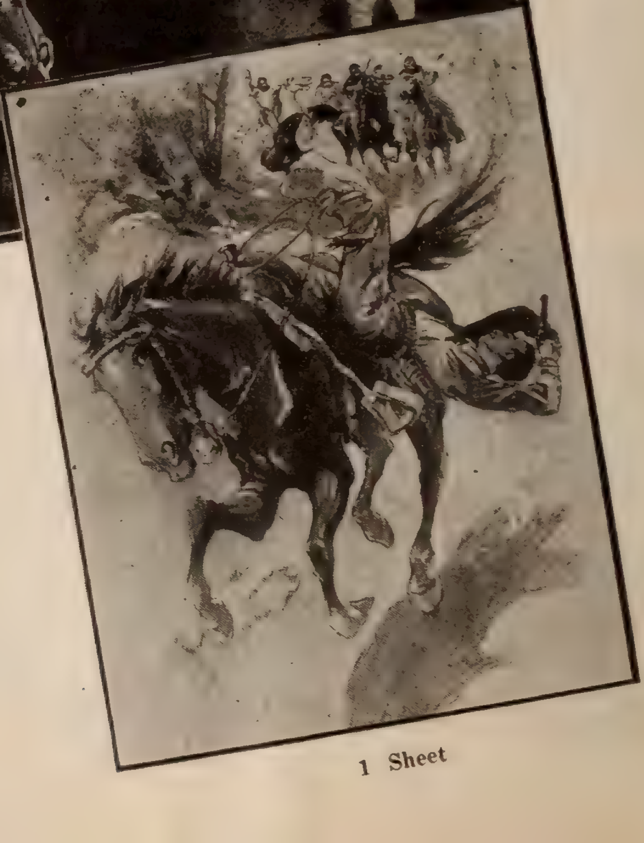
UNIVERSAL FULL - HOUSE FIVE

Realism!--See the D



6 Sheet

The Serial that Sets 'em Agasp!



1 Sheet

Paper that Pulls!

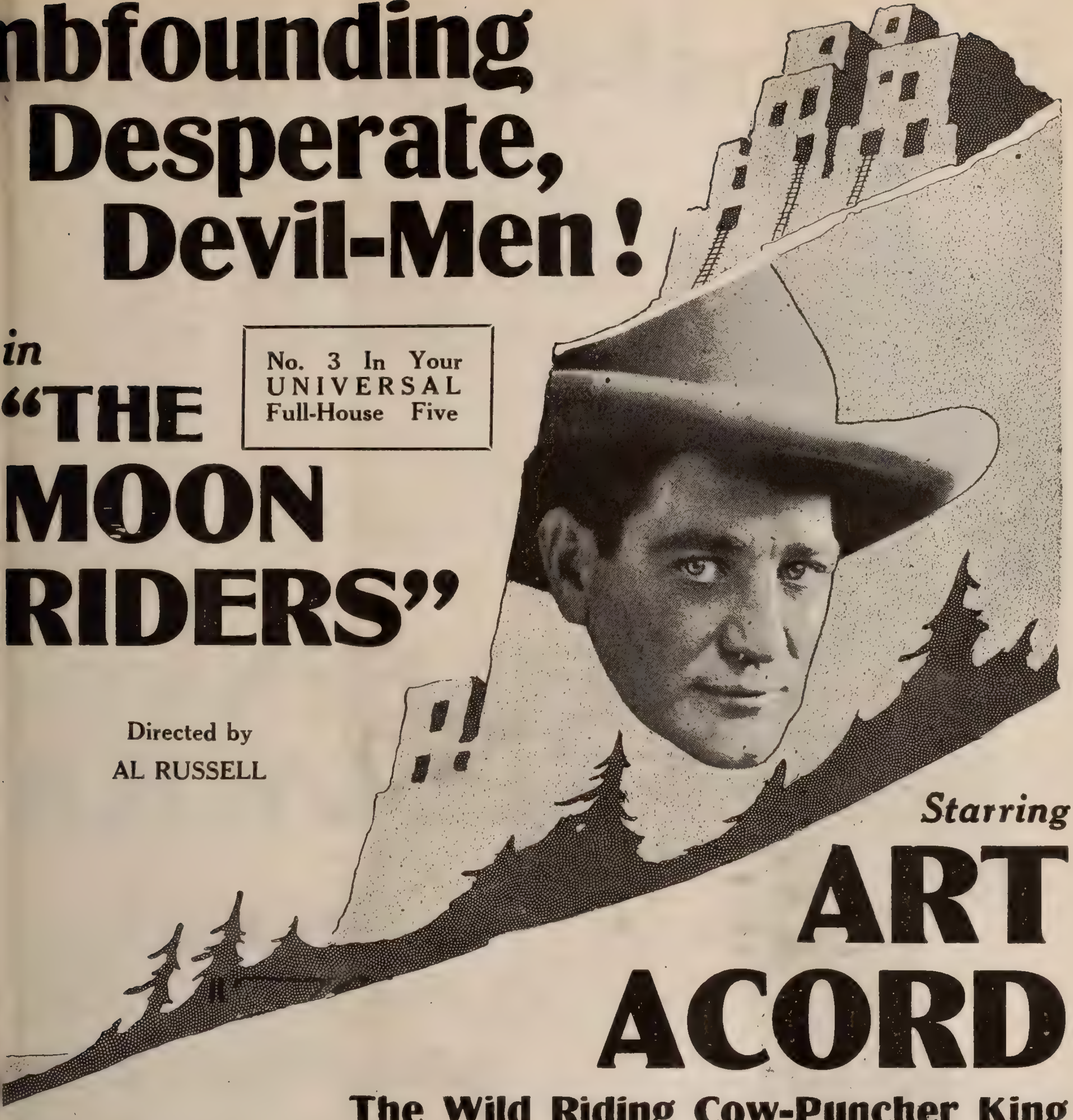
nbfounding Desperate, Devil-Men!

in

"THE MOON RIDERS"

No. 3 In Your
UNIVERSAL
Full-House Five

Directed by
AL RUSSELL



Starring

ART ACORD

The Wild Riding Cow-Puncher King

Her Daring and

THE GIRL
WITHOUT A DOUBLE
THE FEARLESS and
PEERLESS
QUEEN OF
SERIAL STARS

EILEEN SEDGWICK

Supported by

CLEO MADISON
BOB REEVES

and a 100 Per Cent Quality Cast of SERIAL FAN-FAVORITES

Directed by ROBT. F. HILL

Beauty Startle the World!

WATCH the rapture of your audience the moment they glimpse the fascinating beauty of intrepid Eileen Sedgwick—note how they grip their chairs as they eat up the thrills in the very first episode of this mighty, modern chapter-play, and you'll realize why exhibitor after exhibitor is PROVING this one a WINNER. Your own delighted experience, like theirs, will be that here's the sort of stuff that holds 'em right through the whole eighteen episodes. There's a breezy hundred-mile-an-hour gait to it all that's irresistible, be it August or December. Make your Summer money easy by playing.

Cleo Madison

"THE GREAT RADIUM MYSTERY"

Bob Reeves

The Serial of 1000 Thrills

A GRIPPING FANTASY OF A BEAUTIFUL WOMAN PURSUED BY A BAND OF MAN-DEVILS.

A WHIRLWIND OF ACTION THAT BEATS THE THERMOMETER.

Made by Pacific Producing Co.

Released thru UNIVERSAL

PLAY

EDDIE

POLO

and keep your house packed
to capacity all summer

"ANY
POLO
picture is
enough excitement for one
NIGHT."

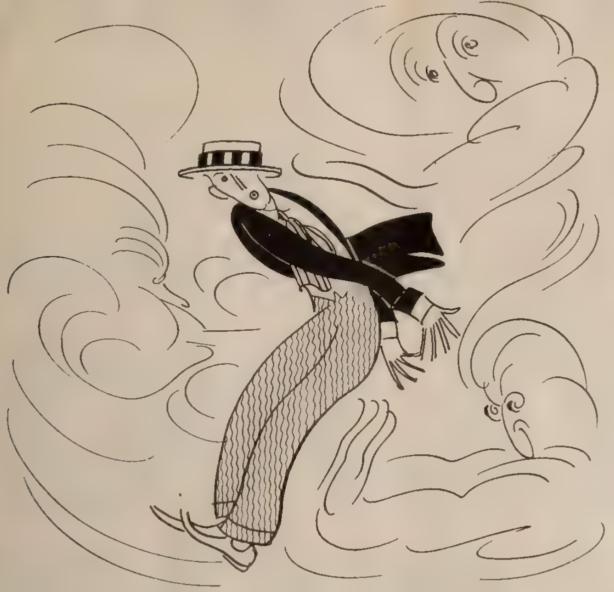
"The Vanishing Dagger"

JUST RELEASED

THE biggest hot weather attraction ever offered. Herculean EDDIE POLO, who simply fills up your screen with his daring stunts and whirlwind action. Polo needs no introduction —just look back to "The Lure of the Circus," "The Bull's Eye" and "The Grey Ghost"—all winners. Follow POLO around the globe in his battles for the missing dagger. "THE VANISHING DAGGER" will stand 'em out for blocks around your theatre. Don't hesitate a minute—send your —booking in at once—today.

UNIVERSAL

Produced by
POLO HIMSELF
Released
JUNE 7



Just packed with things you don't know f'rinstance

"HOW WE ARE PUSHED BY THE AIR ABOUT US"

The New SCREEN MAGAZINE

Released, July 23rd.

AN ALPINE PASTORAL:

A delightful picture of the famous valleys of the Swiss Alps and the prize herds from which the world celebrated Swiss Cheese is made.

HOW WE ARE PUSHED BY THE AIR ABOUT US:

An absorbing exposition of atmospheric pressure and its effect on the human body.

A FOOT OR TWO:

A captivating tale of a pair of silk stockings. It may be shocking to put money in a stocking, but look at the interest it draws.

"MICKEY SEZ":

Something new in cartoons by the celebrated cartoonist, Dick Kennedy.

UNIVERSAL MADE

YOU KNOW HIM!

He's Your
mighty serial Star-

ELMO
LINCOLN

He packed 'em in before – he's packing 'em in **AGAIN** with his tremendous **1920** winner.

"ELMO The FEARLESS"

TAKE a good look at him—he's your mighty serial star. If he doesn't pack and jam your house, we're greatly mistaken. ELMO LINCOLN, the Fighting Colossus, flashes across the screen in a way that will make your audiences gasp for air and stare wild eyed for 18 solid weeks. If you haven't booked this serial yet, do so at once—it's a clean knockout.

NUMBER TWO *of your*
FULL HOUSE FIVE
Directed by J. P. McGOWAN
Made by
GREAT WESTERN PRODUCING CO.
Released thru
UNIVERSAL

What They Think of Universal Films

HAD UNIVERSAL WEEK

During Which Lyric Theatre Offered Prize For "The Universal Star, I Liked the Best and Why?"

THE value of booking a special brand of pictures for a week or more solid booking, and going the limit in publicity and exploitation was amply proved recently by the manager of the Lyric Theatre, Valley Junction, Iowa.

He booked a solid week of Universal features, comedies and short stuff. He focused attention on his theatre by means of a spirited contest in which he offered various prizes for essays to be written after the week of Universal pictures.

The subject of the essays was "The Universal Star I Liked the Best and Why?" The competition was opened to everyone. It aroused great interest. The local paper opened the contest with a column story on the front page with the heading "Universal Week."

As a result, the Lyric was packed for the entire seven days. In addition, the Lyric manager created a definite demand for certain Universal stars, on the part of the bulk of his patronage.

ABSOLUTELY the BEST

FREDERICK, OKLAHOMA,
MAY 14, 1920.

UNIVERSAL FILM EXCHANGES,
OKLAHOMA CITY, OKLAHOMA.

GENTLEMEN:

IN REGARD TO SERIALS, I HAVE RUN SEVERAL IN MY THEATRE AND I AM NOW RUNNING "THE LION MAN" AND IT IS ABSOLUTELY THE BEST SERIAL I HAVE EVER SEEN ON THE SCREEN AND WHEN THE PATRONS SEE "THE LION MAN" IN THE LOBBY DISPLAY, YOU HAD BETTER MAKE PLENTY OF ROOM IN YOUR CASH DRAWER.

YOURS VERY TRULY,
QUEEN THEATRE,
(Signed) J. E. THRUSH, Mgr.

SMASHED RECORD

UNIVERSAL FILM EXCHANGE,
CHICAGO, ILL.

DEAR SIR:

I OPENED MONDAY, MAY 10 WITH "THE MOON RIDERS," YOUR LATEST SERIAL, AND SMASHED EVERY RECORD IN THE HISTORY OF THE HOUSE. IN FACT I DID AS MUCH BUSINESS AS I USUALLY DO ON MY BUSIEST SUNDAYS AND THIS TOO IN FACE OF THE FACT THAT I AM RUNNING THIS SERIAL DAY AND DATE WITH A HOUSE ACROSS THE STREET. THIS PICTURE IS A WINNER, AND ONE OF THE BEST MONEY GETTERS I EVER HAD.

YOURS,
JOHN ALLEN,
LYRIC THEATRE,
7 MILWAUKEE AVENUE, CHICAGO, ILL.

A MONTH'S DRIVE

Colonial Theatre, Seattle, Plays Five Universals and Jewels and Helps Schuback.

THE manager of the Colonial Theatre, in Seattle, Washington, will not admit that he is partial to any kind of pictures except good once, but V. M. Schuback, manager of Universal's Exchange in Seattle has not lost any time letting it be known that the Colonial is playing twenty days bookings of Universal pictures during the period May 29 to June 29.

Five Universal features are on bill, including two Harry Carey pictures, "Bullet Proof," and "Human Stuff," "The Forged Bride" with Mary MacLaren, "Home," with Mildred Harris; "Burnt Wings," with Frank Mayo, and "Her Five-Foot Highness" with Edith Roberts.

HOW'S THIS FOR THE ORPHEUM?

BILLY BEIN, assistant manager of the Universal Film Exchange at Cleveland, Ohio, calls attention to the generous percentage of pictures shown at the Orpheum Theatre, Cincinnati, Ohio, which are Universal-made. Beginning Sunday of one week, Priscilla Dean in "The Virgin of Stamboul" was shown there; on Monday of the same week, Anne Cornwall in "The Path She Chose" was on exhibition, and on Friday patrons viewed the little Japanese star, Tsuru Aoki, in "A Tokio Siren."

Something New in the Serial Line

(*Continued from page* 10)

American serial company to take moving pictures in those countries. In the Philippines we found that 'Universal' and 'moving pictures' were synonymous. We could not have been more royally received. Even the Sultan of Sulu, and his nine wives, acted for us, and had us to tea, or the Sulu equivalent of that afternoon social rite.

"Mr. Carl Laemmle told me he wanted something different in 'The Dragon's Net,' when he commissioned me to take the Walcamp company to the Orient. When he recently saw what we had obtained, he said, 'You have brought Japan to America.' The serial will educate America in the customs of Japan, just as our pictures have been educating Japan in the customs of America. 'The Dragon's Net' is not filled with blood and thunder punches. There are thrills in every episode, but they come naturally in the working out of the story. The interest mainly is held by suspense. The serial will make those who see it feel just as if they had been touring in Japan and the other countries in which we worked.

"I made it a point to pitch all the action in natural settings, and showing the Japanese as they live, how they shake hands, how they eat, the interiors, exteriors and construction of their homes, their shops and their amusement places. The habits, customs, are explained in the subtitles, not in any educational way, but adroitly as a part of the action. We have gone to every possible extreme to make the audience feel and realize that they scenes are real.

"In the Philippines, I worked the action so we could get pictures of several well-known battle-grounds where our Volunteers fought, as well as 'shot' of the scene of Dewey's famous sea victory. I believe 'The Dragon's Net' will usher in a new type of serial. It is a scenic, a travelogue, and an adventure thriller all combined, and worked out in such a way that the interest never flags. Just as the Japanese, Chinese and other Orientals are being educated in things American by seeing, not educational and travel pictures of America, but American-made photoplays with American men and women in normal surrounding, similarly, Americans will be educated in seeing Orientals in normal surroundings through the medium of the new type of travel and adventure picture—the international serial."

FOUR STARS INSTEAD OF TWO

(*Continued from page* 5.)

admirer of Universal pictures, and Henry Meyers, Frank Earle, Roas Rosa Gore and Charles McHugh are gorgeously funny in their rôles. But for comedy pure and simple there is one little lady who takes the cake, and that is Dorothy Wolbert, the homely little scrubwoman-co-respondent. She is wonderful.

You won't be happy till you
know what happens--

**"Once to
Every Woman"**

Don't Ask Dad-- Ask a Lady
what happens--

**"Once to
Every Woman"**

Special Stories on "La La Lucille"

ONLY the friendship existing between Eddie Lyons, Lee Moran and Fred Jackson enabled the Universal scenario department to secure the screen rights to Jackson's big farcical hit, "La La Lucille," so soon after its big New York hit. In fact, "La La Lucille" was still enjoying its Broadway run when the piece was secured for the use of Lyons and Moran in films.

Fred Jackson feels that he is indebted to Eddie and Lee for some measure of his success, for while he was still attending college in New York, some five or six years ago, the Universal comedy stars bought a one-reel comedy story from him—the first he ever sold. Since then his success has been phenomenal, and there has scarcely been a season without at least one Broadway success by Fred Jackson.

His first big Broadway hit was "A Full House," which served to bring farce back into popularity. Then he wrote "The Naughty Wife," which was at the same time brilliant and amusing. A little over a year ago his "The Velvet Lady," was produced in New York, for which Victor Herbert provided the musical score, and last season it was "La La Lucille."

In Fred Jackson's opinion "La La Lucille" is his best work for in it he is enabled to handle no less than a score of clever comedy characters, all ingeniously interwoven, and each contributing a distinct share of the fun. In making the screen adaptation, Philip Hurn lost none of the laughing possibilties, as will be seen by those who view "La La Lucille" at the......Theatre next.......

ONE of the most elaborate sequences of sets for a screen production ever constructed are those which show the various parts of the Knickerbocker Hotel, New York, in Lyons and Moran's latest Universal comedy feature, "La La Lucille," which will be shown next...... at the ....

The huge lobby of the hotel was reproduced on one of the stages at Universal City with not a detail missing. The desk, the key racks, the elevators, the cigar-stand and the revolving-doors are all faithfully duplicated. Then the other parts of the hotel, such as the ladies' rooms, the waiting rooms, the parlors, the writing rooms, the corridors, the rooms and bridal suites, are duplicated in the picture.

Lee Lawson, of the Universal technical staff, was formerly employed by the architects who constructed the Broadway hostlery, and he had a complete set of plans and photographs of the hotel. These were used in constructing the sets, and Eddie Lyons and Lee Moran, who had been guests at the Knickerbocker just a few weeks before starting on "La La Lucille," could easily imagine themselves still in Manhattan.

The same care for detail is shown in every other setting employed in this comedy feature. The leading feminine part is that of a juggler in vaudeville, and the interior of a theatre is shown, with the act performing on the stage. Burton Halbert, formerly a skillful juggler, was engaged to create the proper illusion.

BY SPECIAL REQUEST

The pictures noted here were made at the special request of a great number of exhibitors who had found the demand for them the most extensive ever given a short subject.

MAJOR JACK ALLEN

King of the Desert and Jungle

WILD ANIMAL HUNT PICTURES

When the first of these remarkable pictures was produced, Universal knew it was good but it remained for our exchanges to tell us just how good it was—for exhibitors to write us and them and say how big a hit it had made. This they did—promptly—and just as promptly we acceded to their requests and made the other five of this tremendously interesting series. Play them all—for they will please all. And they're wonderful stuff for hot weather. See about them now—to-day.

"TRAILING THE LEOPARD"

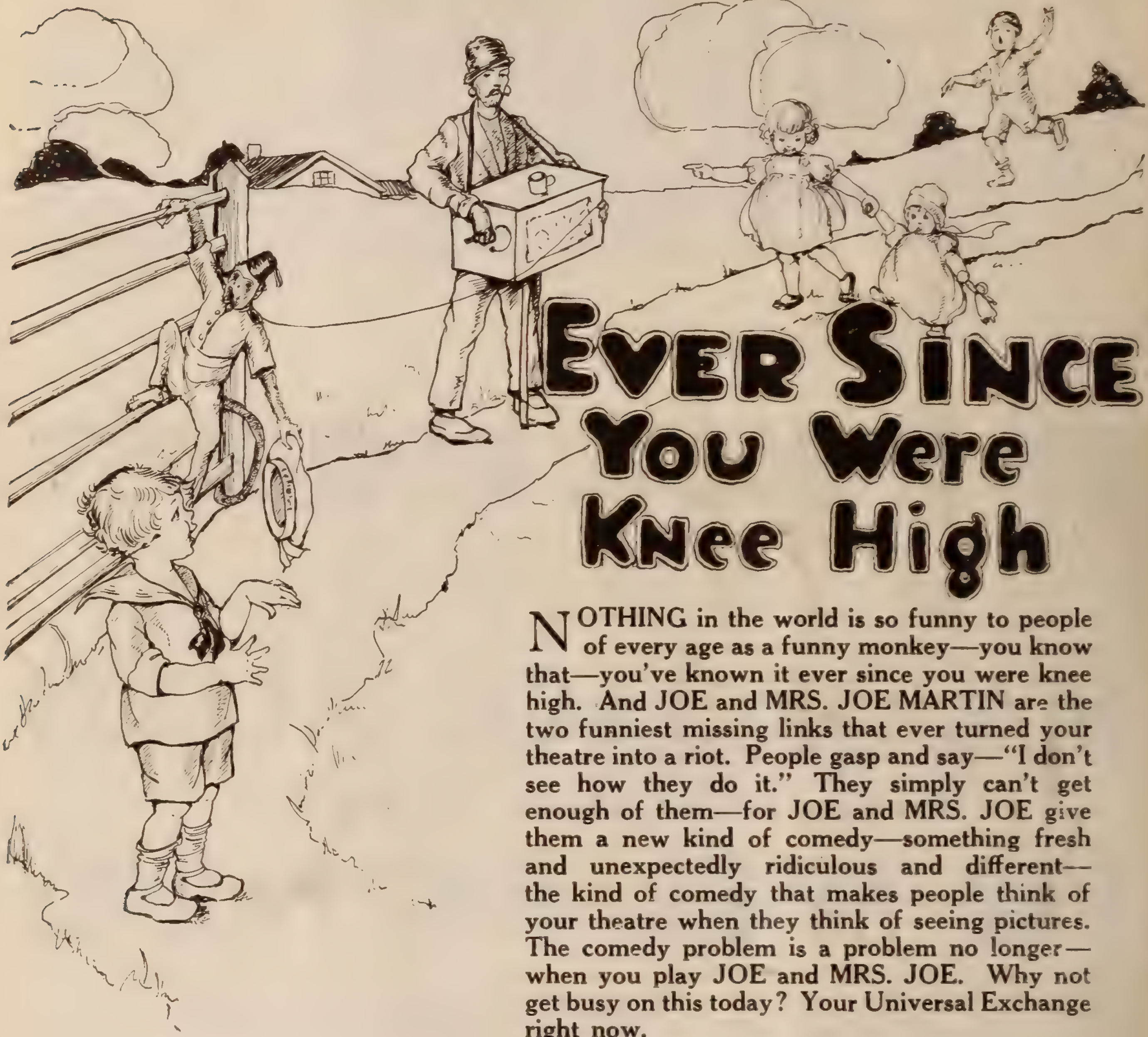
"BEAR TRAPPING"

"LION TRAPPING"

"THE STORY OF THE JAGUAR"

"THE STORY OF THE LION"

"TIGER LAND"



EVER SINCE You Were Knee High

NOTHING in the world is so funny to people of every age as a funny monkey—you know that—you've known it ever since you were knee high. And JOE and MRS. JOE MARTIN are the two funniest missing links that ever turned your theatre into a riot. People gasp and say—"I don't see how they do it." They simply can't get enough of them—for JOE and MRS. JOE give them a new kind of comedy—something fresh and unexpectedly ridiculous and different—the kind of comedy that makes people think of your theatre when they think of seeing pictures. The comedy problem is a problem no longer—when you play JOE and MRS. JOE. Why not get busy on this today? Your Universal Exchange right now.

JOE'S STUFF
"The Jazz Monkey"
"Monkey Stuff"
Directed by
WILLIAM CAMPBELL

MRS. JOE
"A Baby Doll Bandit"
"The Good Ship Rock'n Rye"
"A Jungle Gentleman"
"Over the Transom"
Directed by
FRED C. FISHBACK

MR AND MRS JOE MARTIN COMEDIES

A Myriad Eyes will See It

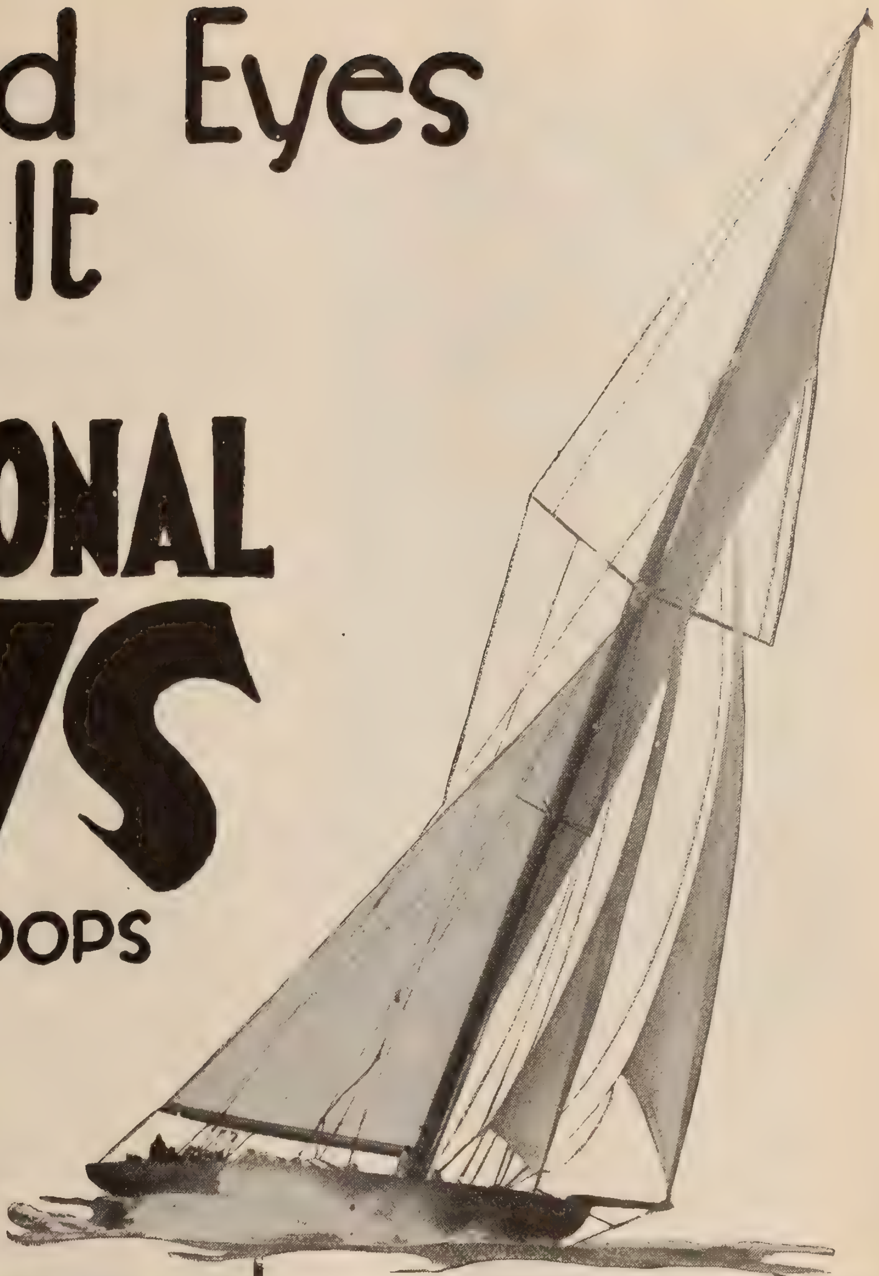
in

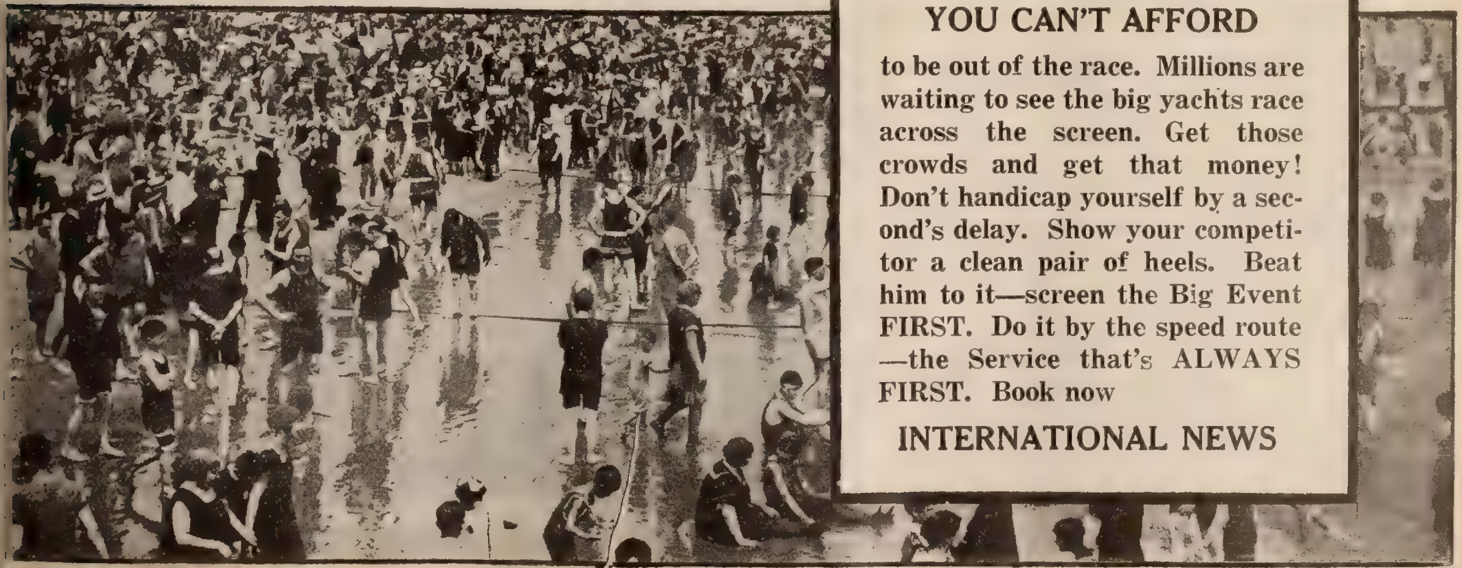
INTERNATIONAL NEWS

WHERE THE SCOOPS COME FROM

Released Thru

UNIVERSAL





YOU CAN'T AFFORD

to be out of the race. Millions are waiting to see the big yachts race across the screen. Get those crowds and get that money! Don't handicap yourself by a second's delay. Show your competitor a clean pair of heels. Beat him to it—screen the Big Event FIRST. Do it by the speed route —the Service that's ALWAYS FIRST. Book now

INTERNATIONAL NEWS

"THE MOON RIDERS"

Episode No. 14
"Unmasked"

CAST

Buck Ravelle	Art Acord
Anna	Mildred Moore
"Arizona" Baldwin	Charles Newton
Egbert	George Field
Rosa	Beatrice Dominguez

THE crash down the cliffs does not harm the friends, however. When they have sufficiently recovered, Rosa makes th estartling confession of Egbert's perfidy, and Baldwin and his his friends immediately promise to protect her. Anna, naturally, is heartbroken, but she cannot disclose her secret marriage.

In the meantime, Snyder and Egbert, having procured the money at the bank, are forced to return to Egbert's shack for a fresh mount. They leave a bag filled with dynamite for Buck, camouflaging it to appear as a bag filled with banknotes. Rosa returns to the shack with Collins and notifies the moon riders of their leader's treachery. She is awaiting Egbert intending to force him to marry her before he leaves Skull Valley. Egbert and Snyder overcome her and Collins, however, and make their getaway Snyder in one direction and Egbert in the other. They plan to meet at Mariposita. Snyder, however, gives Egbert a taste of his own medicine by trickily stealing all the money, unknown to the latter.

In the meantime by a ruse, the moon riders have taken Anna prisoner, thinking that Egbert will come for her before he leaves. In this way, they hope to make him prisoner.

Buck starts out in hot pursuit of Egbert and comes on his trail. They encounter each other and Egbert springs on his pursuer with a knife, ready and eager to dispatch him. Buck's life hangs on a thread.

New Screen Magazine

No. 76.

In this issue of the magazine there are some beautiful and imposing views of the Great American Desert, a region of pitiless heat, both by day and at night. Thousands who have sought to behold its awesome beauty, have perished, but the brave cameraman has ventured in and successfully photographed its most beautiful parts.

Gambling as a profeession flourishes in these times. And it is not only by their wits that gamblers profit. Some of them are unscrupulous, and so cunning are the cheating devices which they have originated that many a bright person can lose a fortune in a short time and still not discover that he has been duped.

Uncle Sam's Bureau of Weights and Measures at Washington is a very interesting place. There are all sorts of fascinating devices there for recording heat and pulling steel girders in two. The standard weights are very carefully guarded.

There is a collection of humorous sayings from "Judge" in this issue of the magazine.

"Fighting Pals"

Two-Reel Western Drama

CAST

Jack	Ralph Lee McCullough
High Pockets	Mathew Biddolph
Bart	Ed Burns
Betty	Madga Lane
Eliza	Princess Neola

JACK SAUNDERS, nephew of old Bart Saunders, owner of the Pariposa ranch, and "Highpockets" Hendricks had been pals on the range for years. But the return of Betty Thurston, Bart's ward, from school in the East caused a breach in the friendship. Her partiality for "Highpockets," who had had an education, and his evident intention of winning Betty at all costs, turned Jack's wholehearted loyalty to his friend to a bitter feeling of rivalry. He therefore proposed to Highpockets that they engage in a broncho busting contest to decide which is the better man.

"Highpockets" agreed openly and the boys began betting furiously. The night before the contest, Highpockets fixed a small rowal in a bit of wood and in the morning, slipped it to Tony, the cook's helper with a ten-spot directing Tony to place it under Jack's saddle. "Highpockets" won the toss and chose to ride first. He stayed on ten minutes and Betty and his supporters thought the contest won. Tony fixed Jack's saddle according to agreement. In spite of this Jack rode the nearly exhausted outlaw until he was broken. But the victory was in vain for Betty stubbornly showed her preference for Highpockets.

The next day news came that Buck Graham had seized Bart's water hole on the range. Before Jack left with the boys for the scene of battle, he got the story of his rival's treachery from Tony, showing the half-breed the rowel he had found under his saddle. Miss Liza, Bart's housekeeper overheard Tony confess. Jack gives Tony a note for Betty telling her he will not return until he brings Highpockets back to her, the latter having left that day after a fight with Jack. Betty has promised Highpockets her love. Highpockets had ridden away to join Buck Graham. In the fight for the waterhole the two rivals met, Jack trying to take Highpockets alive, and the latter shooting to kill. Jack is wounded but Highpockets loses control of his horse which carries him over toward Jack's crowd. Jack saves Highpockets from being lynched and takes him back to Betty. Arriving at the ranch he finds that Betty has learned the whole story of Highpocket's treachery and her affection has turned at last to the better man, himself. Jack's last words to Highpockets are "Ride along, Kid, Ride along!"

"THE VANISHING DAGGER"

Episode 8.
"In Unmerciful Hands"

CAST

Grant	Eddie Polo
Claypool	Thomas Lingham
Nell	Peggy O'Dare
Beth	Thelma Percy
Sonia	Ruth Royce
Zan	Karl Silvera

GRANT, clinging to the top of the mast of the yacht, is seen by Claypool, is forced to dive off and escapes to the shore by swimming under-water, but is pursued by Mike, Claypool's henchman. Mike proceeds to Claypool's house, where he meets Nell, lately arrived from Arizona.

Grant makes for the Claypool house, and in endeavoring to make Nell his prisoner, sees Beth and escapes with her. Nell departs for New York.

In the meantime Sonia and Zan are watching the crystal in hope that it will disclose the location of the dagger and eventually the sheath appears in the glass. They do not know, however, that a jeweler named Markham has it in his vaults.

As Grant is discussing the crooks at Claypools at the detective agency, the alarm announces that Markham's has been broken into, and as the whole force is busy, Grant offers to go to the jewelers alone. He arrives in in time to wrest the sheath from Zan, and in attempting to ward off Sonia, is mistaken for the thief by a policeman who releases him only after he has made a lengthy explanation. Grant is about to set out after Sonia and Zan, when they chlorororm him, seizing him from behind, and bundle him off in an auto. Reviving somewhat, Grant takes the sheath and hides it in the coat which Sonia has thrown over him.

He is taken to a rooming house, and after they search him in vain, the pair and their ally Maztos go below to look further for the dagger. Grant breaks the rope that binds him, takes the sheath, and endeavors to escape, but finding the door locked, he lassoes the street lamp with the rope, and starts to swing down. Zan however, cuts the rope, and Grant plunges toward the street.

Take a Peep!

"ONE look means a Lot," says a real estate ad,—and we're just as positive that one peep at the latest novelty in the line of bright, snappy, wholesome laughing fun, here offered you in

THE NEW "STAR COMEDIES"

One Reel

will convince you that this is the very thing you NEED for summer. Brisk, sparkling and with "pep" to spare, here's New Stuff fashioned on lines so "different" as to merit immediate booking. Take a peep—and while you do it, take a special peep at captivating Bartine Burkette. SOME girl! You said it!

Now Ready

No. 3--
" Thru The Keyhole"
(Current Release)

No. 2--
"His Miss Step"

No. 1--
"Kid-ing the Landlord"

Featuring the Captivating Comedienne

BARTINE BURKETTE

UNIVERSAL—MADE

International News

No. 41.

First Independence Day Celebrated by the New Republic of Latvia.—Riga, Latvia.

Sub Titles.—All on their way to the Independence dance. American officers take part. Happy over their new-won freedom from Russia. President-elect Ulmainsoff, Latvia, formerly a professor in the University of Nebraska.

New Tennis Champion. — William T. Tilden of Philadelphia defeats British title holder—here he is in action.

Sub-Title.—Tilden, the new tennis kind (on the right), with Johnston, another American star.

Asia Minor Aflame.—Crack troops battling against Turks to enforce Allied peace demands. Bergama, Asia Minor.

Sub-Titles.—British artillery units aid in the campaign against Mustapha Kasal's troops. Infantry troops of the Turkish Nationalist army in Anatolla.

The Air Commuters.—Ten-passenger flying limousine takes New York bankers from river launch to Long Island homes. New York City.

Sub-Titles.—"Swapping horses" in mid-stream. "Home, James." Better than a stuffy smoker.

European Snapshots.—"Sandwich" men picket polling places in new German elections. Berlin, Germany.

Sub-Titles.—The Allies present a tank to the new Republic of Esthonia. Narwa, Esthonia. Sir Arthur Balfour, British leader, attends an Eton College celebration. Eton, England.

On the Auction Block.—Shipping Board offers Uncle Sam's greatest ship, the *Leviathan,* to highest bidder—and gets on bid. New York City.

Sub-Title.—On bid of $3,000,000 received. Experts say the *Leviathan* is worth many times that amount.

Over the Sierra Peaks With the Fire *Hunters of the Yosemite Forests.* —Photographed from a U. S. plane piloted by Lieut. H. A. Halverson.

Sub-*Titles.* — Yosemite's eternal beauties. The solemn Three Brothers. And then, 7,000 feet below, the tracery of smoke that starts the airman's wireless calling for the forest fire fighters.

Governor Cox Named by Democratic Party as Presidential Nominee. —San Francisco, Cal.

Sub-Titles.—James Middleton Cox, Governor of Ohio, and his wife at their home in Dayton. The Governor and his son, James M., Jr. With the youngest member of the family. Historic scene at the Democratic Convention while the exciting balloting was under way. The chair, Senator Joseph T. Robinson, in action. The tribute to President Wilson. One of those demonstrations. After the 44th ballot.

Tad Cartoon.

"A BIRTHDAY TANGLE"

Century Two-Reel Comedy

"OLD CROW, proprietor of the best hotel in town, was trying to get in touch with the spirits, when real spirits all draped in bedsheets appear and scare him half to death. He promises his daughter not to touch another 'drop.' But Billy Monday, a member of his circle comes to stop at the same hotel, they get in with the cook who serves them with 'tea' ever so often.

The daughter has a birthday and invites all her girl friends; she also invites Billy Monday who comes there in a new kind of a ford— However, the cook sees him first and serves him with 'tea'. He gets a bit dizzy and hides from the party— He falls asleep hanging on a hook attached to the door in a bedroom—the girls dress up in sheets and decide to frighten him to death— A lot of fun ensues when Billy awakens to see all the pretty 'spirits' dancing around him.

Old Crow makes a barber out of Billy at his hotel and when a gypsy comes in to get her dog's hair clipped —he refuses to cut the hair at first—but after being bribed into it—he starts to trim the dog—a cop enters the barbershop and wants to arrest Billy for cruelty to animals. Billy switches the clipping machine to the man who is holding the dog and shaves all his hair off—then the chase begins with a lot of funny stunts following."

"'LA LA LUCILLE" NOTES

Burton Halbert, for more than a dozen years one of the best known jugglers on the vaudeville stage, and who has also acted in the legitimate drama, plays the role of Papa Jaynes, of the Juggling Jaynes, in Lyons and Moran's newest comedy feature, "La La Lucille," which will be offered at the ——— Theatre next———. One scene shows a vaudeville stage with the juggling act in progress.

In the first scenes of Lyons and Moran's latest comedy hit, "La La Lucille," little Anne Cornwall, star and leading lady, is shown as the junior member of the Juggling Jaynes, in vaudeville. Miss Cornwall, in her silken hose and satin breeches, is one of the most fetching figures the screen has offered in many a day. "La La Lucille" is announced at the ——— Theatre on ———.

International News

No. 42.

Portland, Me.—Portland Centennial. British, Japanese and Portugese warships pay visit of honor.

New York City.—Big yacht race nears. Rivals for America's Cup measured in dry-dock to determine time allowance.

New York City.—With the fire heroes. Manhattan flame fighters stage a stirring exhibition.

Chicago, Ill.—Elks invade Chicago. Westerners, mounted, lead the way as great convention opens.

Satory, France.—Giant tanks race. French war craft in a novel cross-country "speed" contest.

Sub-Title.—If you want speed King Horse is still "there." Aqueduct, N. Y.

Starlight Park, N. Y.—Mermaids compete. Expert women swimmers display some real speed.

Bedford, England.—New giant of the air. British builders pushing work on monster dirigible, R-38, for America.

In the Sierras, California.—Fire destroys forest. Hot spell causes Uncle Sam loss of millions in valuable timber.

The Campaign Begins.—Democratic and Republican standard bearers prepare for strenuous race. Governor Cox at Dayton, O.

Trailer. — Follow the presidential campaigns in International News. Shown in this theatre.

"Thru the Keyhole"

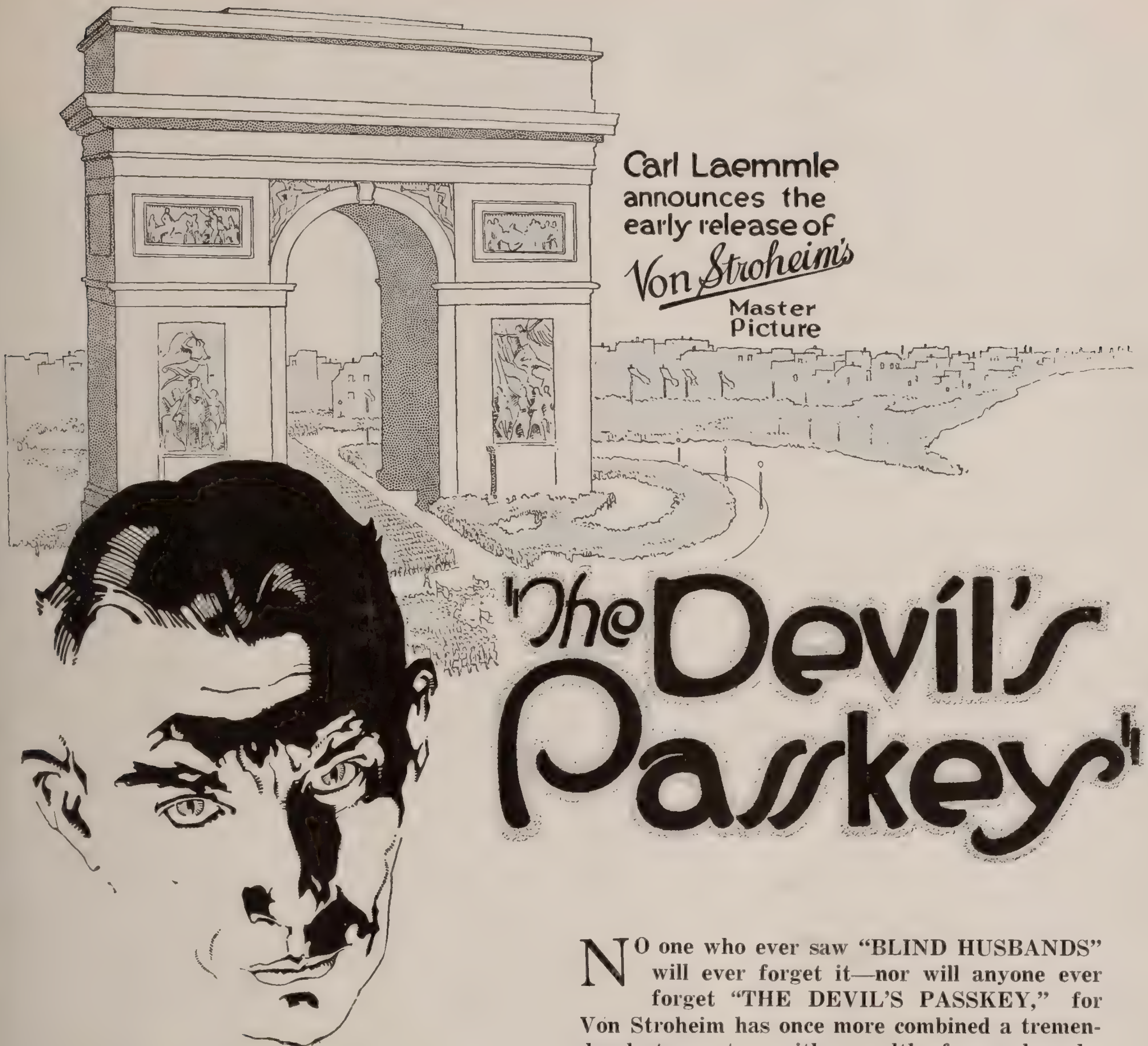
Star Comedy

Featuring

HORACE DAVEY and BARTINE BURKETTE

HORACE was back from his honeymoon but had left his wife temporarily behind him. Bartine had preceeded her husband to the hotel and the two meet. Horace being a fast worker, soon got acquainted with Bartine and when she found that all the rooms were taken, Horace very kindly offered her part of his suite.

Mrs. Middleton and Sam, otherwise her husband, are witnesses to the whole affair, and not knowing it to be a bit of innocent friendliness ,start the scandal ball a-rolling. To make matters worse, Mrs. Horace and Mr. Bartine arrive on the scene and a great old mix-up follows, in which bullets are fired and hair pulling is the order of the day. Everything is finally explained, however, and Bartine and her husband and Horace and his bride are as happy as ever.



Carl Laemmle
announces the
early release of
Von Stroheim's
Master
Picture

"The Devil's Passkey"

UNIVERSAL-JEWEL
PRODUCTION
DE LUXE

NO one who ever saw "BLIND HUSBANDS" will ever forget it—nor will anyone ever forget "THE DEVIL'S PASSKEY," for Von Stroheim has once more combined a tremendously tense story with a wealth of marvelous detail and true-to-life atmosphere. This time you will surely think you are in Paris, for there is a wonderful reproduction of the Grand Prix, the classic of the French turf, with its thrilling races, brilliant crowd and royal guests—sumptuous scenes showing the interior of the Theatre Francais—elaborate views of Mme. Malot's fashionable costume establishment with its beautiful mannequins—all this in addition to a story that gets your heart in its clutch and keeps tightening with every reel. Watch for the coming announcement of release—you need to see "THE DEVIL'S PASSKEY" at your first opportunity.

Universal
Star Series

Carl Laemmle
offers

Harry Carey

in "Blue Streak McCoy"

Directed by Reeves Eason
Story by H. H. Van Loan

First of the Eight Carey Pictures

THE MOVING PICTURE WEEKLY

VOL. 10
NO. 24
AUGUST
1. 1920

EDITH ROBERTS
IN
"THE ADORABLE SAVAGE"

An ALL-STAR Cast in a Big Picture

A Remarkably Beautiful
Dramatic Sensation
Portrayed by

TSURI AOKI
ARTHUR CAREWE
ETHEL SHANNON
J.BARNEY SHERRY
STANHOPE WHEATCROFT

"The BREATH OF THE GODS"

A Transcending Picturization
of Sidney McCall's Novel
Directed by Rollin Sturgeon

UNIVERSAL-JEWEL SUPER-PRODUCTION

CARL LAEMMLE
presents

EDITH ROBERTS
and
JACK PERRIN
in a
Marvelous Photodrama
of the South Seas

"The ADORABLE SAVAGE"

Superbly directed by
NORMAN DAWN
From the Novel "Marama" by Ralph Stock

UNIVERSAL SPECIAL ATTRACTION

Remarkable Realism and

Edith Roberts as Marama in "The Adorable Savage."

ALTHOUGH it is a commonly known fact that motion picture producers spend thousands of dollars in the erection of sumptuous interior settings for their productions, most directors prefer to "shoot" an exterior scene of natural beauty than the most elaborate studio set.

In "The Adorable Savage" the latest Universal Special Attraction, many exquisite natural scenes are shown. With a few exceptions, all of the exterior scenes were taken on an island ten miles off the shore of Monterey, California.

Much of the success of this romance of the South Sea Isles, in which Universal is starring Edith Roberts, is due to Norman Dawn, the director who produced the picture.

Norman Dawn is unique in filmdom—the man usually selected when there is something unusual to be filmed.

Born in the Argentine, a kodak in his hands ever since he can remember, and a globe trotter from early childhood, he has observed and photographed the manners and customs of the four corners of the globe. Dawn knows the islands of the South Pacific almost as well as he knows the two Broadways—New York and Los Angeles. He spent several years among them, securing material for travelogues. That is why, when Universal bought Ralph Stocks story, "Marama,' with its scenes laid in the Fiji Islands, the task of reproducing the romance on celluloid was entrusted to Dawn.

Whenever an unusual film is to be produced, Norman Dawn is called into conference. Some years ago, when traveling through Italy, he was called upon to film "Cabiria," the first super-production of the screen. Last summer, when Universal made a screen version of "Lasca," the famous poem of the Mexican border, Norman Dawn was commissoned to direct it, because he was thoroughly familiar with our sister republic. His thorough knowledge of Japan was the reason for his selection as director of "A Tokio Siren," starring Tsuru Aoki.

In "Adorable Savage" as "Marama" was called, he has utilized his knowledge of the South Pacific people, their mode of living, their superstitions and their religion, as contrasted with the habits and customs of the white settlers in the tropic isles.

How to secure the tropic scenes called for puzzled Dawn, until he thought of a small, deserted island, he saw while on a yachting cruise last summer, some miles off the California Coast.

Edith Roberts, Jack Perrin, Noble Johnson, Arthur Jervis, Lucille Moulton, Lillian Phillips and the other leading characters in "Marama" practically lived their roles while they were filming the scenes on the island, living in tents and being entirely cut off from communication with the rest of the world.

ADVERTISING PUNCHES

1—The beauty, charm and popularity of the star.
2—The picturesque quality of the story, with most of its scenes laid in the South Sea Islands.
3—Miss Roberts' brilliant portrayal of the role of a Fiji Island maid.
4—The presence in the cast of a group of native Samoan musicians and Hawaiian dancers.
5—The fact that an island in the Pacific, off the California coast, was transformed into a tropic isle for scenes in this production.
6—An awe inspiring reproduction of a tropical hurricane.
7—The fact that Norman Dawn, the director, spent years in the South Seas and is an authority on its life and customs.
8—The performance of the "Meke," the ceremonial dance of the Fiji Islanders, by hundreds of brown-skinned men, women and children.

ADVERTISING DISPLAY LINES

She was stunned by the cruel reality—the air castles of fifteen years were swept away in one inexorable moment—her world ended in the realization that she was a half-caste. Edith Roberts in "The Adorable Savage."

Compromise was impossible. The past was dead—the future dark; and out of the agony of bitter despair came tragic surrender. See Edith Roberts in "The Adorable Savage."

Though every nerve and fibre of her body revolted—though every instinct rebelled—she chose what she thought was the only way—she harkened to the call of the blood. See Edith Roberts in "The Adorable Savage."

One way a life of honored ease—the other, unrest and bitterness. yet the echo of a still, small voice—"All White—All White." See "The Adorable Savage" with Edith Roberts.

Drama in "The Adorable Savage"

AT A GLANCE

SUBJECT—"The Adorable Savage."
LENGTH—Five Reels.
STAR—Edith Roberts.
PREVIOUS HITS—"Lasca." "The Triflers," "Her Five-Foot Highness," "Alias Miss Dodd," etc.
DIRECTED BY—Norman Dawn.
STORY BY—Ralph Stock.
SUPPORTING CAST—Jack Perrin, Richard Cummings, Noble Johnson, Arthur Jervis, Lucille Moulton, Lilly Phillips, etc.
LOCALE—A girls' boarding school in America, and the South Sea Islands.
TIME—The Present.
THUMB-NAIL THEME—The struggle of the races in the soul of a half caste South Sea Island girl who has been reared in an American school and discovers, on returning home, that her veins are tainted with native blood.

THE STORY

MARAMA THURSTON, attending a girls' school in America, has but a hazy recollection of Fiji, the land of her birth, which she left at the age of four. Her father is an American, who had married a Fiji woman. The native blood in Marama is virtually undiscernable, but her sister, though also half white, is a typical native girl. Marama returns to her father's plantation and is stunned at the realization that she is a half cast. She decides to renounce all the refinement of civilizaton and become a native girl.

Templeton, an American living near the Thurston home, tries to dissuade her, declaring she is all white—both in body and mind. On the contrary the hereditary ruler of the island, Ratu Madri, tells Marama her mother's blood is strongest in her and tries to persuade her to revert to the native life. Marama discovers that her brother-in-law, Maddon, a worthless drunkard, is cruelly abusing her sister. He makes love to her and she hates him for his bestiality. Ratu sends a woman to teach Marama the "meke," a native dance, and the girl begs to be taken where Maddon can not harm them. Templeton finds them in their retreat but is captured by the natives and is about to be slain for profaning the sacred dance when Marama holds a knife to her breast and threatens suicide if he is harmed.

The savagery of the natives and a lustful kiss that Ratu forces upon her convinces Marama that her instincts are "all white." But she finds herself a prisoner in the native village. An impending hurricane forces a mysterious yacht off shore to seek a safer harbor. The girl swims to it to escape from the natives and learns the two passengers aboard are seeking a man named Milton Craig. Templeton had confessed to her that his name was Milton Craig and that he had fled from America after killing a man. The storm breaks as the yacht drifts off Marama's home and she plunges overboard and is washed ashore half drowned.

She finds her father wandering insane in the storm and both are struck down by a falling tree. The next morning Templeton finds them there, the father dead. Templeton is about to take her in his arms when Ratu appears and the two men fight. The American is victorious but the natives come up and the couple escape through the intervention of Templeton's uncle and best friend who tell him the man he thought he had killed did not die after all. Then Marama and Templeton realize that their love dreams can come true in the civilized surroundings to which both their natures are suited.

CAST

Marama Thurston	Edith Roberts
Templeton	Jack Perrin
Jim Thurston	Dick Cummings
Ratu Ma Dri	Noble Johnson
Frank Maddon	Dr. Arthur Jervis
Moala	Lucille Moulton
Akanesi	Lilly Phillips

Edith Roberts in "The Adorable Savage," one of the finest pictures Universal ever turned out.

Really an Adorable Savage

EDITH ROBERTS DECLARED BY NOTED TRAVELERS TO BE ONE HUNDRED PER CENT PERFECT FIJIAN MAID.

IN "The Adorable Savage," the latest Universal production, based on Ralph Stock's story of the South Sea Isles, "Marama," Edith Roberts, the petite star, appears as a Fiji Island maid, and her make-up, costume and dancing are claimed by authorities to be perfect.

It is doubtful if any player ever had as much first hand authority in the matter of historical or geographical make-up as was placed at the disposal of Miss Roberts before she began filming this spectacular Universal feature.

In the first place, Norman Dawn, her director, had spent a year and a half in the Islands of the South Seas, gathering material for travelogues, and he knew the various islands in the southern waters as well as he knew Los Angeles. He not only had thousands of plates covering every angle of life in these climes, but he knew the dialects, manners and customs of the various tribes in that part of the world.

Just about the time she was ready to begin the picture she was visited by her friend, Mrs. Frank Lloyd, wife of a prominent Liverpool marine insurance man, who had just returned with her husband from a trip to the South Seas, where Mr. Lloyd was establishing branches, and she presented the star with many trinkets and ornaments direct from Fiji which Miss Roberts used in making up.

Added to this, the Alder-Laemmle Universal expedition to Borneo, New Guinea, and the South Seas had just returned to Universal City, bringing relics and trophies galore, and fresh knowledge of that tropic spot which forms the background for the "The Adorable Savage."

The way that Norman Dawn camouflaged an island off the Pacific Coast to represent the Fiji Islands.

Right in the backyard of Universal City a Fijian village rose as by magic for "The Adorable Savage."

Copy for Advance Story

An entrancing tale of romance in the South Sea Islands is "The Adorable Savage," the latest Universal vehicle for Edith Roberts, which will be seen at the .... Theatre on ....

In this new Universal feature Edith Roberts is seen in the role of Marama Thurston, a young girl who has completed her education in an American boarding school and returns to her home in the Fiji Islands, which she has not seen since she was a mere infant. Although Marama remembers her father as an American, she does not know that he was married to a native woman, and that she is a half caste. Her tragic despair on learning the truth is followed by a mad desire to renounce her training and revert to the semi-savage state of her maternal ancestors. In this she is encouraged by Ratu Madri, hereditary ruler of the island, who has cast a covetous eye on this dainty specimen of budding womanhood.

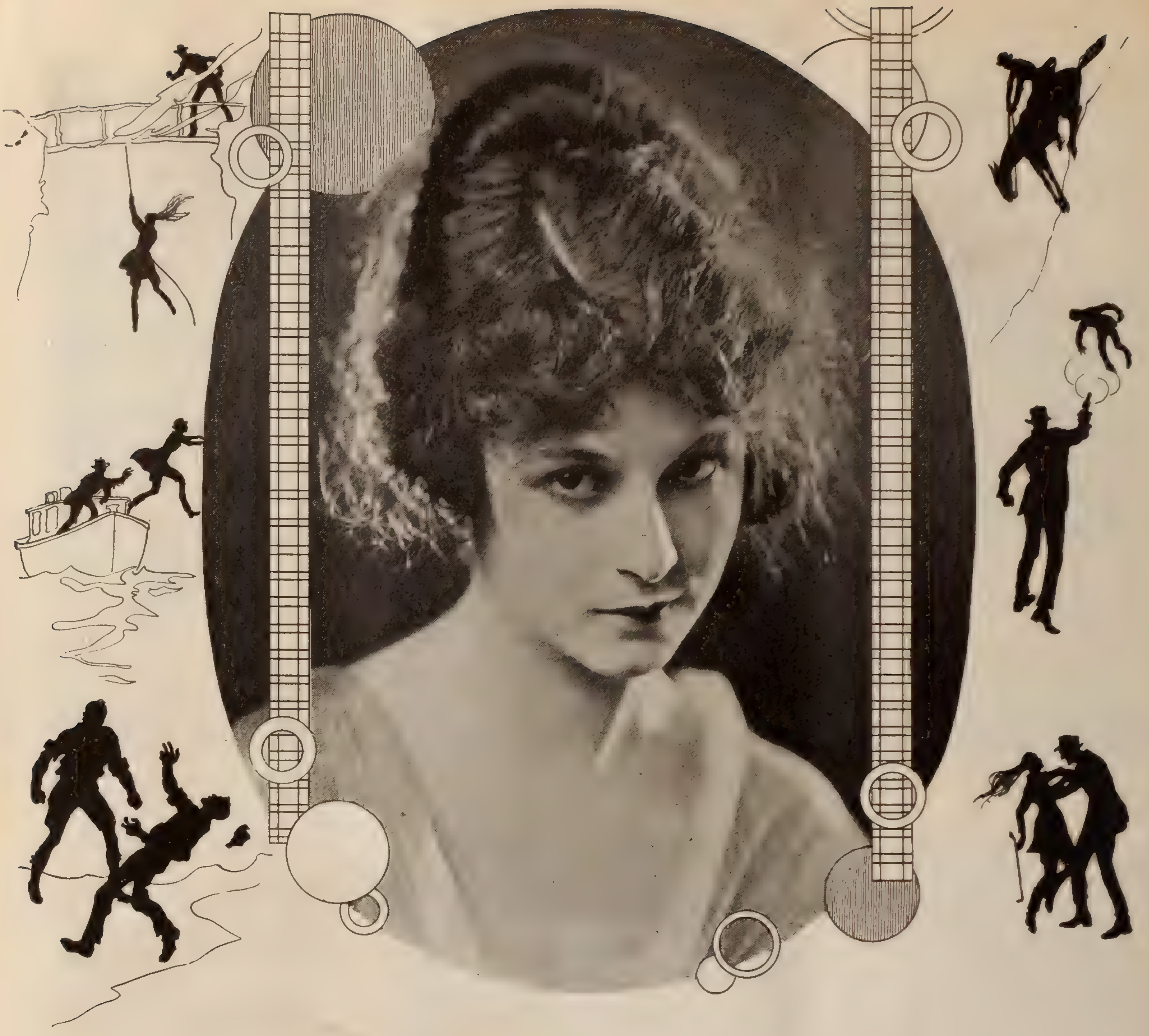
Templeton, a young American living near the Thurston plantation, falls in love with Marama and tries to persuade her to live the life to which her instincts and training entitle her as the daughter of an American.

A bitter struggle then ensues between the white man and the native ruler whose baser instincts have but been made more subtle by his college education. At times it is a game of wits between the two men, and finally it develops into a most spectacular physical battle, with Marama as the stake. Human cunning and the natural elements become factors in the struggle, a tropic hurricane and a shipwreck entering into the development of the unique story.

Edith Roberts, whose skill has been proven in a dozen successful photoplays, is said to give a remarkable performance in the role of the half-cast girl, torn between two distinct passions. Jack Perrin makes a decidedly good looking hero, while the role of the chief is played by Noble Johnson, of gigantic stature and physical prowess. Other well-drawn characters are portrayed by Richard Cummings, Arthur Jervis, Lucille Moulton, Lillian Phillips and a host of others.

The story is from the novel "Marama" by Ralph Stock and the director is Norman Dawn, whose familiarity with the life and customs of the South Seas is evident in the perfect production.

Marama falls into the clutches of her wicked brother-in-law.



CARL LAEMMLE offers a thrilling presentation of Varick Vanardy's powerful story

"THE GIRL IN THE RAIN"

Starring **ANN CORNWALL**

Directed by ROLLIN STURGEON

UNIVERSAL SPECIAL ATTRACTION

Strong Special Attractions Coming

"Under Northern Lights" New Special Attraction

THE series of two-reel Royal Northwestern Mounted Police pictures, produced by Jacques Jaccard for Universal, has proved so popular, and the atmosphere and drama of the great Northwest woods so interesting, that Carl Laemmle authorized him to produce a five-reel feature, using the same characters and following the same lines as the shorter stories. Jaccard is an honorary member of the famous Canadian Constabulary and is thoroughly familiar with their work and exploits. He had already completed two of the shorter stories, "The Scarlet Rider" and "The Son of the North," and will continue the series. Leonard Clapham and Virginia Faire play the featured rôles.

The feature, which will be released as a special attraction, is called "Under Northern Lights." Jaccard wrote the story, and it was put into continuity form by Kay Harrison, who also plays a rôle in the production. The following players are also in the cast: Leonard Clapham, Virginia Faire, Wilmer Paquette, William Buckley, Herbert Bethew, Charles Brinley, Ben Corbet, Frank Staples and Oleta Otis.

The backgrounds of "Under Northern Lights" are chosen with the most artistic appreciation of the wonderful beauty of the north woods, and Jaccard has enhanced them by photographing under unique conditions of light, both natural and artificial. A great deal of time, money and ingenuity have been expended on the lighting of the picture, which has a strong story with big dramatic climaxes.

Carey in a Van Loan Story

WHILE H. H. Van Loan has created successes for almost every film star in America, he has just written a scenario for Harry Carey, whom he has known longer and more intimately than any player in the silent drama. When University City was first opened as a motion picture studio, H. H. Van Loan was a publicity man for the Universal, while Harry Carey was one of its first stars. And ever since then Van Loan and Carey have been great friends.

Several months ago Van Loan asked the Western star to sit through a preview of the Priscilla Dean production, "The Virgin of Stamboul," of which he was the author. After Carey had admired the various points in the story he suddenly turned to the author and said:

"Van, why don't you write me a story?"

"I have written a story for you," replied Van Loan, "but we are such good friends I hated to talk business to you."

Carey silenced Van Loan's protests, and the next day he was reading the scenario of "Fighting Job." Two days later the scenario department at Universal City accepted the script. And in a very few weeks the public will see it under the title "Blue Streak McCoy." It is Carey's latest after "Human Stuff." In the cast will be seen Ray Ripley, Lila Leslie, Charles Le Mogne, Ruth Golden and Ruth Royce. Reaves Eason directed.

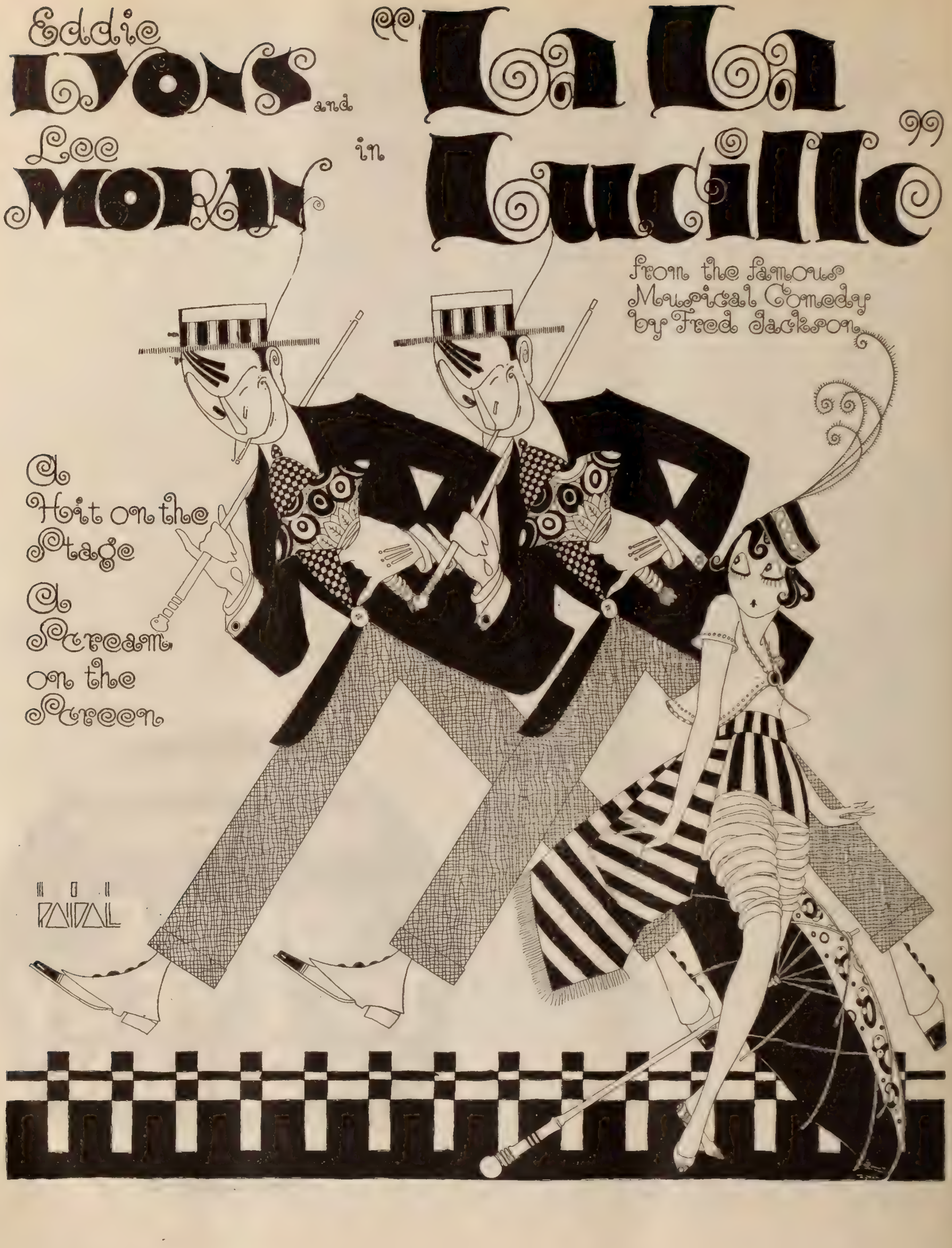
Frank Mayo's Masterly Portrayal

PROMINENT critics who have previewed Frank Mayo's latest photodrama, produced by Universal, entitled "Hitchin' Posts," declare that this actor reaches the pinnacle of his art in the portrayal of the rôle of Jefferson Todd, gambler, gentleman and man, in this story of the Old South and the New West by H. M. Shumate.

It has been Frank Mayo's ambition ever since he entered the field of the silent drama to portray a rôle of this type. His earliest childhood recollections, when as a child of three or four he sat in his grandfather's dressing-room while that famous actor played his notable creation, "Puddin' Head Wilson," is of a stage gentleman of the period of 1870, and he has treasured all the costumes of his illustrious sire and grandsire, both of whom were of the aristocracy of the stage.

Unconsciously Frank Mayo has been preparing all his life for the rôle of the chivalrous Todd in "Hitchin' Posts," and when he first read the story eight months ago he told the scenario chief at Universal City that he would not rest until he had an opportunity to play it on the screen. There are not very many actors in the films who can appear to advantage in costumes that are not strictly up to the minute, but Mayo's early training and his subsequent stage experience in England and America have given him a poise and dignity which are evident whether he plays the rôle of a cavalier or a lumberjack.

DON'T FORGET
it happens only
"ONCE
TO EVERY
WOMAN"


Eddie LYONS and
Lee MORAN in
"La La Lucille"
from the famous Musical Comedy by Fred Jackson
A Hit on the Stage
A Scream on the Screen

WHAT WID'S DAILY SAYS:

Second Lyons-Moran Five Reeler a Riot of Fun Once It Gets Started

Eddie Lyons and Lee Moran in

"LA LA LUCILLE"

Universal

DIRECTORS	Lyons and Moran
AUTHOR	Fred Jackson
SCENARIO BY	Phillip Hurn
CAMERAMAN	Alfred Gosden
AS A WHOLE	A little slow in getting started, but riot of fun that follows is worth waiting for.
STORY	Adaptation of musical comedy offers a surprise for those skeptical about such adaptations
DIRECTION	Manouvered comedy bits to the best advantage; works up to a great degree of hilarity.
PHOTOGRAPHY	Good
LIGHTINGS	O. K.
CAMERA WORK	All right.
STARS	Provide much amusement.
SUPPORT	Dorothy Wolbert as the janitress offers most of the comedy; generally fine cast.
EXTERIORS	Very few
INTERIORS	Adequate
DETAIL	Satisfactory
CHARACTER OF STORY	Husband and wife decide to divorce each other that hubby may inherit Aunt's fortune.
LENGTH OF PRODUCTION	About 4,900 feet

THE fact that they take a little time to get started and in doing so offer some poor comedy in the way of titles isn't going to worry anybody very much once things get going and the complications "set in." There's a barrel of fun in "La La Lucille" for those who like riotous comedy.

You won't enjoy the latest Lyons-Moran picture unless you make up your mind to accept it as purely comedy stuff, forgetting all such things as probability and plausibility. If you want to be amused, want to see something that will make you laugh and that doesn't require any effort to follow, you will get what you're after in this. And strange to say it isn't Eddie Lyons nor Lee Moran that provide most of the fun in "La La Lucille." It's Dorothy Wolbert as Fannie, the janitress, who is hired to play the rôle of co-respondent in the divorce scheme.

Miss Wolbert is a scream all by herself. Her get-up alone, without appearing ridiculously artificial and "made up," is comedy in itself. She offers the biggest laugh in the production when friend husband traces her to the hotel room where she is to compromise the young husband that he may secure a divorce. "La La Lucille" is one of the so-called "bedroom farces," but if accepted in the proper spirit there is nothing that should cause extreme blushing.

John Smith (Eddie Lyons) inherits two millions, but must divorce his former vaudeville performer wife to get it, according to auntie's will. Fannie, the janitress, accepts ten dollars to go to a certain hotel room with John, thereby providing grounds for Mrs. Smith's divorce, after which the couple will remarry. At the same hotel is Britton Hughes (Lee Moran) and his wife, Peggy, elopers.

Mr. and Mrs. Brady, next in line for the fortune, learn of Smith's plan to secure the money. They put Fannie's husband on the trail, and from then on things start going. Fannie rushes into the adjoining bedroom and begs Peggy to help her, whereupon Peggy goes in in time to make it appear to janitor husband that she is Smith's co-respondent. There is a general mix-up of husbands and wives and a helter-skelter chase through the hotel by the husband to find Fannie, in the midst of which Peggy's irate father arrives and is accused of bringing Fannie to the hotel. Eventually everything is cleared, and the "dead" aunt arrives to say that it was only a scheme to test the Smiths' love for each other.

Box-Office Doings If They Keep Up This Record

Box Office Analysis for the Exhibitor

HERE'S a good hot weather subject. They won't have to sit up straight and pay strict attention to know what it's all about. All they'll have to do is lean back and prepare to be amused. If they don't enjoy the complications and excitement involving two happily married couples who come so near being unhappy and the episode of Fannie, the janitress, in the role of a co-respondent, then there's something wrong with them. This is indeed a clever adaptation of farce-comedy. There's nothing startlingly original about "La La Lucille." It's just the fact that it has been skilfully produced and the players get right into the spirit of the thing.

There is no reason why the Lyons-Moran combination can't make a real success of their five-reel offerings if they keep up the pace set by "Everything but the Truth" and followed by this one. Play up the stars' names and mention the stage connection.

THE MOVING PICTURE WEEKLY
A MAGAZINE FOR MOTION PICTURE EXHIBITORS

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Berman Makes Preliminary Announcement Of Jewel and Universal Fall Schedule

IMMEDIATELY upon the departure of Mr. Carl Laemmle for Europe announcement of a formidable program of pictures for 1920 and 1921 was made by Harry M. Berman, general manager of exchanges and the the sales department of Universal. In his statement, Mr. Berman lays emphasis on the fact that Universal will produce upwards of sixty big pictures in the next twelve months. On this program, which is the most elaborate and costly Universal has ever planned, at least ten pictures will be Universal Jewel Super-productions, with fifty Special Attractions starring such well-known box-office magnets as Priscilla Dean, Erich von Stroheim, Carmel Myers, Harry Carey and others.

Priscilla Dean's electrifying production, "The Virgin of Stamboul," put her in the very forefront as a star, and this picture was put over more quickly in the big cities as well as the smaller towns than any other production which Universal ever made. On the Jewel program will be several big productions by Dean, the first of which will be "Outside the Law." Tod Browning, who directed "The Virgin of Stamboul," is now busily at work on this production. As soon as Miss Dean finishes this picture she will begin work on a play called "The Cat That Walked Alone," an original story by John Colton, a contributor of Collier's Weekly and other national magazines. Another Jewel picture will be "Once to Every Woman," starring Dorothy Phillips and directed by Allen J. Holubar. This picture will be ready for release early in the fall, and also "The Devil's Passkey," a seven-reel producttion made by Erich Von Stroheim. Mr. Von Stroheim has established a reputation for himself as a director of unusually high calibre. His first production, "Blind Husbands," in which he starred, is still being booked extensively. Von Stroheim will start work soon on "Foolish Wives," a very elaborate Monte Carlo drama.

On the Special Attraction program will be forty-eight pictures, the first thirteen of which are announced as follows: "The Red Lane," "The Girl in the Rain," "Blue Streak McCoy," "The Adorable Savage," "La La Lucille," "Hitchin' Posts," "Under Northern Lights," "Out of a Clear Sky," "Once a Plumber" and "Kate of Crime Street." Starring in these are Frank Mayo, Edith Roberts, Anne Cornwall, Harry Carey, Carmel Myers and Lyons and Moran. Norman Dawn, who directed the "Breath of the Gods," has made an exquisite picture in "The Adorable Savage," a story of the South Sea Islands, starring Edith Roberts.

Harry Carey's next production, "Blue Streak McCoy," directed by Reaves Eason, is said to be a Western romance with all of the characteristic human touches which Carey put in "Overland Red" and "Marked Men." Harry Carey is now working on "West Is West," which he will follow with "The Hooch Hound," and "Sundown Slim."

At present a half-dozen companies are busily at work on the lot at Universal City. Stories now being put into moving pictures include "White Youth," by Forrest Halsey and Clara Beranger; "Out of the Sky," with Gladys Walton and Jack Perrin, directed by Reaves Eason; "Black Friday," adapted by John C. Brownell from Frederick S. Isham's famous novel, and starring Frank Mayo, will be directed by Fred Thomson, an old Vitagraph director.

In addition to these five and six-reel features, Universal is making one one-reel comedy and one two-reel Western drama every week. Elmo Lincoln, the serial star of "Elmo the Fearless" and "Elmo the Mighty," is working in a new serial, and Eddie Polo, following the completion of "The Vanishing Dagger," has started work on a new circus serial which will probably be called "King of the Circus."

Mr. Berman states that the scenario departments both in New York and at the studios are scouring the markets for stories for big productions to use in the Special Attraction program, as well as for the Jewel super-productions.

Howled for the International News

Universal Film Exchanges, Inc., Omaha, Nebr.
Gentlemen:

Such a howl went up last Friday and Saturday because we did not show the International News that we are compelled to ask you to re-establish this News at your earliest convenience.

Very truly yours,
HARRY MUSSELMAN, Mgr., Osceola Auditorium.

Everybody thinks they can play Poker-----

but wait

till you see

The New SCREEN MAGAZINE

Released, July 30th.

GAMES OF NO CHANCE, by Joe McLoskey.
Almost every day you read in the papers that some poor unsuspecting "sucker" has been trimmed in a gambling game. This picture shows some of the tricks of the card sharpers.

THE WORKSHOP OF A NATION.
In the Bureau of Weights and Measures, at Washington, are devices powerful enough to pull a steel girder in two, or delicate enough to record the heat of a candle 43 miles away.

AN AMERICAN NO-MAN'S LAND.
Some amazing scenes shot in places where, apparently, Nature has decided that many may enter only on pain of death.

LAUGHOGRAPHS.
Some little brain-dusters that range from "tee-hee" to "ho-ho-ho!"

UNIVERSAL MADE

Filming the Head Dance

Three full-rigged Kia Kia cannibal warriors who were first toweled and then shot by Edward Laemmle and William F. Alder in New Guinea. The man with glasses is Alder.

WILD men who play medicine ball with human heads and yet are utterly cowed by the report of a .22 rifle were the paradox encountered by William Alder and Edward Laemmle during the stirring filming of "Shipwrecked Among Cannivals" on the coast of New Guinea. The little party were wrecked near a native village and while the tent and cooking paraphernalia was being unpacked, Alder went into the jungle after wild pigeon for the evening meal. They didn't know they were among cannibals. But the Kia Kia tribe is the fiercest of the Dyak headhunters. And they were on that inhospitable shore.

"I was rewarded with a nice bag," he says, "but the report of the rifle occasioned the utmost consternation among the Dyaks, who feared rifles as a punitive instrument in the hands of the soldiers. Rifles were about the only thing they did fear, however. Upon my return to the camp I was dismayed to find that they had all, with the exception of a few old men and women and the head Dyak, taken incontinently to their heels and were hiding in the jungle."

But further in the interior a feast was given in honor of the explorers, and as the festivities began an old crone stepped into the circle and swung into the measured cadence of the Dyak head dance. She carried in one hand a live fowl and in the other dry unhusked rice. Swinging around the circle she sprinkled the rice over the heads of the onlookers, at the same time touching each with the fluttering body of the fowl. She broke into a wild eyrie chant, her movements became faster till she was whirling around in a fit of wild hysteria that moved the silent throng to murmurs of excitement. Then slowly twisting the live fowl by the neck, she tore the head from its quivering body and thrust the red spouting fountain to her lips, drinking to the last the warm blood of the luckless creature. As she did this the Dyaks, now howling and

(Continued on page 35.)

Ten thousand years lie between these two men—the highest and the lowest types of human being. In 14 years more, it is calculated, the black man will have vanished from the earth. These six reels of film will then be the only record of his exstence. Book them to-day.

Carl Laemmle

presents an amazing picture of the adventures of Edward Laemmle and William F. Alder among the man-eating savages of New Guinea,

Universal Jewel

"SHIPWRECKED AMONG CANNIBALS"

The Diary of the Year's

"As we turned toward the jungle the tops of the ship's masts sank beneath the waves and from the jungle's edge a thousand eyes, hideous and sinister, leered at us. We were shipwrecked on Frederick Henry's Island, the nearest settlement 300 miles away, and cannibals behind every thicket. Our hearts sank within us."

1st Day

"The savages danced all night on the beach. Weird, fantastical, ghostly visions they were silhouetted against the moon and the shimmering waters. Uncanny, shouting beastly humans in ghoulish manifestations seemed to bode ill to us for hostile gestures toward our shelter accompanied every changing rhythm of their lustful gyrations.. We took two-hour turns at guard duty."

2nd Day

"To-day we caught our first glimpse of a savage child. One baby about two years old, its face having the appearance of a thirty-year old woman, sat in front of a heap of bones, using human skulls as building blocks. Had we seen its face and not its body we would have sworn it was that of a well-developed young woman."

5th Day

CARL LAEMMLE
PRESENTS SIX
REELS OF
HUMAN REVELATION

"SHIPWRECKE

Most Sensational Picture

"We have been on the island three days and not one minute but what some terrible looking savage is seen flitting from bush to tree. Huge, black, demon-like features, horribly marked with great tubes or bones protruding from their noses. One or the other of us stood guard every minute for we knew not when this great black cloud of hungry savages would descend upon our little shelter."

3rd Day

"To-day we witnessed the blood dance. The cannibals were enraged over the destruction of their village in the storm of yesterday and their belief demanded revenge. They hold some enemy, seen or invisible, responsible for every injury they suffer, and they were asking their spirit gods who was responsible."

4th Day

"To-day we visited the cannibal village again, and as we entered, the women folks, their naked bodies gnashed, slashed and seared from head to foot with weird savage insignias of primordial brutalities, raced off into the dense jungle. Their savage warriors, their talon like teeth glittering in contrast to their blood red lips and purplish gums, arose and assumed threatening attitudes."

6th Day

AMONG CANNIBALS" UNIVERSAL JEWEL

CARL LAEMMLE

Presents

PRISCILLA DEAN

in the

$500,000

UNIVERSAL JEWEL
PRODUCTION DE LUXE

Story by
H. H. VAN LOAN

Directed by
TOD BROWNING

You'll have to bring it back

unless you book it for a double run!

"I MUST BRING THIS PICTURE BACK IN ORDER TO DO JUSTICE TO THE MANY PEOPLE THAT WERE TURNED AWAY."

ANDY HETTESHEIMER, Mgr.,
Orpheum Theatre, Cincinnati, O.

"OPENING ON THE HOTTEST DAY OF 1920, THIS PICTURE DID A WONDERFUL BUSINESS. A WORLD BEATER FOR THE BOX OFFICE."

COLONIAL THEATRE,
Sioux Falls, N. D.

"THE VIRGIN OF STAMBOUL"

"Wonderful acting—Miss Dean at her best. The picture was the talk of the town and made a great impresson upon the minds of Greater-Lynn people."

LYNN OLYMPIA THEATRE,
Lynn, Mass.

"There's not a chance to lose—everybody is asking for "The Virgin of Stamboul."

WM. MILLER, Mgr.,
Variety Theatre, Cincinnati, O.

THE Picture you will inevitably play BECAUSE—It is everywhere acclaimed as THE picture of the year—a BIG picture of the calibre that pulls the crowds no matter what the weather. It is a PROVEN picture—it gets the money, as thousands of exhibitors are telling you. Here's a delight for the eye and satisfaction for the senses—it thrills, it fascinates. See "The Virgin" and you'll understand why—book it and you'll make real money.

Let me show you how to make money out of

MONKEY SHINES

SAYS
JOE
MARTIN

WHEN I first came to this country" JOE MARTIN said to the Moving Picture Weekly reporter, "it was my intention to appear exclusively in Shakespearean repertoire, this having never before been done by any monkey actor, either here or on the Continent. I soon found that the American public does not care for "costume plays" and regretfully abandoned my idea for short subjects, realizing that, after all, what the people really wanted was me, not Shakespeare. Some day, nevertheless, I hope to produce 'Hamlet"—in shortened form—with most of the scenes laid in Africa and my wife playing "Ophelia." In the meantime, while waiting for my real life-work, it would be well for the exhibitor who understands what money is, how it is made and what it is used for, to play me in "MONKEY STUFF" and "THE JAZZ MONKEY" directed by William Campbell and my better half in "A BABY DOLL BANDIT"—"A JUNGLE GENTLEMAN"—"THE GOOD SHIP ROCK'N RYE"—and "OVER THE TRANSOM," directed by Fred C. Fishback.

MR AND MRS
JOE MARTIN
COMEDIES

A sequence showing how color is used as action explained in the story below. Clyde Filmore and Una Trevelyn are in the scene at the left lighted by candles. In the scene at the right the candles have sputtered out, as shown by a close-up in the film. Sam De Grasse is the man in this scene with Miss Trevelyn. The girl in the centre is Mae Busch, who plays the Spanish dancer.

Color Plays Important Role in "The Devil's Pass Key"

COLOR as one of the dramatis personæ of a film play is utilized for the first time in history in the final scenes of Eric Von Stroheim's "The Devil's Passkey." Universal chemists interpreted in the metaphor of color a phase of dramatic action unwieldly of exposition by action or sub-titles. Experts say there is more drama in manipulated color than in natural color photography. Universal is making plans for a tremendous business on this masterpiece when it is released early in the fall.

Technically known as a "color lap dissolve," the effect is a laboratory process of dyeing developed under the guidance of S. M. Tompkins, superintendent of the Universal film laboratories, and his assistant, Jack Guerin. No camera attachments are necessary in photographing scenes to be treated by this method, and the effect may therefore be used at any time with any scene. Tompkins and Guerin are now rounding up all available film dyes and coloring chemicals preparatory to an extensive series of experiments in this branch of color work. This research was ordered by Producing Manager Bernstein.

The initial experiment in "The Devil's Passkey" follows the night-long vigil of a repentant woman in the room with her disillusioned and despairing husband. During the cold morning everything is dark blue. Through the French windows the dawn is seen to break. A glow grows against the sky, and gradually the sun rises, flooding the room with the hopeful pink of a new day. It is symbolic of what has passed in the minds of the two in that room. And so the picture is ended.

Here is a case where manipulation of color was the dramatic punch itself; where the subtle hint of the prism told its own story better than it could have been told in a sequence of scenes, at the same time giving the audience the satisfaction of being able to use its own imagination.

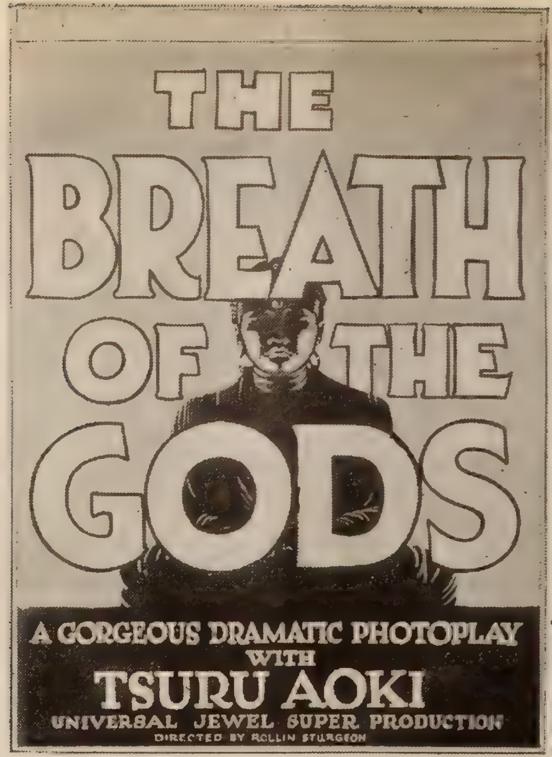
Producing Manager Isadore Bernstein will make more elaborate use of the "color lap dissolve" in forthcoming Universal productions. In Carmel Myers's current feature, "In Folly's Trail," an unusual effort is gained in this manner. At a Bachanalian feast Miss Myers, in the role of Folly, beckons the guests to follow her to the subterranean regions—otherwise the wine cellar. As a hidden trapdoor opens there is a spurt of flame, and the vast hall changes in its tint from amber to the reflected color of the fire, causing uncanny shadows to dance on the walls and ceiling of the room.

A similar effect will be used in Von Stroheim's next production, "Foolish Wives," which will show a heavy rainstorm through a huge window. The storm will gradually subside, and a rainbow, in natural colors, will span the sky. The Universal laboratories are pioneers in this branch of photography and will soon be able to show the public many striking chemical and photographic effects.

Posters

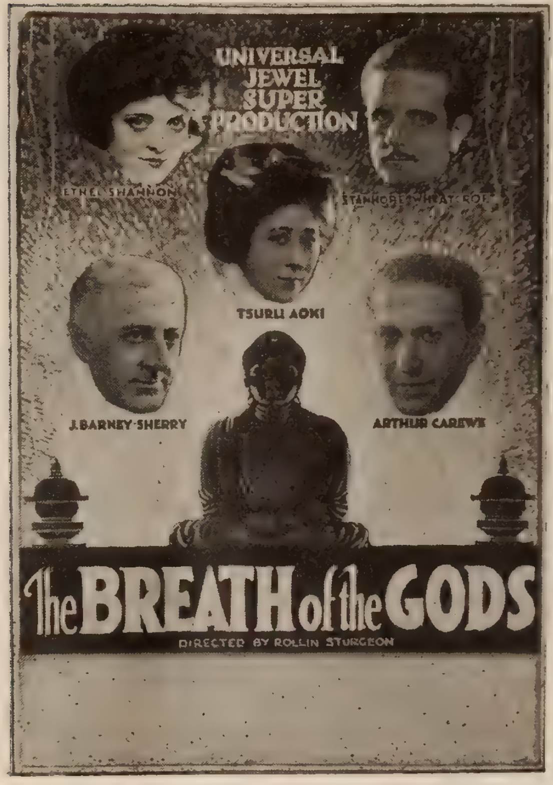
FOR

"THE BREATH OF THE GODS"

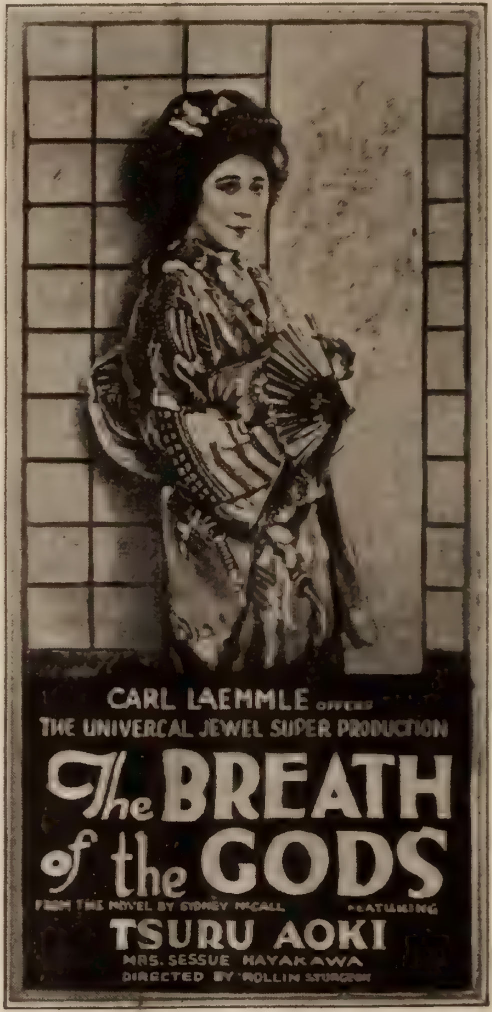

THE BREATH OF THE GODS
A GORGEOUS DRAMATIC PHOTOPLAY
WITH
TSURU AOKI
UNIVERSAL JEWEL SUPER PRODUCTION
DIRECTED BY ROLLIN STURGEON

One Sheet

UNIV
SP
PRO
A DR

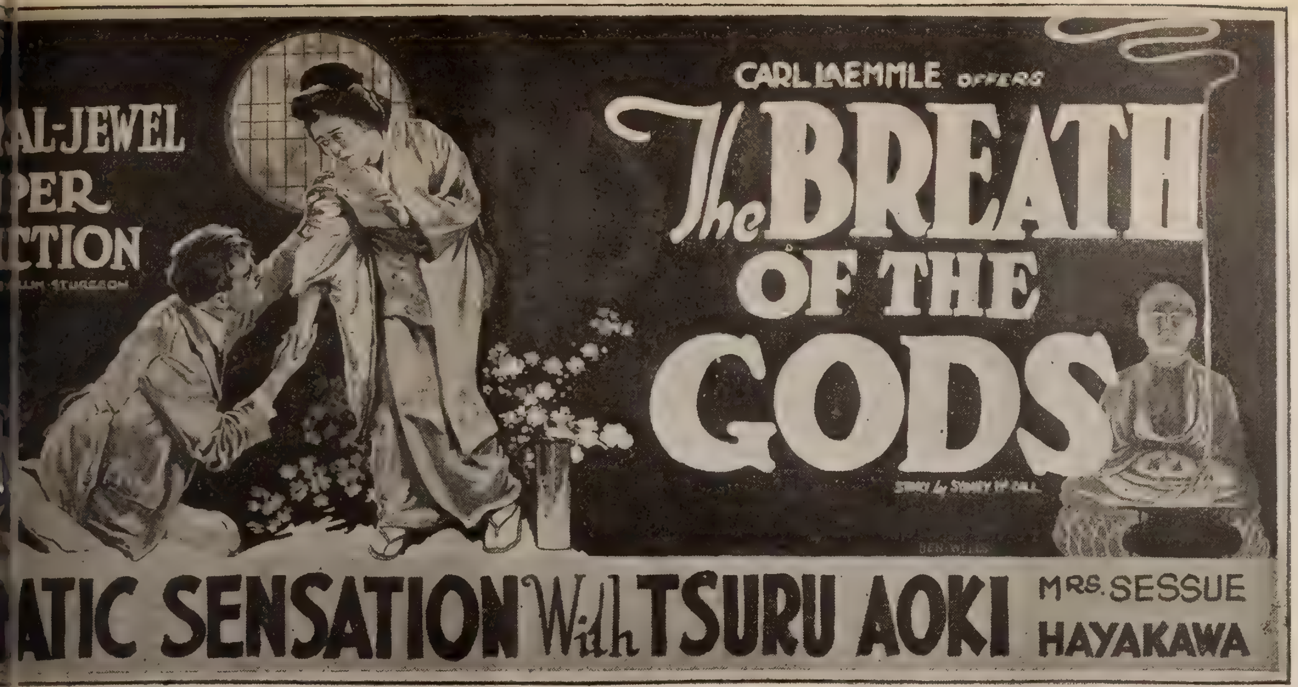

UNIVERSAL JEWEL SUPER PRODUCTION
ETHEL SHANNON
STANHOPE WHEATCROFT
TSURU AOKI
J. BARNEY SHERRY
ARTHUR CAREWE
The BREATH of the GODS
DIRECTED BY ROLLIN STURGEON

Window Card

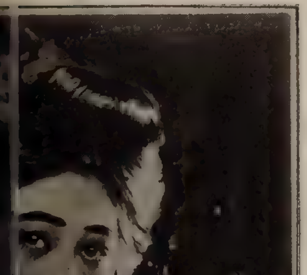

CARL LAEMMLE OFFERS
THE UNIVERSAL JEWEL SUPER PRODUCTION
The BREATH of the GODS
FROM THE NOVEL BY SIDNEY McCALL
FEATURING
TSURU AOKI
MRS. SESSUE HAYAKAWA
DIRECTED BY ROLLIN STURGEON

Three Sheet

TSU
IN THE UNIVERSA
The BRE
FROM THE NOVEL by SIDNEY


AL-JEWEL
PER
CTION
OLLIN STURGEON
CARL LAEMMLE offers
The BREATH OF THE GODS
STORY by SIDNEY McCALL
ATIC SENSATION With TSURU AOKI
MRS. SESSUE HAYAKAWA

Twenty-four Sheet


MLE offers
AOKI
HAYAKAWA
L SUPER PRODUCTION
of the GODS
DIRECTED BY ROLLIN STURGEON

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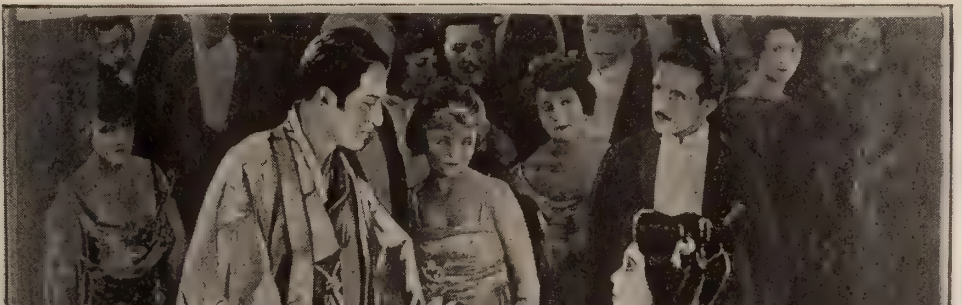
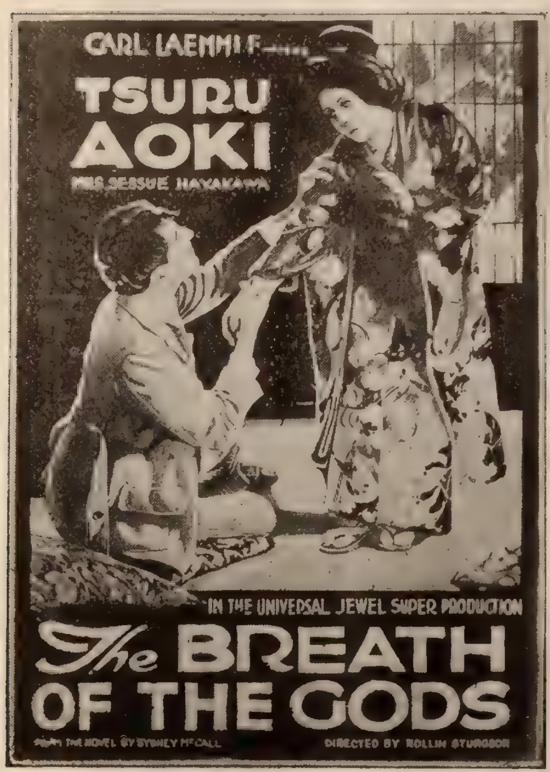

UNIVERSAL-JEWEL SUPER PRODUCTION
CARL LAEMMLE OFFERS
TSURU AOKI in
The BREATH of the GODS
DIRECTED BY ROLLIN STURGEON

Six Sheet

Magnitude of "The Breath of the Gods"


CARL LAEMMLE
TSURU AOKI
MRS. SESSUE HAYAKAWA
IN THE UNIVERSAL JEWEL SUPER PRODUCTION
The BREATH OF THE GODS
FROM THE NOVEL BY SYDNEY McCALL
DIRECTED BY ROLLIN STURGEON

Buddhist Temple Built

A BUDDHIST temple built at Universal City for "The Breath of the Gods," in which Tsuru Aoki is starring for Jewel, stands as a monument to the motion picture art. Perhaps in no other setting has a director been called upon for such absolute accuracy. "The Breath of the Gods" is a Jewel photodrama of the Orient, starring Tsuru Aoki, the Japanese Bernhardt of the Screen under the direction of Rollin Sturgeon.

Several of the sequences occur in a Buddist temple. It was necessary to duplicate at the world's film capital a temple fashioned after one of the most beautiful edifices of worship in Tokio.

Corley S. Ito, a Japanese artist of note, was summoned to Universal City by Mr. Sturgeon to act as his technical adviser in the building of Japanese settings.

An imposing image of Buddha, sixteen feet in height, was erected at one end of the temple. Universal sculptors fashioned the mobile face of the Oriental prophet and a corps of artists working under the direction of Corley S. Ito, gilded the figure and gave it its proper photographic color value.

At the base of the image candles were set to burn in homage to the great Gautama. Scenes in the temple, Japanese street scenes and scenes made in a Metropolitan city add greatly to the color of the remarkable photodrama.

At left one sheet poster for "The Breath of he Gods."

At right one of the hree sheets for the sama photodrama.

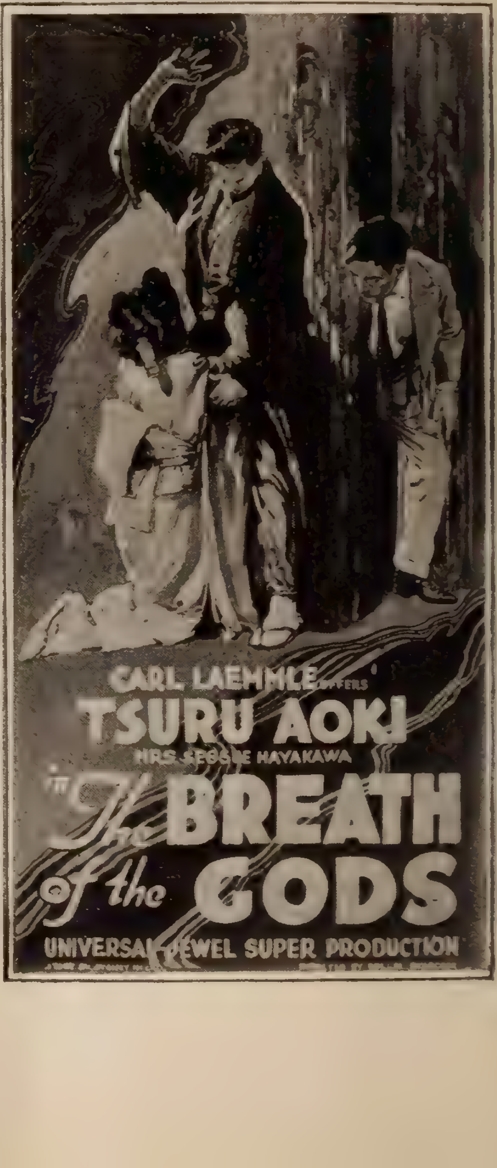
Fifty Elaborate Sets Erected

THE technical department at Universal City received instructions from President Carl Laemmle to spare no effort or expense in making "The Breath of the Gods," Tsuru Aoki's Jewel starring vehicle, the most perfect Oriental photodrama ever produced. The result has been a series of the most elaborate settings ever erected for a photoplay of this or any other description.

Nearly fifty different sets were erected at Universal City for Miss Aoki's initial feature, and as many more outside locations were utilized in completing the photodrama. A staff of Japanese artists were engaged as technical advisors, and every scene was reproduced with true fidelity to its Oriental original. Six different Japanese streets were erected, a score of beautiful interiors, pagodas, tea houses and temples, roads, gardens and landscapes—all constructed on the vast acres of Universal City.

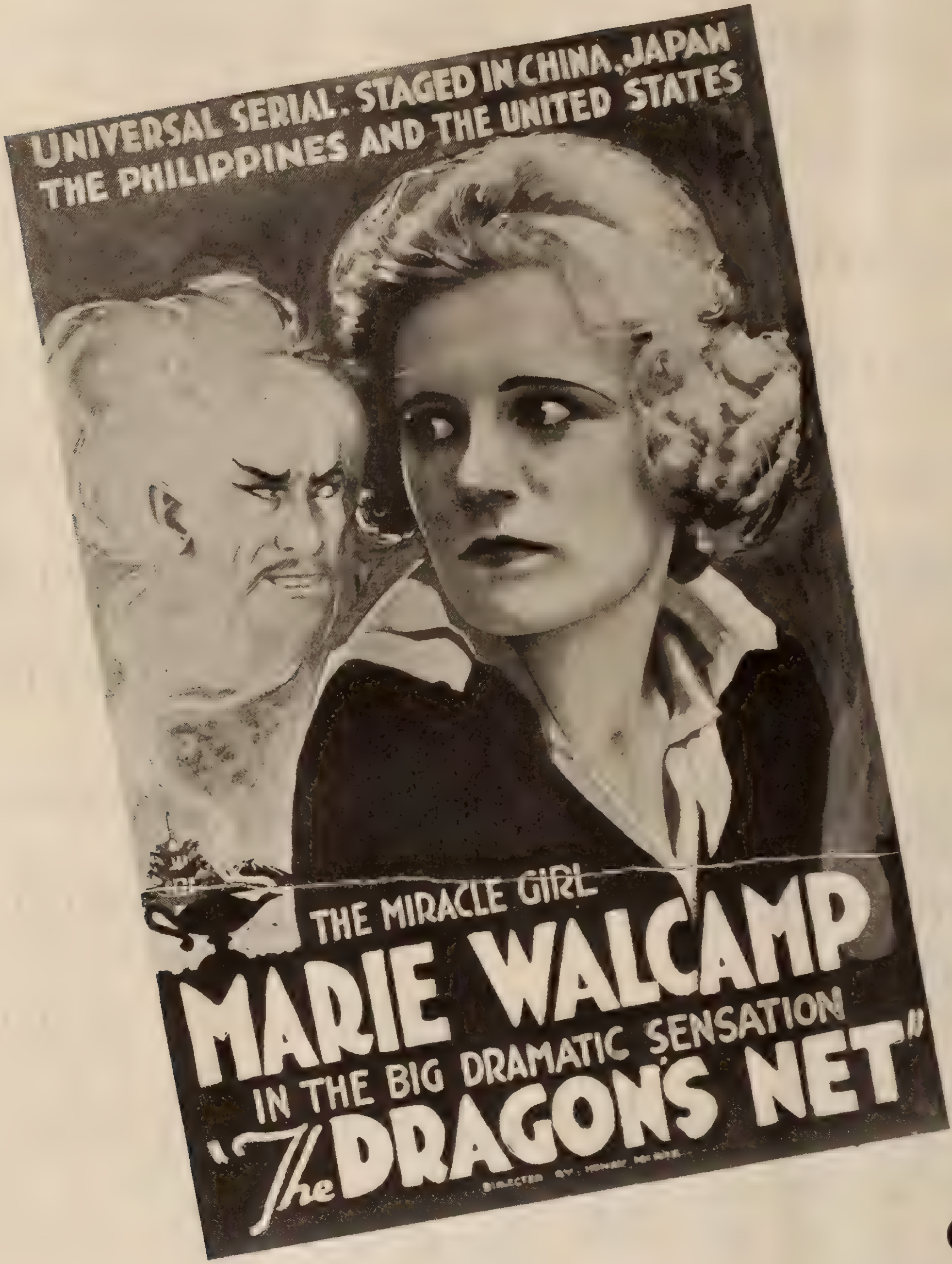
Naturally Universal felt confident of the ability of the star and the quality of the story before expending such a vast amount of money on the production. Miss Aoki, who has played in many photodramas with her husband (Sessue Hayakawa), reveals new skill and magnetism in this feature, while the story, by Sydney McCall, is recognized as a masterpiece among tales of modern Japan.

Rollin Sturgeon directed the production, and in the splendid cast were such well-known players as J. Barney Sherry, Stanhope Wheatcroft, Arthur Carew, Ethel Shannon, Pat O'Malley and M. Seki.



For the reason that it forms a regular item in your program, more than ordinary care is required in your choice of a NEWS reel, for it invites in the minds of the public constant comparison, as regards novelty, newsiness and photographic quality, with the News reel of your competitors. This one fact of itself would explain the overwhelming popularity with exhibitor and public of INTERNATIONAL NEWS – the Service of Quality, released thru UNIVERSAL.

Gather 'em in with i


UNIVERSAL SERIAL: STAGED IN CHINA, JAPAN
THE PHILIPPINES AND THE UNITED STATES
THE MIRACLE GIRL
MARIE WALCAMP
IN THE BIG DRAMATIC SENSATION
"The DRAGON'S NET"

Chock-Full of Weirdest Mystery

Transcending Thrills Snatched from the Secret Caverns of the Mystic Orient

---

REALISM!

THE ONLY SE
CHINA, JAPA

Only a few more days to wait. F

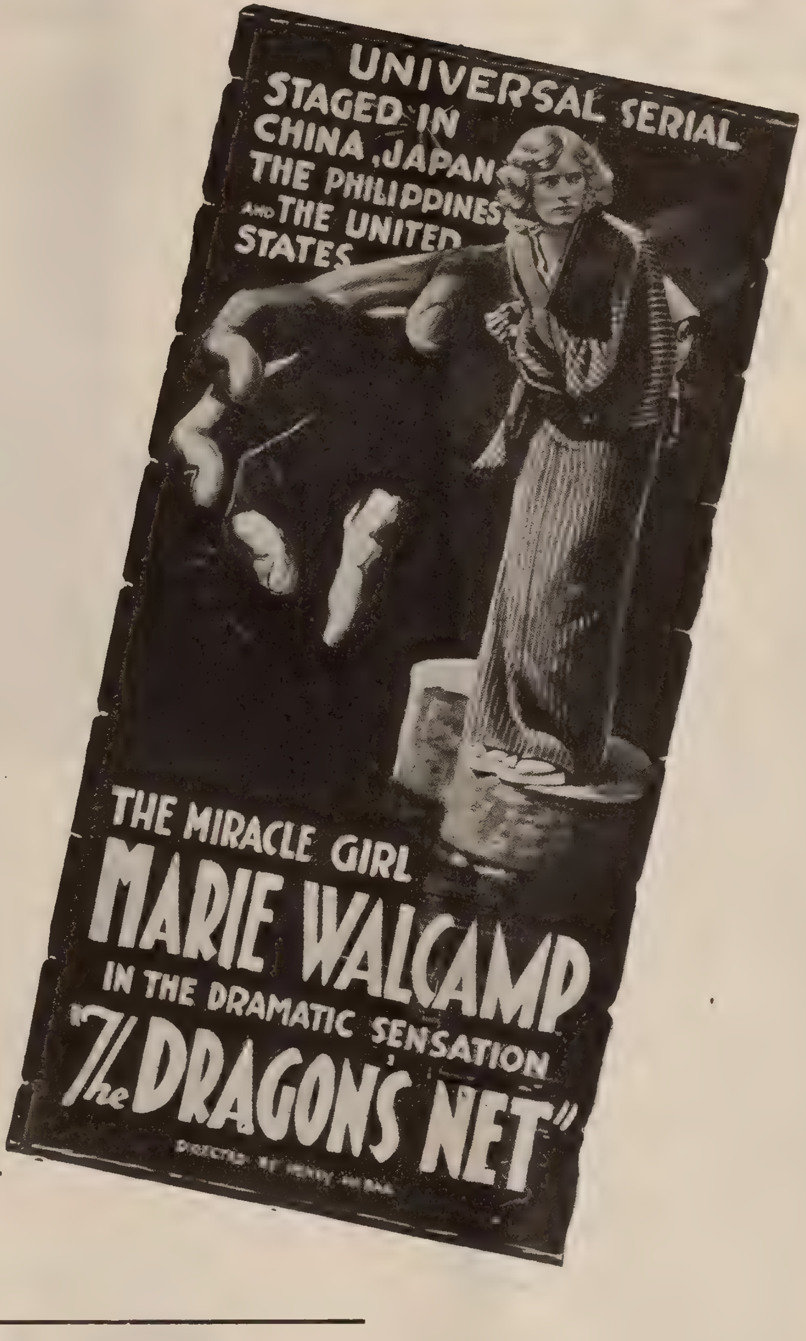
MARIE WALCAMP and Magnifice
Company Dire
from the Orien

s Irresistible Sweep!

The Secret of the Fatal Seventh Petal of the Sacred Lao-Tze

Breath-Catching Dangers Hairbreadth escapes in a merciless pursuit that tracks its victims over half a world

SPLENDOR!


UNIVERSAL SERIAL
STAGED IN CHINA, JAPAN THE PHILIPPINES AND THE UNITED STATES
THE MIRACLE GIRL
MARIE WALCAMP
IN THE DRAMATIC SENSATION
"The DRAGON'S NET"
DIRECTED BY HENRY McRAE

AL EVER FILMED IN
ND THE PHILIPPINES

---

eased Aug. 23. - See it! Book it!

In the
Tremendous
UNIVERSAL
UPER-SERIAL

"THE DRAGON'S NET"

Directed
by
HENRY
McRAE

THE NEW "STAR COMEDIES"

ONE look at a NEW STAR comedy—one peep at your audience eating it up—and you'll need no wizard to tell you that here at last IS "something new under the sun!" Bright and clean as a fresh minted coin, snappy as a new elastic band—here's just what you NEED for your summer program. Prove it for yourself—Book the current release "CARDS & CUPID."

featuring

The Captivating Comedienne

BARTINE BURKETTE

YOUR UNIVERSAL EXCHANGE

World Wonders Shown in "The Dragon's Net"

WHEN the latest Universal serial, "The Dragon's Net," is released next month, the public will be able to see sights and scenes filmed in the far corners of the earth and which cost hundreds of thousands of dollars to secure. Marie Walcamp is the star of this serial, and it was directed by Henry McRae. The eighteen episodes of the drama were enacted in America, China, Japan, Korea, the Philippines, the South Sea Islands and Hawaii, and seven months were spent abroad by a complete Universal unit to properly film the serial.

Henry McRae relates many amusing incidents of the tour. A particularly interesting story relates to the jealousy with which the Philippine natives regard their new civilization.

"While we were in Cebu," relates McRae, "we tried to get a native Filippino to play a bit in the picture without his shirt on, but he wouldn't do it. His friends also protested. I argued with them, pointing to the fact that our own American actors were appearing that way—stripped to the waist.

"'Ah, but,' the Filippino answered, 'the Americans have been civilized for many hundred years and the world knows they are civilized, but we don't want the world to believe we are still in the savage state.'

"I was pretty anxious to get the scenes and appealed to the native governor of the islands, but to my surprise he was as firm as the others. He gave me the same argument, and there was a tearful quaver in his voice that got me.

"'All right,' I said to the native actor, 'keep your shirt on.' And he did."

THE BEST EVER

May 27, 1920.

Mr. Barney Rosenthal, Mgr.,
Universal Film Exchanges, Inc.,
2116 Locust Street,
St. Louis, Mo.
Dear Barney:

You can tell the world that the "Midnight Man" serial is the best ever, the biggest and most certain winner I have ever played. I have always figured that Eddie Polo was my greatest bet, and so he was, but I can truthfully tell you that the "Midnight Man" topped any business I ever did on Polo, and that's certainly going some.

At that, Barney, don't forget to let me know your release date on the next Polo serial.

Thanking you for your cooperation and with luck to you and the boys, I remain,

Truly yours,
(Signed) C. O. Roberts,
Mgr. Elks Theatre,
Olney, Ill.

VAMPED PATRONS

Universal Exchange,
Cincinnati, O.
Gentlemen:

The Universal Serial "The Moon Riders" starring Art Acord, certainly "vamped" my people and they do not fail to see each serial in spite of the hot weather we are having at present.

Robinson Theatre,
Reading, O.

TELEGRAM

June 21, 1920.

Mr. H. M. Berman, Mgr.,
Universal Film Exchanges, Inc.,
1600 Broadway,
New York City, N. Y.
Dear Mr. Berman:

THINK THIS ONE OVER IN SPITE OF HOTTEST JUNE DAY SINCE EIGHTEEN NINETY ONE AND THE FACT THAT IT HAS BEEN A YEAR SINCE A FIRST RUN THEATRE ATTEMPTED TO RUN A SERIAL OPENED WITH EDDIE POLO IN "THE VANISHING DAGGER" TODAY TO BIGGEST BUSINESS THIS HOUSE EVER HAD WITH THE EXCEPTION OF HARRY CAREY IN "MARKED MEN" IF IT WILL DO THIS IN A FIRST RUN SAN FRANCISCO HOUSE WHAT WILL IT DO IN SMALLER THEATRES I ASK YOU?

BOB ABRAHAM,
MANAGER FROLIC THEATRE,
SAN FRANCISCO, CALIF.

SORRY ITS OVER

Universal Echange,
St. Louis, Mo.
Gentlemen:

Sorry "The Lion Man" is over as it was the biggest money getter for a serial we have ever run. It has held up all the way through.

Happy Gem Theatre,
Rich Hill, Missouri.

GETS THE CHILDREN

June 15, 1920.

Universal Film Exchanges, Inc.,
Charlotte, N. C.,
Atten. Mr. E. F. Dardine, Mgr.
Gentlemen:

It may be gratifying to you to know that your serial "The Moonriders," is going over big. Today I played the second episode and had them standing up.

On the first episode we gave a free admission to all the Ladies and School children of the town and today played to over TWO HUNDRED PAID ADMISSIONS on children. When you consider that the children attendance in this town has been less than two per cent. you can readily realize that this serial has the pulling power. The action in this seral, "The Moonriders" has GOT IT. "I'll tell the world."

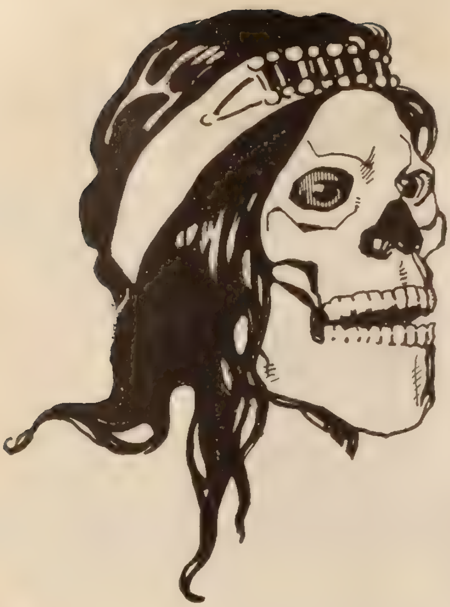
Yours very truly,
(Signed) S. A. Iambert,
Strand Amusement Co.,
Canton, N. C.

MADE BIG HIT

Universal Exchange,
Cincinnati, O.
Gentlemen:

The Universal Serial "The Vanishing Dagger," starring Eddie Polo, was the first serial run in the Glenway Theatre and it made a big hit with the patrons as they always attend the showings when running the "Vanishing Dagger," as Polo is a box office attraction.

Cincinnati, Ohio,
J. A. Ackerman, Exhibitor,
Glenway Theatre.

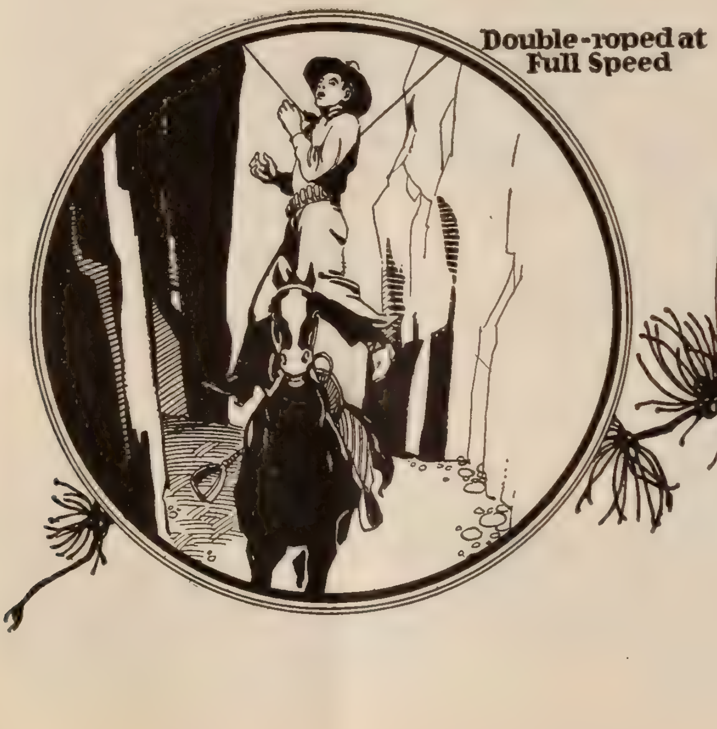


Watch these Skull Faced DEMONS Pull the Crowds!

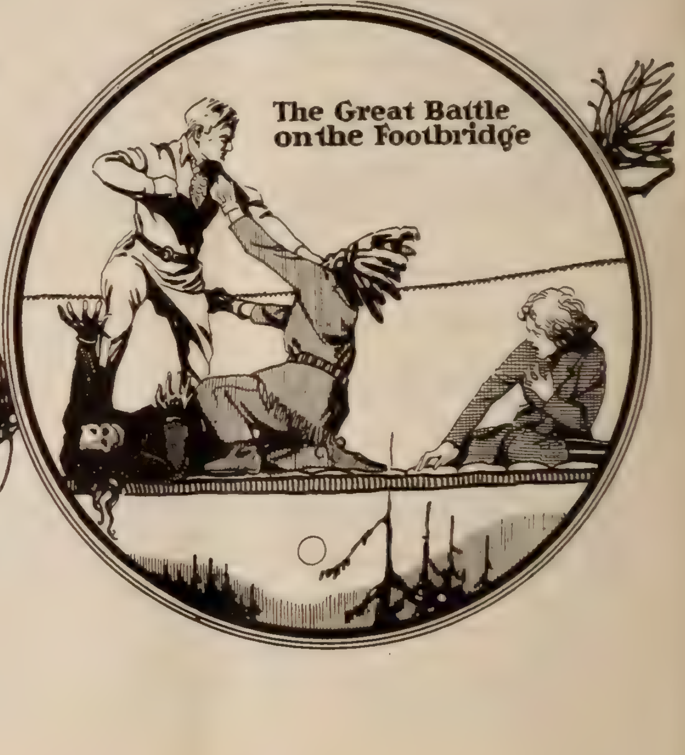
"THE MOONRIDERS"

The Serial with the Wildriding Devil-Men

"Their lair the Mountain Fastnesses and Catacombed Cliffs—their errand, cattle-piracy, depredation, death—this gleaming ghostlike marauding, outlaw band!"



Double-roped at Full Speed



The Great Battle on the Footbridge

FOR sheer, irresistible fascination and genuine, deep-rooted interest, you've only to take a look at the very first reel of "The Moon Riders" and you'll freely acknowledge that for absolute NOVELTY, ingenious conception and gripping interest never did you see a chapter-play that could compare with this. You simply can't get away from that opening reel—neither can your fans—they've simply GOT to come every "next week"—because THE STUFF is there right through. As exhibitor after exhibitor will tell you, "Like its Devil Men, it grips you and it holds you." See it—book it—no surer way to make your summer money REAL.

Number 3 in your UNIVERSAL FULL-HOUSE FIVE

STARRING

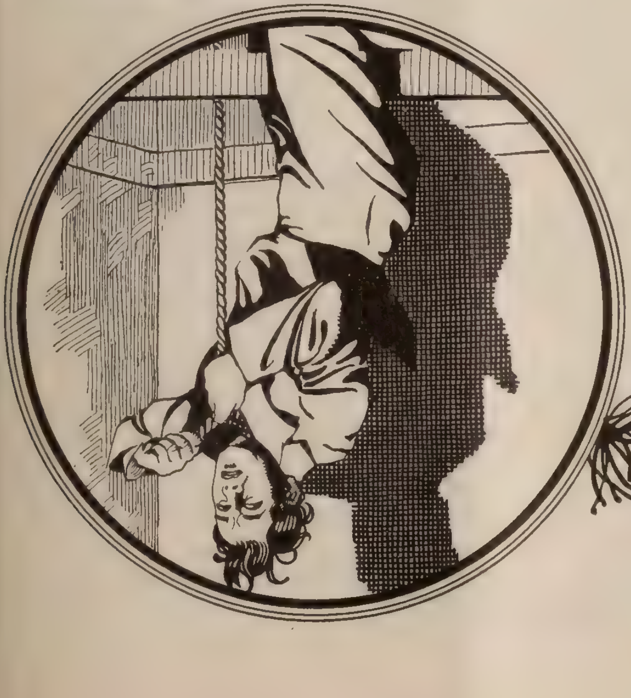
ART ACORD

The Whirwind Cowboy King

Supported by MILDRED MOORE, BEATRICE DOMINGUEZ, GEORGE FIELD.

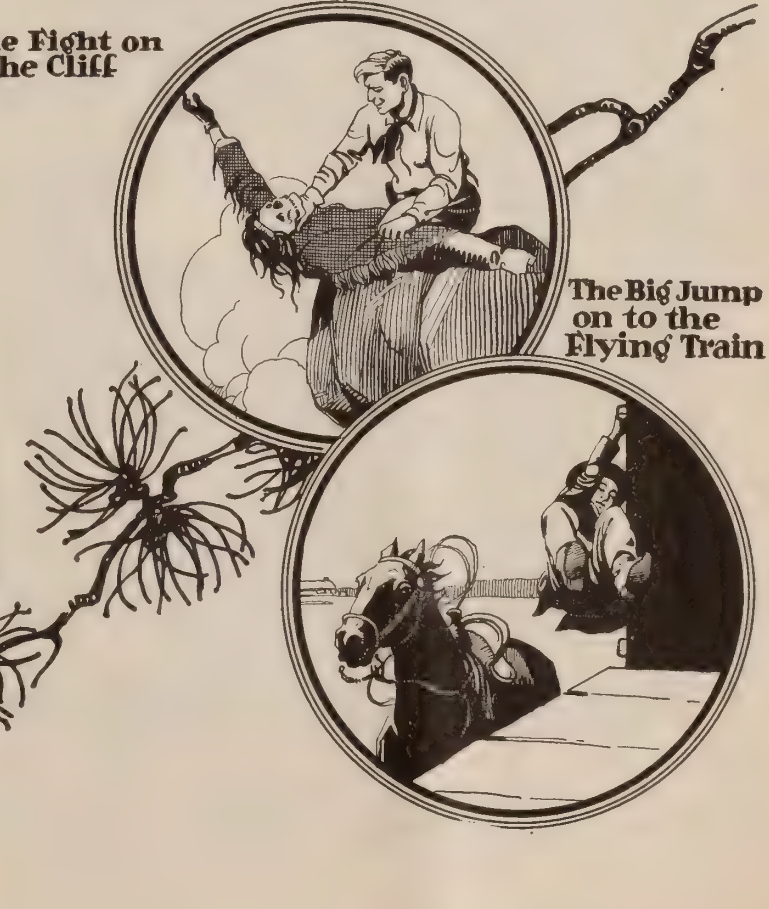
and a
veritable host of
Great Serial Players
Directed by REEVES EASON

The Marvelous Escape from the Mine Shaft



The Fight on the Cliff

The Big Jump on to the Flying Train



What Others Think of Universal

HE SAW THE LIGHT

THIS letter is from a Paramount-Artcraft Exhibitor, who has been using Universal Service for the last four months. Prior to that time it was impossible to jimmie Universal service into his house. He began by using a few spot bookings on short reel stuff and gradually increased until now he is using virtually everything the Universal exchange at Omaha can give him. The experience of this exhibitor is a criterion of the sentiment of many who were tied to an expensive service. They are gradually swinging to Universal Service.

Universal Film Exc.,
Omaha, Nebr.

Gentlemen:—

Replying to your favor of the 12th inst and credit memo. enclosed. You have our thanks for both.

I will allow our account to run open until we have had service to take up our credit and then will send in bills for receipt.

We returned the two cuts on Locklear with films this morning. Also two, three sheets we did not use.

Regarding the AIR ROBBERY. Will say it went over fine with ideal weather and roads and satisfied 95 per cent at advanced prices, 40c. and 20c.

We have many favorable comments on Universal stuff and our people have been educated for the past three years to believe that the Paramount Artcraft was really the only people who made pictures that had any entertaining value. Thank you!

Harry Musselman,
Mgr. Osceola Auditorium,
Osceola, Neb.

SATISFIED: FROM ONE EXHIBITOR TO A PROSPECTIVE UNIVERSALITE.

Mr. Kimmel,
St. Paul, Kansas.

Dear Sir:—

This will introduce Mr. Harry Taylor of Universal. He has one of the best programs I have ever seen and will please your audience. It is a real Western full of punch and getting better all the time.

I am running two-reel Western, a two-reel Comedy and the "Lion Man" on Wednesday and have increased my business on it.

Yours very truly,
(Signed) B. H. Eggleston,
Walnut, Kansas.

BEST ANIMAL COMEDIAN

Turner & Dahken,
Moving Picture Line,
134-136 Golden Gate Ave.,
San Francisco, Cal.

Universal Film Exchanges, Inc.,
San Francisco, Cal.

Dear Mr. Nathan:—

It gives me great pleasure to utter a word of commendation for your recent comedy release, The Tale of a Dog, which last week proved a big laughing success with the Tivoli patrons.

I feel safe in saying that Brownie, the almost human dog star of "The Tale of a Dog," is the best animal comedian in motion pictures.

Cordially yours,
Mr. F. J. Castlle, Mgr.,
The Tivoli Opera House.

LOOK FOR UNIVERSAL SERVICE

Universal Film Exchanges, Inc.,
Detroit, Mich.

Gentlemen:

I want to take this opportunity to tell you how much your features are appreciated by my patrons. "The Brute Breaker," "The Day She Paid" and all of the Harry Carey productions are so much appreciated and the folks look forward to the showing of the Universal Service.

Thanking you, I am,
Respectfully,
(Signed) Mrs. J. H. Henskey,
Manager.

BROUGHT DOWN HOUSE

June 7, 1920.

Universal Film Exchanges, Inc.,
Cincinnati, Ohio.

Gentlemen:

"The Triflers" which I ran on June 5th simply brought down the house. Everybody left the theatre with a smile on their face, and was well pleased. I am returning feature to you to-day.

Yours very truly,
(Signed) Esta C. Stewart,
Stewart Theatre,
Bowersville, Ohio.

"OVERLAND RED" A.—1.

Universal Film Exchange,
Omaha, Neb.

"Gentlemen:

Used "Overland Red" Saturday night and wish to say that the picture is in A-1 class and my patrons enjoyed it. With this kind of stuff and reels in good shape I think I will be able to work up my Saturday night business.

Yours very truly,
Joseph Heims,
Mgr. Empress Theatre,
Verdigre, Neb.

International News

No. 43.

Allies Standing Firm. Force Germany to destroy immense war stores. *Standau, Germany.*

Sub-Titles.—Thousands of guns cut up by Allied order. Shells, too, must be made harmless. Huge magnets help stack the "junk." And finally, all must be melted down.

Invent Floating Safe To Save Treasure When Ship Sinks At Sea,—Boston Mass.

Sub-Titles.—The Inventor, Menotti Manni, goes "aboard" after a fond farewell; and the "craft" is christened. "It floats"—no more treasure for Davy Jones. Safe and sound.

Free School Makes Expert Farmers of Ambitious City Boys,—Doylestown, Pa.

Sub-Titles.—Old style hay loading. And the National Farm School's way. You said it—"pigs is pigs."

Around A Race Track With Barney Oldfield at 80 *Miles an Hour,—Tacoma, Washington.*

In the Shipping World.—England refits the huge Acquitania as an oil burner to break the trans-Atlantic speed record.—*Newcastle, England.*

Sub-Titles.—King Neptune holds "christening" exercises. Sweden launches a new liner to capture Russian trade. Stockholm, Sweden. And loses one by a wreck in Stockholm Harbor. "Bill" Todd, American ship builder, gives his employees a bonus of $1,000,000,—*New York City.*

With the High Divers At the Olympic Try-outs for Expert Mermaids,—Manhattan Beach, N. Y.

Sub-Titles.—Can Europe's mermaids beat this? Or this? Hows this for grace? New York A. C. runners compete in Olympic eliminations. The running broad jump.

50,000 *Elks Parade At National Convention In Gay Night's Pageant,—Chicago, Ill.*

Spirited Contests Mark End of Ohio's Sulky Racing Season,—Cleveland, O.

Tad Cartoon.

It's an Eye Full!

The Mighty Sea to Sea Serial

"THE VANISHING DAGGER"

Starring the Only EDDIE POLO

THIS is unquestionably the fastest moving of all the serials that EDDIE POLO has ever made. In addition, the scenes shift from this country to England and back again to the U. S. so that there is a constant change of background which heightens the interest. And right in the middle of every scene is EDDIE POLO, the wonderful, the idol of the serial fans, putting over the action in a way that makes him one of the biggest money-getters on the screen today. You won't do any better this year than to book "THE VANISHING DAGGER" and boost it to the limit. It's there with a wallop! Do this today.

Directed by
POLO HIMSELF

Number 4
in your
UNIVERSAL FULL HOUSE FIVE

Out for the

PROFIT by the experience of a score of hundreds of exhibitors who'll tell exactly what they tell us—that if you're looking for the real Coin Getter in Serials—and what showman isn't?—you can bank on this one to pull in the real money. Eighteen big weeks of seething excitement for the fans mean eighteen coin gathering weeks for you—for, take any exhibitors' word for it, here is the serial that has EVERYTHING. To you and your crowds "The Great Radium Mystery" is exactly as good as new, if you have never played it—better, in fact, for you take no risk when you book a PROVEN SUCCESS.

Made by Pacific Producing Co.

Released thru
UNIVERSAL

"THE GREAT RADIUM MYSTERY"

Directed by
ROBT. F. HILL

Coin Getter?--Here It Is!

The Serial that
has *Everything*

The Chapter Play of
Proven
Pulling
Power

AND ANY EXHIBITOR
WILL TELL YOU

"It starts off with a bang and keeps it up — it contains everything the best serial ever had and some features no other serial ever possessed. Its extreme novelty, too, is one of its greatest assets."

B. ENGLEBERG,
Elmore Theatre, Pittsburg, Pa.

FEATURING, THE WHIRLWIND QUEEN OF THE SERIALS, BEAUTIFUL

EILEEN SEDGWICK

WITH **CLEO MADISON**

AND **BOB REEVES**

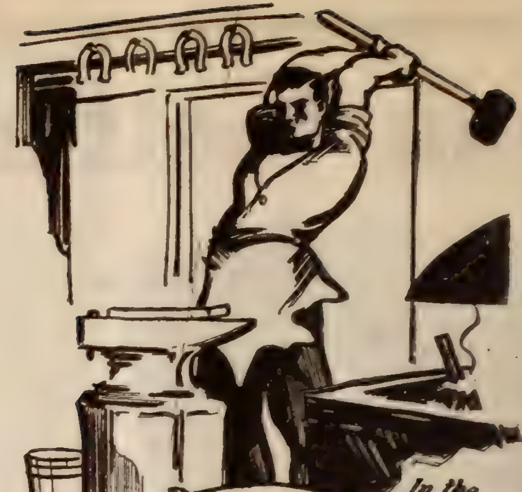
Play this Two-fisted Success –it's a Knockout!

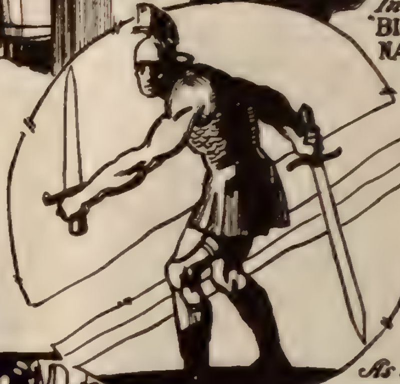
"ELMO the FEARLESS"

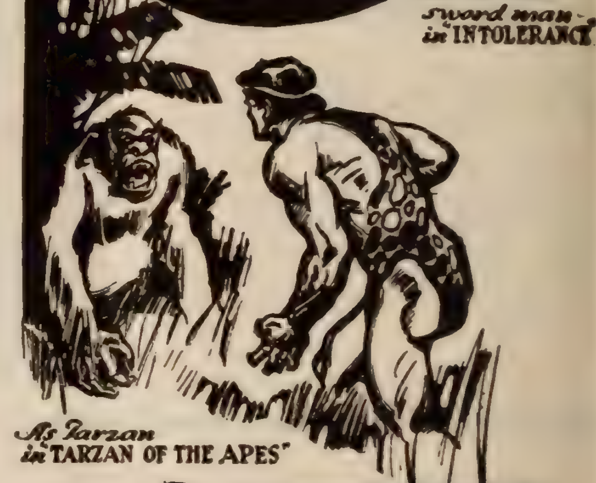
Starring The Fighting Colossus

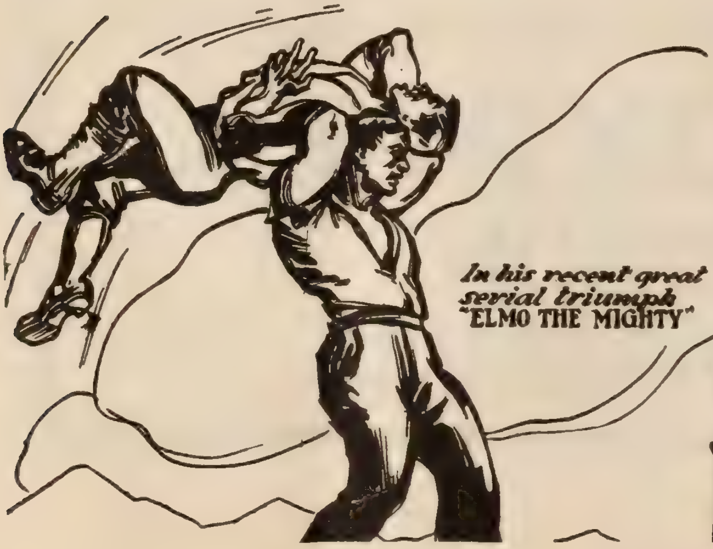
ELMO LINCOLN

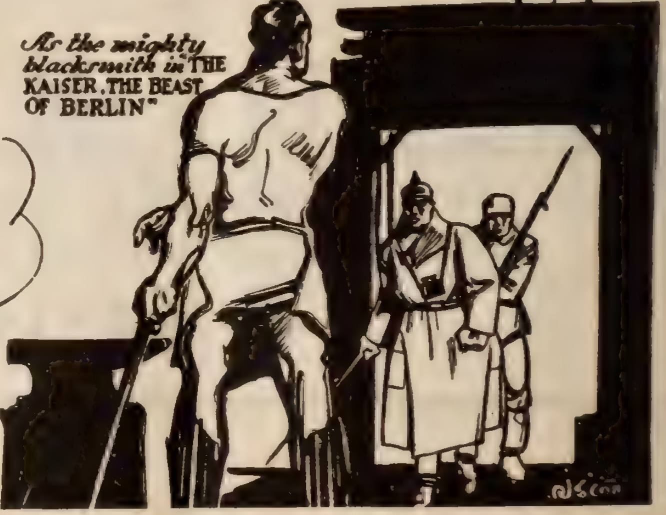
ELMO, the Mighty was a great serial, but ELMO, THE FEARLESS goes it one better. From every part of the country comes the same report; "It's a knockout—our audiences went wild." And that's not surprising, for ELMO LINCOLN performs feats of daring and physical strength in this newest serial success that thrill and fascinate every beholder. See your Universal Exchange about this smashing serial triumph and get 100% action for your money. Do this today.


In the "BIRTH OF A NATION"


As the two sword man in "INTOLERANCE"


As Tarzan in "TARZAN OF THE APES"


In his recent great serial triumph "ELMO THE MIGHTY"


As the mighty blacksmith in "THE KAISER, THE BEAST OF BERLIN"

"Won By A Nose."

Two Reel Rainbow Comedy

Featuring

CHARLES DORETY, HARRY KEATING and CONNIE HENLEY

CHARLES, otherwise known as "Useless," is a helper in a blacksmith's shop in Chestnutville, and useless he surely was.

He has a good time of life, however, especially when a customer enters with a baby carriage from which one of the wheels had been broken off. Charles does more than fix the carriage. He discovers that it really contained a "precious" load, and he drank until he staggered.

But all good times must end sometime, and Useless fell in love with a girl. Naturally, when a city chap tried to beat him to it, Useless departs for the city to win fame, fortune and the girl.

A fortune teller advises him to stake his luck on the horses and he gets a job at the track. He has heaps of mishaps until the day of the great race when he sees his girl with the villain among the spectators. The villain recognizes him and seeks to disable the horse which he thinks will be the winner. When Useless intervenes, he is thrown from the hay loft where he is sitting onto the back of the race horse; the horse becomes frightened, chases out, enters the race, and wins with flying colors. Charlie is showered with flowers but when he begins to demand the money, the fortune teller explains that he is still gazing in the crystal. Charlie smashes the crystal, is thrown out by the fortune teller, and alas, is compelled to hit the trail home again.

New Screen Magazine

No. 77.

The beaver is an animal that man would do well to study. He is a perfect marvel of industry, swimming and diving through the water with skillful ease, and working skillfully and swiftly building his dam. His chief food is the bark of trees and bushes which he stores for the winter.

Frederick Keating of the Society of American Magicians, demonstrates with a few trick games, how easy the average person can be fooled.

The magazine contains a humorous shot about the "baccilus baseballicus," otherwise the baseball fever, which only subsides when the World Series is ended.

The Congressional Library at Washington is the most magnificent and useful one in the world, containing one hundred fifty-five miles of shelves and three million volumes. There is a wonderful room for the blind and an army of attendants constantly on hand.

The magazine closes with a "Mickey Sez" cartoon by Dick Kennedy.

Telegram

117 chpf 107 ex enl 325 a

Chicago, July 18, 1920.

Mr. H. M. Berman,
General Mgr. Exchanges,
Universal Film Mfg. Co.,
1600 Broadway,
New York City, N. Y.

"Shipwrecked Among Cannibals" opened at the La Salle Theatre today to absolutely capacity business from the moment we opened the door until after eleven o'clock tonight and there has not been one of the hundreds who witnessed the play who did not deem it an unusual and sensational picture from every angle. This is the first picture ever to play the La Salle Theatre on a percentage basis and we are more than pleased at the result. Your methods of exploitation and advertising is the most unusual that has come to my notice and aided greatly in getting a wonderful opening.

Nat Royster,
Mgr. for Comstock and Gest,
La Salle Theatre.

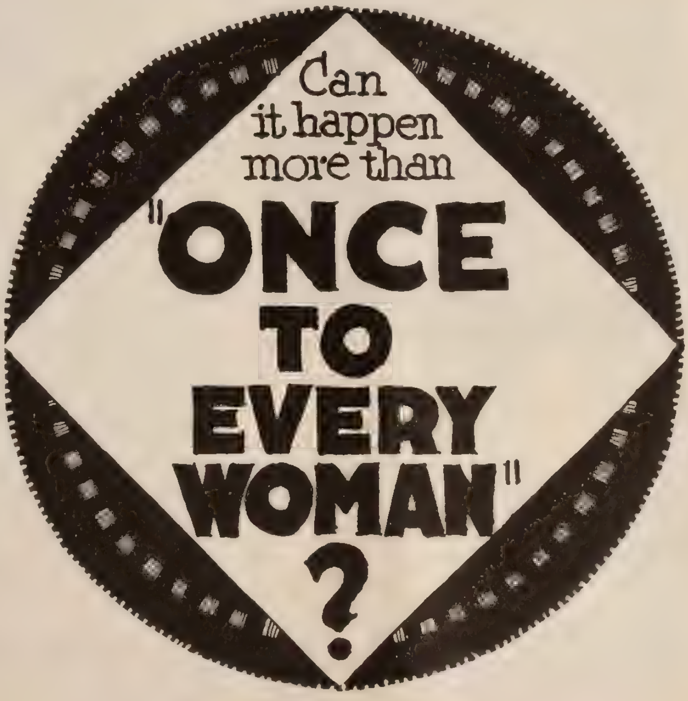
Filming the Head Dance

(*Continued from page* 12.)

shrieking, rose and formed in a mad dancing cordon around her.

A dried human head, taken in some previous foray, bounced into the circle, thrown there by someone on the outer fringe of the churning mass and the crone seized it, pressing it to her lips. Then as if to show her contempt for one killed in battle, she spat upon it and whirled off again in the mad ecstasy of the dance. Soon she passed it to a Dyak, who also spat upon it, and in turn passed it on until it had gone the round of the whole circle. When the last Dyak received it he tossed it to the ground at the feet of the old woman, who sank exhausted in a dead faint.

These and many other weird and uncanny scenes were secured by Alder and Edward Laemmle, for the Universal and for the Southern California Academy of Sciences. These scenes are now being shown at the Astor Theatre, New York, to wondering crowds who seem not at all concerned at the torrid weather, and at the La Salle Theatre, Chicago.



Will Bring Extraordinary Results

Universal Film Exchanges, Inc., St. Louis, Mo.
Dear Mr. Rosenthal:

"BLIND HUSBANDS" gave the theatre-going public of Cairo something to talk about for months to come. Judging from the crowds during the three-day run, I would say modestly, that every person in the city witnessed this unusual strong attraction.

It is a whale of a picture and will bring extraordinary returns if played up properly in advance. I had every minister in the city of every religious denomination attend—the first time this has ever occured. I could not have wished for better results.

(Signed) PETER LIND,
Manager Bijou Theatre, Cario, Ill.

WITH THE EXCHANGES

FULFILL THEIR MISSION

Mr. Herman Lerch,
Mgr. Universal, Butte, Mont.
Friend Herman:—

In reference to your letter as to what I think of the Century and Rainbow Comedies will say that the patrons enjoy them immensely and that I, personally, believe they are the biggest "GOB" of comedy on the market to-day for the price. They certainly fulfill the mission for which they were made to make people laugh.

A. H. West, West's Theatre,
Billings, Montana.

Booked "The Virgin" Had To Post Bills for the Theatre

LABOR is just as scarce and high priced in Walkerville, Ontario, as it is in the *dear* old U. S. A. That is the reason two non-union men got into a couple of pairs of union overalls and posted a wonderful collection of Priscilla Dean posters for "The Virgin of Stamboul" on all of the available posting places in Walkerville. P. C. Taylor, Jewel-Universal representative had booked "The Virgin of Stamboul" to R. M. Humble, who owns both the Family Theatre and the Armories Theatre. Mr. Humble decided to play it in the Armories in connection with the G. W. V. A. But he could not get anyone to post the bills. In his trouble he appealed to Taylor, and Taylor agreed to help him personally.

P. C. Taylor and R. M. Humble act as Poster Mounters in Walkersville, Canada.

While the bill posting fun was at its height, a camera man came along and snapped these two amateur bill posters in the act.

Bringing Films To Indians of West Coast of Panama.

"IF your patrons won't come to your theatre, take your theatre to your patrons," is the slogan of Monroe Isen, manager of Universal's Central American branch exchange, who has just sent word to the Universal home office of the unique tie-up by which Universal films are being shown to the Indians of the islands that fringe the western coast of the Republic of Panama.

Two weeks ago the steamship Machawa nosed her way into the Pacific from the port of Panama City. The Skipper, Captain Carbone was sailing on the strangest cruise he ever made, for he had turned his ship into a floating moving picture theatre and he himself had taken over the duties as manager.

Every two months, the Machawa spends a month cruising along the Panama coast and trading among the San Blas Islands, populated solely by Indians . No white man is permitted to remain on the islands overnight.

By special arrangements with the Chief, however, Captain Carbone will be permitted to remain on each island, with his crew, until two hours after dark, for two days on each island. He further has permission to put up a screen, install projection apparatus and give the inhabitants a regular movie show. This has never been done before, and only a few of the Indians, who have visited Panama City or other Central American towns, know anything of the silver sheet.

The Indian Chief made one stipulation in his agreement. He told Captain Carbone that as soon as the show was over, the Captain must take all his crew and apparatus, including the "actors" back to the ship every night.

When Captain Carbone sailed he had aboard a complete assortment of Universal pictures, comedies and short stuff. He will show Universal pictures exclusively for the next year.

The Captain expects to take in everything from old Spanish "pieces of eight" to South Sea wampum as admission fees. He says he will draw the line at war trophies, such as scalps, human teeth and necklaces.

RESULTS

SUBJECT:—"Great Air Robbery,"
Star Lieut. Locklear.

Results secured surpass any other in the past. Never witnessed such crowds in front of a Theatre before—played to capacity during entire run May 30-31. Disappointed scores of people every hour forced to leave without admission. Only wished our house could have accommodated three times as many people during these nights.

(Signed) GEO. GASSEN,
Regent Theatre,
Prairie du Chian, Wis.

"THE ADORABLE SAVAGE"

ONE of the most accomplished of the many Hawaiian girls who have found their way to America since the weird strain of "Aloha" first captivated the visitors to Honolulu is Lilly Phillips, who is now portraying the role of the Fiji Island ceremonial dancer in the Universal film "The Adorable Savage" in which Edith Roberts is starred. Miss Phillips' name at birth was Fillipilli, and her mother was a grandniece of the late King Kamahameha of the Hawaiian Islands. When the country became an American possession the family changed its name to Phillips.

At the age of 16, Miss Phillips was considered one of the most expert swimmers and surf riders in Honolulu, played and sang sweetly, and may be remembered by travelers as one of the principal entertainers at the Alexander Young Hotel in Honolulu.

PLAY THE NEW "WESTERN KID" SERIES

ACTION TWO-REELERS

Featuring

"HOOT" GIBSON

THE TWO-FISTED BOY WITH THE SMILE

NOW RELEASED

"THE TEXAS KID"
"THE BRONCHO KID"
"THE SHOOTIN' KID"
"THE SMILIN' KID"

"WESTERN KID"—You said it—for that's just what this smiling, personable, two-fisted young star proves himself to be the way he rides right into the affections of every fan the country through. "He's a comer," they said of the smiling Hoot months ago. See him, play him now in his latest quartette of actionful two reelers and you'll agree with us "He's arrived." Meet him at your Universal exchange.

UNIVERSAL MADE AND UNBEATABLE

"THE MOON RIDERS."

Episode No. 15.

"The Hour of Torture."

CAST

Buck Ravelle	Art Acord
Egbert	George Field
Baldwin	Charles Newton
Rosa	Beatrice Dominguez
Anna	Mildred Moore
Warpee	Tote Du Crow

EGBERT, believing that Buck has been killed by the explosion of the fake money bag, refrains from using the knife on him and rides off. Warpee, arriving later, restores Buck to consciousness, and the latter rides off to rescue Anna from the moon riders' cave, which he does successfully, inasmuch as most of the moon riders were absent.

In the meantime, Baldwin and Rosa waylaid Snyder and took the money from him, and in the ensuing fight, Snyder is killed. Baldwin races to the bank to deposit the money.

Egbert squares himself with the riders, by declaring that it was Snyder who did the double crossing and not he, and overhearing Baldwin's remarks about depositing the money, Egbert and the moon riders make a clever hold-up at the bank and get away with the money. Buck, however, overtakes Egbert and two of his companions as they are quarreling over the spoils and a fight ensues, in which one of the men is killed and Buck barely escapes with his life, minus the money. The latter is on the person of the dead man and it is Rosa who sees it and takes possession. She is on her way back to her cabin to take her belongings to the ranch, her new home.

Baldwin and Anna are captured by the moon riders, who believe that Baldwin has the money. Buck discovers that they are captives and goes in hot pursuit, only to be captured himself. One of the moon riders returns from the bank and accuses Buck of having the money, and when he denies all knowledge of it, they determine to torture the secret out of him. He is placed in an electric chair and Anna is handcuffed to the switchboard and forced to witness his sufferings.

"Cards and Cupid"

One Reel Star Comedy

Featuring

BARTINE BURKETTE and AUSTIN HOWARD

JACK is out of luck for Helen is coming to town to marry him and he has lost all his money at cards. So has Bill, his friend, and Bill steals his wife's ring in order to pawn it. It is her wedding ring, and when Jack runs into him, Bill good naturedly agrees to starve and lend Jack the ring. However, when Jack places the ring on Helen's finger, the cop who is a witness, recognizes it from the description given him by Bill's wife, and a grand mix-up follows in which Jack is hurled into jail, and Bill is afraid to confess because of his wife. It all ends satisfactorily, however, and the two couples run along smiling.

International News

No. 44.

Chicago, Ill.—Farmer-Labor Party born at big convention, names national ticket.

Sub-Titles.—Purley Parker Christensen, Utah lawyer, the "third" party's candidate for President. (center). The "48ers" who joined with other parties to form the new organization. Mrs. Olympia Brown, 86, delegate from Wisconsin, addresses women workers of the new party American constitutional party delegates. The Farmer-Labor Party in convention, cheering the news that the minor parties had decided to amalgamate. Busy days for the democratic candidates. Governor Cox gets a great reception at Ohio's Capitol, Columbus, O. Governor Cox greets his running mate, Franklin D. Roosevelt, candidate for vice-president.

New York City.—"Babe" Ruth slugging his way to another home-run record. (Note his fatal grip).

Madrid, Spain.—Spain's "Crown Prince," just thirteen, joins his nation's army as a "doughboy." (The Prince in the center).

Reno, Nevada.—The Fillies at Reno. Horse lovers from many states at opening of summer turf season.

Portugese Bay, Cal.—(Omit from Chicago prints). Flying fishermen. Pacific Coast's smallest blimp put to novel use.

Sub-Title.—The biggest one got away.

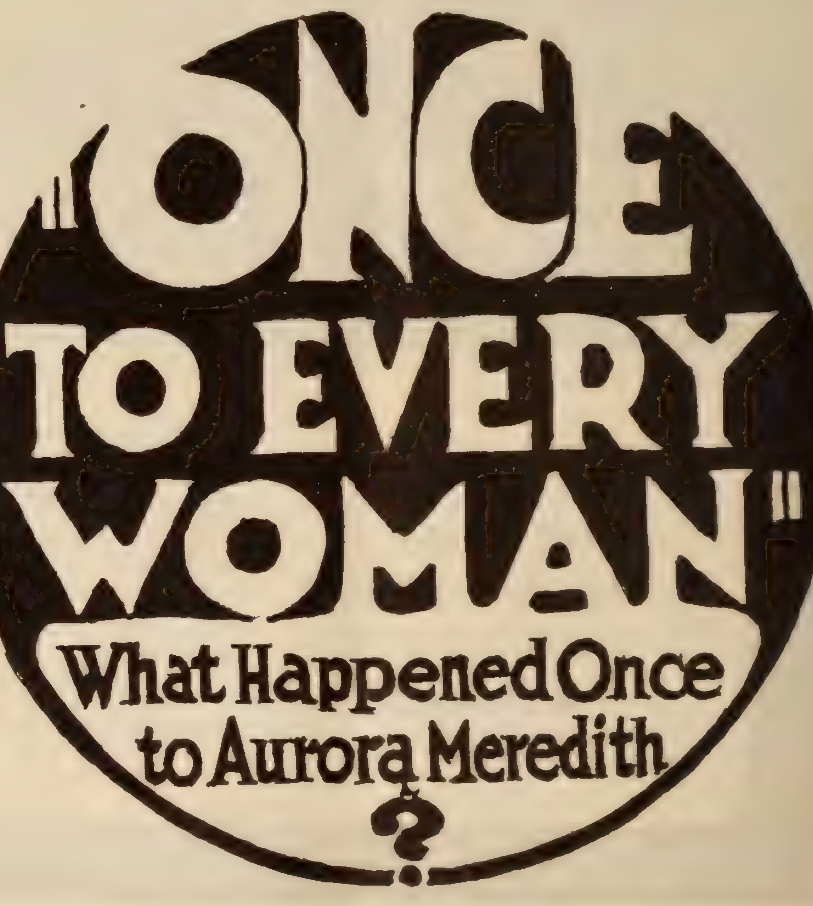
Chicago, Ill.—(For Chicago prints only). With the "best people." Milwaukee's delegation made a hit at Elk convention.

Newark, N. J.—Bicycle champions in thrilling races before great crowds.

Sub-Titles.—The stirring finish of the five mile race for the National Amateur Championship. Fred Taylor, the winner.

Paris, France.—French prize babies. Paris holds its first baby show—American style.

Off Sandy Hook, N. J.—International presents Shamrock vs. Resolute in the great yacht Cup race.



Get the Point!

THE SURE WAY TO HOLD YOUR PATRONS THE SUMMER LONG.—

YOU BRING 'EM BACK FOR MORE EVERY TIME YOU PLAY.

CENTURY COMEDIES

Two Reels

Play the current Festive Scream
"A BIRTHDAY TANGLE"

BRIGHT, brief, snappy—comedy of the kind that makes laughter compulsory and enjoyment inevitable—the sort of stuff that puts the whipped cream and shortcake into your summer entertainment and tempts the tired appetite. Fun fast enough to make a breeze—and girls!—as pretty as the proverbial picture. Ask the man who plays Centuries—HE knows.

FEATURING THE FAMOUS CENTURY BEAUTIES

Released thru UNIVERSAL

"The Great Round Up"

Two Reel Western Drama

CAST

Jim Burton	Leo Maloney
Helen Summers	Dixie Lamont
Hyam	Fred Kohler
Scar-faced Man	Jack Walters

HELEN SOMMERS, bravely shouldering her late father's burden as owner of Triangle Y Cattle Ranch, finds herself unable to meet the payroll. The cowboys, stirred up by "Buck" Hyam, a contractor whose men are building ditches on the ranch, clamor for their pay. Just as Hyam, who seeks to possess both Helen and her property, is proposing marriage as the one way out, Jim Burton, foreman, in love with Helen, arrives from town with a letter from the bank agreeing to loan Helen the sum she needs. He rides for the money, and on the way meets a stranger with a scarred face who asks the way to Hyam's outfit. The scarred stranger rides a horse with a white splash. Returning with the money, Jim is held up by two masked men, who blindfold him and exchange the money package for counterfeit bills re-wrapped in the bank folder. They then tell Jim they have gotten the wrong man and send him on his way. Finding the package apparently intact, Jim does not suspect he has been robbed. The punchers are paid but discover the bogus bills next morning and confont Helen and Jim, led by Hyam. Jim tells about the holdup, but his story is laughed at. Even Helen believes him guilty of switching the money. He is accused and turned over to the sheriff who locks him in jail. While the sheriff and cowboys, with most of the townsfolk are discussing the case in the saloons, Helen rides for town to aid Jim, actuated by her love for him in spite of her belief in his guilt. She helps him escape, but conceals her feelings for him. Hyam meets her and again tries to force her to marry him, but she indignantly cuts him across the face with her quirt. When Jim's escape is discovered, Helen joins the sheriff's posse in the search to avert suspicion. Jim, meantime, has recalled that one of the holdups rode a horse with a white splash on it and links the crime up with the scarred stranger, whose face he remembers having seen before in a newspaper. Jim reaches a friend's house, finds the newspaper in which is printed the picture of Dick Dawson, notorious counterfeiter, with an offer of $10,000 reward for his capture. He trails down both Dawson and Hyam as they are about to divide the spoils of the holdup and captures them just before the sheriff and posse, with Helen, reach the scene.

"THE VANISHING DAGGER"

Episode 9.

"The Lights of Liverpool"

CAST

Grant	Eddie Polo
Claypool	Thomas Lingham
Nell	Peggy O'Dare
Beth	Thelma Percy
Sonia	Ruth Royce
Zan	Karl Silvera

GRANT, held prisoner in a small tenement room in Los Angeles, manages to break his bonds, ropes a street lamp, and so swings out of the room. Prince Zan and Sonia, with Maztos, a hireling, are searching Grant's auto for the sheath of the vanishing dagger as they look up and see Grant clinging to the street lamp. They at once cut the guide rope of the lamp, and Grant crashes down, through the top of a passing automobile, and so escapes.

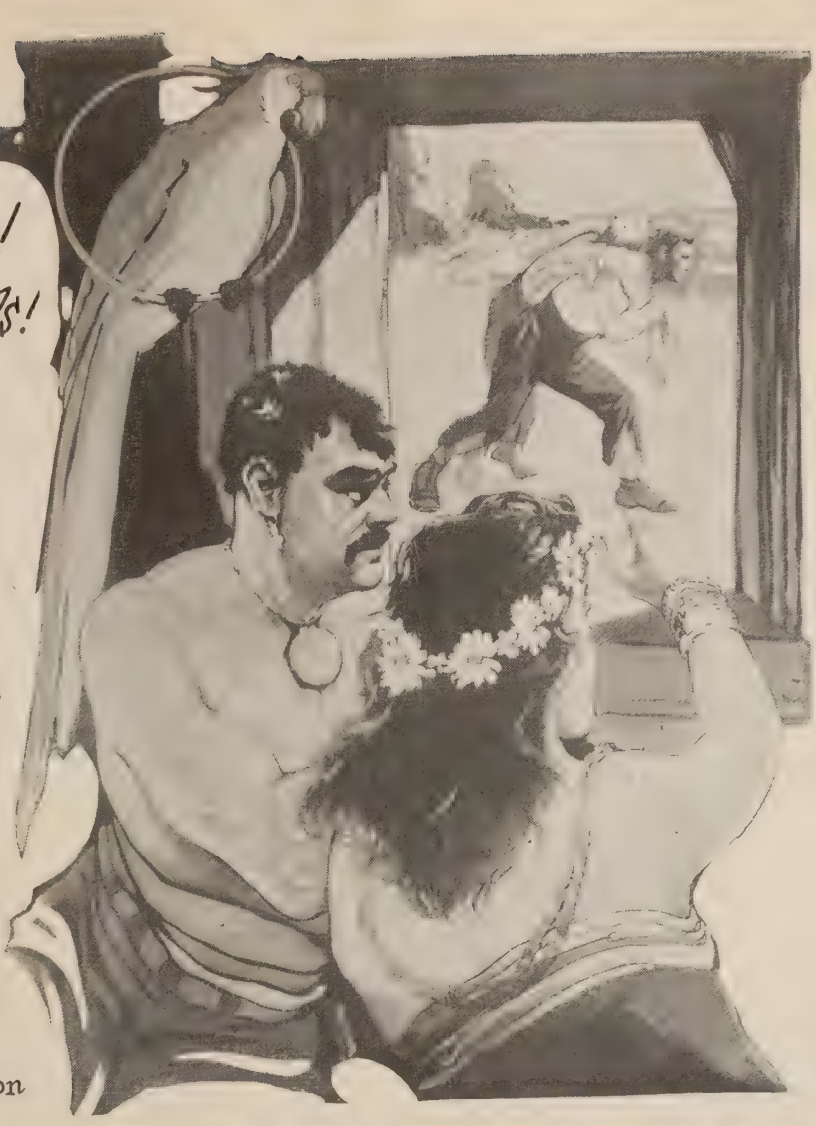
Zan and Sonia decide to go on to New York at once, leaving Maztos to watch Grant and Beth Latimer. Grant, finding that Beth is too weak to make the trip to England, starts alone for New York.

In New York Nell is awaiting the departure of the steamer as she is seen by Grant, who has just arrived. He enters her apartment, tells her that he will pay her well to help him recover the vanishing dagger, and Nell agrees. Zan and Sonia, by the aid of their magic crystal, learn that the dagger sheath is in New York and proceed to Nell's apartment. They overpower Grant, and as Nell endeavors to escape with the dagger sheath, she is caught by Sonia, who takes the sheath from her. Leaving Grant hanging to a drop lamp, Zan and Sonia proceed to the steamship. Nell, recovering from a blow dealt her by Sonia, also goes aboard the vessel. Grant, finally working himself free by dragging a table under his feet and so being able to untie his bonds, arrives at the docks just in time to board the vessel as it is departing. He finds Nell and accuses her of double crossng him. Seeing a man going down the side of the vessel on a rope, Grant decides to see what is up, and also make the hazardous trip on the rope. He gets into his own cabin, finds Mike there and fights with him. But some of Mike's men enter, Grant is struck over the head and falls to the cabin floor, senseless.

ONCE TO
EVERY WOMAN

Drama that Thrills!
Romance that Fascinates!
Adventure that Astounds!

"THE PICTURE THAT HAS EVERYTHING"



Carl Laemmle offers
A magnificent and massive picturization
of J.C.Hawks' sturring story

"UNDER CRIMSON SKIES"

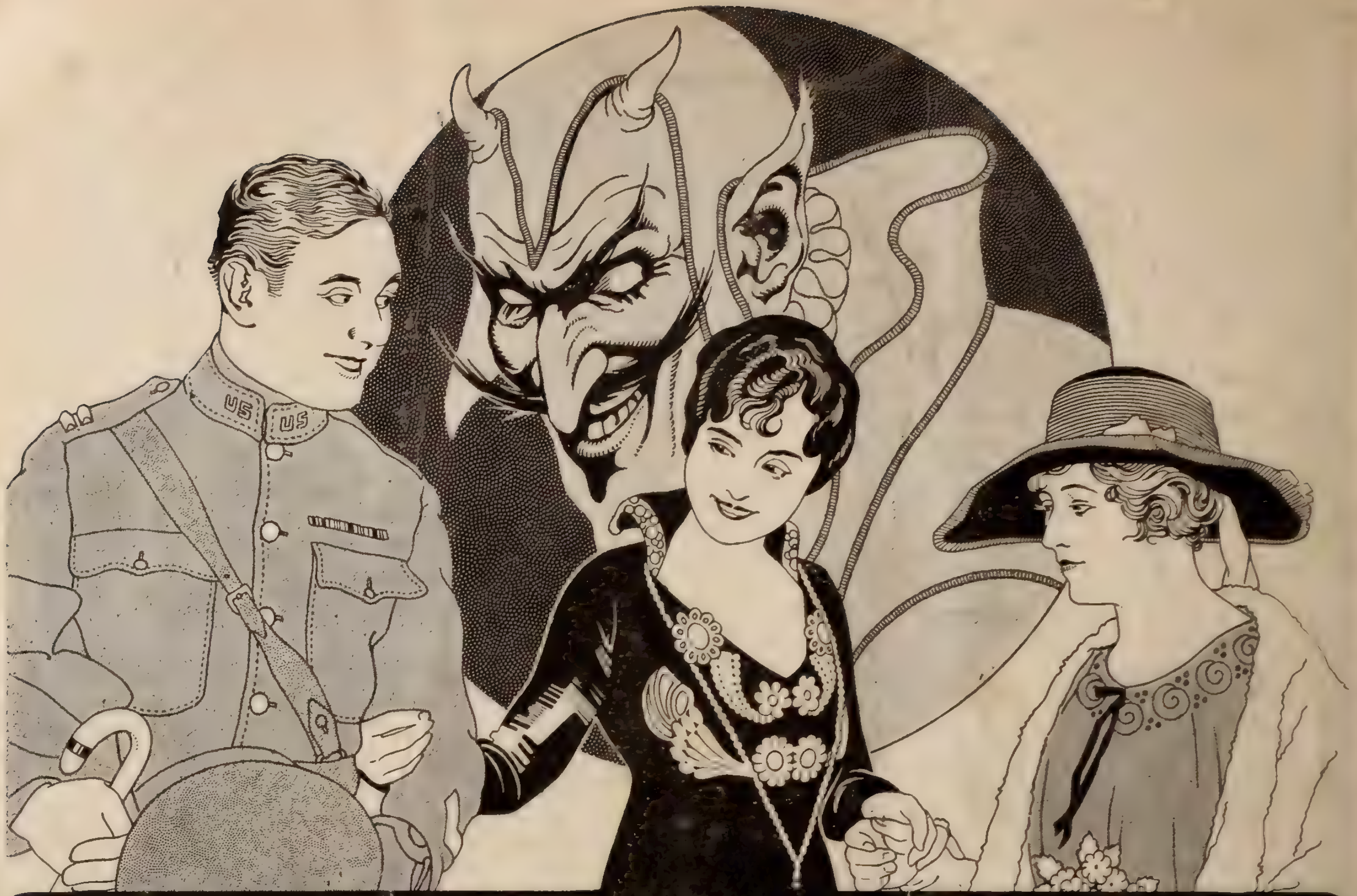
Story by
J.G.Hawks
Directed by
Rex Ingram

A Tremendous Story of
Seething Adventure
on Land and Sea

STARRING

ELMO LINCOLN

UNIVERSAL
JEWEL
SUPER-PRODUCTION



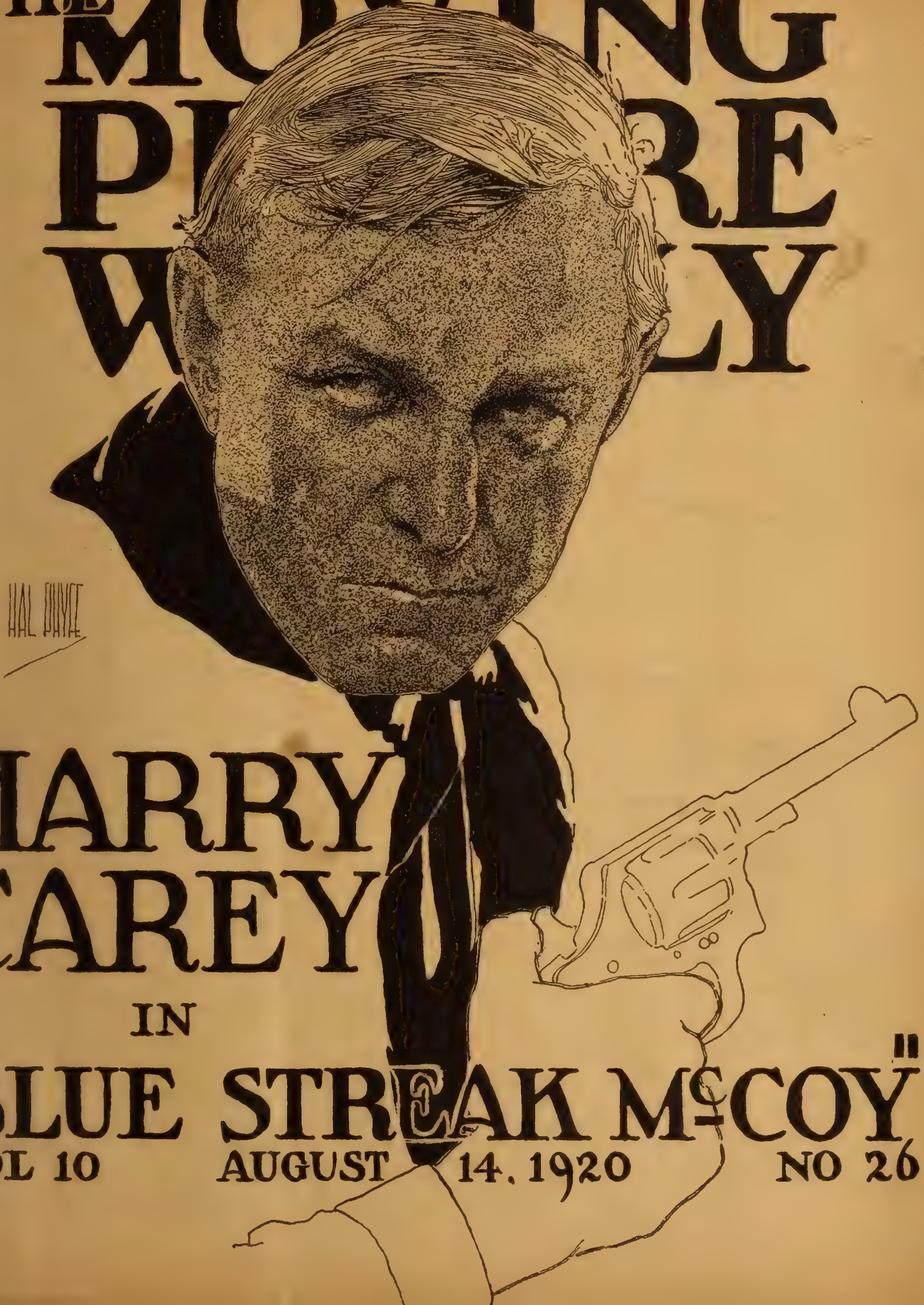
Carl Laemmle
presents
Von Stroheim's
MASTER
PICTURE

"The DEVIL'S PASSKEY"

A PICTURE of PARIS the WICKED
and PARIS the WONDERFUL

UNIVERSAL-JEWEL
Production de Luxe

THE MOVING PICTURE WEEKLY



HARRY CAREY

IN

"BLUE STREAK McCOY"

VOL 10 AUGUST 14, 1920 NO 26

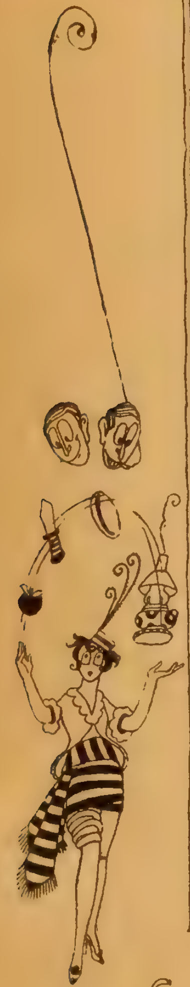
"La La Lucille"

The Laughing Care Killer
Screened from FRED
JACKSON'S Famous Comic
Opera Success

Starring

LYONS – MORAN

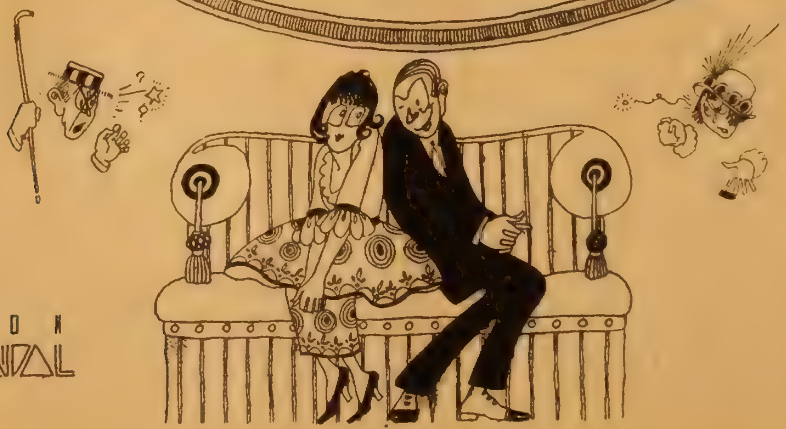
Directed by Themselves



"FULL OF LAUGHABLE SITUATIONS"

"A ripping farce-comedy is 'La La Lucille,' full of speedy action and funny complications, making altogether one of the best farcical concoctions yet shown on the screen."
M. P. World.

UNIVERSAL
SPECIAL ATTRACTION



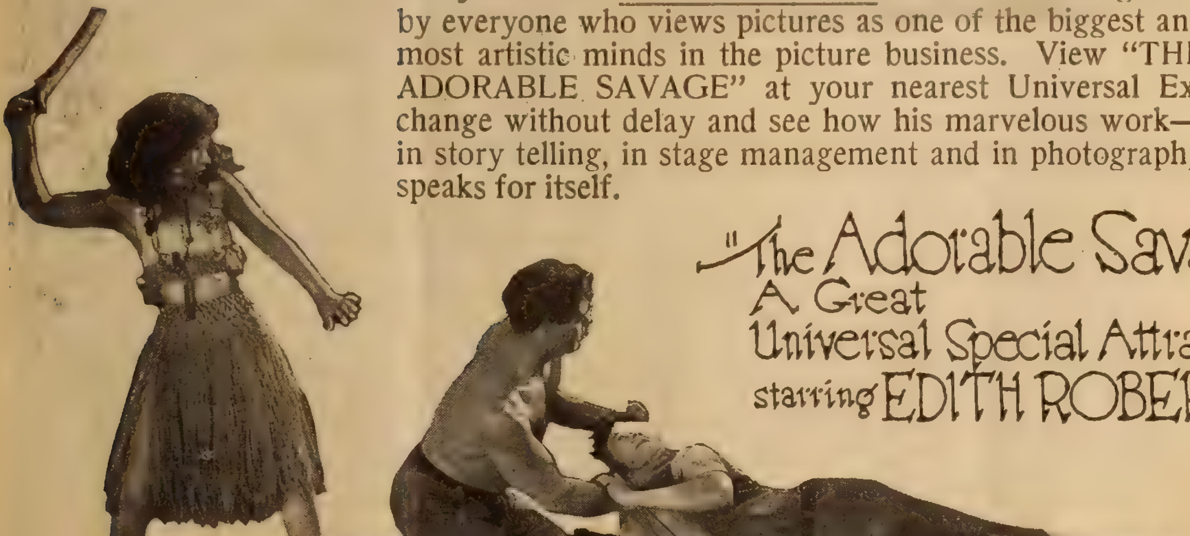
NORMAN DAWN

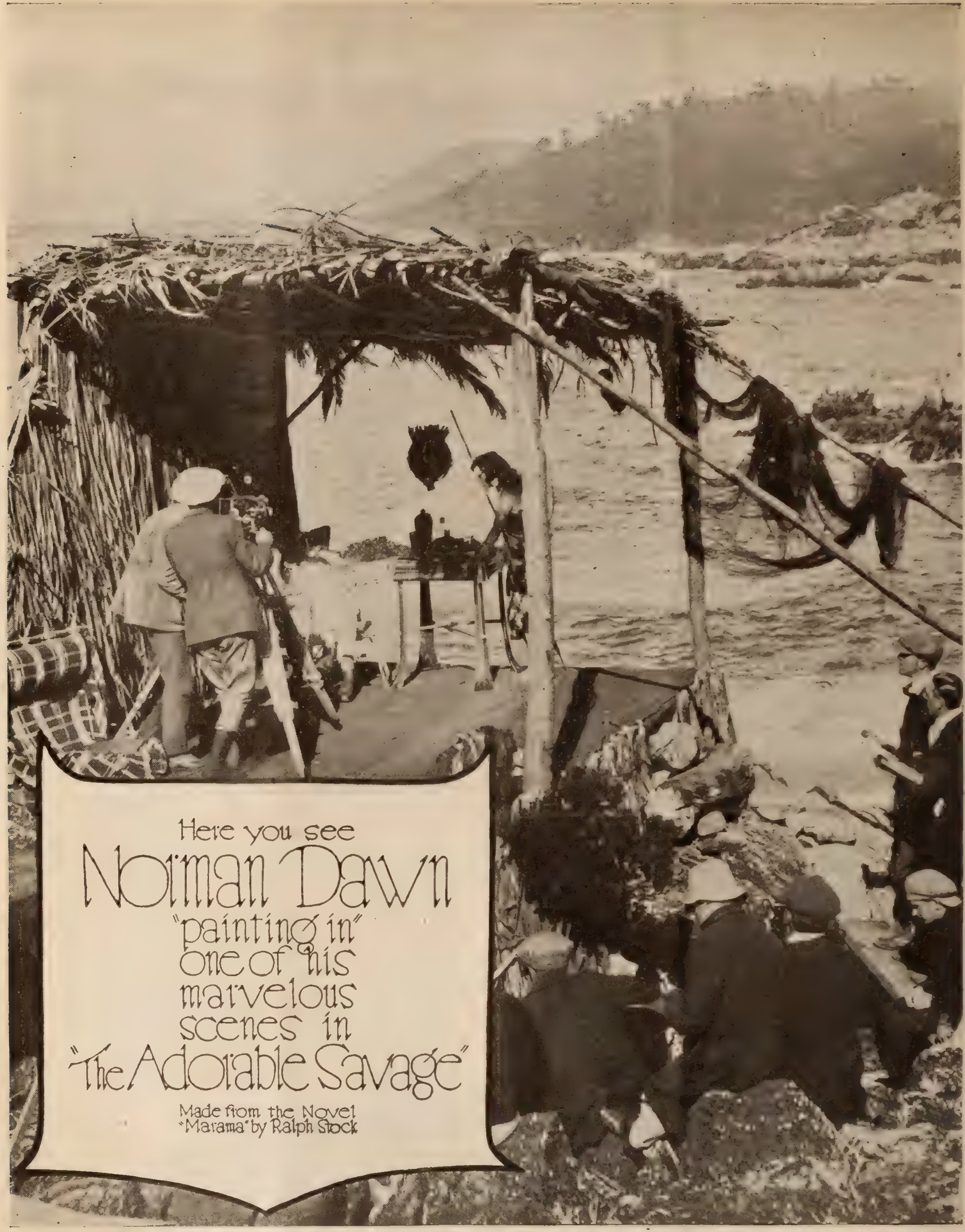
The Dawn of Perfect Photography

AS everybody knows, the picture play differs from the stage play in that you must have pictures as well as dialogue—pictures of action as well as a good story. If a director, therefore, is a master of pictures—an expert camera-man no less than a dramatist and stage manager, he will give you your best photoplays.

NORMAN DAWN is just such a director. Not yet so well known to the trade and the patron, perhaps, as some of those whose horns have been lustily blown during the past few years but—and note this well—soon to be recognized by everyone who views pictures as one of the biggest and most artistic minds in the picture business. View "THE ADORABLE SAVAGE" at your nearest Universal Exchange without delay and see how his marvelous work—in story telling, in stage management and in photography speaks for itself.

"The Adorable Savage"
A Great
Universal Special Attraction
starring EDITH ROBERTS





Here you see
Norman Dawn
"painting in"
one of his
marvelous
scenes in
"The Adorable Savage"

Made from the Novel
"Marama" by Ralph Stock

THERE is the touch of a master-painter in everything Dawn does. Just as he filled that beautiful picture "LASCA" with scenic backgrounds that were a delight to the eye and mind, so in "THE ADORABLE SAVAGE," laid in the tropic glory of the Fiji Islands, he has instinctively picked locations whose natural beauty makes this marvelous photodrama a joy forever. Two of his locations are shown on these pages—we show another simply as a sample of his eye for lighting as well as background. While we know that the exhibitor seldom analyzes the technical points of a picture as completely as do its producers, yet we sincerely advise every one of our friends in the trade to study these points in NORMAN DAWN'S work—for we know that perfect camera work and expert direction will bring and hold audiences.

Edith Roberts *in* "The Adorable Savage"

More Beautiful
than
Any Painting—
is Edith Roberts
under the masterly
direction of
Norman Dawn
in
"The
Adorable Savage"

Police Court Helped Carey

"Blue Streak McCoy" concerns a young man who deems himself worthy of a great love and who tries to atone for his past by service and self-sacrifice. How a two-fisted man disguises his feelings so that he may bring happiness to a pal is told through Harry Carey's emotional acting.

Harry Carey, Ruth Golden and "Breezy" Eason in "Blue Streak McCoy."

HARRY CAREY has become one of the most sympathetic characters on the screen. Leading screen writers are beginning to regard him as an apt object for their pen. As a result he is getting many first-class stories written especially for him by authors of national repute. One of the most recent to turn out a typical Harry Carey film story is H. H. Van Loan, one of the foremost screen authors of the day and the author of the Priscilla Dean vehicle, "The Virgin of Stamboul."

In a recent interview Harry Carey revealed the secret of his deep insight into human nature and of how he acquired the faculty of making his screen portrayals not merely characters, but human beings.

"Before the ordinary police magistrate," said Harry Carey to the reporter, "comes every known class of human being, and in the ordinary court room each day are enacted dramas and tragedies which sound the depths and scale the heights of human emotion. Here are revealed not only the incidents and scenes in the drama, but the motives which led up to them and the instincts which actuated them.

"My father," continued Mr. Carey, "was a judge of a New York City court for years, and I myself studied law after completing my school course. When I was fifteen years old my father, who intended that I should follow a legal career, would have me come down to his ocurt to hear important cases tried, and then I contracted the habit of dropping into the police magistrate's court. I did this throughout my three years at law school, and, strange to say, it was the dramatic side of the cases that always impressed me, rather than the legal phase. That is probably why I went on the stage shortly after receiving my diploma.

"But the years at law school and of watching the court proceedings were not lost. In fact, I consider them a distinct gain. I learned more of human nature in those three or four years—more of the real drama of life—than is found in all the play books ever written. I have found this knowledge very useful, not only in my acting, but in the seevral plays and scenarios which I have written."

Star Stuff in "Breezy"

IF "Breezy" Eason does not become a film star before he is many years older many critics will miss their guess. And as "Breezy" is only four years old, one may observe that he has a fairly good start.

The youngster in question is the son of Reaves Eason, well-known director, who has been supervising the Harry Carey productions recently. It was Eason who produced "Human Stuff" for Universal, and who also held the megaphone on Carey's current feature, "Blue Streak McCoy," coming to the ...... Theatre on ....

Little "Breezy" is playing the part of a rich city youngster in "Blue Streak McCoy," and although he has played in a half dozen Western dramas, he admits that this is the hardest role he has ever essayed. Not that the part entailed any great amount of physical labor, but the mental anguish of the youthful player during some of the scenes was almost more than his little heart could stand.

Had the scenes of "Blue Streak McCoy" been laid on Fifth avenue, "Breezy" would have been quite at home in his Fauntleroy velvet suit and his golden curls. But the particular rich boy in this story is visiting the mining country in Texas, and the rough youngsters naturally tease him about his ringlets and about his clothes. "Breezy" spoiled many feet of film because he started after his tormentors when their jibes became unbearable, instead of loftily ignoring the juvenile roughnecks. Finally Eason Sr. promised his young son that if he would follow directions while the scene was being photographed he would be permitted to "beat up" the entire gang. This pacified the young actor, and the scenes were filmed as per 'script.'

"Once to Every Woman"

Is Once Enough?

Service Page and Publicity for Ha

AT A GLANCE

SUBJECT—"Blue Streak McCoy."

LENGTH—Five reels.

STAR—Harry Carey.

PREVIOUS HITS—"A Rider of the Law," "Marked Men," "Overland Red," "Bullet Proof," "Human Stuff," etc.

CAST—Ruth Golden, Ray Ripley, Breezy Eason, Chas. LeMoyne, Ruth Royce, Lila Leslie, Bennie Alexander, etc.

DIRECTED BY—Reaves Eason.

STORY BY—H. H. Van Loan.

SCENARIO BY—Harvey Gates.

LOCALE—A small town and the mining district of the Southwest.

TIME—The present.

THUMB-NAIL THEME—The story of a man who deems himself unworthy of a great love and who tries to condone his past by service and self-sacrifice; of a two-fisted man who disguises his feelings so that he may bring happiness to a pal.

ADVERTISING PUNCHES

1—The ever-increasing popularity of the star.

2—The authorship of the story by H. H. Van Loan, who wrote "The Virgin of Stamboul" and a score of other screen triumphs.

3—The unusual quality of the story, combining humor, pathos and thrilling melodrama.

4—Harry Carey's rough-riding cowboys in the roles of Border Rangers.

5—Gun battles and fistic combats which make the title highly appropriate.

6—The presence in the cast of two of the cleverest children on the screen—"Breezy" Eason and Bennie Alexander.

7—Realistic mining and desert backgrounds for some of the scenes in the story.

8—Masterly direction by Reaves Eason, who produced "The Lion Man" and Carey's recent success, "Human Stuff."

9—Three leading ladies in the cast in the persons of Lila Leslie, Ruth Golden and Ruth Royce.

10—The dramatic contrast between Job, the child, and Job, the man.

CAST

Job McCoy	**Harry Carey**
Job—the Child	**Bennie Alexander**
Howard Marlowe	**Charles Arling**
Eileen Marlowe	**Lila Leslie**
Albert Marlowe	**"Breezy" Eason**
Diana Hughes	**Ruth Golden**
Frank Otis	**Ray Ripley**
Mulhall	**Chas. Le Moyne**
Conchita	**Ruth Royce**

JOB McCOY, on the first day of prohibition, is in a little Southwestern town, recovering from the last celebration. At the railroad he picks up the hat of a girl, blown from the observation platform of the Texas Limited. The girl, he learns, is Diana Hughes, makes her first trip West in the care of her uncle, Howard Marlowe, owner of a mine in Nineveh. Also in the party are Mrs. Marlowe and her son, Albert, five, a curly-haired "mama's darling."

Otis, superintendent of Marlowe's mine, is repulsed by Diana and renews an incipient love affair with Mrs. Marlowe. Job reaches town tired and footsore and enlists in the Border Rangers. A great quantity of bullion is stored in a strong room under ground. Otis conspires with Mulhall, leader of a band of toughs, to loot the strong room. Otis plans also to elope with Mrs. Marlowe at the time of the getaway with the gold. Mrs. Marlowe hangs back, and to persuade her to go Otis conspires with his mistress, Conchita, to frame up Marlowe so that Mrs. Marlowe will think he is unfaithful to her. Shocked at the revelation, Mrs. Marlowe consents to go.

Job has become aware of the love affair and keeps constant watch. The robbery is carried off according to schedule, and Mrs. Marlowe flees with her son and Otis to the abandoned mine where the gold is to be divided. During the division Mrs. Marlowe is left in another building with her son. Job appears and tells her that, for the boy's sake she must go back. Otis returns unexpectedly and gets the drop on Job. In a thrilling fight Job beats Otis, but the fight is seen by one of Mulhall's men, and the whole party attacks the isolated building. Just as the desperadoes are closing in the Rangers appear over the brow of the ridge, guided by Conchita, who, in a jealous rage on learning of Otis's duplicity, has told her story to the authorities. The desperadoes are either killed or captured. Marlowe realizes his debt to Job.

Job has seen a young "buddy" of his in the rangers' service gradually win the affections of Diana. In this final scene he learns the pair are to be married.

ADVERTISING DISPLAY LINES

Because little Job McCoy wore golden curls was no sign he couldn't lick the bully; and because fightin' Job represented the law was no reason he couldn't dispense with judge and jury when occasion demanded. See Harry Carey in "Blue Streak McCoy."

The code of morals may vary in different localities, but the principals remain unchanged. That's the lesson taught one blackguard by Harry Carey in "Blue Streak McCoy."

"I knew him since he was knee-high to a duck, and fight? say, he'd back a rattler right into his hole." That was job's recommendation to the border rangers. See Harry Carey in "Blue Streak McCoy."

"Ask anything I've got. It's yours, and I'll still be in your debt." Did Job McCoy ask for wealth, which he might have had? Or for the hand of the girl, whom he loved beyond words? No. He asked for just—but see "Blue Streak McCoy" with Harry and enjoy a photodrama that's different.

y Carey in "Blue Streak McCoy"

ADVANCE STORY

AN appealing story of thrilling action, self-sacrifice and love, written by H. H. Van Loan, foremost screen author, will be shown at the .... Theatre on .... when Harry Carey is presented in his latest Universal feature, "Blue Streak McCoy."

Job McCoy drifts into the border country of the Southwest. The Ranger service appeals to his adventuresome spirit, so he joins and becomes active in protecting the mining interests. Marlowe, a prominent operator, has a son who recalls to Job his own youth and the two become great friends. Marlowe's niece, Diana, also strikes his fancy and stirs him to better deeds. Unfortunately, Marlowe's wife is attracted by her husband's manager, Otis, who plans to steal his employer's gold and elope with her. Job interrupts their plans, wins the admiration of Diana and the sincere gratitude of Marlowe, who offers Job any favor it is within his power to grant. How Job stifles his great desire and masks his feelings in order to bring happiness to his "buddie" and the girl he loves are told in the concluding scenes of what has been called the year's best Western story, "Blue Streak McCoy."

Reaves Eason, who directed "Fightin' Job," selected some notable players for the leading roles in support of Mr. Carey, among the principals being Ruth Royce, Ray Ripley, Breezy Eason, Charles LeMoyne, Ruth Golden, Lila Leslie, Charles Arling and Benny Alexander.

REGARDING THE STAR

Speak of the West to almost any theatregoer and it will bring to mind an image of Harry Carey, the first actor to portray the "Beyond-the-Rockies" type on the screen, and for the past several years the most popular of the so-called Western stars.

It is strange indeed that Harry Carey, who is now one of the best liked—it might be said beloved—of film actors, should have begun his screen career as a heavy. But that was in the early days of the photoplay, when David Griffith, directing the old Biograph Company, surrounded himself with a coterie of players, almost all of whom have since been elevated to stardom. Western stories were very popular in those days, and Harry Carey usually played the bad man. And to his credit it must be admitted that he won friends and admirers even in roles that invited hisses rather than applause.

However, any man possessing Carey's human characteristics, appealing features and irresistible smile could not long remain a heavy. The public made him a star by continuous demands for his presence on the bill, and for the past six years he has been one of Universal's most important luminaries, with his popularity increasing with every new release.

Before beginning his career in the silent drama Harry Carey was a successful legitimate actor, starring in two plays of his own creation, "The Heart of Alaska" and "Montana," proving that even on the stage he preferred the virile and rugged type of play.

His latest production, "Blue Streak McCoy," written by H. H. Van Loan, author of "The Virgin of Stamboul," and directed by Reaves Eason, is scheduled for next .... at the .... Theatre.

HARRY LIKE TEDDY

A WELL-KNOWN newspaper writer recently called attention to the similarity of the early lives of Theodore Roosevelt and Harry Carey, the popular Universal star. Both were born in New York City and both studied law at Columbia University. Both went West for their health about the time they reached their majority and both became so imbued with ranch life that the characteristics of the open plains remained with them ever afterwards.

Harry Carey, who will appear at the .... Theatre in his latest Universal photodrama, "Blue Streak McCoy," is the son of a New York judge, and was to follow in his father's footsteps. But the stage appeal to Harry after he graduated from the law school, and he tried out his ability in a number of road companies. Then he went to Montana for his health and spent several years there, leading the life of a cowboy. While there he wrote the play, "Montana," in which he afterwards starred on the stage, and later wrote "The Heart of Alaska," which also served him for two seasons on the road.

In the world of the photodrama he may be looked upon as a pioneer; for Harry cast his lot with the new form of entertainment the moment it assumed definite dramatic form. He began with the Biograph Company when David Griffith was directing, and gained such popularity with theatregoers throughout the country that Universal selected him as a star. For the past four years his record has been one rousing success after another—due to his splendid dramatic training and, what is more important, to his thorough human traits and contagious smile.

NOTES FOR "BLUE STREAK McCOY"

Harry Carey can always be depended upon to surround himself with a capable company of players, and "Blue Streak McCoy," his latest production, now showing at the .... Theatre, is no exception. The principal roles are in the hands of Lila Leslie, Ruth Golden, Ruth Royce, Reaves Eason, Charles Arling, Rap Ripley, Charles LeMoyne, Florence Hart and Bennie Alexander.

A gold-producing mine in Nevada was used as a background for a sequence of scenes in Harry Carey's newest production, "Blue Streak McCoy," now being shown at the .... Theatre, while the Western star and a score of other players spent ten days on the Mojave Desert for several other scenes in this photodrama, which was written for Carey by H. H. Van Loan.

The rebellion of little Job McCoy after the boys have taunted him about his pretty clothes and yellow curls, and which results in his clipping his own hair with his mother's scissors and administering a severe beating to his tormentors, is one of the most appealing scenes in "Blue Streak McCoy," the photodrama in which Harry Carey is now starring at the .... Theatre.

One of the reasons why Harry Carey, the popular Universal star, is so well fitted in the role of Job McCoy in "Blue Streak McCoy," now being shown at the .... Theatre, is the fact that H. H. Van Loan, the author of the story, is intimately acquainted with the star and knows every shade of his personality.

"Under Northern

A Galloping Romance of Love and Duty *and* the Royal Northwest Mounted Police.....

Written and Directed by
JACQUES JACCARD

UNIVERSAL
SPECIAL
ATTRACTION

"UNDER NORTHERN LIGHTS" is a picture with the elements of romance, incident and dramatic moments mixed in the proper portions," says Motion Picture News. "Interest is aroused when the young mounted policeman falls in love with the French girl and it never lags. To give the story contrast and action, two characters are introduced. . . . These two characters furnish plenty of action and put up a thrilling fight in which the villain is killed. . . . Comedy relief is also furnished in the form of a negro who is always 'seeing things.' It is ludicrous indeed when he is seen pursued by a young bear, who does not hesitate to climb a ladder to 'get' the negro. This picture should give satisfaction wherever played."

Lights"!

THE WHITE WO
— P
HENRI-

MOTION
PICTURE
NEWS
Says:
"This picture should give
satisfaction wherever played"

"Tell her that
her brother escaped"

"It's time
for you to go"

THE MOVING PICTURE WEEKLY

A MAGAZINE FOR MOTION PICTURE EXHIBITORS

Published Weekly by the MOVING PICTURE WEEKLY PUB. CO.
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PAUL GULICK, *Editor.*

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Vol. 10. AUGUST 14, 1920. No. 26

"A ONE CYLINDER LOVE RIOT"

Two Reel Rainbow Comedy
Featuring

BILLY ENGEL and LILLIAN BYRON

BILLY calls on Lilly in his two by four bath tub on four wheels, but dad objects because he wants Lilly to marry a millionaire. The millionaire comes to the farm in his limousine and when Lilly eludes him and spurns the limousine, preferring Billy's tub, the millionaire villain swears revenge. Dad pleads with Lilly to marry the millionaire but Lilly is obdurate and will have none of him.

Billy and Lilly run away with dad and the villain in hot pursuit. The pair land in a hayloft as do dad and the villain. A fight follows in which Billy is thrown out of the window by the villain and in turn strikes the latter with a mallet. When dad realizes, however, that Lilly will have only Billy he addresses the villain thus—"the tongue in your shoes better advise your feet that it's their move now." Whereupon Billy and Lilly disappear in the haystack.

"Once to Every Woman"

How Long Does It Last ?

"What Our Subscribers Say About 'Once to Every Woman'"

FOR a few weeks past the Moving Picture Weekly has accorded space to a number of advertisements suggesting things that might happen "Once to Every Woman." They have been so soul searching and unique in character and copy that they have excited a great deal of comment and curiosity on the part of our readers. This curiosity has taken the form of letters to the editor in a number of instances. After a few score of them had been received the management felt that such earnest searching after the truth should be given fitting expression in the columns of the Weekly. In fact the Weekly has always been a ready forum for the expression of opinion and usually has a number of communications from exhibitors in each issue. In the present instance care has been taken to guard the identity of anyone who requested it and for that reason several of the letters are unsigned. We wish to reiterate that we will be only too glad to publish any letters we receive on this subject or any other that is pertinent.

July 24, 1920.

Editor Moving Picture Weekly,
New York, N. Y.
Dear Sir:—

I see by your paper you are asking questions what comes Once to Every Woman. I would like to know if this is a contest. I am only a poor working girl, but I am sure I know the answer. It is love. I know it is thoughts of my Prince Charming that makes my days work lighter sometimes, and I just can't help telling you that it is love that comes once to every woman. Anyhow, I don't see what else it could be, for to me there is nothing so great that could happen to a girl but to fall in love and get married to the right man.

Respectfully,
Rosie Czerny,
R. F. D. No. 2.
Scranton, Pa.

CENTURY COMEDIES

Released thru

UNIVERSAL

girls----gags----giggles ---- smiles ---- snickers screams---love---life--- laughter---fun---frolic --pep---pippins---polish --joy---jazz---jokes--- charm--color--comedy!

Speedy!—Snappy!—seasoned with just enough ginger to make the laughs irrestible—just the sort of stuff that sends 'em away with a smile—and brings 'em back for more. Century Comedies hold the world's record for high-speed, non-stop, grouch-proof laugh getting.

News of New Specia

J. Farrell McDonald as the fiddler in "Hitchin' Posts," starring Frank Mayo.

WANTED—A SWEETHEART FOR CARMEL

"IS there always a thrill connected with being made love to by a nice, strong, handsome man? Is there ever a time when a pair of strong arms about you, two lips tilted near, tantalizingly near one's own, fail to transport one to the seventh heaven? Some folks with dreams of romance might say, 'Breathes there a woman with soul so dead' who does not respond to 'the time, the place and the man?' and I would blithely answer 'there does.'"

Such were the words of Carmel Myers, youthful star of the stage and screen, who is at present shedding her brilliance in Universal films after an absence of an entire year behind the Broadway footlights. Her first vehicle since her return is "In Folly's Trail," to be followed by "The Gilded Dream."

"I have played in motion pictures and on the stage," continued Carmel. "I have been held in the arms of the matinee idol of a million hearts and have listened to the whispered, passionate words of his ardor, while my eyes, from the close proximity of the Kliegs have felt like balls of fire instead of glistening orbs of love. I have been pursued by cruel fate till hope seemed useless and rescued at the psychological moment in his manly arms, just as the last inch of film turned, and then I had to be pursued and rescued all over again. I have worked all night till early the next morning, and have ended the grueling strain with a beautiful scene and culminating kiss meant to convey the wonderful joy of living.

"And yet," said Miss Myers frankly, "I have never been in love—never had a really, truly sweetheart, and all my romance, so far, has been make-believe."

WHY THEY CALL IT "HITCHIN' POSTS"

THE magic fiddle of Joe Alabam', river outcast, had saved hot-blooded Jefferson Todd from his raging temper in innumerable crises, but there came a time when the latter struggled on the brink of a cliff with his life time enemy.

Then Joe Alabam' smashed his fiddle and was content.

A gambler, a fiddler and a dog wander from hitchin' post to hitchin' post in the South in the seventies, and the story leads from the Mississippi to the oil fields of the Far West. So there is plenty of application for the title "Hitchin' Posts." It is a story of a man in equal parts good and bad, and therefore human; of another man all bad, and therefore unhuman. And there is a girl. That's "Hitchin' Posts," the Universal film made from the story by H. M. Shumate.

Frank Mayo is the star in a Frank Keenan characterization, but J. Farrell McDonald comes close to the star in the bid for popularity in "Hitchin' Posts" as a down-trodden fiddler whose soothing melodies save the gambler-hero from himself at several crises, but who smashes his fiddle rather than dissuade Mayo from meting out final punishment to the scoundrel of the story.

Beatrice Burnham, Jos. Harris, Mark Fenton, Dagmar Godowsky, C. E. Anderson, Duke Lee and M. Biddulph are all seen to advantage in this picture produced by Jack Ford.

The scenic beauty of the production and the exquisite photography require special mention.

Harry Carey and the members of the "Blue Streak McCoy" company on location, Reaves Eason directing; Val Paul, who is going to direct Carey in "Sundown Slim," standing at left.

Attractions

Power of the N. W. M. P. Basis of Jaccard Story

THE Royal Northwest Mounted Police, known the world over for their deeds of courage and bravery and the romance attached to the members of the corps, are the centre of interest in Jacques Jaccard's special attraction, "Under Northern Lights." Leonard Clapham, Virginia Faire and William Buckley have the leading roles in this romance of the Northwoods, playing roles typical of the locale.

Order is maintained throughout the entire Northwest, not only among the population, but among the Indians and the much more troublesome halfbreeds, by the Northwest Mounted Police, a body of seven hundred and fifty men, whose record has for years received unqualified praise. The members of this force are armed like soldiers, so as to fight collectively, yet have the authority to act individually as constables. The officers in the service are also empowered to act as magistrates — the combination which makes it possible to extent law and order over such tremendous areas by such a small force of men.

Jacques Jaccard has taken as a basis for his story of "Under Northern Lights" just a few facts from the records of service in this noted constabulary. Jaccard is an honorary member of the R. N. W. M. P., and his knowledge of their activities is vast and accurate.

It is a well-known fact that one constable has been known to ride directly into an Indian camp containing hundreds of armed savages and carry off, single-handed, a member of the tribe who was wanted on a charge of murder. The Indians are mortally afraid of the Mounted Police and prefer death to capture or sentence by them after committing a crime.

Virginia Faire, Leonard Clapham and William Buckley in "Under Northern Lights."

Third Lyons-Moran

EDDIE LYONS and Lee Moran have started on the third of their comedy features at Universal City, a story by Edgar Franklin entitled "Once a Plumber——" The success of "Everything bu the Truth" was eclipsed by the screaming hit, "La La Lucille," and the stars are confident of continuing their crescendo movement with their current creation. "Once a Plumber——" is a story of two young partners in the steam-fitting business in a small city. One is quite satisfied with his lot, and is looking forward to marrying the girl of his heart. The other partner has socialistic tendencies. He feels that the plumbing business is beneath him, and he envies the millionaire who owns the big mansion on the hill.

On the eve of a reception at the home of the millionaire the two young plumbers are called in to make some repairs. Overhearing the grumbling of the younger workman, the magnate offers him an opportunity to realize his ambitions. He invites the young men to stay as his guests, providing them with names, clothes and other requisites, makes them officials of a high-sounding corporation, and the boys finally wake up to discover that they have been led into a trap to shield two friends of the rich man who had skated on thin ice of high finance and become enmeshed in the coils of the law.

WHAT OUR SUBSCRIBERS SAY:

Omaha, Neb.,
July 20, 1920.

The Moving Picture Weekly Pub. Co.,
1600 Broadway, N. Y.
Dear Sirs:

While I have read your publication for several years, getting it from my uncle, who runs the ——— Theatre, Omaha, I have never yet wrote to you, although tempted to several times. This time I can't help telling you that those questions you are asking about what happens and what comes "Once to Every Woman" have got me thinking and wanting to know your idea.

I think there are lots of things that come to every woman, but I have tried in vain to think of anything that happens only once, and then that it happens to every woman. I'm sure I don't know, and I'm simply crazy to know the answer. Won't you write by return mail and tell me?

It can't be love, because some women never are loved. And there are lots of other things it can't be. So I wish you'd write and tell me the answer to those puzzling little designs in your publication. Very truly yours,

——— ———.

The Screen, The Only Medium Through which a French Story Can be Told to An American Audience.

Una Trevelyn, Clyde Filmore and Sam De Grasse in a tense scene from "The Devil's Passkey," in which the author refuses to shake hands with the man he believes to be his wife's lover and who has paid his wife's modiste bill

THE tremendous success scored by by Erich Von Stroheim's first Universal production, "Blind Husbands," which has been unanimously acclaimed one of the year's notable masterpieces, focuses the searchlight of public interest on that director's next achievement, "The Devil's Passkey," which will be released early this fall.

Von Stroheim and his assistants were busy in the laboratory and editorial rooms for several weeks, supervising and assembling and cutting of the film. Over 100,000 feet of film was exposed for "The Devil's Passkey," and it was quite a task to reduce this mass of footage to the 7,000 feet of the finished picture. The director himself came to New York with the final cutting to make certain it reached 1600 Broadway safely.

Officials of Universal City who have watched the filming of the production, the daily runs in the projection room and more recently in the laboratory, are enthusiastic in their praise of the newest Von Stroheim creation. They declare that in "Blind Husbands" this director has only given a promise of what he is capable of evolving on the screen, and that in "The Devil's Passkey" he has soared to much greater heights.

Baroness DeMeyer wrote the story of this photodrama under the title of "Clothes and Treachery." It deals with Parisian life after the war, and no one knows her French capital more thoroughly than the Baroness, except be it Von Stroheim himself, who spent a great part of his early manhood in the gay European city.

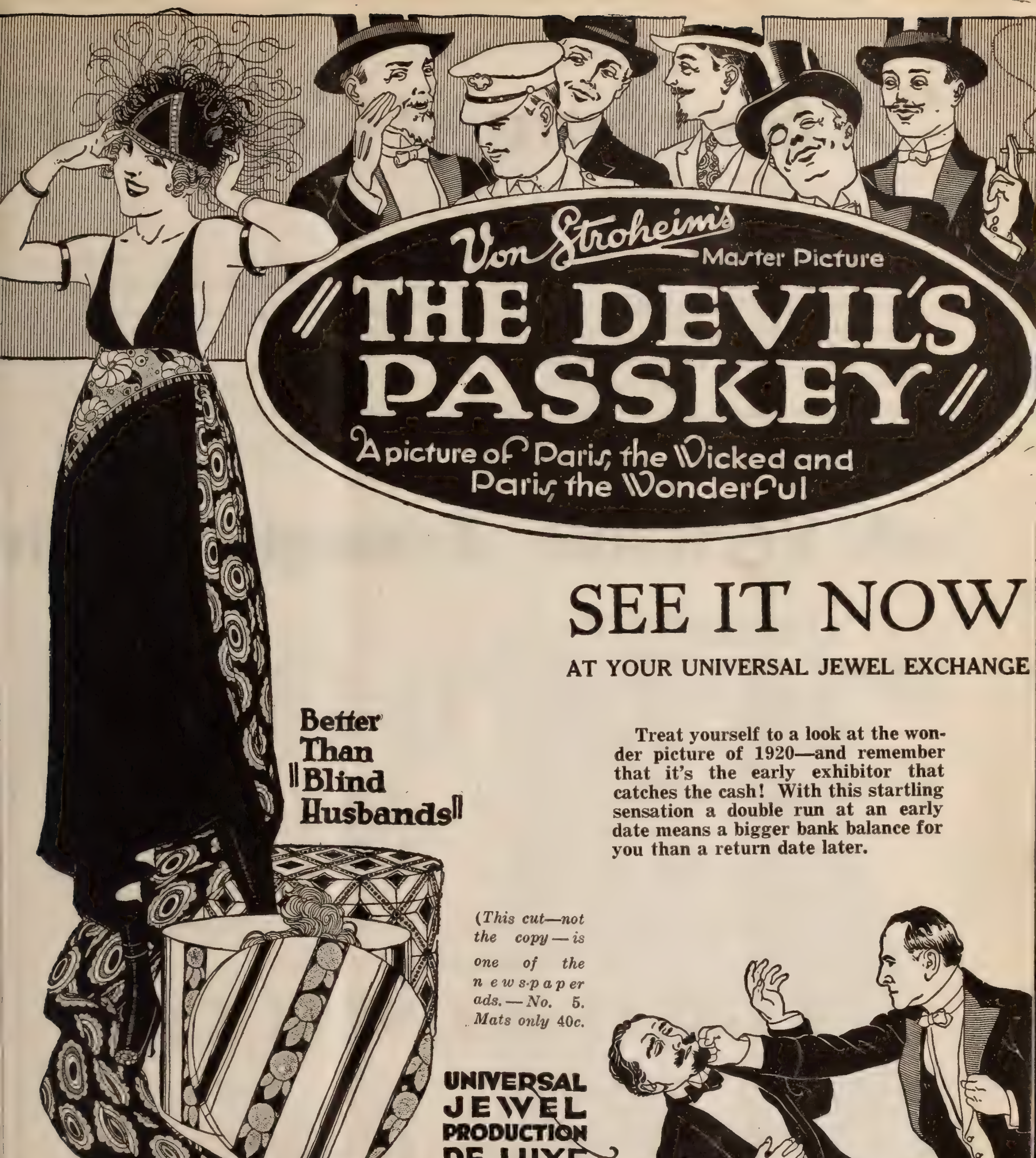
Many of the finest gems of Parisian literature and drama have been spoiled in the telling or presentation by being translated to English, because our language is incapable of expressing the fine shades of meaning possessed by the Gallic tongue, and because few American actors have the necessary temperament to interpret a real Parisian story. But here is where Von Stroheim shines. Continental Europe is his birthplace. As an Austrian count he mingled in the most exclusive circles in every capital from Petrograd to London, knows the gay and fashionable life of every European city, and still retains the point of view with which to mirror a French story as the author intended it.

The story of "The Devil's Passkey" deals with a Parisian dramatist, his pretty and extravagant wife, a fashionable modiste who traffics in the folly of her exclusive patrons, an American officer having his fling in Paris before returning home, a gorgeous countess whose reputation is in the hands of the crafty shopkeeper and dozens of other characters who enter plausibly into the plot. Settings of the most beautiful design serve as a background for the story. Parisian streets and boulevards, the Odeon Theatre, the Allied Bazaar, the Grand Prix and a score of other places and incidents have been reproduced for this feature with rare accuracy.

Chief among the players who participate in "The Devil's Passkey" are Sam de Grasse, Clyde Fillmore and Una Trevelyn, who are shown in a scene at the top of this page, and Maude George, Ruth King, Mae Busch and Leo White.

Why Does It Come

"Once
to
Every Woman"
?



Von Stroheim's Master Picture

"THE DEVIL'S PASSKEY"

A picture of Paris, the Wicked and Paris, the Wonderful

SEE IT NOW

AT YOUR UNIVERSAL JEWEL EXCHANGE

Better Than "Blind Husbands"

Treat yourself to a look at the wonder picture of 1920—and remember that it's the early exhibitor that catches the cash! With this startling sensation a double run at an early date means a bigger bank balance for you than a return date later.

(This cut—not the copy—is one of the newspaper ads.—No. 5. Mats only 40c.

UNIVERSAL JEWEL PRODUCTION DE LUXE

“Absorbing, it Grips with the F

“Photoplays of foreign lands, particularly those depicting life in the Orient, stir the interest, . . . and for that reason, if no other, “The Breath of the Gods’ at the Astor Theatre would be of more than passing interest.... But the picture does not depend upon its Oriental flavor to win friends. It is, in all departments, a work above the average. Rollin Sturgeon, the director, must be credited with skillful work, and the story gives opportunity for the acting of an excellent cast.” N. Y. Times.

“You’ll find ‘The Breath Of the Gods’ colorful and entertaining, and its settings are of amazing fidelity.” N. Y. Globe.

--A Veritable Triumph at th

Carl Laemmle offers

“The BREATH OF THE GODS”

THE DRAMA OF A ROMANCE THAT ROCKED A THRONE.

From the Novel by SYDNEY McCALL.

A GREAT ALL-STAR CAST

TSURU AOKI

J. BARNEY SHERRY,

ARTHUR CAREWE, ETHEL SHANNON,

STANHOPE WHEATCROFT, MARION SKINNER

scination of its Tense Scenes!"

N. Y. EVE. TELEGRAM

"An unusual tragic drama of marked interest. The story becomes absorbing, then grips with the fascination which comes from tense scenes that hold because the audience is carried along in close sympathy."

N. Y. Ev. Telegram.

"Large crowds at the opening and again yesterday saw 'The Breath Of the Gods' at the Astor Theatre. It is a beautiful picture, all framed in the flowers and the scenes of the Orient. Charming little Tsuru Aoki plays the unfortunate Yuki Onda in a way that brings back to mind our great stage successes of those countries—'Madame Butterfly,' for example."

N. Y. Tribune.

Astor Theatre, New York!

NOW is the time to book this stirring drama—a picture of such calibre as to merit and earn the solid praise of crowds of New York's most exacting picture patrons, and the finest endorsement of the city's daily press. The fame of "The Breath of the Gods" has gone forth in no unmistakeable fashion and NOW is the time for you, as a businesslike exhibitor, to seize your advantage and go after the big money. Book today.

Directed by
ROLLIN STURGEON
Director of
DOROTHY PHILLIPS
in
"DESTINY"
and
PRISCILLA DEAN
in
"PRETTY SMOOTH"

UNIVERSAL-JEWEL
SUPER-PRODUCTION

CANNIBAL PICTURE PROVES SENSATION

August 2, 1920.

MR. H. M. BERMAN, GEN'L MGR.
EXCHANGES, UNIVERSAL
FILM COMPANY,

"SHIPWRECKED AMONG CANNIBALS" BROKE ALL RECORDS AT MY STANDARD THEATRE, CLEVELAND, OHIO. BUSINESS SURPASSED THAT OF CAREY GREAT AIR ROBBERY OR VIRGIN OF STAMBOUL. SOLD TWO THOUSAND EIGHTY - THREE TICKETS FROM NINE - THIRTY TO TWELVE NOON. PICTURE IS A SENSATION. PEOPLE STOOD IN LINE FOUR AND ONE-HALF HOURS IN THE INTENSE HEAT OF AUGUST FIRST WAITING TO BUY TICKETS. CLEVELAND HAS SEEN NOTHING LIKE THIS PICTURE BEFORE.

THOS. G. CARROLL,
CLEVELAND, OHIO.

CANNIBAL FILMS EARN A REWARD IN SHAPE OF A DIRECTORSHIP

Edward Laemmle Who Accompanied Wm. F. Alder to the Wildest Part of Polynesia to Produce Western Pictures at Universal City.

EDWARD LAEMMLE, who with William F. Alder, went through many hair-raising adventurers in the South Seas to film the remarkable sequence of scenes from which "Shipwrecked Among Cannibals" was made, has left New York for Los Angeles, where he will join the directorial staff at Universal City. It is the reward promised to him by his uncle, Carl Laemmle, president of Universal, for the excellent work the young man did on his Oriental explorations.

Still having a taste in his mouth for the wild and simple life, such as encountered for many months in the heart of the New Guinea cannibal country, young Laemmle has chosen to break in by directing "Westerns." He says he wants plenty of action. He says he had brought back a few "stunts" from Polynesia that will make the old-time screen cowboys sit up in their saddles and take notice. Mr. Laemmle will start with a Western company making two-reelers.

WHAT OUR SUBSCRIBERS SAY

Beloit, Wis.,
July 21, 1920.

Editor Moving Picture Weekly,
1600 Broadway, New York, N. Y.

Dear Sir:

Having noticed in your paper the ads. about what comes "Once to Every Woman," I want to say it is the moment when she must choose between the right and the wrong path. That comes once to every woman, and when it comes she must decide her whole future right then and there.

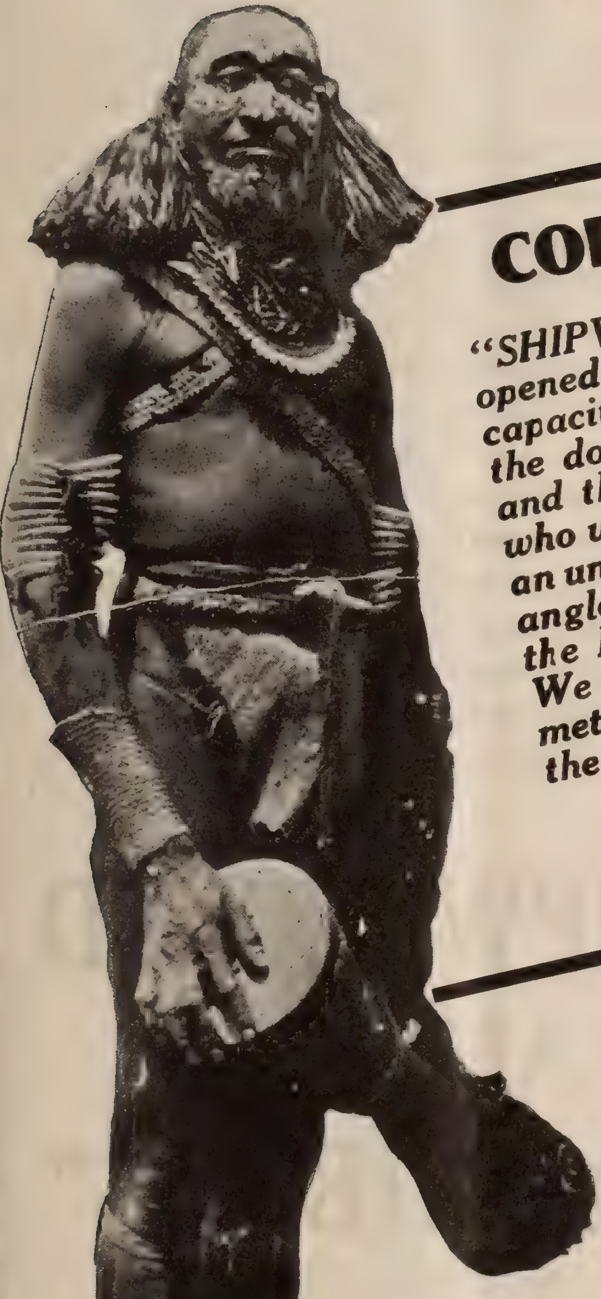
At least it is so with most, for we all want pretty clothes and other things that it costs money to buy. And every woman knows from reading the newspapers how chorus girls marry millionaires and have everything their hearts crave.

But all young girls don't realize the price she must pay to get them. I think that it would do a great benefit to the country if the Universal Company or some other firm would put out a picture showing this great lesson that comes in every woman's life. I am sure it would do lots of good.

Sincerely yours,

ANNA STASIA.

-"Capacity business from the moment we opened—"



COPY OF CHICAGO WIRE

"SHIPWRECKED AMONG CANNIBALS" opened at the La Salle today to absolutely capacity business from the moment we opened the doors until after eleven o'clock tonight and there has not been one of the hundreds who witnessed this play who did not deem it an unusual and sensational picture from every angle. This is the first picture ever to play the La Salle Theatre on a percentage basis. We are more than pleased at the result. Your methods of exploitation and advertising are the most unique that have come to my notice.

[Signed] NAT ROYSTER,
Manager for Comstock and Guest,
La Salle Theatre, Chicago.

"SHIPWRECKED AMONG CANNIBALS"

A UNIVERSAL JEWEL

With More Exploitation Angles Than A Circus

Genevieve Harris---

Says in the Chicago Eve. Post

"I AM quite sure you will enjoy seeing this film record of a daring adventure. It is interesting from start to finish. There are no dull moments. The views are all genuine.

"The scenes of the cannibals at home are very interesting. The photography is very clear and the close-ups many. You become quite well acquainted with these ferocious creatures, who had, just a few months before their pictures were taken, dined upon a missionary and who look quite ready to make a stew of our daring camera men.

"The scenes of their savage rites are fascinatng without being so gruesome as to be repellent. The camera men have used good judgement in selecting the scenes so that the picture, while thrilling, is not offensive."

"SHIPWRECKED AMONG CANNIBALS"

A UNIVERSAL JEWEL

With More Exploitation Angles Than A Circus

Rob Reel--*the famous critic of the Chicago Eve. American Says*

"THE LaSalle is having a time seating all the Chicagoans who crave a close view of cannibals and their haunts."

"The pictures are exciting and intensely interesting and different. The Kia Kias have the modern love of make-up to a superlative degree also of tobacco and the "shinny." Their dancing is not unlike that of the Indians, but there is a bit of a wriggle thrown in which makes you know you are in the tropics and not in North America. In the gentle art of painting the face, they are not held down by the conventional two red dabs on each cheek, a smear of the same for the mouth and sooty pools for the eyes. Each warrior translates to his face his ideas of manly beauty and the results are as varied as they are weird."

"SHIPWRECKED AMONG CANNIBALS"

A UNIVERSAL JEWEL

With More Exploitation Angles Than A Circus

Virginia Dale

says in the Chicago Daily Journal

"THERE have been cannibal pictures before but it is safe to say that never have there been any as remarkable as this now on exhibition. Aside from the awe this film inspires, there is an educational value not to be ignored.—It looks as if the missing link were found.

"Brisk sub-titles explain as the film unwinds. The photography, for the most part, is unexpectedly clear—it should be remembered that much was done by microphotography. Mr. Laemmle has accomplished an accurate pictorial history of a race of which little has hitherto been known. It is worthy of the utmost consideration."

"SHIPWRECKED AMONG CANNIBALS"

A UNIVERSAL JEWEL

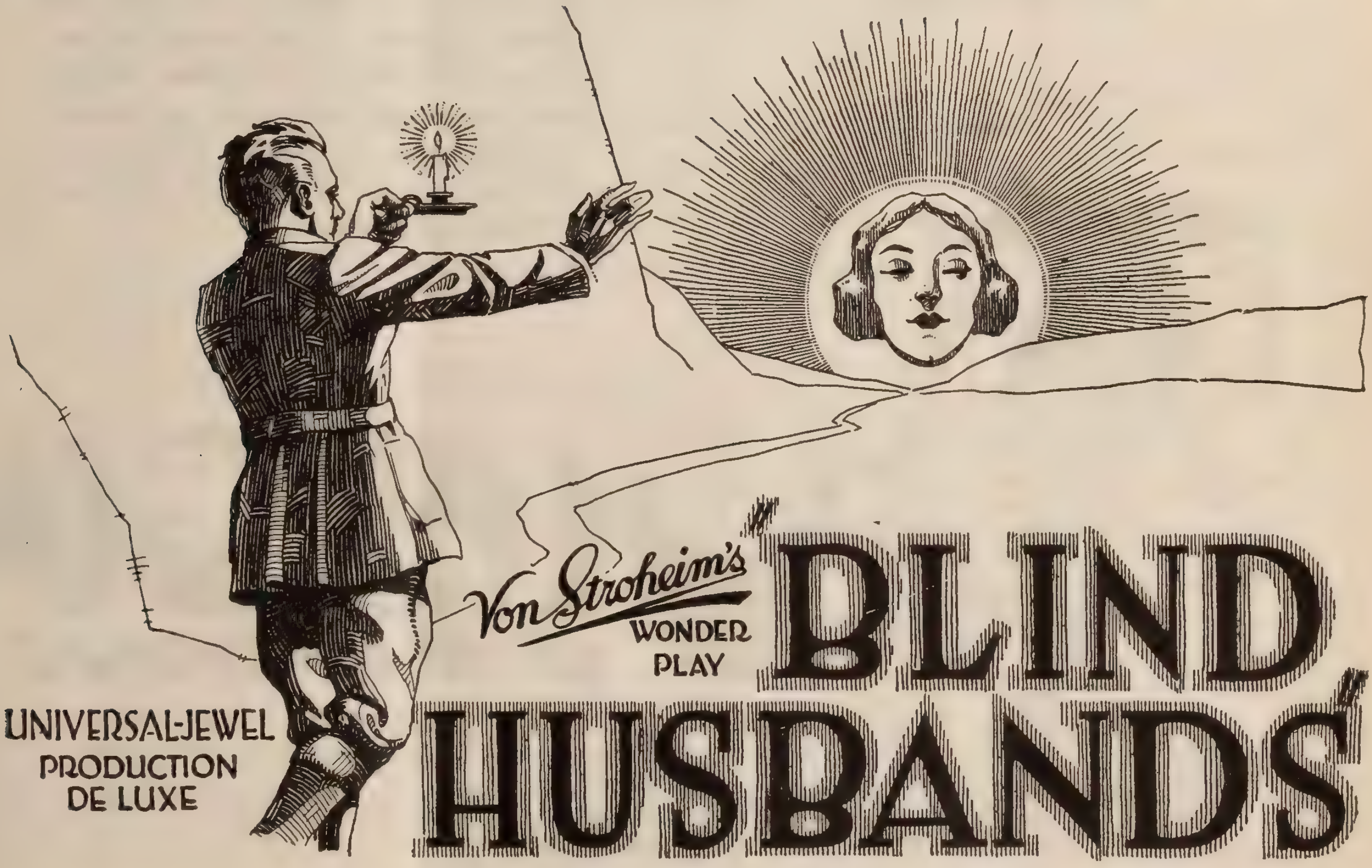
With More Exploitation Angles Than A Circus

Don't Cheat Your Patrons

**The
Picture
With a
Dramatic
Sweep
As high
As its own
Mountain
Tops**

THE exhibitor who has not yet presented "Blind Husbands" is cheating his patrons of the opportunity to be thrilled by one of the most dynamic dramas ever conceived; he is cheating his box-office of swelled receipts, and he is not keeping faith with his showmanship impulse. OBEY that impulse.

Play it NOW


Von Stroheim's
WONDER PLAY
"BLIND HUSBANDS"
UNIVERSAL-JEWEL
PRODUCTION
DE LUXE

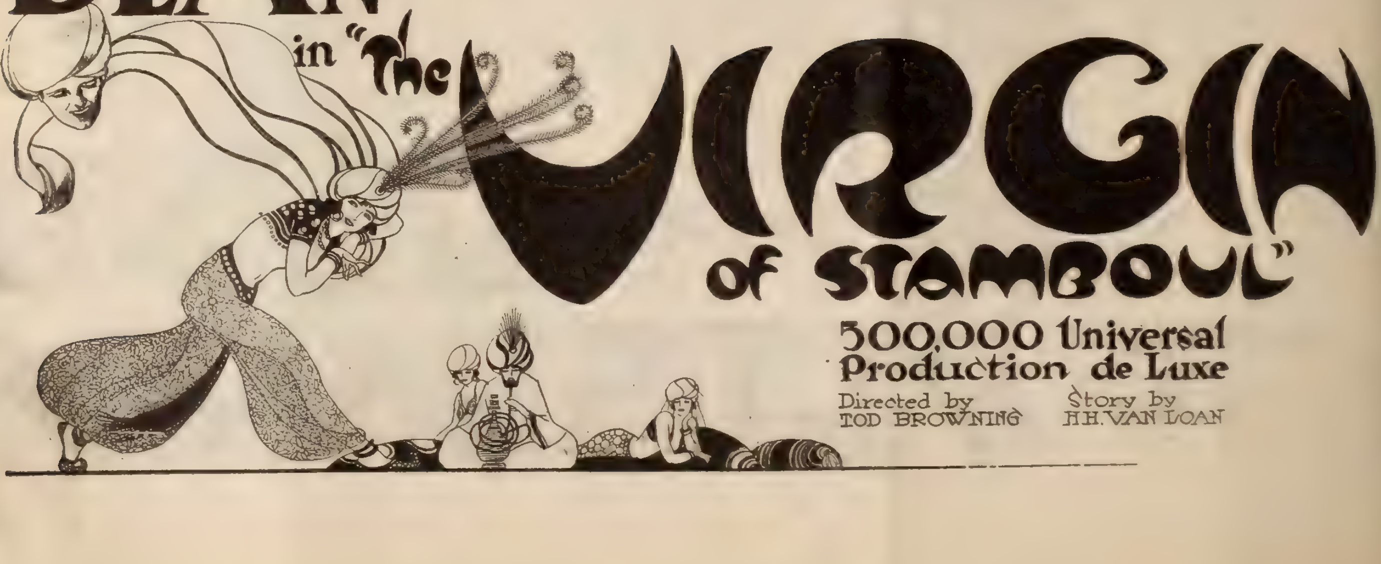
"A Winner FOR ANY Exhibitor

"WE EXTENDED ITS RUN"—That's the verdict of exhibitor after exhibitor, and that's why we frankly advise you not to be content with merely booking "The Virgin"—secure it for double the time you ordinarily give to a BIG feature attraction. That way you'll avoid the confusion of re-arranging your schedule — for, believe us, you'll NEED extra days to take care of your crowds. Experience has proved it again and again—there's BIG MONEY for you with "The Virgin"—get it all in one grand killing—one advertising smash. Don't write us later saying you wish you had taken our advice, and would have done it "if only you had known." Here's the proof in just one letter out of a score of hundreds —Read then ACT.

CARL LAEMMLE

Presents

PRISCILLA DEAN



in "The VIRGIN of STAMBOUL"

500,000 Universal Production de Luxe

Directed by TOD BROWNING

Story by H.H. VAN LOAN

-We Extended its Run!”

MAKE THIS MANAGER'S MONEY-MAKING EXPERIENCE YOUR OWN

Quincy, Ills,
July 5, 1920

Universal Film Co.,
New York.

Gentlemen:

“The Virgin of Stamboul” proved the biggest success of any picture that has played Quincy in TEN YEARS. As you know, we extended its run two days beyond the original schedule of five days, and it held up its end.

I used much of your exploitation stuff and this, I claim, helped put the picture across so wonderfully. The newspapers were liberal and praiseworthy, giving the picture exceptionally strong stuff.

The picture is comparable to THE BEST of the season's product--a WINNER FOR ANY EXHIBITOR, and the sensational work of Miss Dean could not be beaten. She has won a home in this city.

(Signed) Peter Finkelman, Mgr.
Princess Theatre

‘The Picture that Makes 1920 Famous”

Oh, What a World!

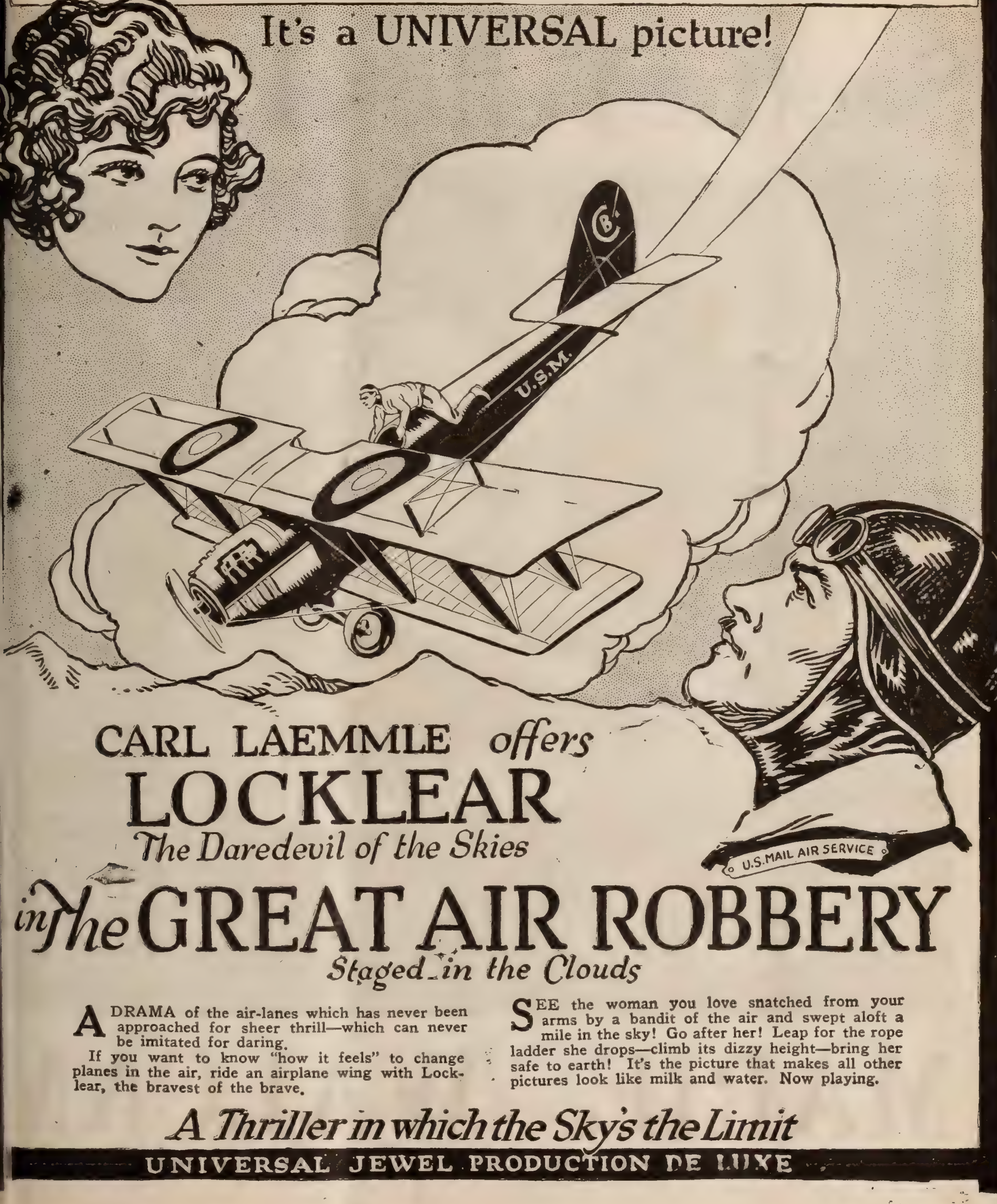
JOE'S STUFF
"The Jazz Monkey"
"Monkey Stuff"
"The Jazz Monkey"
Directed by
WILLIAM CAMPBELL

MRS. JOE
"A Baby Doll Bandit"
"A Jungle Gentleman"
'The Good Ship Rock 'n Rye"
"Over The Transom"
Directed by
FRED C. FISHBACK

AM I sore? You bet!—sore as a toasted flea. Here I am, making thousands of people laugh, building up a big following, and what happens? Do I get credit? NO. The boss gets the credit—the coin, too. But he can't make a money out of me. I'll organize a union in the zoo here with Charlie, the Elephant, as Chief Persuader, and if the boss don't come across soon with more red meat for me and the wiff we'll strike and put one awful crimp in his bankroll. This is a fair warning—no monkey business.

Mr. and Mrs.
Joe Martin Comedies

NOTE: This is a reproduction of the quarter-page newspaper ad. on this crashing classic of the clouds. You can get it from the Universal Supply Department—electro $2.50, mat. 50c. The picture will back up everything said about it. It's just the sort of a thriller to pack 'em in these hot summer days.



It's a UNIVERSAL picture!

CARL LAEMMLE *offers*

LOCKLEAR

The Daredevil of the Skies

in The GREAT AIR ROBBERY

Staged in the Clouds

A DRAMA of the air-lanes which has never been approached for sheer thrill—which can never be imitated for daring.

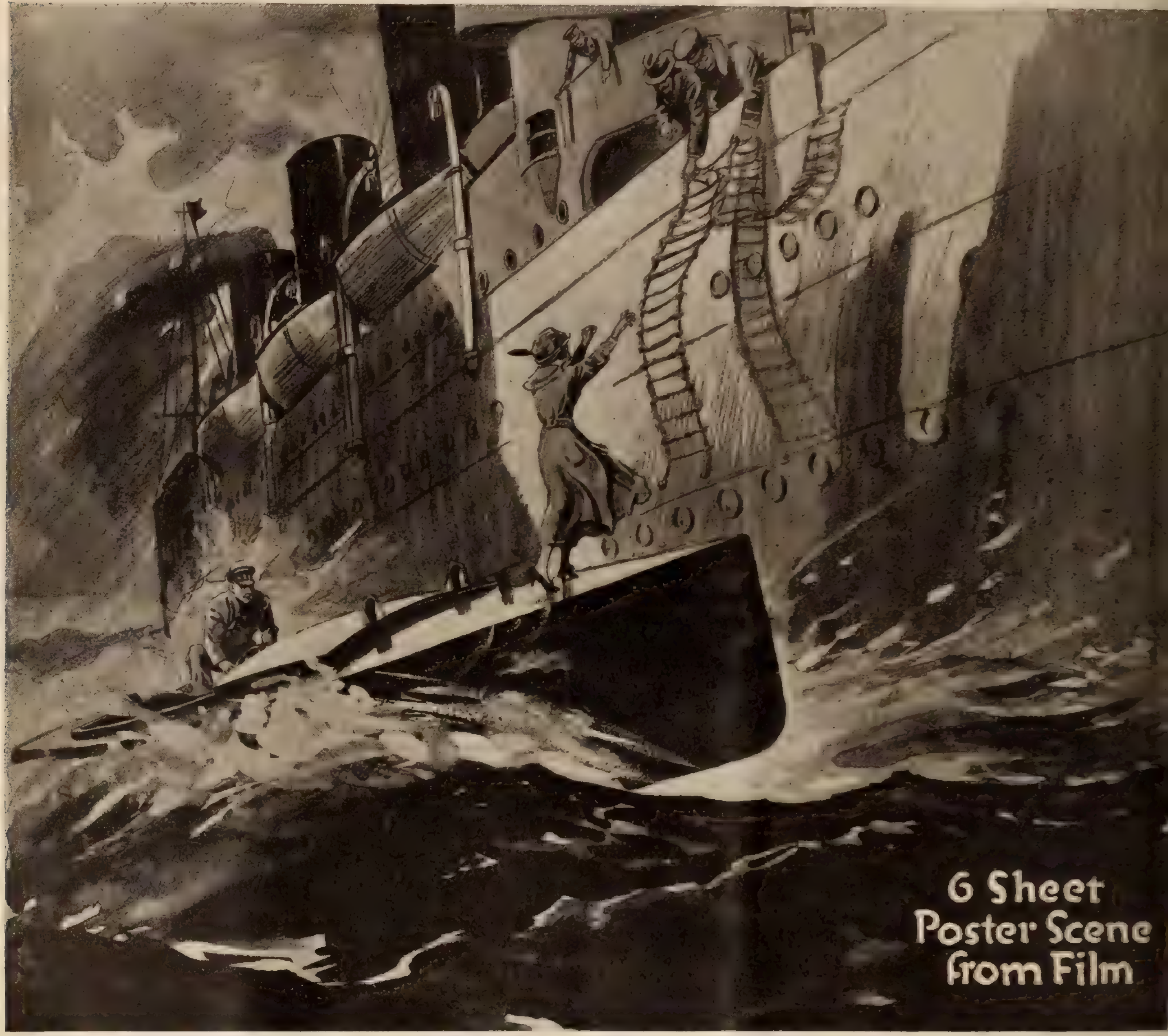
If you want to know "how it feels" to change planes in the air, ride an airplane wing with Locklear, the bravest of the brave.

SEE the woman you love snatched from your arms by a bandit of the air and swept aloft a mile in the sky! Go after her! Leap for the rope ladder she drops—climb its dizzy height—bring her safe to earth! It's the picture that makes all other pictures look like milk and water. Now playing.

A Thriller in which the Sky's the Limit

UNIVERSAL JEWEL PRODUCTION DE LUXE

See the Yellow Peril R



6 Sheet
Poster Scene
from Film

MARIE WALCAM

each Across the Seas!

THE STUPENDOUS SECRET OF PRICELESS LAO-TZE

The Most Marvelous Mystery Ever Pictured

NOVELTY!—You said it. Novelty's just what you're looking for in your next serial — something new in story—scenes that get away from the hackneyed settings you've shown this many a day. Here's dashing Marie Walcamp, and a whale of a company just back from lands never before pictured in a chapter-play—here's a story bristling with strangest thrills—steeped in the mysterious of the mystic Orient. Here's the supreme, up-to-the minute novelty of the serial world—To see it is to book it.

YOUR UNIVERSAL EXCHANGE

THE ONLY SERIAL FILMED AMID THE MYSTERIES OF CHINA AND JAPAN AND THE PERILS OF THE PHILIPPINES!

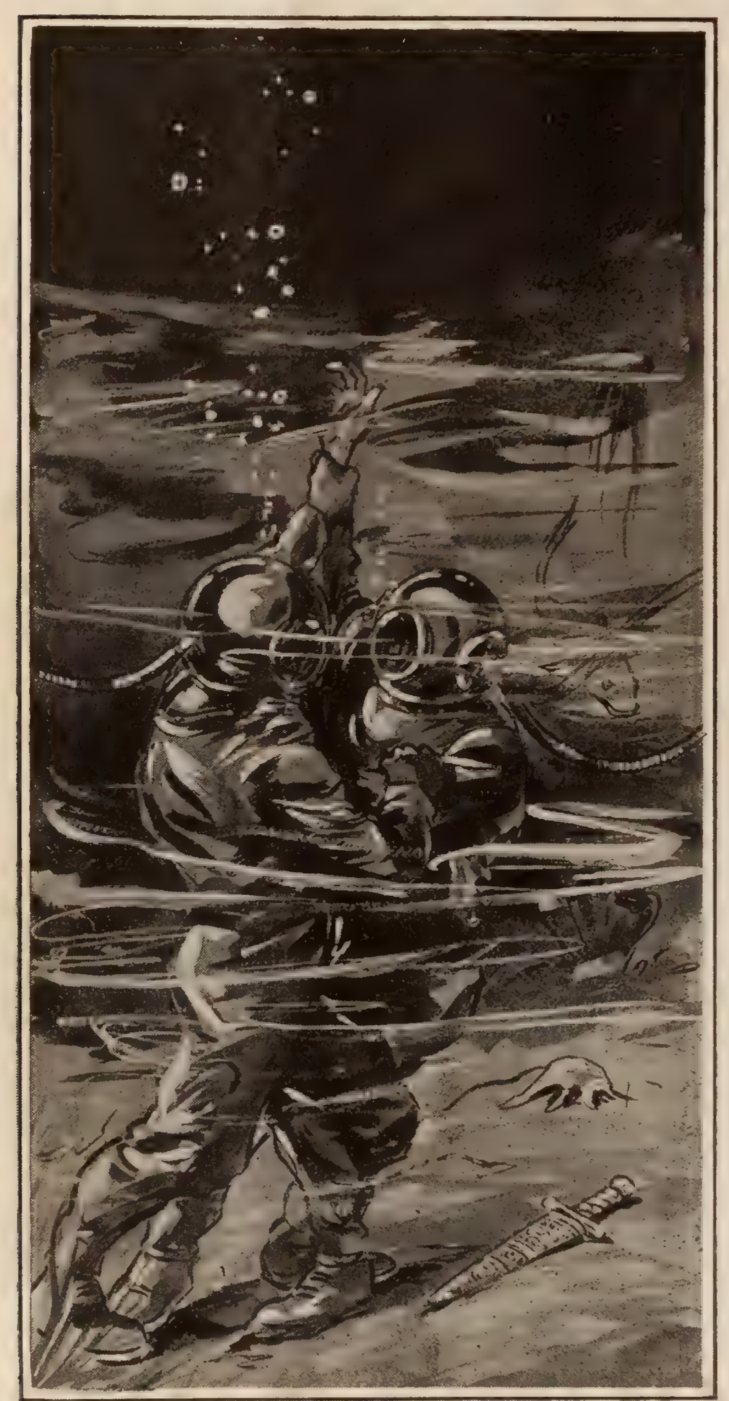
Directed by HENRY McRAE

RELEASED
AUG. 23.
SEE IT!
BOOK IT!

THE MIRACLE GIRL

P IN THE “DRAGON'S NET”

"Think This One Over--"



Says

Manager Bob Abraham of San Francisco

READ!

"Think this one over: In spite of hottest June day since 1891 and the fact that it is year since a first run theatre attempted to run a serial, we opened with

EDDIE POLO

in "The Vanishing Dagger" to biggest business this house ever had except with Harry Carey in "Marked Men." If it will do this in a first run San Francisco house, what will it do in smaller theatres, I ask you?

BOB ABRAHAM, Mgr.,
Frolic Theatre, San Francisco,
Cal.

"THE VANISHING DAGGER"

Grab These Screen Screams

CLEAN, clever comedy—of the type that tickles the laughs from even the hard-boiled eggs. They just can't help letting out a whoop of joy when you treat them with such human humor—short stuff that comes as a delightful dessert to heavier screen entertainment. And that's why you can't afford to overlook

THE NEW "STAR COMEDIES"

One Reel

Featuring the Captivating Comedienne

BARTINE BURKETTE

UNIVERSAL-MADE

ART
ACORD

Thrill 'em with their Demon Deeds

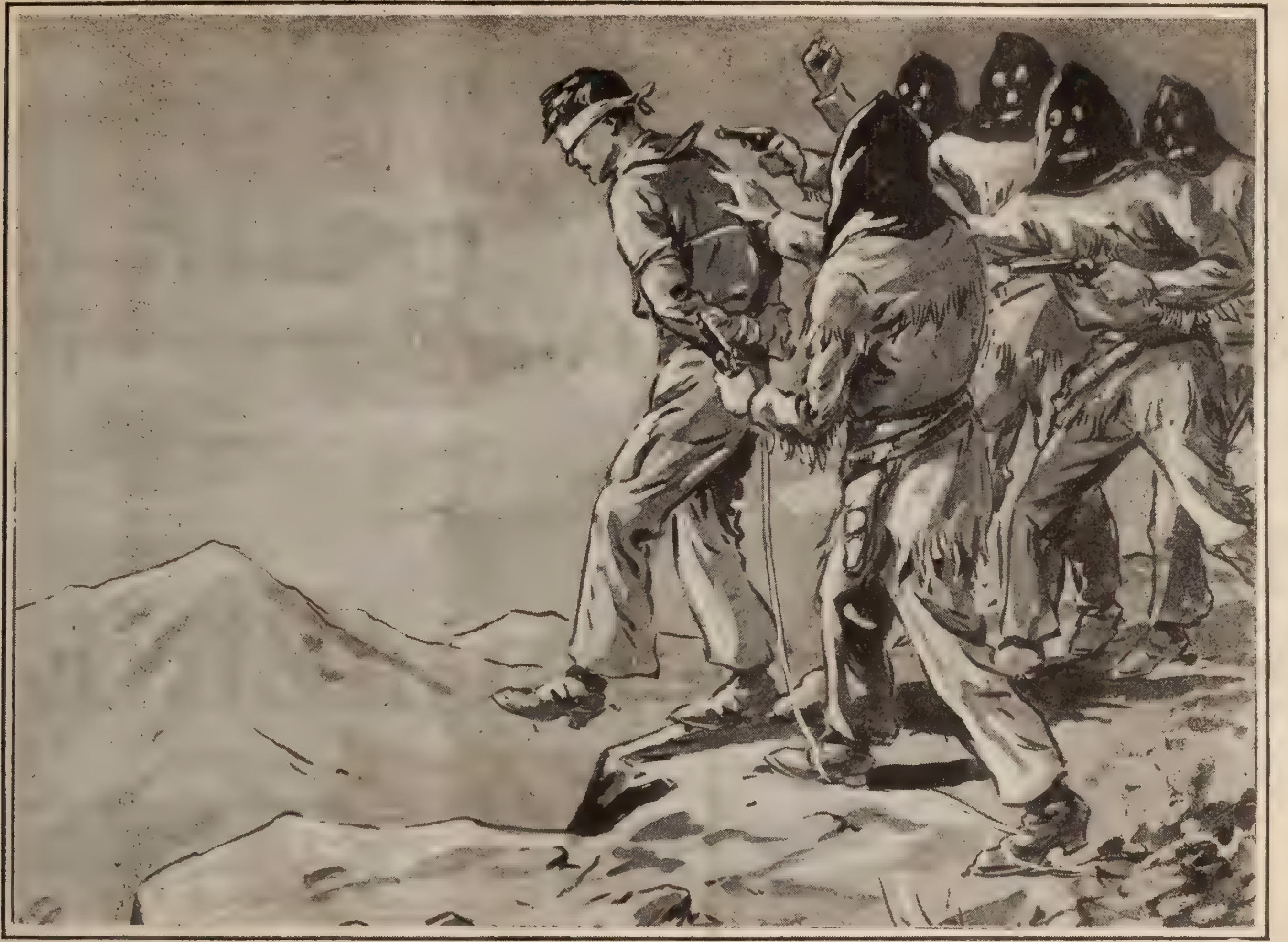
"THE MOON RIDERS"

MILDRED
MOORE

The Super Serial of Stupendous Episodes and the weirdest characters ever screened—

Directed by
AL. RUSSELL

Number 3 in your
UNIVERSAL
Full-House-Five



ART ACORD

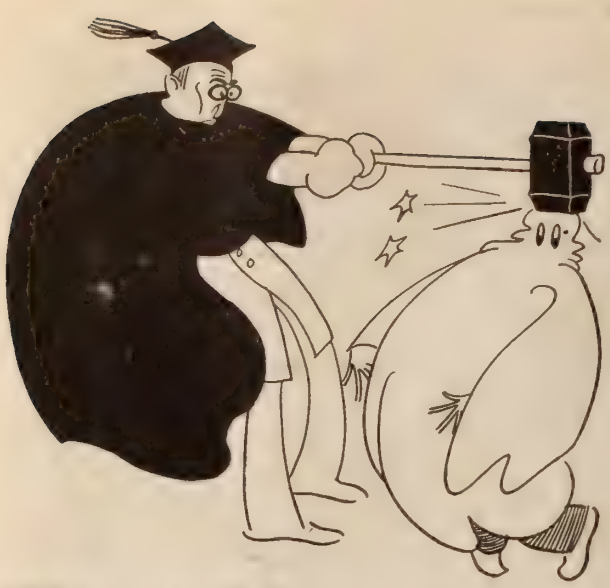
The King of the Cow-Punchers

MILDRED MOORE BEATRICE DOMINGUEZ

GEORGE FIELD CHARLES NEWTON TOTE DU CROW

in the Fastest Selling Serial Ever Produced. "THE

MOON RIDERS"



Did you think that "Spirit Frauds" meant Wood Alcohol and Fusel Oil in your Hooch?

—Shame on you! Get "eddicated" quick by means of—

The New SCREEN MAGAZINE

RAPPING THE SPIRIT RAPPERS.

An absorbing demonstration by Herward Carrington, Ph.D., in co-operation with Popular Science Monthly. These demonstrations are not to discredit spiritism but to expose the methods of many frauds who operate in its name.

MORE ABOUT BALSA, THE WORLD'S LIGHTEST WOOD.

A good bit of scientific news about Balsa wood, showing how the great difficulty in the past has been overcome and that now commercial use may be made of this startling wood by reason of a process which stops decay.

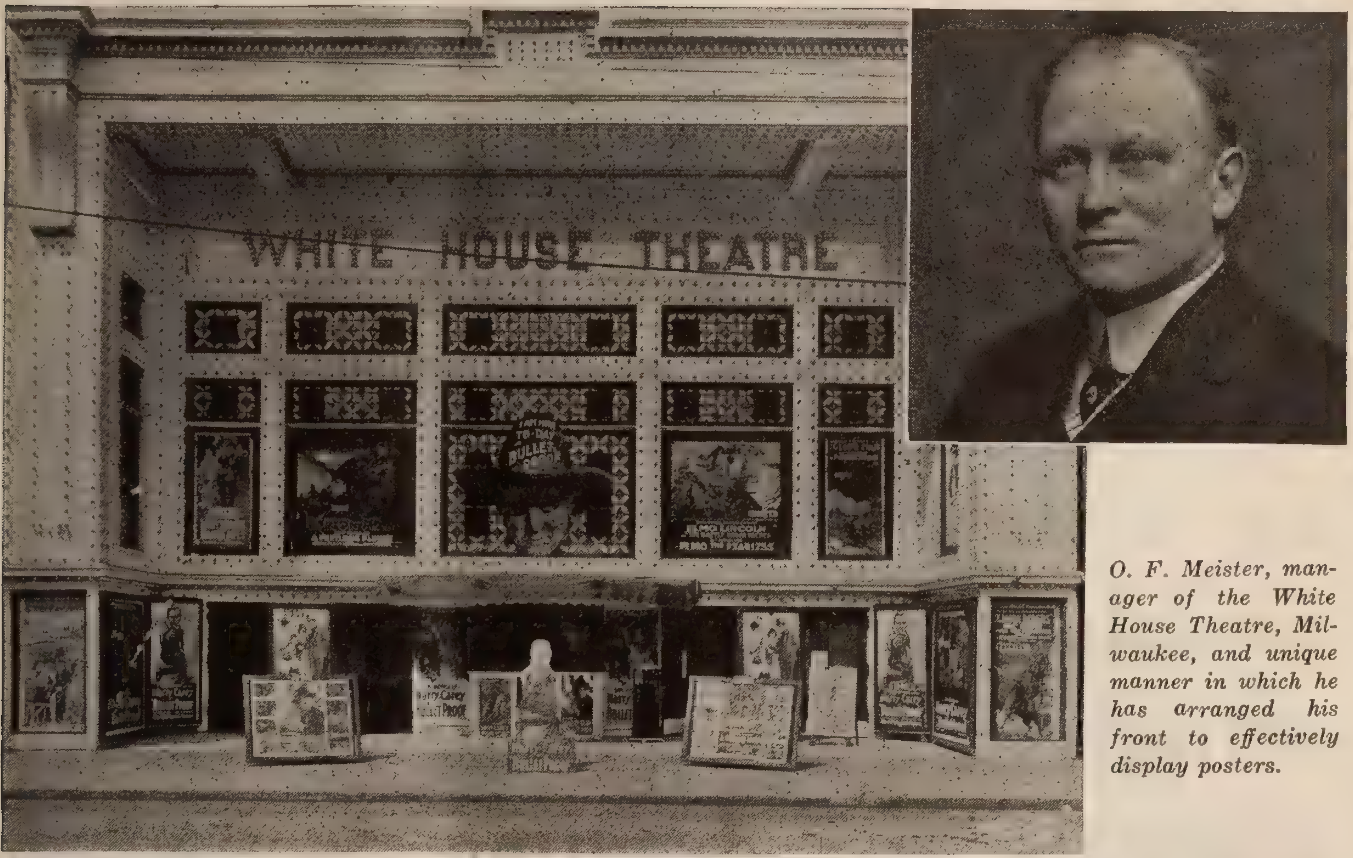
NATURAL FLOWERS OF SOLID WOOD.

A very curious and interesting set of pictures of the famous collection of Dr. William Greene, the American explorer, the only collection of its kind in the United States.

Released August 13th.

UNIVERSAL MADE

How Meister Uses His Posters



O. F. Meister, manager of the White House Theatre, Milwaukee, and unique manner in which he has arranged his front to effectively display posters.

O. F. MEISTER, the efficient and highly successful manager of the Whitehouse Theatre in Milwaukee, attributes considerable of his success to the novel manner in which the front of his house is designed. When he modelled this house, Mr. Meister endeavored to work out a plan whereby he could give his passion for posters full sway and yet have an attractive setting for them. His lobby is virtually a huge frame for posters and one glance at the accompanying photograph will show how these are arranged and what a beautiful effect they make. Meister believes in threes and sixes. He has space for four three-sheets and two sixes in the lower brackets of his huge frame work with a double row of incandescents thrown all over the intersections. The big center part he usually uses as the frame for a cut-out. The sidewalk frames are also utilized in the same way with room for eight threes and two sixes. In addition to that, there are four ones and two frames containing lobby display photographs.

This is not an unusual display at all, for Mr. Meister. Because he has the space for all of these posters does not mean that he does not use them outside of his theatre too. He believes thoroughly in posters and uses a great many of them on billboards situated on car lines which lead to his theatre.

As will be noticed, this is an exclusive Universal display. It shows he is playing Harry Carey in "Bullet Proof" and the big cut-out in the center is taken from a twenty-four sheet Harry Carey stand. In addition to the feature, he is playing the two-reel Rainbow Comedy, "A Champion Loser," and the International Weekly. The Sunday bill includes "The Lion Man" serial and "Hoot" Gibson in "The Texas Kid" and on Tuesday he plays Elmo Lincoln in "Elmo the Fearless" and the Rainbow Comedy, "Light Hearts and Leaking Pipes." He is starting the advertising of "The Moon Riders," the first episode of which he plays on the following Thursday, with a three sheet double poster at the extreme right of his lobby. The immediate interior is decorated with permanent pictures of the popular stars which play continually at the Whitehouse Theatre. Mr. Meister also makes effective use of cut-outs as will be seen by the cut-out of Harry Carey in the center of the picture.

International News

No. 48

Northampton, Mass.—All the home folks see Governor "Cal" Coolidge accept the nomination.

London, England.—Yankee Boy Scouts, abroad for world meet, exhibit Indian dances.

Venice, Cal.—A real beauty parade. Sunshine land's heart-breakers in a dazzling procession.

Barrows-in-Furness, England.—New giant of the air launched by Britain in race for supremacy.

Saratoga, N. Y. (For New York State and city prints only).—Republicans gather to "designate" ticket for New York primaries.

Prague, Czecho-Slovakia (Omitted from New York State and city prints).—Czechs honor America in impressive pageant at "Liberty's Shrine."

Off Sandy Hook, N. J.—U. S. holds yacht cup as Shamrock loses to Resolute in final race.

Fort Monroe, Va.—College boys training for officers' reserve handle monster guns.

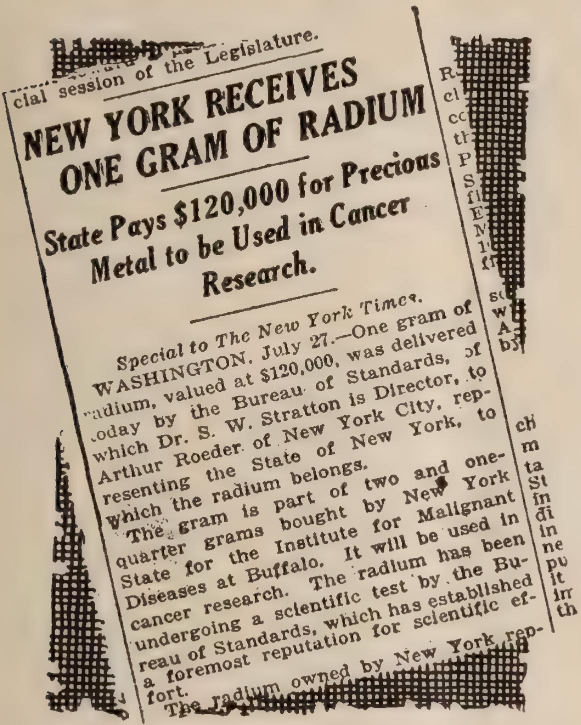
Worcester, Mass.—Middies' crew wins. Annapolis eight outraces rivals and will represent America at Olympic games.

New York City.—Star U. S. athletes leave for Antwerp to seek Olympic honors.

The fact that International News scores its scoops so consistently is of real dollars-and-cents value to the exhibitor. This persistent beating of competitors has built up a following that means an actual cash increase in your box-office receipts. The news weekly often is the deciding factor in winning wavering patrons. With International News on your program you get those wavering patrons--as well as all the other extra admissions that International News regularly brings. Released thru Universal.

RADIUM---

Still the greatest mystery in the Scientific World!



cial session of the Legislature.

NEW YORK RECEIVES ONE GRAM OF RADIUM

State Pays $120,000 for Precious Metal to be Used in Cancer Research.

Special to The New York Times.

WASHINGTON, July 27.—One gram of radium, valued at $120,000, was delivered today by the Bureau of Standards, of which Dr. S. W. Stratton is Director, to Arthur Roeder of New York City, representing the State of New York, to which the radium belongs.

The gram is part of two and one-quarter grams bought by New York State for the Institute for Malignant Diseases at Buffalo. It will be used in cancer research. The radium has been undergoing a scientific test by the Bureau of Standards, which has established a foremost reputation for scientific effort.

The radium owned by New York rep-

"THE GREAT RADIUM MYSTERY"

Made by
Pacific Producing Company
Released thru
UNIVERSAL

Still the greatest money maker in the serial world!

AS one exhibitor said: "This is the serial that has everything that the best serials ever had—and then some." He's right! This is the serial with two dauntless and beautiful heroines—the chapter play with thundering thrills!—mystery based on something that so far has baffled even science! Love interest powerful as tide!—absorbing action that speeds like lightning through breath-holding crashes of suspense to the most interesting and exciting finishes ever filmed!

Featuring

EILEEN SEDGWICK

CLEO MADISON
BOB REEVES

"Cutting Out His Vacation"

Star Comedy

Featuring
BARTINE BURKETTE AND AUSTIN HOWARD

JACK was muchly henpecked, and when Gus discovers him briskly cleaning the porch steps he tells him a little scheme whereby he can get a vacation. He sends him to an understanding doctor, and Jack comes upon the doctor just as he is embracing his lovely nurse. The doctor puts Jack to bed, and then phones Bartine, Jack's wife, that hubby is in the hospital. Bartine frantically appears on the scene, and Jack fakes a delirium so effectively that Bartine is beside herself with fright and it looks as if Jack will get his vacation.

However, Jack takes too much of a crush on friend nurse, and doctor gets caught with the green monster of jealousy. Whereupon the doctor discloses the plot to wifey, and between them they plan to get even. They have Jack taken to the operating room, and start to sharpen up their scissors, knives, etc., stating that they are going to cut out his vacation. A big fight starts, in which Jack makes his getaway, but not without throwing down every one and everybody in sight, well and sick alike. He gets home, and collects his brooms and pails, and when friend wifey appears on the scene he is as busy as a bee cleaning up.

"THE VANISHING DAGGER"

Episode No. 11

"A Race To Scotland"

CAST

Grant	Eddie Polo
Nell	Peggy O'Dare
Sonia	Ruth Royce
Zan	Karl Silvera
Beth	Thelma Percy

JOHN EDWARD GRANT and Nell Claypool escape from the room in which they had been cornered by Mike, Sonia, Zan and their henchmen and start to cross two planks stretched from a window to the building opposite. But Mike, reaching the window just as Grant and Nell are midway across, shakes the planks, precipitating Grant and Nell to the pavement of the alley far below. Grant and Nell by chance fall upon a stack of clothes that have been on the wash-line, and are not seriously hurt.

Mike, swinging down to the alley by means of a rope, obtains a disk that has fallen from Nell's pocket. This disk tells of the hiding place of the vanishing dagger and the Decker jewels in Scotland. Mike determines to proceed at once to Scotland, as do Zan and Sonia, who overcome Grant and Nell with a gas bomb and place the pair in the back of a country wagon, concealing them with canvas.

Reviving, Grant and Nell find that they are some miles out in the country, but fortunately close to a depot on the line to Glasgow, Scotland. Mike, who is on board the train that pulls into the station, sees Grant and Nell board it.

Prince Zan and Sonia, having engaged an auto to speed them to Scotland, are nearing Glasgow as the train pulls in to Glasgow with Mike, Grant and Nell. A confederate of Mike awaits him at the depot. They decide to dispose of Grant and Nell before beginning their search for the dagger and jewels. While Grant has left Nell to get a taxi she is overpowered by Mike and his aid, Jean, and tied to an iron gate in an alleyway. Jean then doubles back to misdirect Grant when he returns with the taxi. Mike and his hirelings then proceed to the shipyards, where the dagger and the jewels are presumed to be hidden.

Meantime, in Los Angeles, Beth succeeds in escaping from Maztos, Zan's henchman, and, after fleeing down a fire escape, is run down by an auto in the street. Beth is rushed to the hospital.

Grant goes to the shipyards and sees Mike digging under a bridge. Grant overpowers Mike, taking from him a small box he had dug up. Mike and his thugs pursue Grant, who is struck on the head by a stone and falls senseless into the canal.

New Screen Magazine

No. 79.

COUNTY JUDGE D. CORLEY of Dallas, Texas, although without hands, is nevertheless an example of a really happy man. He manages to drive his own automobile, writes legibly and eats with a knife and fork. Not content with helping himself, he has made inventions that have helped the wounded soldiers of United States and Europe.

Hereward Carrington continues his exposes of the tricks of mediums, showing the slate writing trick and others.

Liquid air, registering three hundred and ten degrees below zero, can produce some strange experiments. The experiments are dangerous because of the terrific freezing power and the force created by the liquid's rapid expansion. A little of this liquid air is guaranteed to reduce the temperature of the hottest room.

A flower that sleeps is the California poppy, which folds and unfolds with the rising and the sinking of the sun. It is one of the beautiful flowers of the west coast of this country.

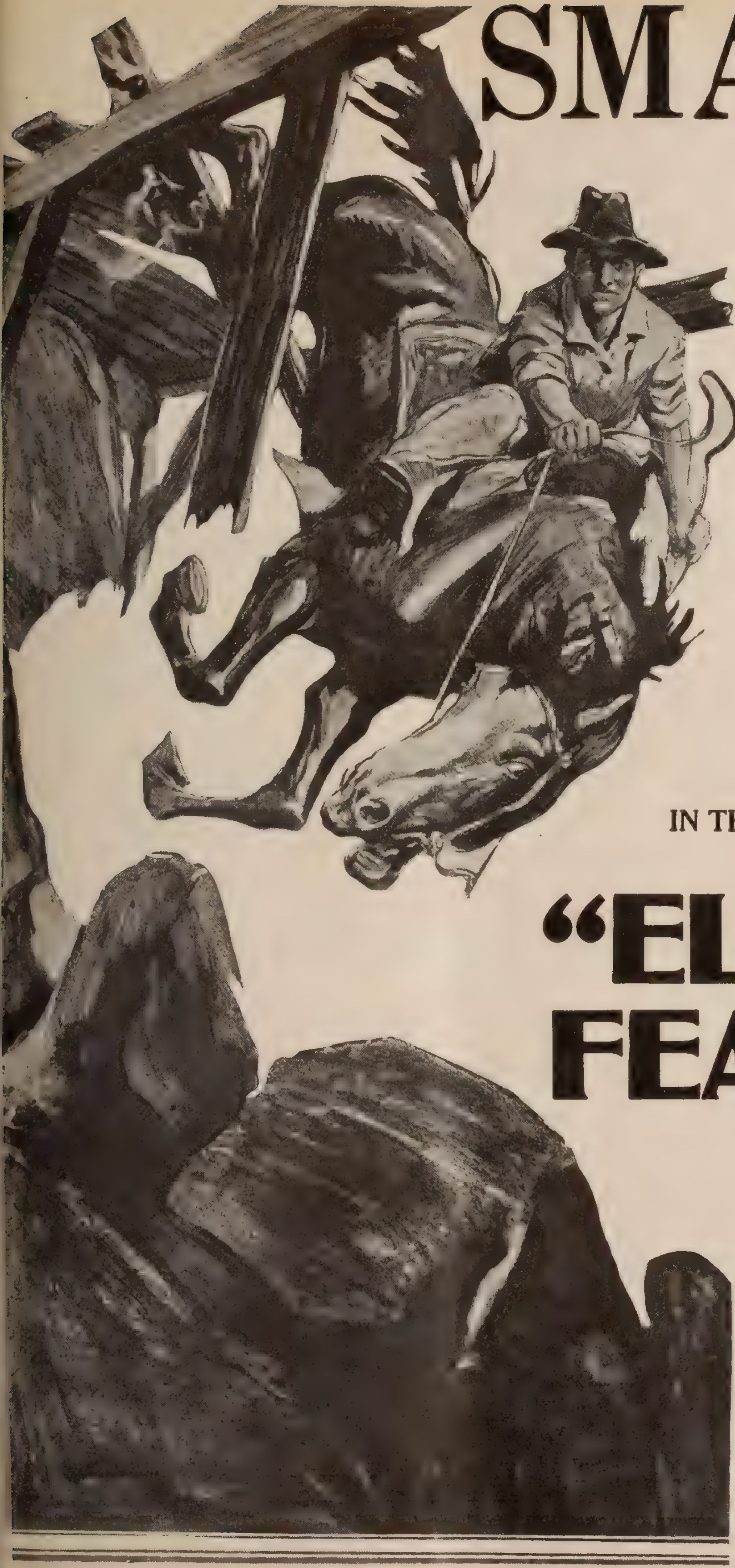
There are a number of wise "cracks" in this issue of the magazine, coming under the title head of "With the Wise Birds."

Some Women lie for it ---
Some Women die for it ---

Can It Come More Than

"Once to Every Woman"

?



SMASHING

every Serial Box-Office Record!

The Samson of the Screen

ELMO LINCOLN

IN THE SUPER-SERIAL SUPREME

"ELMO THE FEARLESS"

Directed by J. P. McGOWAN

THERE'S magic—and you know it—in the word ELMO, and never had it bigger pulling power than here in ELMO, THE FEARLESS—Brimful of the sort of thrills and herculean deeds that pack the house, Elmo's latest serial is literally smashing its way through box office records—for the rock bottom business reason that it delivers the GOODS. Don't hesitate—get your share of big profits.

YOUR UNIVERSAL EXCHANGE

"THE MOON RIDERS"

Episode No. 17

"Rushing Waters"

CAST

"Buck" Ravelle	Art Acord
"Arizona" Baldwin	Charles Newton
Anna Baldwin	Mildred Moore
Egbert	George Field
Rosa	Beatrice Dominguez
Warpee	Tote Ducrow

BUT Buck had not really been hurt and had feigned unconsciousness. A fight ensues between the ranchers and the moon riders, during which Egbert and Anna make a spectacular getaway on an aerial bridge, with Buck in hot pursuit. Egbert takes Anna to a mountain cave, where he lowers her deep down in an underground cavity, leaving her there alone. She, however, has been clever enough to steal from him the money bag.

In the meantime, Rosa, seriously wounded and delirious, has been taken to Baldwin's house, where she is treated by a doctor. Unnoticed by the nurse, she wanders from the house, and comes upon Egbert and Anna, who are just entering the cave. When Buck, hot on their trail, espies Rosa, she tells him where Egbert had taken Anna. Buck climbs down into the cavity, and the delirious Rosa creeps into the cave. Egbert has seen Buck, however, and still thinking that he is in possession of all the money, plans to do away with Buck and Anna. He places a burning dynamite fuse in the cave, which explodes, burying Rosa and tearing open the water pipe in the cavity below. The water bursts forth, and as it is engulfing Buck and Anna, Anna makes the confession of her forced marriage to Egbert.

The ranchers, however, led by "Arizona," are in hot pursuit and come upon Rosa endeavoring to squeeze her way out of the wreckage covering her. She points to the cavity where Buck and Anna are slowly going to a torturous death. The water has just completely engulfed them when the ranchers become aware of their plight.

International News

No. 47.

Philadelphia, Pa.—Seven ships in a day. Thousands see Hog Island yards establish a world's record.

Sub-Titles.—Left to right, Secretary Baker, General March, Governor Sproul and Mayor Moore of Philadelphia. How the seventh looked being christened taking the water.

New York City. — Babe Ruth's shoes. Swatting demon gives youngsters 30 pairs he won for home runs.

Sub-Title.—And the ball with which Ruth broke the home run record.

Paris, France.—Queen a sightseer. Rumania's beautiful sovereign visits the French capital's "palaces."

Sub-Titles.—Received by Paris officials. Queen Victoria of Spain takes part in the blessing of a royal regiment's colors. The King at attention.

Cleveland, O.—Cheap milk for kiddies. Public stations opened to supply poor children at less than cost.

Spb-Title.—Do they like it?

Charlestown, Mass.—New Bunker Hill hero. Steeplejack repainting monument provides a few thrills.

Sub-Title.—Down 250 feet in one minute.

Prague, Czecho-Slovakia. — 25,000 boys and girls in new Czech republic in amazing mass drill.

Off Sandy Hook, N. J.—Close Cup races. Shamrock and Resolute win two apiece in struggle for International Cup.

Marion, O. — Republican hosts in great demonstration as Harding accepts.

"The Smilin' Kid"

Two Reel Western Drama

CAST

Cal Cady	Hoot Gibson
Curley Crow	Jim Corey
Maizie Gray	Dorothy Wood
Chiquita	Mart Royce

MAIZIE GRAY and her widowed mother are squatters on a few acres of the Blue River Range, where they determine to carry out their end of the bitter war always waged between the cowboy and squatter. The girl is wooed by Curly Crow, a designing cowpuncher, whom the mother fears. A smiling stranger appears one day, and the girl falls for his clean-cut manners. He departs, however, warned by Curly Crow to keep away from his reserve. He is more worried, however, by overhearing Curly tell the girl that he, Curly, is the only one that can prevent Cal Cady, boss of the Blue River Range, from ejecting them from their little homestead.

Stranger sets out in search of Curly Crow, who has joined the forces of Scorpion, bandit chieftain, at his hiding place. He comes across Scorpion mistreating Chicquita, whom he has stolen from her people. In the fight that ensues, Stranger is captured and tied to a scaffold, but a stogie which Scorpion has stuck in his mouth, proves a life-saver, for he burns the rope with its fire and dashes back to the Morgan ranch, where he gives the alarm, and, together with the cowpunchers, he captures the bandits.

Later Maizie goes to the haystack for an armful of hay, and uncovers the face of Curly Crow. Her screams bring her mother on the scene, and together they discover the entire gang gagged in the haystack. But their surprise is still greater when they discover that Stranger is no other than Cal Cady, boss of the range, whom they had so feared. Maizie, in trepidation, asks Cal if he will make them move, as Curly had threatened, and Cal smilingly answers: "Maybe if you let me come to see you—lots—I'll let you stay—for a while."

Is it only because of her sex that it happens

"Once to Every Woman"

?

Carl Laemmle
presents

EDITH ROBERTS

in

"THE ADORABLE SAVAGE"

A Remarkable
UNIVERSAL
SPECIAL
ATTRACTION

Directed by
Norman Dawn
from the Novel "Marama"
by Ralph Stock

The Two-fisted Boy with the Smile

HOOT GIBSON

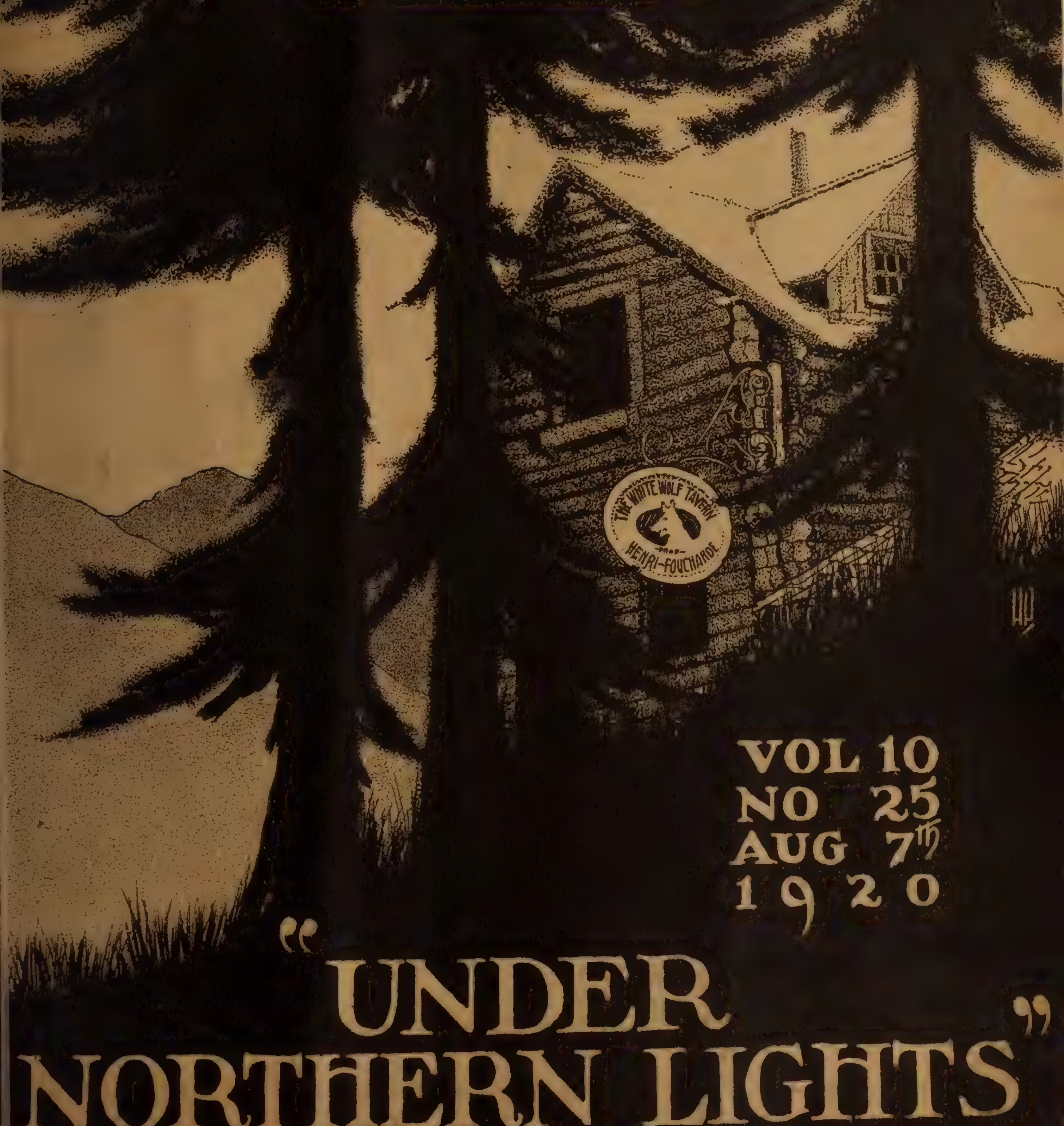
in a New Western Series

UNIVERSAL MADE

The "WESTERN KID" Series in Two Reels

"The TEXAS KID"
"The BRONCHO KID"
"The SHOOTIN' KID"
"The SMILIN' KID"

The MOVING PICTURE WEEKLY


THE WHITE WOLF TAVERN
HENRI-FOUCHARDE

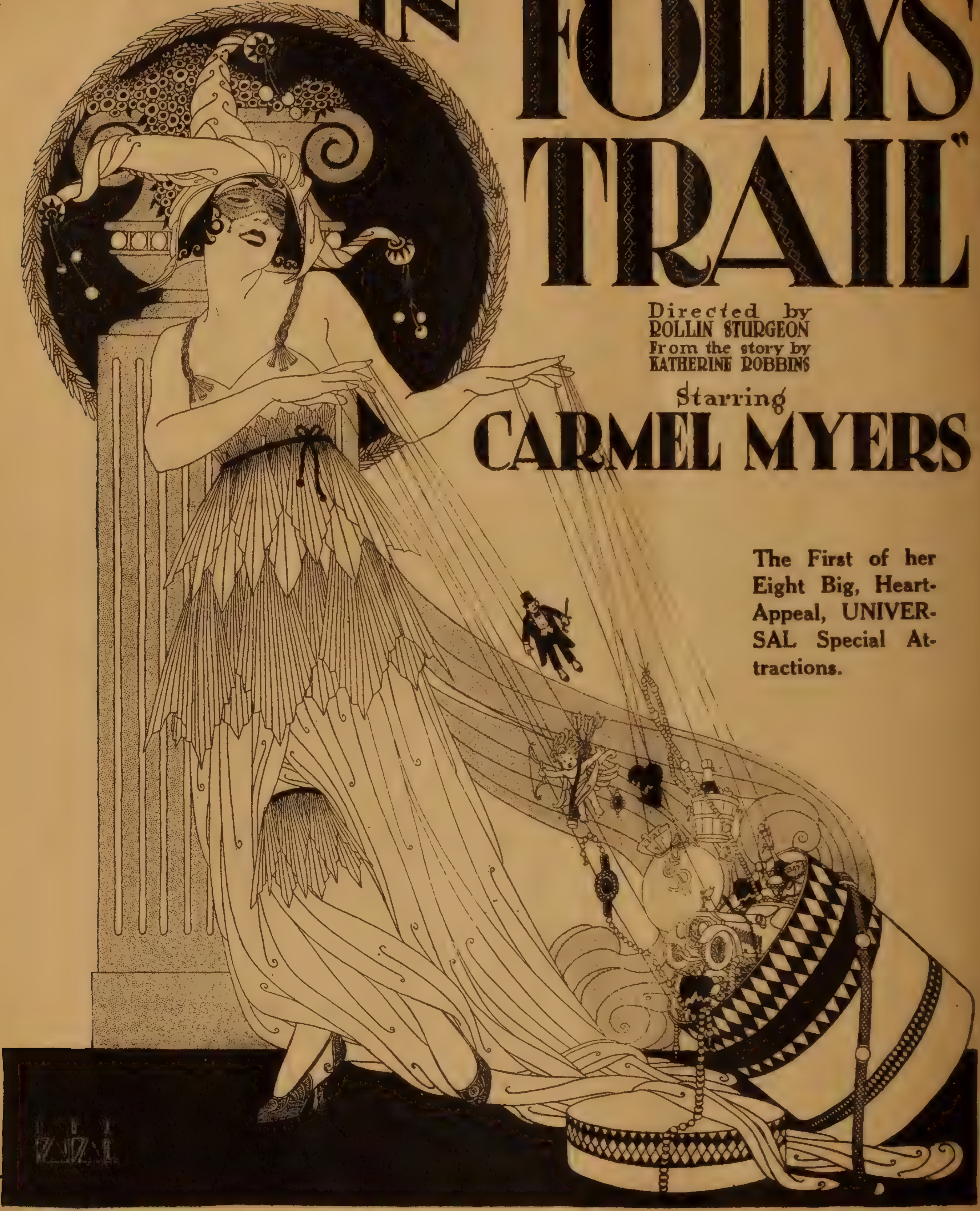
VOL 10
NO 25
AUG 7th
1920

"UNDER NORTHERN LIGHTS"

"IN FOLLYS TRAIL"

Directed by
ROLLIN STURGEON
From the story by
KATHERINE ROBBINS

Starring
CARMEL MYERS



The First of her Eight Big, Heart-Appeal, UNIVERSAL Special Attractions.

YOU'LL BOOK IT

RELEASED AUGUST NINTH

An
ASTOUNDING STORY
A
TERRIFIC DRAMA
A
TRANSCENDING
PRODUCTION

"The ADORABLE SAVAGE"

Carl Laemmle
presents

EDITH ROBERTS

in

"THE ADORABLE SAVAGE"

A Remarkable
UNIVERSAL
SPECIAL
ATTRACTION

Directed by
Norman Dawn
from the Novel "Marama"
by Ralph Stock

In the flash of that fleeting Second--in that one inexorable moment, came the appalling revelation that she was a----

CARL LAEMMLE offers
A Superb Picturization of Ralph Stock's famous novel
"Marama"

"The ADORABLE SAVAGE"

Directed by
NORMAN DAWN
Starring

EDITH ROBERTS

Supported by
JACK PERRIN
RICHARD CUMMINGS
NOBLE JOHNSON
ARTHUR JERVIS
LUCILLE MOLTON
LILLY PHILLIPS
and a
SPLENDID ENSEMBLE

Lust in his heart,
Hate in her soul—
Instinct told her to kill!

UNIVERSAL
PRODUCTION DE LUXE

Tho' every nerve and fibre of her body revolted---tho' every instinct rebelled---she must heed---must hearken to the fateful voice---

"The ADORABLE SAVAGE"

NEVER was drama more tense, more vital than in this marvelous story whose theme is the struggle of race in the soul of this half-caste South Sea Island girl, reared and educated amid the civilization of the cultured world and suddenly faced with the fact that she must return to her kind—to the depths.

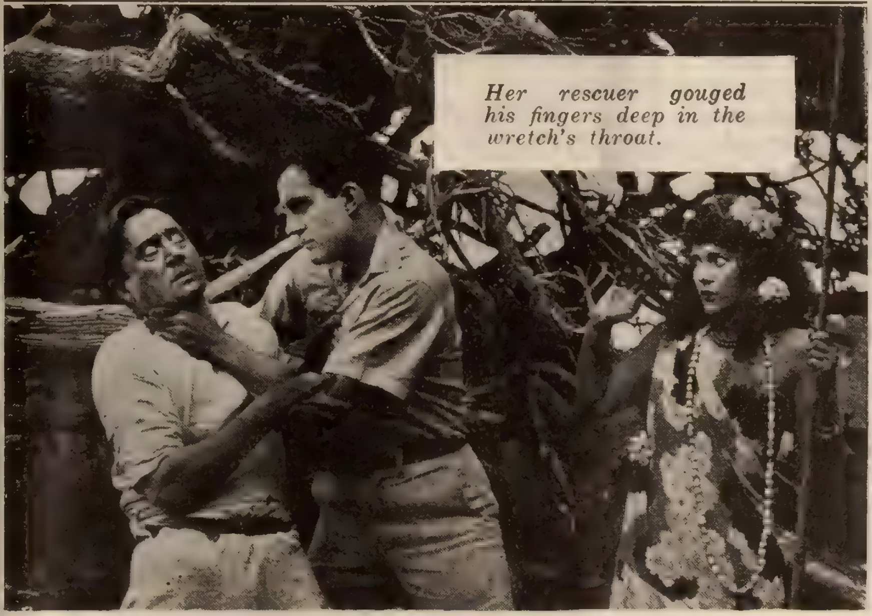
In that low, leering face she read the awful truth.

UNiVERSAL
PRODUCTiON DE LUXE

One way lay a life of happiness, culture, care---the other bitterness, squalor, unrest---and choose she must---but which?

"The ADORABLE SAVAGE"

STAGED in the wonderland of far Fiji, the investiture of this marvelous story fascinates with its faithful realism. Never has the masterly directing skill of that expert, Norman Dawn, been revealed with such convincing effect as in his latest success, to which his intimate knowledge of the locale gained through long sojourn in the South Seas, has splendidly contributed.



Her rescuer gouged his fingers deep in the wretch's throat.

UNIVERSAL
PRODUCTION DE LUXE

The hills of her Motherland beckoned,---the mad dance of the Meke---the glory of the tropic sands ---above all, there came the call of the Blood!

"The ADORABLE SAVAGE"

TO the beauty and charm of winsome Edith Roberts — never more splendidly displayed than now in her role of the Fijian maid—to the vigorous acting of "Handsome Jack" Perrin—to marvelous photography that has faithfully depicted scenes of transcending magnificence, are added a hundred and one other features of this mighty drama, which lift this super-production into the ranks of the truly most worth while.

The sweetest story ever told.

UNIVERSAL
PRODUCTION DE LUXE

CABLEGRAM

Paris, France, July 21, 1920.

You Can't Book PicturesBy Machinery

MR. EVERY EXHIBITOR:—
EVERYWHERE IN AMERICA:—

Universal has watched with growing interest the formation of Booking Agencies in various parts of the country. Knowing well from past performances the evils of collective bookings, we desire to sound a note of warning to our friends, the exhibitors, and caution them not to rush headlong into one of these organizations without first considering all the facts in the case.

The fundamental principle of booking through a central agency is wrong—dead wrong. The moment an exhibitor ties up with such an agency he sounds his own death-knell. From that moment his progress ceases, healthy competition becomes a thing of the past and the small theatre owner becomes but a pawn in the hands of a blind, floundering machine.

The individual exhibitor himself is the best man to decide what pictures are to go on his screen. He knows the likes and dislikes of his audience, and he alone is the logical man to select the program for his theatre. Promises made by the Booking Agencies sound good on paper, but they all end the same way—IN SMOKE!

Every time the exhibitors of America have been engaged in a fight for recognition, UNIVERSAL has been with them body and soul. We have lent our financial as well as our moral support. NOW, when we see our friends standing on the brink of a dangerous precipice, we FEEL IT OUR DUTY TO WARN THEM TO PAUSE AND CONSIDER WELL WHAT THEY ARE DOING.

Other industries are at this moment making every effort to ELIMINATE THE MIDDLEMAN. Why then should the motion picture industry do the opposite and deliberately CREATE A MIDDLEMAN? The ring-leaders in forming these Booking Agencies are not thinking of the exhibitors; they are thinking of THEMSELVES and FAT SALARIES and PERCENTAGES.

In other words, they are creating JOBS AT YOUR EXPENSE.

Can you afford to share your profits with a middleman? We think you cannot!

EFFECTIVE IMMEDIATELY, UNIVERSAL WILL NOT DEAL WITH ANY BOOKING AGENCY. THE ONLY WAY WE WILL SELL OUR PRODUCT IS DIRECTLY TO THE MAN WHO OWNS THE THEATRE. THIS IS OUR FINAL AND UNALTERABLE STAND.

You Can't Book Pictures By Machinery!

(Signed) CARL LAEMMLE,
President, Universal Film Mfg. Company.

Service Page for "Under Northern Lights"

AT A GLANCE

SUBJECT—"Under Northern Lights."

LENGTH—Five Reels.

FEATURED PLAYERS — Leonard Clapham, Virginia Faire, Wm. Buckley.

DIRECTED BY—Jacques Jaccard.

STORY BY—Jacques Jaccard.

SCENARIO BY—Kay Harrison.

SUPPORTING CAST—Kay Harrison, Herbert Bethew, Charles Brinley, Ben Corbett, Frank Staples, Oleta Ottis.

LOCALE—The Canadian Northwest.

TIME—The Present.

THUMB-NAIL THEME—The story of a member of the Royal North West Mounted Police whose duty compels him to imprison the brother of the girl he loves; of the eternal struggle between love and duty, and between the forces of lawlessness and order.

ADVERTISING PUNCHES

1—The fame of Jacques Jaccard—author-director—who wrote and produced the story.

2—Capitalize the fact that Jaccard also wrote and directed "The Great Air Robbery," with Ormer Locklear.

3—The presence in the cast of Virginia Faire, winner of last year's Fame and Fortune contest.

4—The most terrific hand-to-hand combat staged for the screen in a long time.

5—The atmosphere of romance and adventure surrounding the Royal North West Mounted Police, who figure in the story.

6—Scenic backgrounds reflecting the rugged beauty of the Canadian North Woods.

7—Unique situations in which stirring drama shares attention with lively comedy.

8—A cast of clever players, each chosen for his or her particular role.

9—A faithful reproduction of a Hudson Bay trading post with its picturesque characters and surroundings.

CAST

Double	**Wilmer Paquette**
Douglas MacLeod	**William Buckley**
Jacques Foucharde	**Leonard Clapham**
Suzanne Foucharde	**Virginia Faire**
Abner Lee	**Herbert Bethew**
Louis La Roque	**Chas. Brinley**
Burke	**Ben Corbett**
Henry Foucharde	**Frank Staples**
Madge Carson	**Oleta Ottis**
Na-Fa-Kowa	**Kay Harrison**

THE STORY

DOUGLAS MAC LEOD, a Constable of the Royal North West Mounted Police, stationed at Lebee, falls in love with Suzanne Foucharde. A short distance away lives Louis LaRoque, a professional gambler, and Madge Carson, his common-law wife. An Indian girl comes to find LaRoque, who had married and then deserted her. LaRoque refuses to take care of her and the baby. Broken hearted she lays the baby on the ground, and hides. Douglas finds the baby, and takes it to Suzanne. The Indian girl with a note from LaRoque, proving that he is the father of her child, clutched in her hands, jumps off a cliff. Suzanne agrees to take care of the baby until the Missionary comes, and Douglas leaves.

In the meantime, Jacques Foucharde, Suzanne's brother comes back from the Yukon with a small fortune. LaRoque persuades him to play poker, hoping to make a cleaning. Jacques catches LaRoque and Madge cheating, and accuses them. A terrific fight starts. When the lights are lit, Jacques is gone, and LaRoque is on the floor dead. Jacques goes to Suzanne.

Uncle Abner finds the dead Indian girl gone. Douglas finds that Jacques killed the gambler. When Douglas comes, Suzanne declares she has not seen Jacques. Douglas knows he is in the room. His duty is to arrest Jacques, but he loves the sister. Duty wins, however, and he arrests Jacques, although Suzanne says she will never see him again. He takes Jacques to his cabin and telling his men to go inside, for he wants to talk to Jacques alone for a moment. He tells Jacques that his horse can make the border in three hours. He turns his back, and Jacques jumps on the horse and gallops out. Burke, hearing, runs out and fires, Douglas jumps in front and takes the bullet. He falls in Burke's arms. He tells Burke to tell Suzanne that he did what she wanted him to, then falls back unconscious, apparently dead.

Some time later, Douglas, still weak, comes into the woods with Suzanne. Burke gives him three stripes for his Sergeant Uniform, showing that Douglas is re-instated, and the escape forgotten.

ADVERTISING DISPLAY LINES

Suzanne was his shrine—his idol. One breath of calumny and he saw red. All else was forgotten. Only blood could efface the stain of the vile aspersion. One situation in "Under Northern Lights."

Douglas MacLeod, of the Royal North West mounted police, had but two ambitions—a sergeant's stripes and the hand of Suzanne. Yet fate so stacked the cards that he could not win one without losing the other. How did it end? See "Under Northern Lights."

Even in the Northern woods budding nature plays havoc with the heart of youth. See "Under Northern Lights."

Jacques Jaccard, King of the Camera Thrill, who produced "The Great Air Robbery," wrote and directed "Under Northern Lights." There's a spinal throb in every foot.

He was a coyote on the trail of humanity—sleeping by day—prowling by night—living upon the misery of his fellowmen. Such was Louis La Roque in "Under Northern Lights."

CONCERNING THE STARS "UNDER NORTHERN LIGHTS"

Leonard Clapham, Virginia Faire and William Buckley have the principal roles in "Under Northen Lights," coming to the .... Theatre on .... Clapham and Miss Faire are graduates of the Universal school of film drama, which has produced more stars of the first magnitude than can be claimed by all the other motion picture companies combined. Hundreds of screen favorites, from Mary Pickford down, made their early appearance in Universal films, which continues to develope high class talent each year.

Leonard Clapham, who is a Kentuckian of splendid appearance and fine physique, was introduced to the Universal Studios by his schoolmate, J. Warren Kerrigan, when he was starring at the Big U. That was about three years ago, and he has been doing splendid work ever since. He played the leading heavy role in the recent serial success, "The Lion Man," then appeared in the leading role in "Her Five Foot Highness," opposite Edith Roberts.

Virginia Faire is a sixteen-year-old miss who hails from New York and who last fall won the Fame and Fortune Contest conducted by a leading motion picture magazine. Her beauty and dramatic ability won the highest praise from the judges, composed of leading screen stars, writers, critics and publishers. Carl Laemmle, president of Universal, placed Miss Faire under contract, and for the past nine months she has been given a course of training which developed all her beauty and talent.

William Buckley, who plays the role of the young corporal of the Royal North West Mounted Police, is a graduate of the Northwestern University of Chicago. He has played leading roles with Mary Pickford, Mabel Normand, May Allison and other well known stars.

ADVANCE STORY

A thrilling and absorbing story concerning the activities of that famous body of guardians of the law, the Royal Northwest Mounted Police, titled "Under Northern Lights," is announced for the .... Theatre on next .... This latest Universal production was written and supervised by Jacques Jaccard, who produced two Universal Serials as well as "The Great Air Robbery."

"Under Northern Lights," tells about Douglas MacLeod, a constable in the Royal Northwest Mounted Police, who is in love with Suzanne Foucharde. When Jacques Foucharde, Suzanne's brother returns rich from Alaska, he is enticed by La Roque, a professional gambler, into a card game. The young miner discovers he is being cheated and a fight follows. When the excitement is over, LaRogue lies dead on the floor. McLeod, finding the body of LaRoque, faces the painful duty of arresting the brother of the girl he desires to make his wife. He does his duty despite the fact that Suzanne declares she will never see him again.

The subsequent happenings that bring "Under Northern Lights," to a happy ending are tense with dramatic situations and extremely thrilling. A splendid cast of principals includes Leonard Clapham, Virginia Faire, William Buckley, Oleta Ottis, Herbert Bethew and many others.

Jacques Jaccard, who wrote and directed "Under Northern Lights," coming to the .... Theatre next .... and dealing with the activities of the Royal Northwest Mounted Police, is an honorary member of these famous riders of the law whose exploits have figured in song, story and tradition. He has lived and worked with the mounted guardians of the law and knows their history thoroughly.

Oleta Ottis in "Under Northern Lights."

COCA COLA GIRL IN FILMS

Beauty Who Succeeded Alice Joyce As A Model For Illustrated Advertisements Seen In "Under Northern Lights.

THOUSANDS of theatre-goers throughout the country, when they see Oleta Ottis in "Under Northern Lights, a forthcoming Universal Special Attraction, will wonder where they had seen the young women before. Her face will be strangely familiar, and yet she is new to the films, having appeared before in "The Triflers," a Universal production.

The fact that for three years Miss Ottis was the girl whose pretty face figured in most of the advertisements of the Coca Cola Company. The publicity for this concern was conducted by N. W. Ayer & Son, advertising experts, of Philadelphia, and Miss Ottis, who was at that time a member of the stock company at the Chestnut Street Opera House, in the Quaker City, served as model for the photographic copy exploiting the beverage. Therefore the smiling face of Miss Ottis has been seen in almost every newspaper, billboard, street car and magazine in America and abroad.

It is a coincidence that Alice Joyce, the film star, was also a model for the Philadelphia advertising firm, Miss Ottis taking her place when Miss Joyce went to California to engage in film work.

THE MOVING PICTURE WEEKLY

A MAGAZINE FOR MOTION PICTURE EXHIBITORS

Published Weekly by the MOVING PICTURE WEEKLY PUB. CO.
1600 BROADWAY, NEW YORK CITY

PAUL GULICK, *Editor.*

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Vol. 10. AUGUST 7, 1920. No. 25

Combine Exploitation with Showing

A FAR-REACHING method of combined film selling and picture exploitation was arrived at by Universal officials in a pow-wow recently held in Chicago, and which was attended by a score or more of sales managers, exploitation specialists and salesmen, headed by Harry M. Berman, general manager of exchanges for the Universal sales organization.

A new departure in the presentation of photo-plays to exhibitors was inaugurated and will be installed with "Shipwrecked Among Cannibals," the Universal feature filmed in the wilds of New Guinea. Henceforth, projection-room presentation will be accompanied by elaborate exploitation including lobby displays. In this way, the exhibitor will be able to see various ways of exploiting the picture at the time he books it.

Arrangements have been completed to make the initial exchange showings of "Shipwrecked Among Cannibals" a model of exploitation suggestion. Among the added displays available for the use of the exhibitor on this feature are six oil paintings 20 x 68 inches, of the most unusual type of Kia-Kia cannibals and four attractive signs, also 20 x 68. There also are display cards bearing excerpts from the diary of William F. Alder and Edward Laemmle, the two cameramen who were shipwrecked among the Kia-Kias.

It is planned to put in the hands of each exhibitor who will use it, a lobby display exactly similiar to those used during the initial showing of the picture, in the Astor Theatre, New York City and duplicated at the La Salle Theatre, Chicago. These lobby displays attracted great attention and resulted in greatly enhanced box office receipts.

The assembled Universal sales managers saw a pre-view of the Cannibal picture while in Chicago. All were enthusiastic over it and united in saying that the country is ripe for a screen novelty such as the two Universal camera-men brought back from the South Seas.

Among those present at the conference were Art Schmidt and Louis Baum, district managers for Universal exchanges in the Middle West, Cleve Adams, manager of the Cincinnati exchange, Ralph Abbett of Indianapolis, W. D. Ward, of Detroit, M. A. Chase, of Buffalo, J. H. Calvert of Kansas City. H. F. Lefholtz of Omaha, I. Gettlesman of Minneapolis, Edgar B. Haines of Des Moines, George Levine of Milwaukee, I. L. Leserman of Chicago, Barney Rosenthal of St. Louis, as well as the exploitation men of the various exchanges.

Upon returning from Chicago, Mr. Berman spoke with great enthusiasm of the success of "Shipwrecked Among Cannibals" at the La Salle Theatre in that city.

FEATURE NEWS SERVICE

THE backbone of a service of pictures is a crackerjack news release. Every big releasing company has felt the need of that because every exhibitor wants a fine news reel to bring his show up to the minute. Universal has always been in a very fortunate position on that account because it has always had the best news release on the market at any price. The peculiar advantages that accrue to International News through an unlimited newspaper alliance have given it the title of "The Feature News Reel" among exhibitors.

During the past two weeks International has spent a barrel of money in getting the cream of the yachting news for the lovers of international yachting. One of their best beats was the release of the first moving picture ever made of an international cup race. It is a picture of the old Columbia. Of this years race the International has pictures taken from every conceivable angle even from the clouds.

The most recent feature of the "Feature News Service," is the presentation of the Republican and Democratic presidential candidates taken together. Of course they haven't been seen together since the nomination, but by the means of double exposure, the International has given to the country a singularly graphic and comparative picture of these two Ohio newspapermen, one of whom will sit in the White House next year.

NEW EXCHANGE CREATED

AN important re-arrangement in the alignment of its sales force has just been made by Universal, it was recently announced by H. M. Berman, general manager of exchanges. A new sales district has been created, embracing a large section of the Atlantic seaboard, with headquarters in Philadelphia.

A new sales district to be known as the Atlantic Division, will include such important centers as Philadelphia, Baltimore, Washington, Wilkes Barre and Richmond. Parts of New Jersey, Pennsylvania Maryland, Delaware and Virginia, are included in the new territory. Later it is expected to include the Carolinas.

The new district will be supervised by E. J. Smith, as District Sales Manager. For the last year he has been Manager of Universal's Cleveland Exchange. He attracted the attention of Universal officials by going "over the top" in a whirlwind sales contest last winter and winning first prize with the Cleveland Exchange. Smith has been with Universal for five years. He started in as a salesman in the Buffalo exchange. His personality and salesmanship soon started him on the up-grade.

The affairs of the Cleveland exchange are being managed temporarily by Art Schmidt, District Sales Manager.

Her First Big Role

Virginia Faire Who Won the Fame and Fortune Contest Has Worked Nine Months Faithfully and Intelligently. She Has Her Reward In the Leading Role In "Under Northern Lights."

WHEN Virginia Faire was declared winner of the Fame and Fortune contest held by the leading fan magazines last Fall, Carl Laemmle, president of Universal, showed his usual good judgement in placing the young aspirant for screen honors under a tentative contract.

Although the young woman had received oceans of publicity, although her features were known to the majority of motion picture patrons, and though she had displayed marked talent in the film produced in course of the contest, Mr. Laemmle did not at once place Miss Faire in prominent roles. He wanted her to begin at the bottom, learn the art step by step, and reach the top by her own efforts and through sheer merit alone.

After nine months of apprenticeship, Virginia Faire is now considered ripe for leading roles, and she has been cast for the chief feminine part in "Under Northern Lights," Jacques Jaccard's story of the Royal North West Mounted Police just produced at Universal City. Jaccard, who has tried the girl out in several short subjects, is enthusiastic about her many qualities which are sure to endear her to the theatregoers. In the first place she has extreme youth, unusual beauty, and features which indicate a high order of intelligence. She is sincere in her work and persevering in her efforts to learn all there is to know about the histrionic art. She possesses natural dramatic talent, which the public will be quick to realize when "Under Northern Lights" is released for exhibition.

CARL LAEMMLE
presents the
actionful ....
UNIVERSAL
SPECIAL —
ATTRACTION

"UNDER

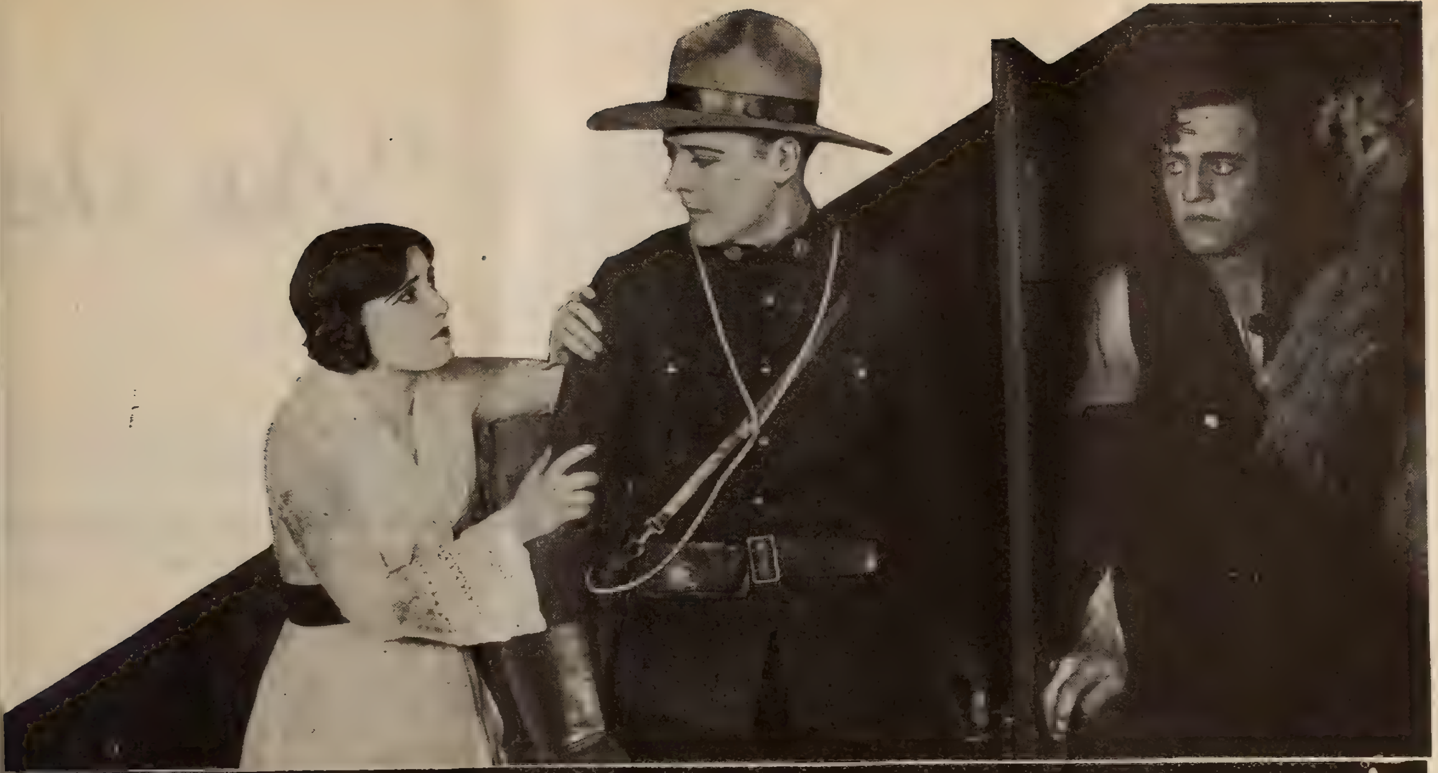
featuring

LEONARD CLAPHAM

VIRGINIA FAIRE

WILLIAM BUCKLEY

MOTION PICTURE NEWS says: "Stories of Canadian Border life, with the Northwest Mounted Police playing prominent parts and the French inhabitants introduced to give a proper balance, are always interesting, for the spirit of the French, counterbalanced by the stern discipline of the M. P.'s gives the right blending—provided the story has entertainment value. "UNDER NORTHERN LIGHTS' is a picture of this type—with the elements of romance, incident and drama mixed in the proper proportions. This picture should give satisfaction wherever it is played."



"NORTHERN LIGHTS"

JACQUES JACCARD wrote this story and JACQUES JACCARD made the picture—as clean cut and fast running a feature as you'll see in many a day. What your people will like about it after its story and the fine acting of every member of the company, not forgetting the bear and the baby, is the glorious atmosphere of the Big Woods, the splendid outdoor shots, the crystal clear photography of scenes that they would like to lose themselves in and the straightforwardness with which the tale is told. Book this first-class drama for something that ninety-nine out of every hundred in your audience will like from beginning to end—and then think its five reels all too short.

A Galloping Romance of Love and Duty and the Royal Northwest Mounted Police

As inspiring as a glorious breeze straight from the Big Woods

"As Jo

"The picture is meant for laughi
hilarious an offering as you cou
really clever, and the complicatic
spectator cannot but be moved

CARL LAEMMLE offers

LYONS & MORAN

in

PICTURED FOR LAUGHING PURPOSES

From the Famous Musical Comedy by

FRED JACKSON

A Big Hit On the Stage

A Bigger Hit Now On the Screen

Number One In the

LYONS-MORAN

UNIVERSAL NEW STAR SERIES

Directed by

EDDIE LYONS and LEE MORAN

"The Sunshine of her Smile"

y and Hilarious an offering as you could ever hope to find"

Ex. Trade Review

urposes only. It is as jolly and
pe to find. The situations are
unusual and ridiculous that the
irth."

EX. TRADE REVIEW

LA LA LUCILLE

"Bright, vivacious and at times bordering on the hilarious—situations that are FUNNY INDEED and should provoke laughter from ANY audience. And one thing above all the writer wishes to praise, and that is the entire absence of the slapstick so often introduced into farces." M. P. NEWS.

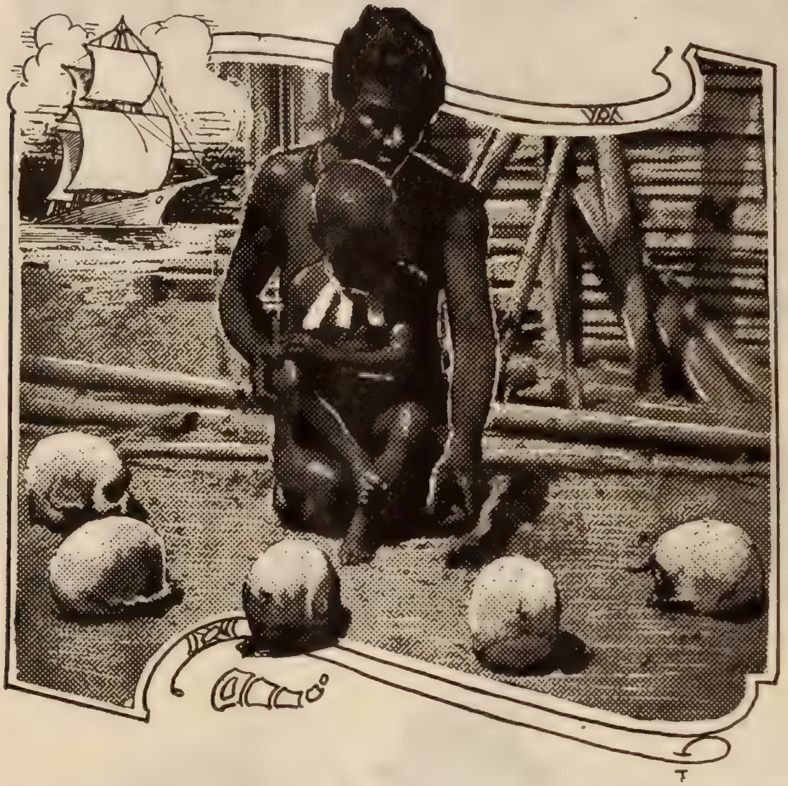
"Oh! You Lucille!"

UNIVERSAL

SPECIAL ATTRACTION

Publicity Stories that Exhibitors Can Use o

Human Skulls Are Playthings For Children of Kia Kia Tribe



The children of the rich have expensive toys to play with. The children of the poor content themselves with rag-baby dolls, and home-made toys. But the Kia Kia children know no other toys than human skulls, which they use much the same as your little boy does his building blocks. This is an actual scene in "Shipwrecked Among Canniabals," coming to the .... Theatre on ....

2-Col. Scene Cut No. 2

THE WOOZY CRAWL FASHIONABLE IN HOOLA

"Every little movement has a meaning of its own."

Oh, boy you otta see 'em in New Guinea.

Say, lemme tell you night life among the Kai-Kai's would make the night life of New York look like the Victorian period.

Nothing doing in the day time. They sleep from sunrise to sunset, but when the red orb sinks into the ocean the Kai-Kai stars start to shine, there is something doing.

Lizzie Umboo, the chief's daughter, is the vamp of the island. Lizzie would make Cleopatra look like Pollyanna. All the Kai-Kai warriors are her Mark. If Flo Ziegfeld was on his job, he would be over there with a contract signing her up for the next hundred years, for Lizzie's kind improves with age—the older they get in New Guinea, the better they shimmy.

About 1 a. m. in Hoola the principal village, there is a mixture of Murray's, Churchill's, Little Italy and Chinatown of before Prohibition days, all going strong.

You would not think it possible to wear any less clothing than they wear in the Lobster Palaces on Broadway, but then, we didn't think there'd be a war.

Wine flows as free as the Hudson—no one dances with his own wife and it doesn't cost a cent—they don't know what money is in that place. For two cocoanuts and a string of beads you can have a celebration that will make Armistice Day seem like a cemetery.

Note

"Shipwrecked Among Cannibals" is without a doubt the most unusual moving picture ever made. But even more than that it is a tremendous sensation as a box office magnet. It is going to prove a Godsend to thousands of exhibitors this summer. But it will not be half the success you could make it unless you exploit it properly and put it over right. The press sheet issued by the Universal Press Department is a mighty fine affair and will give you plenty of material with which to work. Get it from your exchange by all means and use the methods and accesories you find there. A very few of them are reproduced here.

An Advance Story

A motion picture that had no scenario! Such is "Shipwrecked Among Cannibals," soon to be seen at the .... Theatre.

Not one of the cast had a minute's direction. Mr. Edward Laemmle and Mr. William Alder of the Universal Film Company, who were shipwrecked on the coast of Dutch New Guinea, took the scenes as they went along. The results are far more thrilling than if they had used a manufactured plot.

What scenarist or director could write a story as strange as the daily habits of these weird people, whose women disfigure themselves for the sake of beauty? Of children, who at nine and ten years of age, appear as forty?

In the midst of a tropical storm that almost wrecked their apparatus, these two men stood bravely by their camera and while the lightning struck near them and tall palms crashed at their feet cranked out hundreds of feet of film, the like of which never had been equalled.

One night they hid themselves in the nearby bushes, while the Kia-Kia Head Hunters danced upon the moonlit sands in a religious ceremony. It would have meant death by torture, had a rustling leaf or a crisp branch betrayed the two white men, but Fate was on their side and they were able to take and bring back to America the strangest picture of adventure ever shown. "Shipwrecked Among Cannibals" is not a dry educational picture. It is the actual cinematic record of a true and thrilling adventure.

"Shipwrecked Among Cannibals"

A Kia-Kia Belle

This lady might not win the blue ribbon at the beauty show or be offered a place in the "Floradora" Sextette, but in Dutch New Guinea, where she holds sway over the night life, she is voted as the belle of the village. Her suitors are manifold and her beauty a Kia-Kia criterion. See her in Universal's big adventure picture, "Shipwrecked Among Cannibals."

WILD MEN AND WILD WOMEN

You Gotta Quit Feeding Them Meat. They're WILD—They Are.

ADVERTISING PUNCHES

1.—These are actual cannibal pictures, taken at life's risk in native jungles.

2.—The fact that two Universal camera men were shipwrecked on a cannibal coast of New Guinea.

3.—Before being shipwrecked they obtained wonderful motion pictures of the unequalled scenery of Java and nearby islands.

4.—The Kai-Kai savages, who figure in this picture, are not only cannibals but head hunters, who live only to decorate their villages with the skulls of their enemies.

5.—W. F. Alder and Edward Laemmle, the shipwrecked Americans, escaped the broiling pot by good luck—and a few plugs of tobacco, with which they appeased the hunger of their captors.

6.—Although they were captives in the cannibal village for several harrowing weeks, they zealously filmed the life of the savages by explaining their camera chased away evil spirits.

7.—They lived through and obtained pictures of one of the worst tropical storms that ever swept destruction through New Guinea.

8.—The fact the cameramen-explorers obtained pictures of the awful ritual—the head dance—by which the native women goad their lords into a blood-lust for killing.

9.—The camera got interesting pictures of South Sea feminine fashions — beads and everything.

10.—Close-up photos of a Kia-Kia warrior making-up for battle, with paint, nose-spikes and other terror-inspiring fetishes.

CARD FOR MAILING LIST

SEE THAT

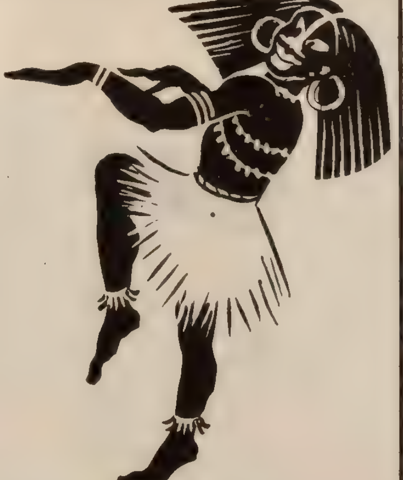
SOUTH SEA SHIMMY

in

"Shipwrecked Among Cannibals"

________________Theatre

____



Cut In Mat or Electro Form

The local Universal Exchange will supply you with electros or mats for these cards, which your local printer can prepare for you. Use either as postal cards or pass them out among your audiences a few days before the showing begins.

NEWSPAPER ADVERTISING AIDS

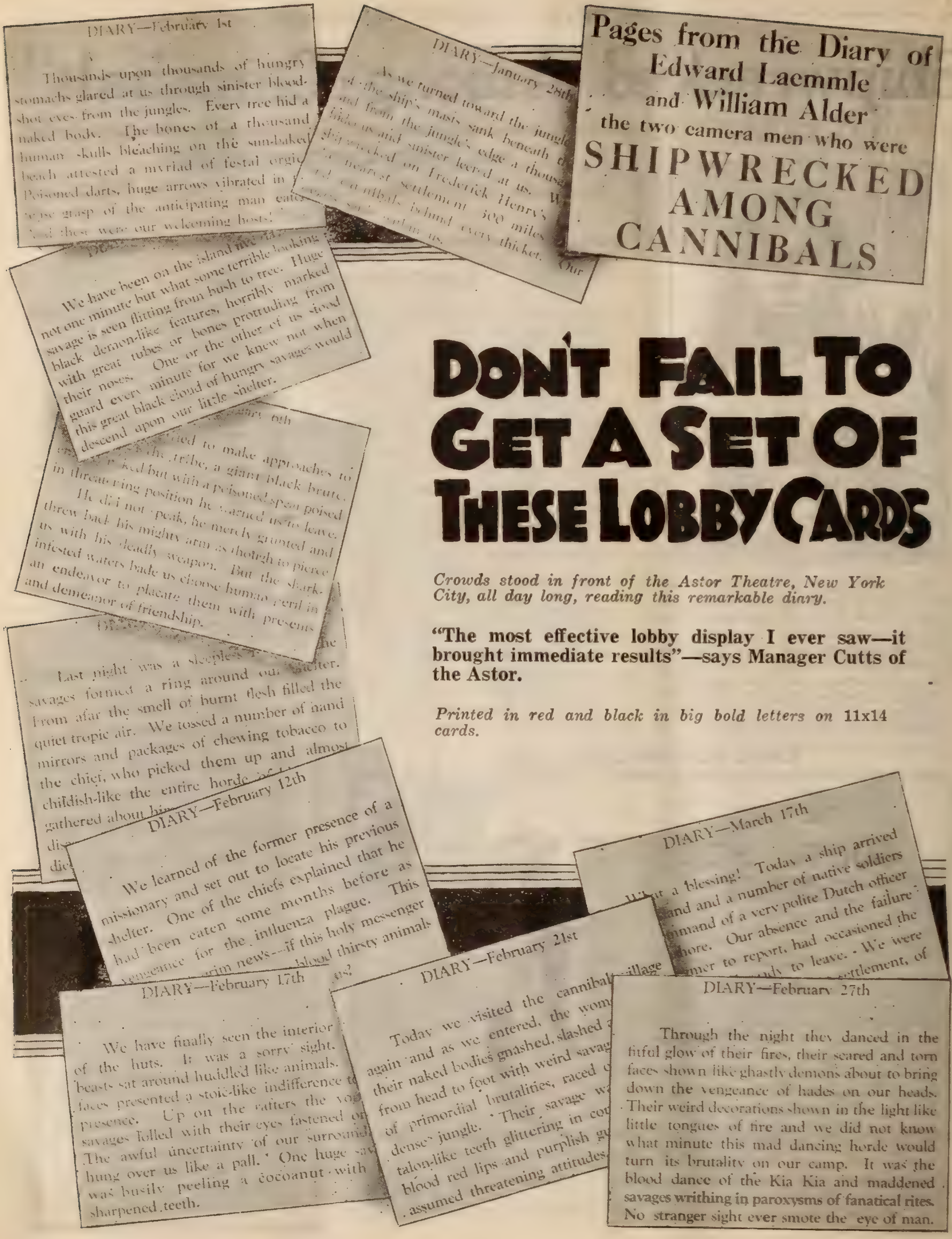
One column portrait cuts and mats
Two column portrait cuts and mats
Three column portrait cuts and mats
One column ad. cuts and mats
Two column ad. cuts and mats
Three column ad. cuts and mats

POSTERS

One Sheet Posters (two styles)
Three Sheet Posters (two styles)
Six Sheet Posters
Twenty-four sheet poster

OTHER DISPLAY AIDS

One window card
One announcement slide
One set of eight gelatine lobby photos, 11 x 14 inches, including title card
One set of eight Black and White photos, 8 x 10 inches, including title card
One gelatine display scene, 22 x 28 inches
1 set of 12 Diary Cards, 11 x 14



Pages from the Diary of
Edward Laemmle
and William Alder
the two camera men who were
SHIPWRECKED
AMONG
CANNIBALS

DIARY—February 1st

Thousands upon thousands of hungry stomachs glared at us through sinister blood-shot eyes from the jungles. Every tree hid a naked body. The bones of a thousand human skulls bleaching on the sun-baked beach attested a myriad of festal orgie[illegible] Poisoned darts, huge arrows vibrated in [illegible] [illegible] grasp of the anticipating man eater[illegible] [illegible] these were our welcoming hosts!

DIARY—January 28th

As we turned toward the jungle [illegible] the ship's masts sank beneath [illegible] and from the jungle's edge a thous[illegible] hides us and sinister leered at us. W[illegible] shipwrecked on Frederick Henry's [illegible] nearest settlement 300 miles [illegible] cannibals behind every thicket. [illegible] [illegible] us. Our

We have been on the island five [illegible] not one minute but what some terrible looking savage is seen flitting from bush to tree. Huge black demon-like features, horribly marked with great tubes or bones protruding from their noses. One or the other of us stood guard every minute for we knew not when this great black cloud of hungry savages would descend upon our little shelter.

[illegible] 6th

[illegible] tried to make approaches to [illegible] the tribe, a giant black brute, [illegible] ked but with a poisoned spear poised in threatening position he warned us to leave. He did not speak, he merely grunted and threw back his mighty arm as though to pierce us with his deadly weapon. But the shark-infested waters bade us choose human peril in an endeavor to placate them with presents and demeanor of friendship.

Last night was a sleepless [illegible] the savages formed a ring around our shelter. From afar the smell of burnt flesh filled the quiet tropic air. We tossed a number of hand mirrors and packages of chewing tobacco to the chief, who picked them up and almost childish-like the entire horde [illegible] gathered about hi[illegible] dis[illegible] die[illegible]

DIARY—February 12th

We learned of the former presence of a missionary and set out to locate his previous shelter. One of the chiefs explained that he had been eaten some months before as vengeance for the influenza plague. This [illegible] grim news—if this holy messenger [illegible] blood thirsty animals [illegible] us?

DIARY—March 17th

What a blessing! Today a ship arrived [illegible] and and a number of native soldiers [illegible] mmand of a very polite Dutch officer [illegible] hore. Our absence and the failure [illegible] mer to report, had occasioned the [illegible] to leave. We were [illegible] settlement, of

DIARY—February 17th

We have finally seen the interior of the huts. It was a sorry sight. [illegible] beasts sat around huddled like animals. [illegible] faces presented a stoic-like indifference t[illegible] presence. Up on the rafters the vo[illegible] savages lolled with their eyes fastened o[illegible] The awful uncertainty of our surround[illegible] hung over us like a pall. One huge sa[illegible] was busily peeling a cocoanut with sharpened teeth.

DIARY—February 21st

Today we visited the cannibal village again and as we entered, the wom[illegible] their naked bodies gnashed, slashed a[illegible] from head to foot with weird savag[illegible] of primordial brutalities, raced o[illegible] dense jungle. Their savage w[illegible] talon-like teeth glittering in co[illegible] blood red lips and purplish g[illegible] assumed threatening attitudes.

DIARY—February 27th

Through the night they danced in the fitful glow of their fires, their seared and torn faces shown like ghastly demons about to bring down the vengeance of hades on our heads. Their weird decorations shown in the light like little tongues of fire and we did not know what minute this mad dancing horde would turn its brutality on our camp. It was the blood dance of the Kia Kia and maddened savages writhing in paroxysms of fanatical rites. No stranger sight ever smote the eye of man.

DON'T FAIL TO GET A SET OF THESE LOBBY CARDS

Crowds stood in front of the Astor Theatre, New York City, all day long, reading this remarkable diary.

"The most effective lobby display I ever saw—it brought immediate results"—says Manager Cutts of the Astor.

Printed in red and black in big bold letters on **11x14** *cards.*

"Speaking on behalf of the Monkey Vote---"

"I KNOW" said JOE MARTIN in his recent front porch speech accepting the nomination for President on the A. P. E. ticket "that the whole country is with me in demanding comedies free from European influences. What we monkey actors want is more Africa. I further view the growing tendency to slapstick and I promise exhibitors as my first official act to give them only the highest form of fun, electric light pole or tree, it makes no difference to either myself or my wife. In order that the country may be fully informed as to my policies in these matters I respectfully urge upon every thinking exhibitor that he show between now and Election Day all my comedies. To keep the women quiet, he had also better play a few of my wife's."

Confidently awaiting your verdict, I am
Yours truly
JOE MARTIN.

JOE'S PLATFORM

"THE JAZZ MONKEY"
"MONKEY STUFF"
Directed by
WILLIAM C. CAMPBELL

MRS. JOE (Suff Stuff)

"A BABY DOLL BANDIT'
"A JUNGLE GENTLEMAN"
"THE GOOD SHIP ROCK'N RYE"
"OVER THE TRANSOM"
Directed by
FRED C. FISHBACK

Mr and Mrs

Joe Martin Comedies

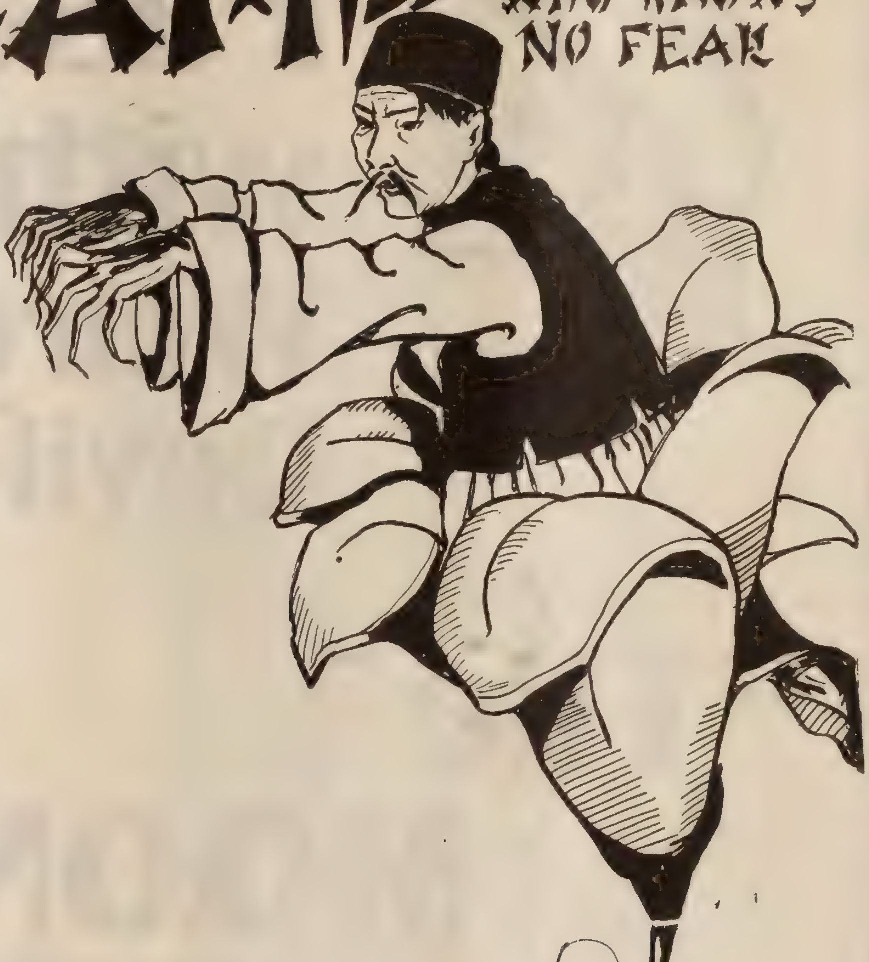
MARIE

In The
Only
Serial
Ever
Filmed
Amid the
Teeming
Mysteries
of

CHINA
JAPAN
AND
THE
Philippines

WALCAMP

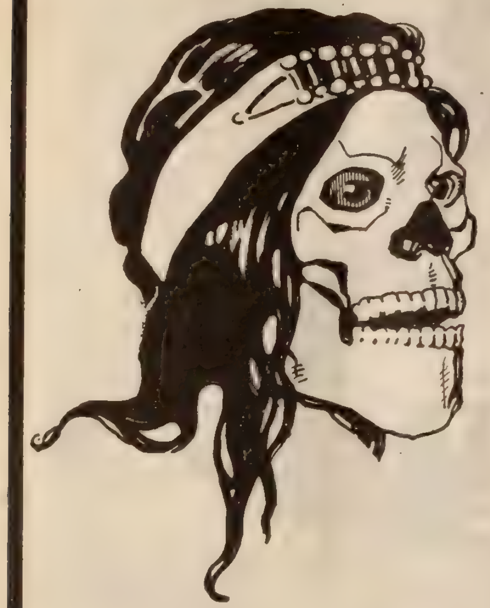
THE WOMAN
WHO KNOWS
NO FEAR



NEVER before has there been a
serial like this—with the swarm-
millions of the strange, mysteri-
us Far East for a background. Here
something far more real than the
ustomary surroundings of a chapter-
icture yet packed to the top with
gorous action and such thrills as
ly the peerless, fearless MARIE
ALCAMP can give you. Book this
cing serial for "something differ-
at" that will get them coming in
owds that grow bigger with every
isode.

Directed by,
HENRY McRAE,
Released August 23rd.

HE
RAGON'S
NET"



Fascinates with its Weird, Wild Devil-Men!

"The MOON RIDERS"

The Serial that
Grips and
Fills with Thrills

MARVELOUSLY DEPICTED
STERLING SERIAL PLAYERS
BEATRICE DOMINGUEZ AN

ART

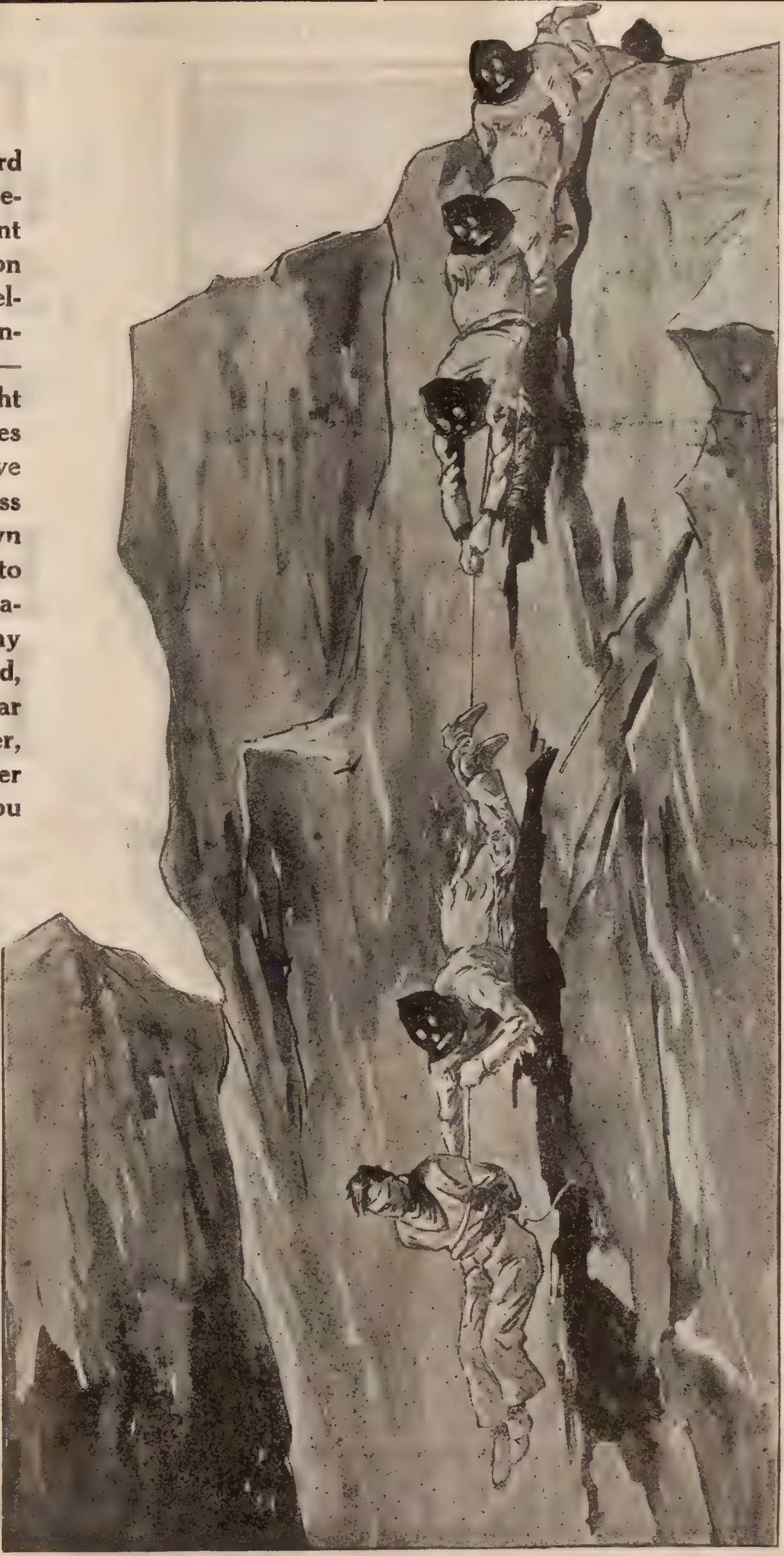
THE KING OF THE COWPU

NUMBER THREE
IN YOUR
UNIVERSAL
FULL-HOUSE FIVE

FASCINATES! No other word can begin to describe the awesome thrills that get you the instant these Moonriding Hordes plunge on to your screen. There's a marvelous reality, too, about these wonderfully conceived characters—these Devil-men—that gets right under the skin and into the senses—a reality that makes them live and breathe for you as, on pitiless plunder bent, they sweep down from their terraced caves, to rob, to "rustle"—and worse, if desperation drive. No matter how many chapter-plays you may have played, here's a serial so fascinating, so far removed in novelty from any other, that for sheer entertainment power and money value, frankly, you can't afford to miss it.

Directed by

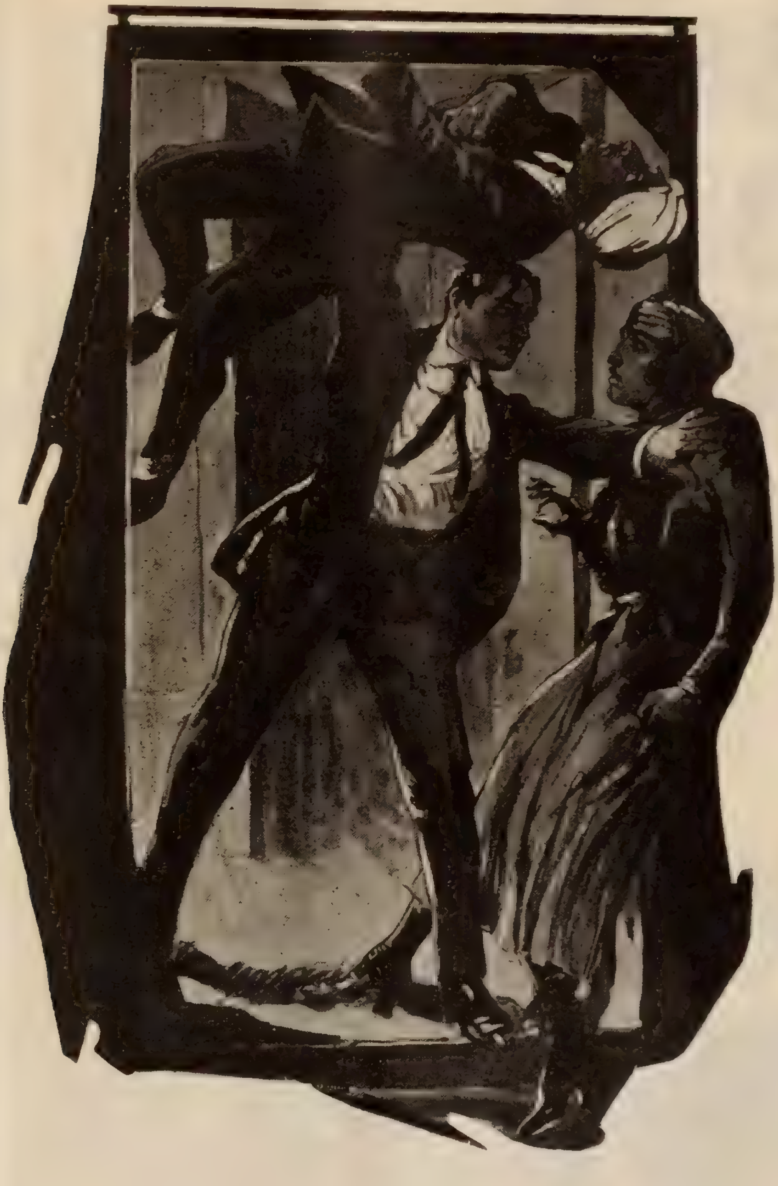
AL. RUSSELL



A HOST OF UNIVERSAL
LUDING MILDRED MOORE,
EATURING

ACORD

ERS



The Serial that simply Sweeps 'em off their feet!

EDDIE POLO

"He certainly is great in this picture—'The Vanishing Dagger' will add to Polo's fame. If the balance of the episodes are anything like the first six I must admit that here is THE GREATEST SERIAL EVER MADE."

GUS KERASOTES,
Royal Theatre,
Springfield, Ills.

Directed by
POLO HIMSELF

"THE VANISHING DAGGER"

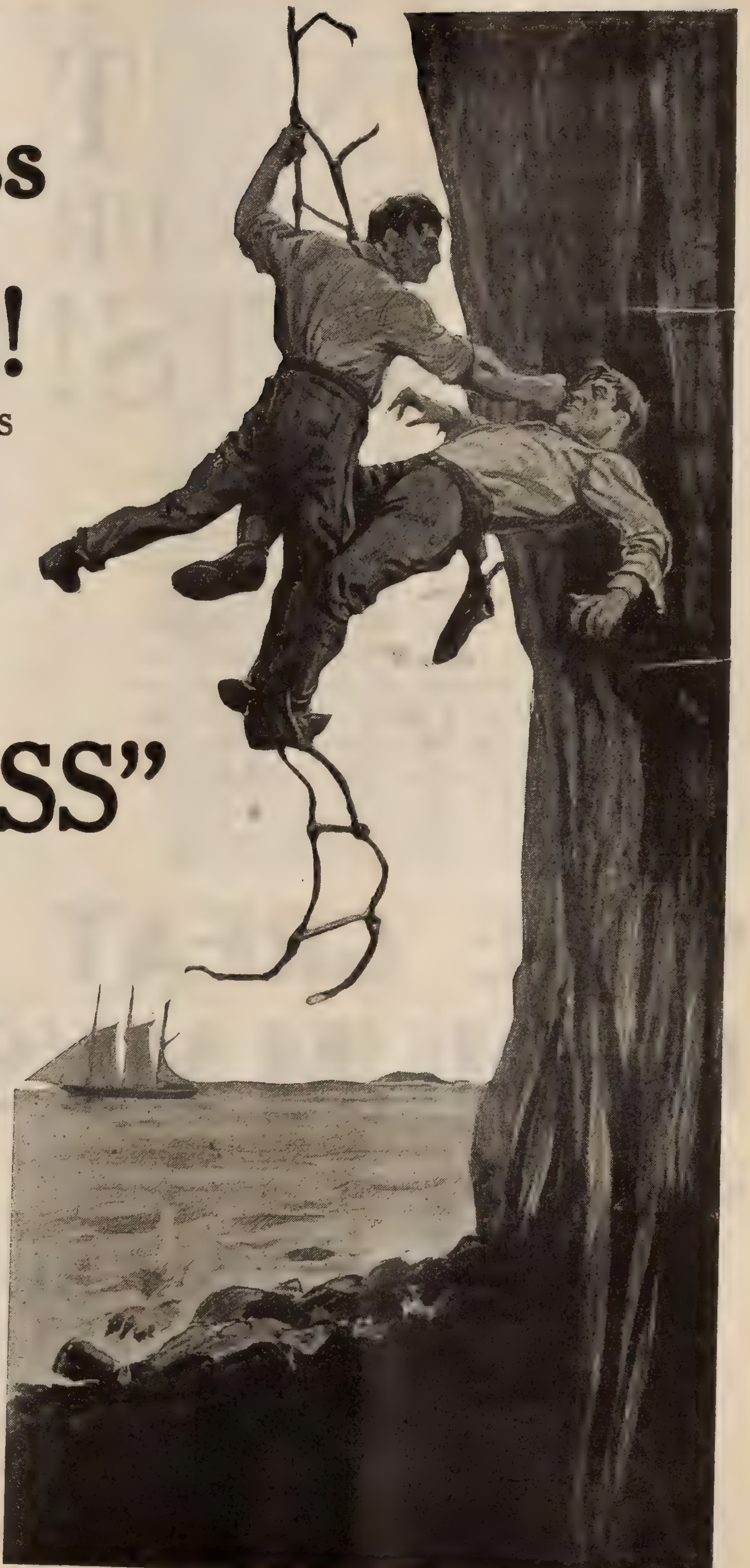
UNIVERSAL FULL HOUSE FIVE

Set 'em Breathless

with

Suspense!

THE SERIAL OF 1,000 THRILLS



"ELMO THE FEARLESS"

Number Two In Your
FULL-HOUSE FIVE

Directer by J. P. McGowan

Starring

ELMO LINCOLN

UNIVERSAL-MADE

DON'T HOLD UP YOUR PROFITS!

Don't take chances with experiments when here right at your door is a mighty profit-making serial that has stood the test. There is only one possible reason why, if you want to make money, you should not play this wonder chapter-play—the fact that you've played it already. Otherwise it's exactly as good as new, with the further tremendous advantage that you're taking no risk—it's a proven success. Don't hold up your profits—b-o-o-k———

"THE GREAT RADIUM MYSTERY"

Directed by
ROBT. F. HILL

THE SERIAL THAT HAS EVERYTHING
Featuring

EILEEN SEDGWICK
CLEO MADISON
BOB REEVES

Made by
PACIFIC PRODUCING CO.

YOUR UNIVERSAL EXCHANGE

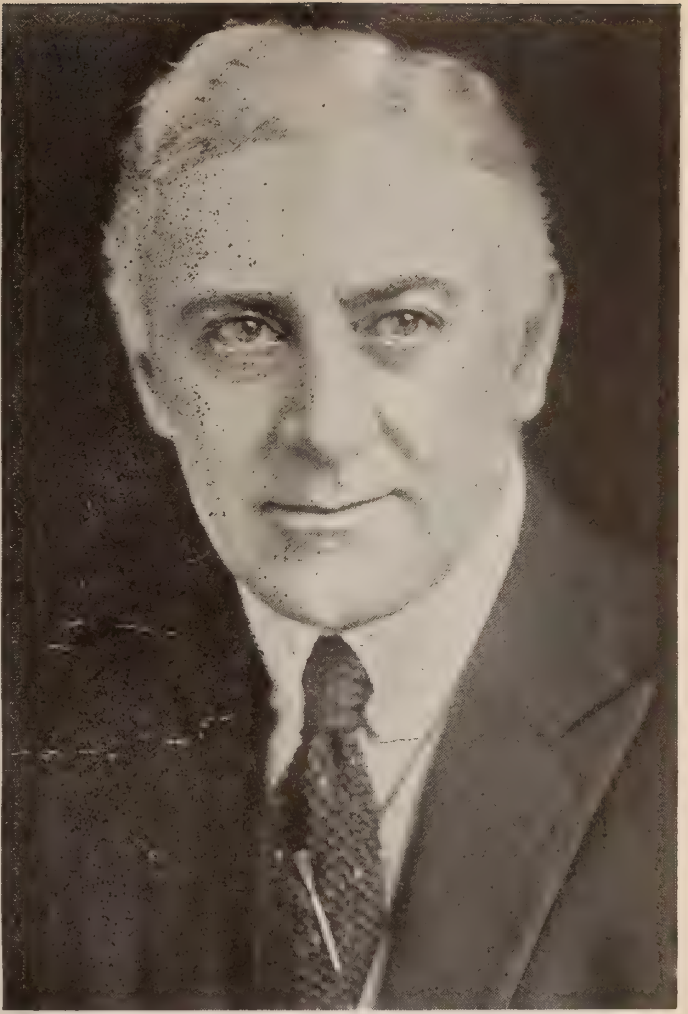
J. Barney Sherry Featured

J. BARNEY SHERRY, who gave a wonderful performance in Marshal Neilan's picture, "The River's End," will be featured in support of Tsuru Aoki in her Jewel production de luxe, "The Breath of the Gods." His finished acting is the result not only of a natural talent but of the years of rich experience which he has had both on the stage and screen.

Born in Philadelphia and excellently educated there, Sherry early took to the drama. But it was not long before the movies "got" him, and after a stay with the old Vitagraph Company he joined the Ince outfit for a part in "Civilization." It was after this that he came under the Universal banner. He played with Frank Mayo in "Little Brother of the Rich" and with Mary MacLaren in "The Forged Bride." With each new role, his talent and versatility was more and more in evidence, so that he was cast for an important role in "The Breath of the Gods," Universal's forthcoming Jewel release. This is a production of the first order, directed by Rollin Sturgeon and featuring Tsuru Aoki, the talented little Japanese star, in private life the wife of Sessue Hayakawa. Money has been expended lavishly on "The Breath of the Gods," and no effort has been spared to make the production a notable one.

Mr. Sherry presents an interesting figure on the screen. He is over six feet tall, tips the scales at two hundred and has keen gray eyes and iron gray hair. His role in "The Breath of the Gods" is admirably suited to his imposing figure, for he plays the part of an ambassador to the court of Tokyo, and naturally such a role demands presence.

It is interesting to note, in addition, that this engaging artist has been an intensive globe-trotter, having wandered largely over both the western and eastern hemispheres. Perhaps this, too, has helped to make J. Barney Sherry so interesting an actor. At any rate, Tsuru Aoki could scarcely have picked better support in this forthcoming production, and there is no doubt that Mr. Sherry will duplicate if not outdo his former successes in "The Breath of the Gods."



J. Barney Sherry, featured player with Tsuru Aoki in "The Breath of the Gods."

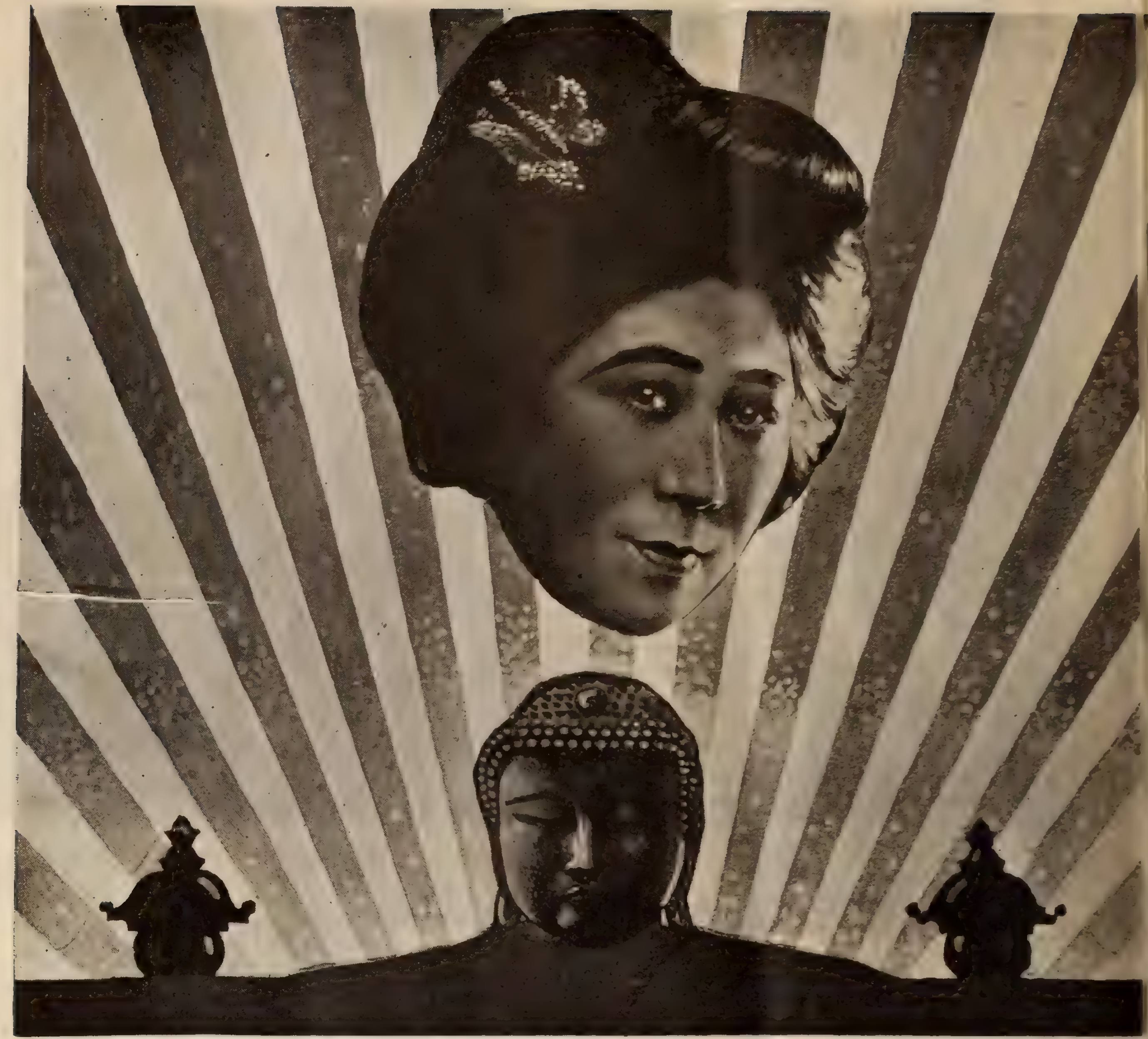
What the New York Times says about "The Breath of the Gods"

THE New York Times movie critic is a very exacting person when it comes to praise. He demands a very high standard and cares not who he slams when the standard is not reached. This critique of "The Breath of the Gods," which is playing at the Astor Theatre, New York, this week, is about as high praise as he ever passes out. It appeared in the Times Monday, July 26.

PHOTOPLAYS with a foreign stamp, and more particularly those presenting life in the Orient, stir the interest unusually, even if their workmanship is not above the average of the home product, and for this reason, if there were no other, "The Breath of the Gods," which opened at the Astor Theatre yesterday afternoon, would be of more than passing interest. It has what seems an authentic Japanese character—at least to one who has never been west of the Mississippi—chiefly through the work of Corley Z. Ito, who supervised the production, and Tsuru Aoki, the wife of the better-known Sussue Hayakawa, who has appeared with him in a number of pictures and is now coming out at the head of her own cast.

But "The Breath of the Gods" does not depend upon its Oriental flavor to win friends. It is, in all departments, a work above the average. The director, Rollin Sturgeon, whose name, with those of most of the players, is omitted from the program, must be credited with skillful work, and the story, an adaptation of a novel by Sidney McCall, gives opportunities for the acting of an excellent cast, including, especially, Tsuru Aoki, as the heroine; Stanhope Wheatcroft, as one who loves her not wisely but too well; Paul Weigel, as the Austrian Ambassador to Japan, and Andrew Carewe, as a Japanese prince. Miss Aoki, if that is the way she should be designated, is not an altogether finished actress. Some of her gestures and expressions seem too studied and deliberate, too conscious of the camera, but, nevertheless, she has the quality of genuineness and succeeds in making the character of a Japanese girl influenced by unassimilated Western ideas consistently appealing.

Although the story is essentially a melodrama, and Japanese perhaps only to those who do not know Japan, it seems real in many scenes. This is due not only to the acting and stage settings but to the narrative's simple directness and honest acceptance of a tragic ending. The death of a defeated Japanese girl may not seem tragic to some, but if the character is conceived of as the victim of conflicting customs, traditions and desires, represented chiefly in a man of the East and one of the West, there is tragedy in her life and death—and Yuki Onda is such a victim.



A

DRAMA SENSATION

WITH AN

ALL STAR CAST

What are the 3 Loves of Woman?

LOVE OF HUSBAND, LOVE OF SWEETHEART, LOVE OF COUNTRY

THREE Loves! each urging the heart, yet searing the soul—for one alone must dominate—the other two must perish. On her answer hung her fate—which should she choose? A plot that thrills—a climax that grips, in this grand story by Sydney McCall.

Carl Laemmle offers

"The BREATH OF THE GODS"

MAGNIFICENTLY PORTRAYED BY A HOST OF STERLING TALENT HEADED BY

TSURU AOKI

J. BARNEY SHERRY

STANHOPE WHEATCROFT
ETHEL SHANNON
MARION SKINNER
ARTHUR CAREWE
PAT O'MALLEY

Directed by
ROLLIN STURGEON

UNIVERSAL-JEWEL SUPER PRODUCTION

J. Barney Sherry.

Ethel Shannon.

Stanhope Wheatcroft.

Arthur Carewe.

Voluptuous Luxury in "Devil's Pass Key" Scenes

"All right, my dear, let the other hoof go till to-morrow," said Odera, as Madam Malot proposed a scheme combining profit and revenge.

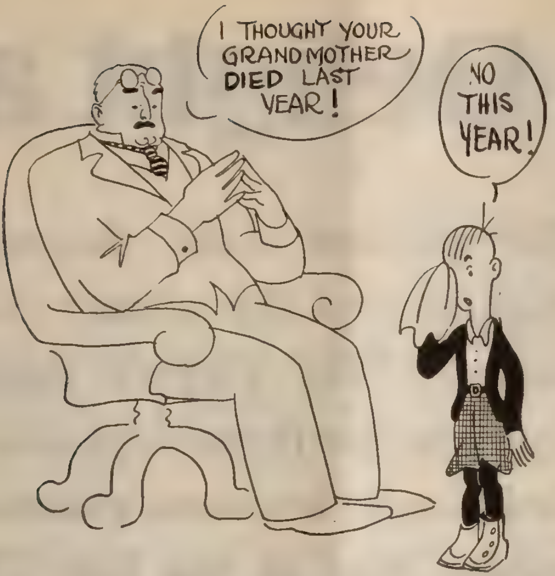
THE pleasure loving Romans of old had nothing on the French stage favorite of to-day when it comes to luxury in the matter of bathing facilities—at least if one is to believe a scene in Erich Von Stroheim's Jewel feature, "The Devil's Passkey," which is to be released early in the Fall. One of the scenes in the story shows Miss Mae Busch, in the role of a Spanish dancer named Odera, in high favor on the Parisian stage, enjoying her morning bath. The word morning is used figuratively, for the lady in question does not begin her day till long after the noon-day hour. Von Stroheim copied the bath room from a picture of the private natatorium of a Parisian stage favorite before the war, and it is the absolute essence of creature-comfort.

It was one of the most unusual orders the production department ever received and the specifications caused consternation. Tiled bathroom floors and walls were easy, though they had to be supplied in most unusual design, but a tiled bath tub and tiled bathroom furniture and a tiled fire-place were as unusual and hard to find as they were effective in the scene. But Von Stroheim usually gets what he wants and he finally had this voluptuous bath room rigged up to excite the envy of a Cleopatra.

This remarkable scene was considered so effective and so dramatic that it was chosen for one of the two lobby display oil paintings that will go out with the picture when it is released in the early Fall. The scene was also copied for one of the three-sheet posters. The ultra sumptuousness of all of the sets is one of the features of "The Devil's Pass Key." The richness of all the furnishings and appointments, as it were, the apartments of Odera, the Spanish dancer, in addition to the bath room above mentioned, the quiet richness of the apartment of an American multi-millionaire in Paris the interior of a typical Parisian restaurant where Odera danced with swiftly changing lights playing over her swaying body, and an exact copy of a famous Paris opera house, with its unique boxes and the reception rooms back of them, all are marvellously carried out and make a gorgeously opulent looking picture. "The Devil's Pass Key" looks like a shiny new million dollar bill.

The action which takes place in this bath room, pictured at the top of this page, is very important to the plot, because it is here that the plan is hatched which brings on the attempted extortion and the dramatic expose of the unique methods of this unusual modiste in collecting bills from beautiful but impecuneous patrons. It was a difficult thing to film, difficult to get the action which would be naturally registered by these two European ladies with the morals of female vultures, the modesty of the monkeys of the zoo and the luxurious ease of crocodiles basking in a Florida bayou: difficult to stay within the requirements of the censor board. Yet it was passed without a cut. But there is no doubt that several cameramen fought for the privilege of photographing this scene. The director and the cameraman are the only ones to get an uncensored look.

Just: "ONCE TO EVERY WOMAN"


I THOUGHT YOUR GRANDMOTHER DIED LAST YEAR!
NO THIS YEAR!

Why do your Office Boy's Relatives die only in the Summer time?

—You'll Know
When You See
the Current Release of

The New
SCREEN MAGAZINE

Released August 6th.

THE ANTI-GRANDMOTHER BUG.

The Bacillus Baseballicus, the bug which causes the high mortality rate among your office boy's relatives. It's first cousin to the spring fever germ and attacks the male members of the household about spring-cleaning time.

THE ANIMAL THAT MADE WORK FAMOUS.

Because of the Beaver's exceeding shyness and retiring disposition a whole month of untiring effort was spent in making these remarkable pictures of this little fellow at work.

SPORTS FOR SUCKERS.

An amazing demonstration of magic by Frederick Keating, made with the consent of the Society of American Magicians.

AMERICA'S GREATEST LIBRARY.

An absorbingly interesting look inside the Library of Congress at Washington, the most magnificent in the world.

"MICKEY SEZ."

Funny stuff by Cartoonist DICK KENNEDY.

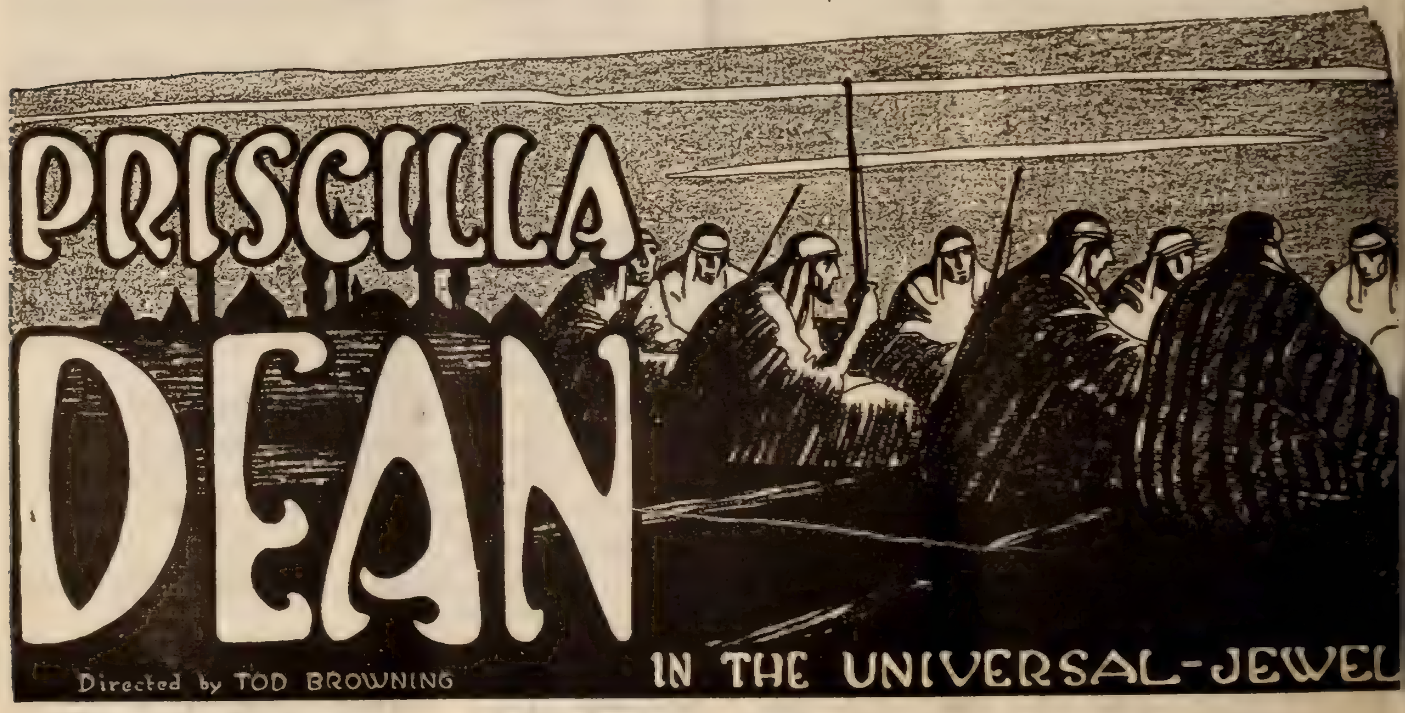
UNIVERSAL MADE

“A Delight an

“Luscious, yet frank, baffling, yet human--the actress with the smile”
Photoplay.

“Our patrons were thoroughly delighted, and the picture was a clean-up. ‘The Virgin’s’ engagement was for three days and the third day’s business practically doubled that of the first. That tells the story. We are looking forward with a great deal of pleasure to your next Priscilla Dean subject.”

F. C. SMOOT, Smoot Amusement Co.,
Parkersburg, W. Va.


PRISCILLA
DEAN
Directed by TOD BROWNING
IN THE UNIVERSAL-JEWE

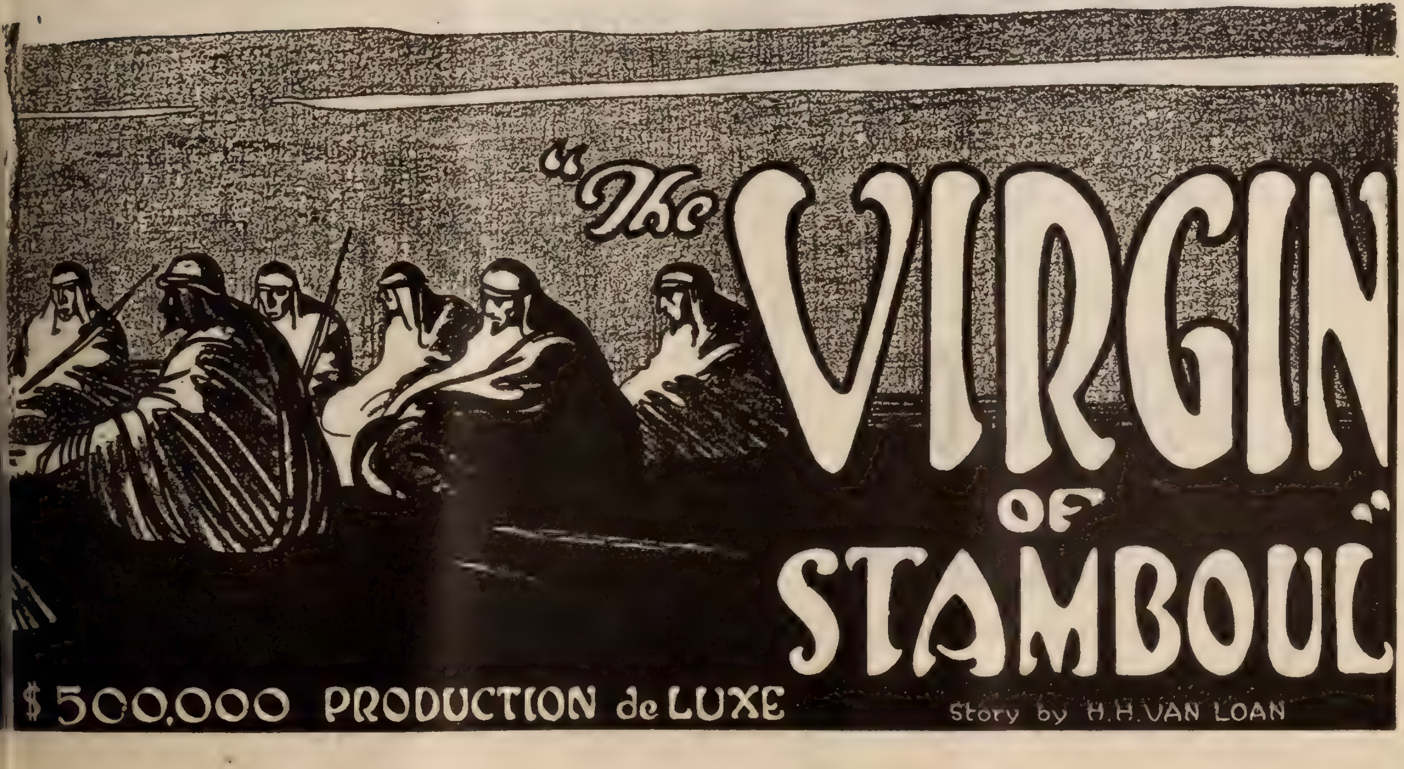
a Clean-up---This tells the Story"

Labor Temple Theatre, Stanton, Ills.
July 8, 1920.

"I am glad to tell you that THE VIRGIN OF STAMBOUL is a KNOCKOUT and PRISCILLA DEAN a whale of an actress. The big office receipts exceeded my wildest guess. I thought BLIND HUSBANDS was about the best Universal product this year—but I changed my mind when I put on THE VIRGIN. That you will maintain this excellent standard and that Universal will give us more like this one is my earnest hope."

J. WIEGLE, Mgr.

"The real thing in thrills and spectacular punch"---
Ex. Trade Review.


"The VIRGIN OF STAMBOUL"
$500,000 PRODUCTION de LUXE
Story by H.H. VAN LOAN

Don't Forget--

they're NEW!

THERE'S nothing the crowds appreciate more in comedies than new laughs and new laughmakers, which fact alone would account for the corking hit this latest line of funmaking is scoring with a million fans. Here's the very thing for the heated spell—just what you NEED to make 'em glad they came—comedies with snap and sparkle—clean as a whistle—and as novel as to-morrow's newspaper.

New Fun!
New Fashions!
New Faces!

THE NEW "STAR COMEDIES"

One Reel

featuring The Comedienne de Luxe

BARTINE BURKETTE

For Instance

"CUTTING OUT HIS VACATION"

(Current Release)

UNIVERSAL ALWAYS DID MAKE THE BEST SHORT STUFF

"THE MOON RIDERS"

Episode No. 16.

"The Flaming Peril"

CAST

"Buck" Ravelle	Art Acord
"Arizona" Baldwin	Charles Newton
Anna Baldwin	Mildred Moore
Egbert	George Field
Rosa	Beatrice Dominguez
Warpee	Tote Ducrow

ANNA helps Buck make his getaway and she sets out to Rosa's cabin to find her father, while Buck takes another route.

In the meantime, by a clever ruse, Rosa has freed Egbert from jail and taunting him with the money, he agrees to marry her. She goes off for a minister and immediately after her departure Anna arrive at her cabin. She is bound by Egbert who carries her into an adjoining room. The marriage ceremony is performed, and Rosa's joy knows no bounds. She gives Egbert the money and in return he discloses to her how he has cheated her, bringing Anna out to bear him witness. Egbert makes his getaway with Anna to the cliffs, first seriously wounding Rosa, when she attempts to turn her pistol on him.

In the cave, Egbert binds Anna and then prepares to electrocute Buck whom he knows will chase her to the cave when he finds out that Anna has been captured by him. This Buck does discover and as he enters the room where Anna is held captive, before her terrified eyes Egbert opens the valve and it seems as if the fires of hell had opened up to consume Buck.

International News

No. 45.

Cox and Roosevelt, Democratic Candidates, Confer at the Capital.—Washington, D. C.

Sub-Titles.—One of the Governor's youngest admirers. With the Vice-presidential candidate, Franklin D. Roosevelt. At the White House for a consultation with President Wilson. Mr. Roosevelt greeted by co-workers in the Navy Department. The gavel—for use in presiding over the Senate (?).

Brides From Russia.—American doughboys bring home some real war prizes.—*San Francisco, Cal.*

Sub-Titles.—Glad to be on this side of the Pacific. War babies.

Olympic Stars Chosen At Final Tryouts In the Harvard Stadium.—Cambridge, Mass.

Sub-Titles.—Lurchison, New York A. C. wins the 100-yard dash. The 120-yard-high hurdle won by Barron, of Phila. Champion pole vaulters of America. The mile. Joe Ray, Illinois A. C., winner. Some jumping for Europe to beat. "Heel and toe." America's participation in the great Olympic Committee.

Famous Golfers Here.—Harry Vardon and Ted Ray, British experts, perform before big galleries.—*Mount Vernon, N. Y.*

Sub-Titles.—Vardon on the ground. Ray shows the right way to drive.

100,000 *Ducks A Year.*—That's the record of this farm. Here are some of the latest arrivals.—*Atlantic Farm, L. I.*

Sub-Titles.—A few of the 100,000. Their daily swim. Chow time.

Resolute In the Lead As Lack of Wind Ends Second Yacht Race.—Off Sandy Hook, N. J.

Sub-Titles.—The American defender, Resolute, and the British challenger, Shamrock IV, at the starting line. Neck and Neck. J. P. Morgan's yacht, Corsair. No breeze—a slow race. Cheering the Resolute on. "A painted ship upon a painted ocean." New York Yacht Club rooters. As it looked to a speeding airman (photographed from an all-metal Larsen plane.) Resolute forges ahead. The Navy fliers take a look (photographed from Navy dirigible, C-10). Sailing and sailing—and gettin' nowhere. A bit of engine trouble. Resolute at the turn—miles ahead of the becalmed Shamrock—but the six hours was up and the race was called off.

Tad's Indoor Sport.—Cartoon.

International News

No. 46.

Japanese Cruiser Brings K. Shidekara, Mikado's New Envoy.—New York City.

Sub-Titles.—The Japanese Ambassador to Washington. A jiu jitsu exhibition for visitors. Gun fencing. A Japanese "social smoke." A striking deck view.

Farmerettes Harvest Fruit Crops To Help Cut Cost Of Living.—Marlborough, N. Y.

Sub-Titles.—City girls on vacation—but real workers. Beauties. A day's berry harvest. Healthy appetites. Just a song at twilight. New York's State Industrial Commission Bureau of Employment gives girls healthy vacations and a chance to earn money at the same time.

West Point Cadets Take Over Army Camp for Summer Training.—Camp Dix, N. J.

Sub-Titles.—Pretty good for beginners. Practising skirmish formations as developed in the late war. Handling the 75's like experts.

A Dangerous Calling.—This daredevil dives 100 feet and braves flames at same time—to earn a living.—*Luna Park, N. Y.*

Sub-Titles—Ready. There he goes. As it looked from above.

A Swift Polo Match.—Cooperstown and Meadowbrook in an exciting contest.—*Meadowbrook, N. Y.*

Sub-Title.—Keep your eye on the ball.

New Zoo Animal Arrives.—Here's a baby deer just 24 hours old—latest addition to a family of thriving exilies.—*New York Zoological Park.*

Sub-Titles.—His family. The senior member of the park community—375 years young and going strong. The strangest member—the ant eater. Has a tongue 24 inches long, but doesn't display it.

G. O. P. & Democratic Presidential Candidates Meet For First Time.—(With the assistance of International News).

Sub-Titles.—Governor James M. Cox, of Ohio, and Senator Warren G. Harding, of Ohio. The Governor—"Senator, there's only one man in the world I'd rather see elected President than you." The Senator—"Govenor, them's my sentiments exactly. That's one thing we agree on anyhow." The Governor — "Confidentially, Senator Ohio's a mighty fine state, but I prefer Washington, D. C." The Senator —"Ain't that funny, Governor, that's another thing we agree on." Both—"I'd tell you folks just what I think of this back of me—but this is a family news reel."

Resolute vs. Shamrock In Neck and Neck Races for International Cup.—Off Sandy Hook, N. J.

Sub-Titles.—The official timers. Close. The Victoria from which Sir Thomas Lipton watched the races. Picking up speed on a stray wind. An odd view. From the Navy Dirigible—C-10. On the second lap. From the all-metal Larsen 'plane. The Shamrock draws ahead. Resolute hot on the trail. Nearing the finish. Shamrock coming down the wind like a greyhound. Maneuvering to catch the zephyrs. Note the Shamrock's crew busy as bees. Just drifting along as the wind dies down. Captain Burton, the Shamrock's plucky skipper. Sir Thomas Lipton, a never-say-die Irishman.

Let These Letters Tell It To You

UNIVERSAL MADE THIS PROFIT

Mr. J. F. Morrow, Mgr.,
Universal Film Exchange,
501 Pine St.,
Williamsport, Pa.

Elkland, Pa.,
July 6, 1920.

My dear Mr. Morrow:—

Perhaps it will be of interest to you to know that during the month of June we used UNIVERSAL SERVICE on fourteen of the seventeen nights that the Theatre was open. I did not realize that I was using so much UNIVERSAL SERVICE until I inquired into the reason for our increased box office receipts. I then discovered that I had used Universal fourteen nights during the months of April and May and must say that our profits have been larger since using your service. In fact, our profits for one week in June, 1920, exceeded our profits for the entire month of June, 1919.

Believe me! Universal service is well liked by our patrons and we will continue to use it three nights each week just as long as you can furnish it to us.

Wishing you and Universal every success, I am

Cordially yours,
HARRY LEWIS,
Lyric Theatre.

"ONCE
(Just once)
TO EVERY
WOMAN"

TWO TELEGRAMS

Salt Lake City, Utah, July 19, 1920.

H. M. Berman, Universal Film Exchanges,
1600 Broadway, N. Y.:

THIS FOR YOUR PERSONAL INFORMATION. "UNDER CRIMSON SKIES" OPENED AT KINEMA YESTERDAY AND BROKE ALL RECORDS SINCE APRIL SECOND IRRESPECTIVE OF STRONGEST COMPETITION IN SHAPE OF TWO BALL GAMES, SPECIAL ATTRACTIONS AT VARIOUS PORTS AND ONE HUNDRED AND FIVE IN THE SHADE. TO-DAY BIGGEST MATINEE IN MONTHS. RECORDS BROKEN ARE NAZIMOVA SALT LAKE FAVORITE, AS WELL AS OTHER BIG PRODUCTIONS. CRIMSON SKIES RECEIVED BY SALT LAKE PUBLIC WITH MORE ECLAT THAN ANY OTHER PREVIOUS ATTRACTION EXCEPT STAMBOUL. BELIEVE WE HAVE IN THIS A REAL PICTURE.

GUS HAGER.

Milwaukee, Wis., July 18, 1920.

H. M. Berman, Universal Film Exchanges, Inc.,
1600 Broadway, New York:

"UNDER CRIMSON SKIES" OPENED DOWNTOWN PRINCESS THEATRE WITH RESULTS AS WONDERFUL AS PICTURE ITSELF. BIGGER CROWDS AROUND THIS THEATRE SUNDAY THAN ANY OTHER IN TOWN. ELMO LINCOLN MAKING BIG HIT WITH PATRONS. MANAGEMENT HIGHLY PLEASED. PHOTOPLAY SO UNUSUALLY ACTIVE BOUND TO MAKE TREMENDOUS SUCCESS. CONGRATULATIONS TO AUTHOR AND PRODUCER.

GEO. LEVINE.
July 8, 1920.

STAMBOUL A KNOCKOUT

Universal Film Company,
2116 Locust St., St. Louis, Mo.

Dear Mr. Rosenthal:

I am pleased to write and tell you that "THE VIRGIN OF STAMBOUL" is a knockout and Priscilla Dean a whale of an actress. The box office receipts exceeded my wildest guess. I thought "BLIND HUSBANDS" was about the best Universal product this year, and I still think so—but—I changed my mind when I put "THE VIRGIN OF STAMBOUL" on.

I will say this much, too, for Universal: It has shown the most pronounced improvement in its releases of any other company this year.

That you will maintain this excellent standard and that the Universal will give us more like "BLIND HUSBANDS" and "THE VIRGIN OF STAMBOUL" is my earnest hope.

J. WIEGLE, Manager Labor Temple Theatre,
Stauton, Ill.

FEATURE!

¶ ONCE IN A WHILE YOU WILL FIND NEWS OF FEATURE CALIBRE IN ALMOST ANY KIND OF "NEWS" SERVICE, BUT----

¶ FOR FEATURE NEWS ALL THE TIME, AND CONSISTENT DEPENDABILITY IN PICTURING THE CREAM OF WORLD EVENTS, THE DISCERNING EXHIBITOR BOOKS EXCLUSIVELY INTERNATIONAL NEWS "THE SERVICE OF FEATURES"

INTERNATIONAL NEWS

Released Thru
UNIVERSAL

"An Oil Can Romeo"

Two Reel Rainbow Comedy

featuring
CHARLES DORETTY and LILLIAN BYRON

JOE'S daughter was coming home from college and the town was excited because Lillian was a "peach." Joe ran the village inn assisted by Aunt Emily, who was so darn anxious to get married that she had sent her niece's photograph to a matrimonial agency, claiming the likeness as her own, in her effort to land a "man."

Charles is riding along the road in a Ford closely watched by Brownie, the sheriff's dog. He strikes Joe's inn as a reception is being held for Lillian and recognizes her immediately as the girl in the photo whom he had come to marry at the instance of the agency. Lillian was dressed in an ugly costume, because Aunt was angry and had forced it upon her, but Charles falls in love with her anyway.

As luck would have it, the family get rich through discovery of oil in the back yard, and this doubles Charles' ardor, so that he and Lillian plan to elope. But the plan is overheard by Aunty, who works it so that she takes Lillian's place. She is heavily veiled and the unsuspecting Charles whisks her off to a minster's house. Just as the binding words are being pronounced, Lillian and Dad who had discovered the plot, pounce upon the pair and poor Aunty is left on the "shelf" because an exchange of brides is immediately instituted.

"The Smoke Signal"

Two-Reel Western Drama

Dave Morgan	Jas. B. Warner
Nell Morgan	Magda Lane
Red Carey	Jack Carlyle

DAVE MORGAN, Arizona border ranger, has been sent out to break up Red Carey's gang of horse thieves and rustlers. With him is his pretty young wife, Nellie, whom he worships. They live in a little cabin in the foothills on the rim of the desert. The morning the story opens, Dave finds a note pinned on his door with a knife, warning him to let the Carey gang alone or he will be killed. Dave instructs his wife how to send up smoke signals from a bonfire in case she is in danger, then leaves to trail the thieves. A spy for the gang, seeing him leave, informs Red Carey, who sends this same man and another villain to ambush Dave. But Dave turns the tables on the two men, captures them and marches them to town to turn them over to the sheriff. Meantime, Red and his other men, having heard nearby shots (fired when his two men attacked Dave) think the ranger has been killed and ride to town to celebrate.

Red and his men, coming from a saloon, see Dave turn the two prisoners over to the sheriff. Red decides to ride with his men to Dave's cabin, station themselves there and trap him upon his return. They reach the cabin as Dave, some distance behind them, rides leisurely homeward. Red tells Nellie they have come to help Dave round-up the Carey gang, but she becomes suspicious, tries to send up smoke signals and is stopped by Red, who reveals his identity and purpose. He forces her to cook for himself and men while waiting for Dave. Nellie takes advantage of the opportunity to operate the stove damper so that the smoke signals will arise from the chimney. Dave sees the signal and races for the cabin. Red, having filled his stomach, demands a kiss from Nellie as dessert. She slaps him. He starts to force an embrace, and the two start a struggle, witnessed by Red's men. Red is about to overpower Nellie, when Dave reaches the cabin, steals to the window, smashes the glass out with his guns and pokes the guns in thru the window, covering Red and men who are taken by surprise. While Dave keeps them covered, Nellie takes their guns and handcuffs them. While Nellie clings affectionately to his side, Dave, keeping the gang covered, forces them over to sheriff.

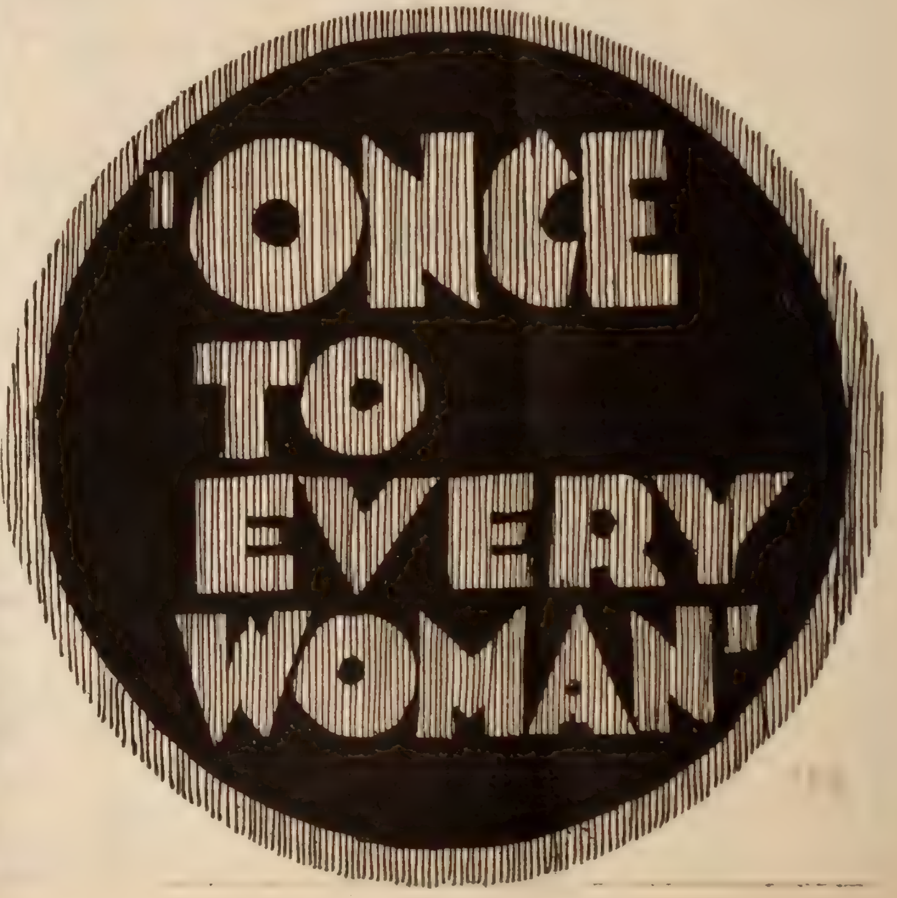
New Screen Magazine
No. 78.

BALSA, a native tree of the tropics, has been introduced to commercial use. The wood is two and a half times lighter than cork and is used extensively by the government for making rafts and mine buoys and is immensely valuable for making all sorts of floating devices.

Dr. Hereward Carrington, in co-operation with "Popular Science Monthly" makes an interesting expose of the fraudulent methods used by would-be spiritualists who flourish in great profusion nowadays.

An American explorer, Dr. William Greene, has probably the only collection of "wood flowers" in the United States. They are not really flowers but a strange growth put forth by certain trees to protect their lives against plant parasites and were found within the crater of a Central American volcano after weeks of search and at enormous bodily risk.

This issue of the magazine closes with an assorted collection of humorous quips.



From Every Point of View

You
need
'em in
Your
business

CENTURY COMEDIES

Get the Latest Scream
"A Birthday Tangle"
TWO REELS

FEATURING
THE INIMITABLE CENTURY BEAUTY CHORUS

NOW are the days you need to give your people entertainment that's light and bright and breezy—without tax on mental digestion. Choose your summer stuff as you choose your summer food—tempting and appetizing—that way you'll have everybody coming back for more. From every point of view you need COMEDIES in your business and while you're booking, why not book the best?

Released thru UNIVERSAL

"Ringing His Belle"

One Reel Star Comedy

featuring

BARTINE BURKETTE and AUSTIN HOWARD

NEAL had a dandy ring all picked out for Belle but mother called it all off, because Neal's salary couldn't keep him, no less a wife. Belle was heartbroken and so was Neal.

Back to work went Neal in the bathing suit factory and as he was bemoaning his troubles, he unconsciously drew several figures of girls in bathing suit. The wind carried the pictures to the manager's desk and the manager thought they were just great. Business was bad and Neal's ideas, on the paper at any rate, looked good, so Neal was made designer and called upon to help the firm make money. And he did. He cut down the bathing suits (not in price, of course) and he hired some nifty models to wear them and sell them. The crowds flocked thick and fast and Neal strutted like a sultan in the midst of the bevy of beauties. Then came Belle and mamma to view the store, and when mamma saw Neal she made for him, thinking him but an idler, wasting away precious hours amidst the charms of female models. But when Neal explained that he was the "big chief" of the outfit, mamma grew suddenly effusively friendly and said that he could "ring" her "Belle" if he wanted. Whereupon Neal put the ring on the dainty finger of the blushing Belle, while Cupid wisely shook his head and said: "I told you so."

"THE VANISHING DAGGER"

Episode 10.

"When London Sleeps"

CAST

Grant	Eddie Polo
Nell	Peggy O'Dare
Zan	Karl Silvera
Sonia	Ruth Royce

JOHN EDWARD GRANT, recovering from the blow on the head dealt him by Mike escapes from the ship's cabin and as the boat docks, jumps from the porthole to the wharf. As he comes to the depot to board the train for London, he is seen by Mike and Nell, who at once wire some of their band of crooks to meet them at the depot in London. While Prince Zan and Sonia, deciding if possible to beat the London train, engage an auto.

Arriving in London, Mike and Nell point Grant out to the crooks, Mike and Nell leave in a taxi and Grant, as they had planned, sees and follows them. The three crooks in turn pursue Grant. Sonia and Zan arrive at the depot late, an accident having delayed them, and they are enraged as they find that they have lost trace of Grant.

Following Mike and Nell, Grant is overtaken by the three crooks, who knock him senseless. They take him to their headquarters, while Nell, leaving Mike, proceeds to the London home of Claypool. There she learns that Claypool is dead and a letter delivered to her tells her that one of the crooks knows the hiding place of the vanishing dagger and the Decker jewels, and advises her to consult this man.

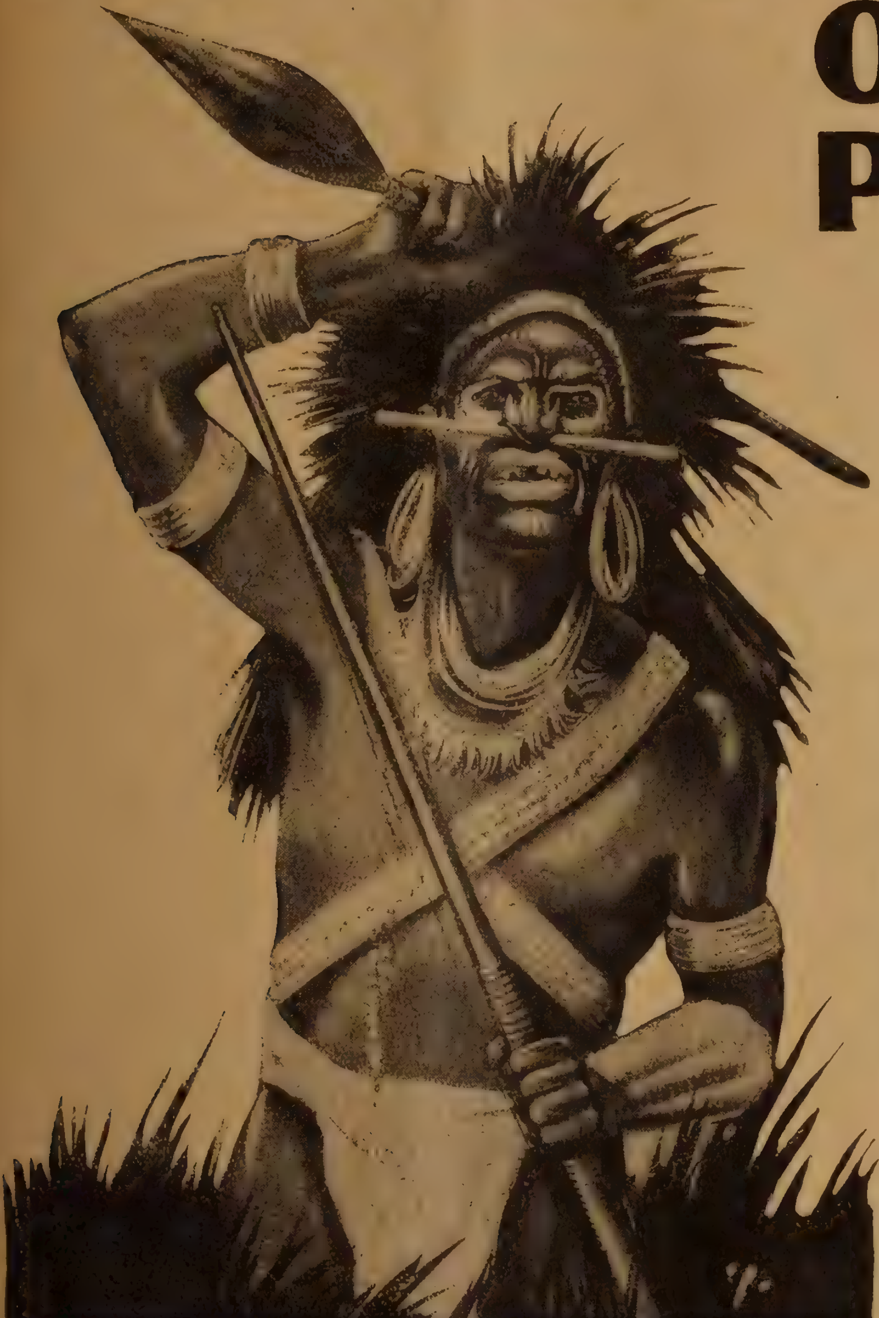
Grant breaks the ropes with which he has been tied, escapes out of the window, but seeing Nell arriving, comes back to investigate. Nell consults the crook mentioned in the letter and suggests to him that they double cross Mike. But the crook, when Mike arrives, informs him of Nell's suggestion, and Mike bitterly accuses Nell. Grant, eavesdropping, hears all this and comes to Nell's assistance. He and Nell get into an inner room, the door of which Mike and his crooks start to batter down.

Meanwhile, Sonia and Zan have discovered Grant's location by means of the ouija board. Zan calls three cut throats to his assistance and accompanied by Sonia they leave to capture Grant and Nell in hopes that they may recover the Vanishing Dagger.

Climbing out of the window, Grant and Nell make their way along the ledge to another window. They climb through into an empty room and start downstairs where they are suddenly attacked by Zan and his cut throats. Sonia is left on guard downstairs. Mike also climbs through the window and along the ledge and just as Grant has succeeded in throwing Zan and his three thugs down the stairway, he is attacked by Mike. Knocking Mike to the floor, Grant and Nell again climb to the outside of the building and start across two slender poles which are suspended over the alley-way to the adjoining building. Mike gets up and rushes to the window and starts shaking the poles. Grant and Nell lose their footing and are thrown from the poles to the alley-way, five floors below.

What's your guess ?
"ONCE TO EVERY WOMAN"

EXPLOITATIONS OWN PICTURE

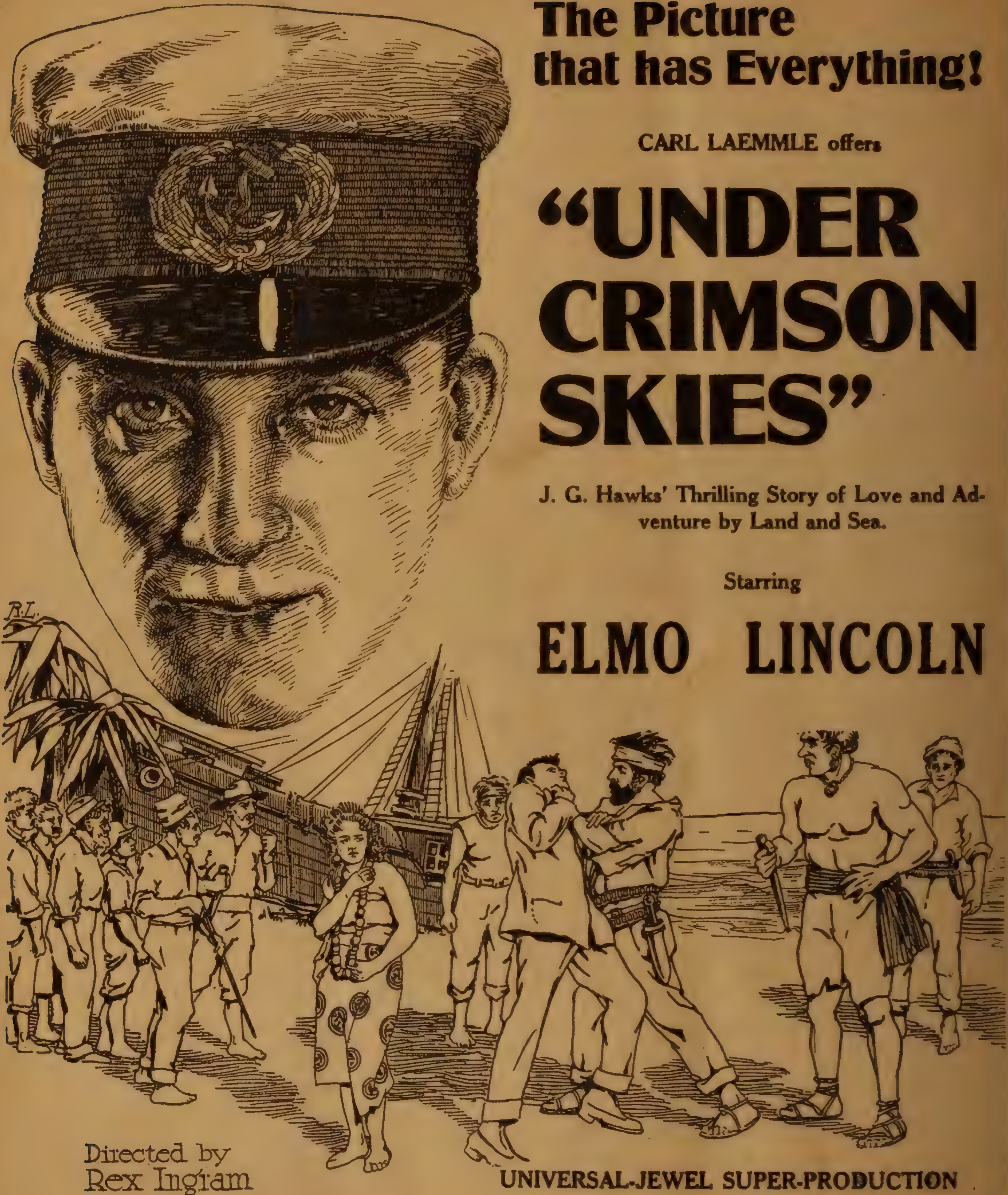


**Circus it!
Go the Limit!
It will back up everything you can say**

The most Unexpected Picture Ever Filmed

"SHIPWRECKED among CANNIBALS"

UNIVERSAL-JEWEL



The Picture that has Everything!

CARL LAEMMLE offers

"UNDER CRIMSON SKIES"

J. G. Hawks' Thrilling Story of Love and Adventure by Land and Sea.

Starring

ELMO LINCOLN

Directed by
Rex Ingram

UNIVERSAL-JEWEL SUPER-PRODUCTION

The Museum of Modern Art
LIBRARY
Periodical

THE MOVING
PICTU
WEE

VOL
NO 2

TSURU AOKI

UNIVERSAL
JEWEL'S
NEWEST STAR

JAN 10
1920

Carl Laemmle offers
Mary MacLaren
in her latest
Universal Special Attraction
"The POINTING FINGER"

Can these Two possibly be the same Actress ?

Vivian, the girl who had everything and gave nothing. Sonia, the girl who had nothing and gave everything. An astonishing combination of the finest acting and the most marvelous photography the screen has ever seen.

Dorothy Phillips

America's foremost Emotional Actress in the Greatest Love Story ever told

"THE RIGHT TO HAPPINESS"

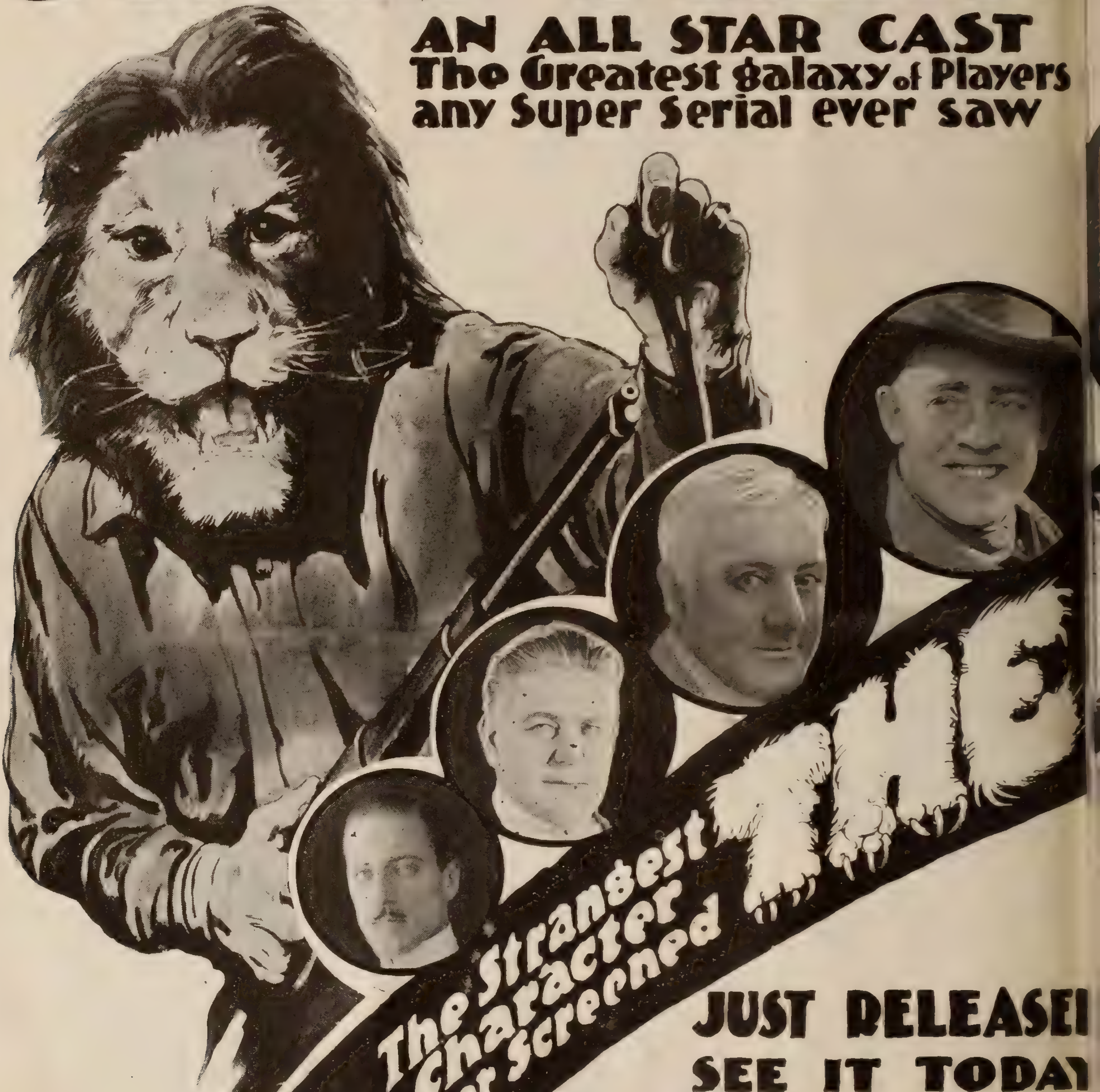
Produced under the direction of Allen Holubar

UNIVERSAL-JEWEL SUPER-PRODUCTION

STARS! STARS!

AN ALL STAR CAST

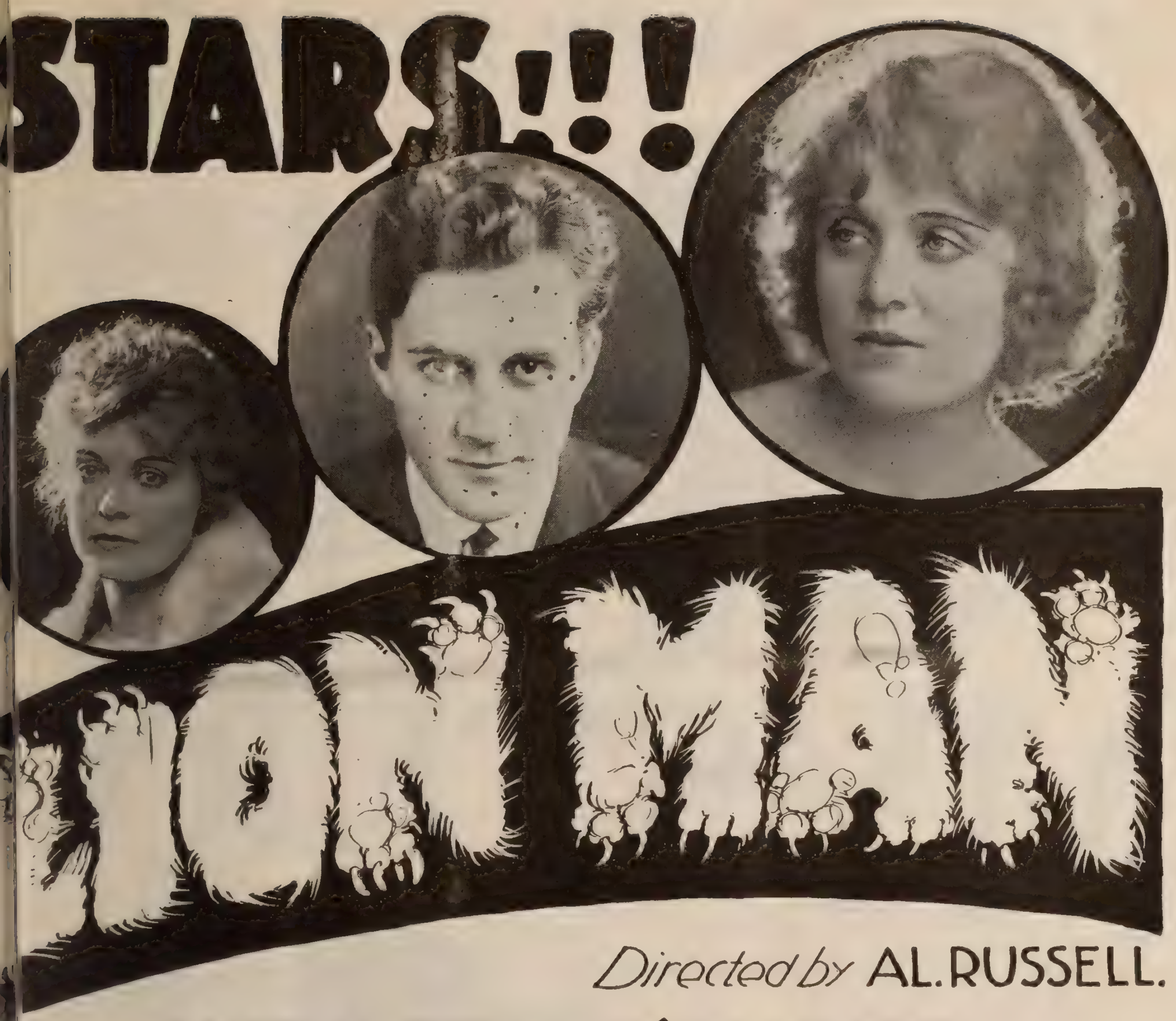
The Greatest galaxy of Players any Super Serial ever saw


The Strangest Character Ever Screened
TH

JUST RELEASE

SEE IT TODA

YOUR **UNIVERSAL** EXCHANG



Directed by AL. RUSSELL.

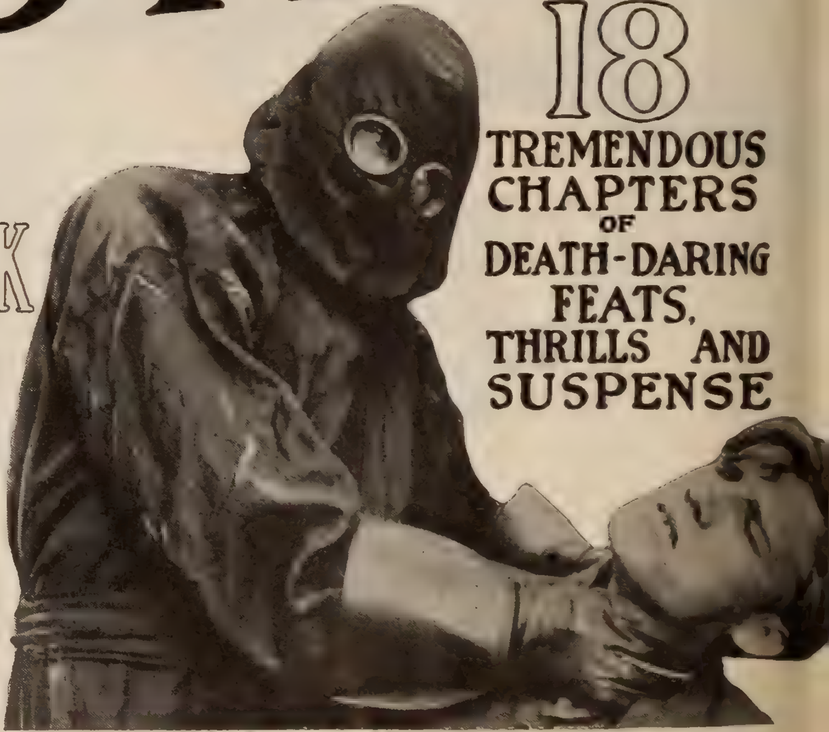
KATHLEEN O'CONNOR
JACK PERRIN
LEONARD CLAPHAM
GERTRUDE ASTOR
JIM FARLEY
HENRY BARROWS
J. BARNEY SHERRY
AND A HOST OF TALENTED UNIVERSAL PLAYERS

"A thrill every second" says Wid

"FOR ACTION few productions have come up to it. Those who delight in serials will find it all here. It sure does contains a thrill a second."

Wid's Daily.

"The GREAT RADIUM MYSTERY"



18
TREMENDOUS
CHAPTERS
OF
DEATH-DARING
FEATS,
THRILLS AND
SUSPENSE

Featuring
EILEEN SEDGWICK
CLEO MADISON
BOB REEVES

MADE BY
PACIFIC PRODUCING CO
RELEASED THRU

UNIVERSAL

JONES LINNICK & SCHAEFER CO.,
336 S. State Street,
Chicago, Ill.

December 24, 1919.

Mr. Alfred Black,
Room 807, 1600 Broadway,
New York, N. Y.
Dear Friend Alfred:—

Replying to yours of the 22nd, will say that I am quite familiar with what you are doing on behalf of the exhibitors of the United States, and will say that I heartily appreciate your efforts and endorse same.

After serving on committees with you and observing your work on behalf of the Motion Picture Exhibitors, for the past few years, I am fully satisfied that you would make the best possible arrangements that could be made for the purpose of putting funds into the National Treasury, which would accrue for the benefit of all.

You can rest assured that anything that I can do in this part of the country to help you in any way, I will be at your service.

Also wish to say that I will be in New York at the Astor Hotel, January 6th. Will remain in New York until the 11th, and hope that I will be able to see you there.

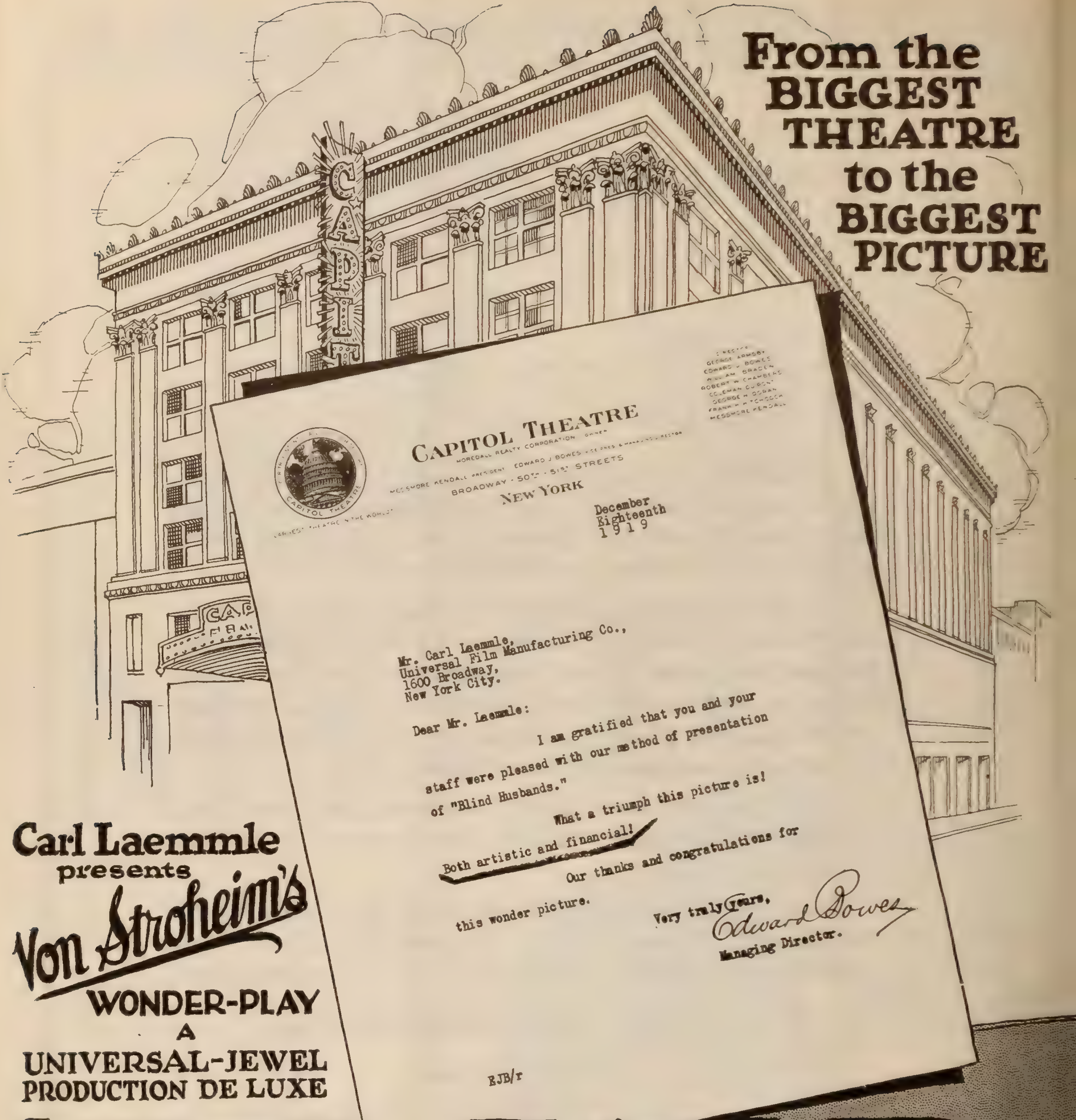
Wishing you the Season's best greetings, I am,

Very truly yours,

PETER J. SCHAEFER.

This letter is an endorsement of the Universal Industrial and Educational contract with motion picture exhibitors.

From the BIGGEST THEATRE to the BIGGEST PICTURE



CAPITOL THEATRE
MOREDALL REALTY CORPORATION OWNER
MESSMORE KENDALL PRESIDENT EDWARD J BOWES VICE PRES & MANAGING DIRECTOR
BROADWAY · 50TH · 51ST STREETS
NEW YORK

LARGEST THEATRE IN THE WORLD

DIRECTORS
GEORGE ARMSBY
EDWARD J BOWES
WILLIAM BRADEN
ROBERT W CHAMBERS
COLEMAN DU PONT
GEORGE H DORAN
FRANK H HITCHCOCK
MESSMORE KENDALL

December
Eighteenth
1 9 1 9

Mr. Carl Laemmle,
Universal Film Manufacturing Co.,
1600 Broadway,
New York City.

Dear Mr. Laemmle:

I am gratified that you and your staff were pleased with our method of presentation of "Blind Husbands."

What a triumph this picture is! Both artistic and financial!

Our thanks and congratulations for this wonder picture.

Very truly yours,
Edward Bowes
Managing Director.

RJB/r

Carl Laemmle
presents
Von Stroheim's
WONDER-PLAY
A
UNIVERSAL-JEWEL
PRODUCTION DE LUXE

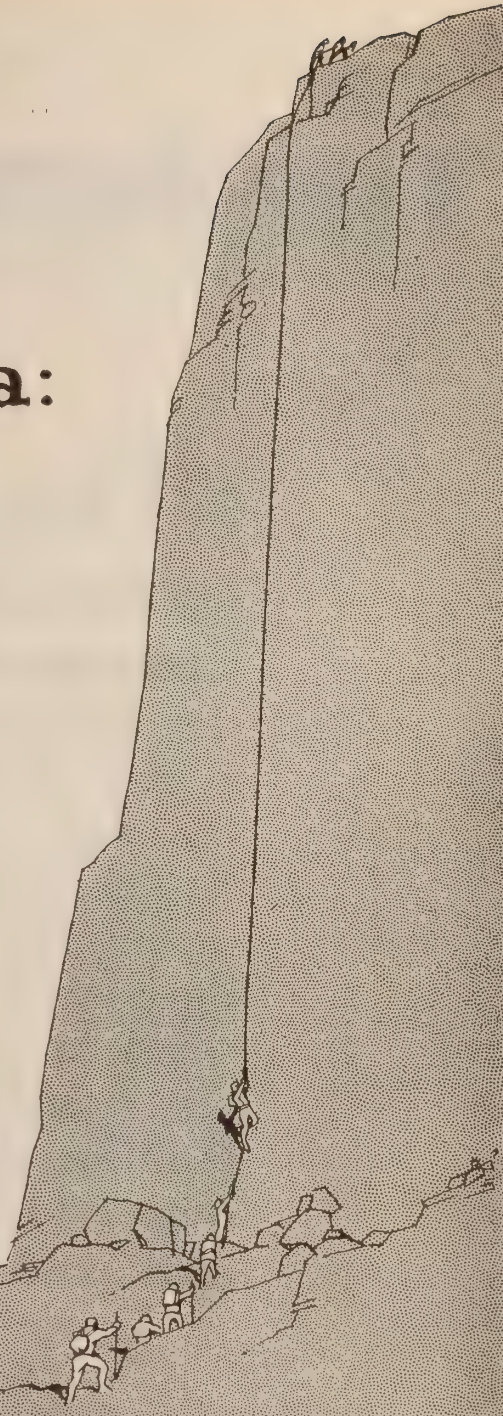
"BLIND

VARIETY

says of this remarkable drama:

"THIS picture is exceptional. It marks an epoch. The arrival of Gustav Sayferritz as a legitimate director was no more important to the stage than that of Eric Von Stroheim to motion pictures, for in "BLIND HUSBANDS" this former Griffith 'heavy' has written, directed and acted in, a feature that makes others shown on Broadway seem like a novel by Chambers beside a masterpiece by Sudermann or Schnitzler.

"It is a safe bet for any exhibitor, and every exhibitor should show it—or consider himself at once the manager of a second-class house."



"These views of mountain climbing exceed anything hitherto shown on the screen!"

MINNEAPOLIS JOURNAL

HUSBANDS

The New York Times

"The climax of the play comes when two men, an Austrian Lieutenant, a 'love pirate' and 'lounge lizard', and an American surgeon, a man of worth-while ability, climb one of the peaks of the Dolomites together. The Austrian has boasted to women of the mountains he has climbed and he has influenced the surgeon's neglected wife, but when he stands before the steep side of a real mountain he is adequate only as to his faultless Alpine costume. He does not choose to climb--but he must. The other man has forced him to it."

CARL LAEMMLE presents

Von Stroheim's Wonder Play--the Universal-Jewel P

"BLIND H

says of "Blind Husbands"

"As he goes up he weakens, while the other increases in strength--and when the two stand alone on the pinnacle one is the master and the other a contemptible thing. The story gives dramatic suspense to this scene, but the suspense is heightened, the scene is developed to its full power, by pictures for which no words are needed and few are used. And so in smaller scenes, in their intelligibility of action and genuineness of setting, Mr. Stroheim has worked—and succeeded—with the camera."

oduction de Luxe. The Picture You'll Never Forget

USBANDS"

THE MOVING PICTURE WEEKLY
A MAGAZINE FOR MOTION PICTURE EXHIBITORS

Published Weekly by the MOVING PICTURE WEEKLY PUB. CO.
1600 BROADWAY, NEW YORK CITY

PAUL GULICK, *Editor.* TARKINGTON BAKER, *Bus. Mgr.*
.(*Copyright*, 1919, *Universal Film Mfg. Co. All Rights Reserved.*)
Vol. 9 JANUARY 10, 1920. No. 21

Aftermath of Universal Holiday Season

THE Universal Holiday Season is over now. It was a grand success. While it is true that the genesis was a publicity idea, yet the basis on which the plan was evolved was so well suited to the time of the year and the situation of the country as a whole that it was readily adopted by governors, mayors and city officials in hundreds of cities and by innumerable welfare societies and Chambers of Commerce. In Chicago the final week of Universal's Holiday Season fell on the fourth annual Go-To-Movie Week, which has been engineered for the last four years by the Chicago Evening American. This is the credit that Rob Reel gives in the little folder which the American issues as a part of its annual plan:

Chicago Evening American, December 9, 1919.

FILM NEWS AND REVIEWS

Universal's Holiday Season for Go-To-Movie Week.
By Rob Reel.

The "Universal Holiday Season," inaugurated November 15th by the Universal Film Manufacturing Company will reach its culmination during Go-to-Movie Week, Christmas to New Year. The holiday season was conceived, according to Universal publicists, for the purpose of "promoting happiness and good cheer at a time when the entire country's mental attitude is below-par."

It is estimated that by the time Go-to-Movie Week ends with the old year more than 60,000,000 people in the United States will have participated in the Universal Holiday Season.

Your exhibitor will be showing Universal productions in his house during Go-to-Movie Week, notably these: "Blind Husbands," Eric Stroheim's remarkable drama of the Austrian Tyrol; "His Divorced Wife" in which Monroe Salisbury elocutes; "Under Suspicion" featuring Ora Carew; "Lasca" with Frank Mayo, Harry Carey in "A Gun Fightin' Gentleman," and Mary MacLaren in "The Pointing Finger." It is expected that "The Breath of the Gods" with Tsuru Aoki (Mrs. Sessue Hayakawa), will also be released at this time. "And," further deposeth George De Kruif, Universal's local p a. "several Christmas surprises are in preparation.

Some Representative.

A COUPLE of programs of William Fox's theatres in New York City came into the possession of the Editor of the Moving Picture Weekly the other day and he was delighted to see the representation accorded to Universal productions. For instance, in the Strand on Sunday, Harry Carey in "A Gun Fightin' Gentleman" was the feature. On Monday the Strand used David Belasco in "A Star Overnight." On Tuesday the current episode of "The Lion Man" was used in connection with "The Brute Breaker" which was the feature. The Isis Theatre during the same time showed on Monday "The Woman Under Cover" and on Tuesday "Tom's Little Star." The following week the Strand used on Sunday "The Eternal Triangle" and on Monday Monroe Salisbury in "His Divorced Wife." On Tuesday the current episode of "The Midnight Man" and the Okeh Comedy "His Lucky Blunder" was used. The Isis on Monday used "Tailor Made" a Lyons-Moran Comedy and on Tuesday the Screen Magazine and the Lyons-Moran Comedy "Woes of a Woman," while the William Fox's Rivoli played Joe Martin in "A Jungle Gentleman" from Sunday to Wednesday.

More Comments.

Mayor Dovek Issues Proclamation.

December 22, 1919.

Universal Film Exchange Inc.,
Omaha, Neb.

Gentlemen:

In reply to your favor of the 12th will say that I think you have an ideal IDEA, and heartily indorse the move.

In accordance there with I have issued the Proclamation a copy of which I inclose herewith.

You may expect my co-operation.

With the Seasons Greetings, I am yours very truly,

ELMER DOVEK,
Mayor of Auburn, Neb.

WHEREAS, We are now at the beginning of the Holiday Season, and coming to the close of a most prosperous year, having been blessed with Health and Plenty. We are now on the dawn of a Glorious New Year, living in the most wonderful Age of opportunity and service in the history of the world, at a time when the world is in a state of unrest and turmoil, when people are prone to assume the attitude of selfishness disregarding the needs and the misfortunes, of even their associates, neighbors, friends, and fellow citizens, and

Whereas, We oftimes neglect to say the kind word of encouragement to the less fortunate, do the kind act, and thoughtlessly neglect to dispense, HOLIDAY CHEER and make those around them feel the good fellowship which should be theirs, and

Whereas, It is fit and becoming in all people at all times to acknowledge our dependence one on the other, and by speaking the encouraging word, doing the kind act, exemptifing the example of OUR ELDER BROTHER, truly looking to the re-establishment of quiet, Law, Order and Peace, throughout the wide extent of our Country and the Spirit of Fellowship be established among us, believing in the teaching of the Golden Rule, which says do unto others as you would that they should do unto you, concurring in the Great Movement, commemorating and recognizing the Brotherhood of man,

Now, therefore, I Elmer Dovel Mayor of the City of Auburn, do hereby appoint the week, December 25th to and including January 1st, 1920 as a time to dispense HOLIDAY CHEER, during which time I earnestly recommend that each person in Auburn and vicinity, use ten minutes each day to do some good act of kind-

(*Continued on page 35*)

The Bravest of the Brave

DO you want to see the most thrilling, hair-raising, dare-deviltry that ever passed before the eyes of man?

Ormer L. Locklear, who served Uncle Sam in the air service during the war, and who has startled the world by leaping from one aeroplane to another in mid-air, is featured in a picture made by Universal, which for sheer, pure gasp-producing, daring thousands of feet up in the blue ether, where the slightest misstep or false move would mean death, has never been approached.

War-hardened aviators, dubious and "hard-boiled," who believed the world held nothing new in the way of hare-brained stunts among the clouds, have seen "The Great Air Robbery," in which Locklear is featured, have shuddered and declared to a man that the last thought in simon-pure abandon and utter disregard of personal safety had been reached by this young cloud-devil.

No other aviator alive ever attempted the feat of leaping from one plane to another. Yet this intrepid young man has been doing it for months. He startled the entire world by his daring. He obtained hundreds of columns of newspaper space.

"The Great Air Robbery" eclipses anything and everything ever undertaken to make the public gasp with mixed feelings of terror and amazement.

The greatest scenes of the picture were staged among the clouds, and were taken by an aviator cameraman who raced through space alongside of Locklear's plane. You get close-ups of Ormer Locklear as he crawls out on the wing of his plane and leaps for the flying ladder of the villain's "ship."

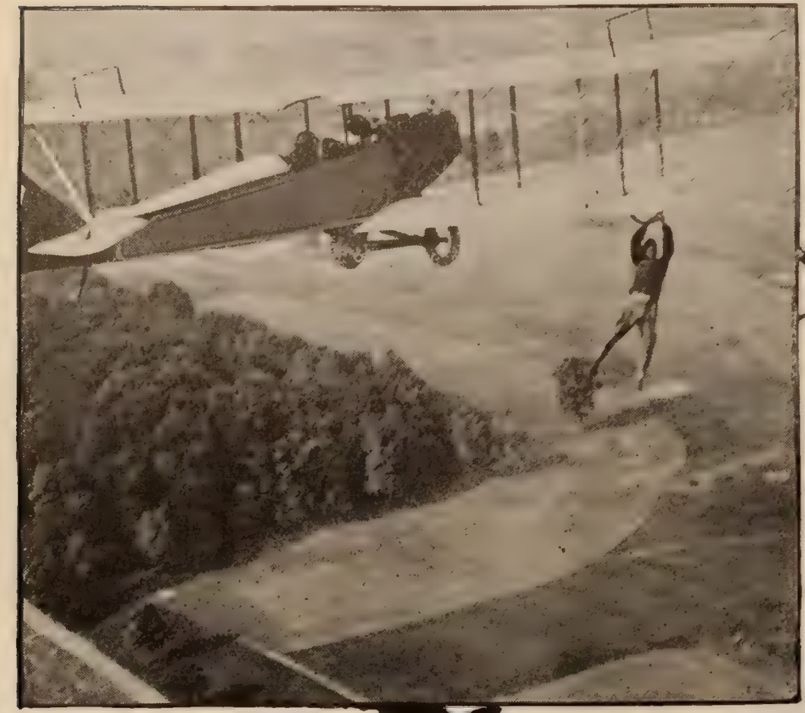
When you show "The Great Air Robbery" in your theatre (if you don't you'll regret it as long as you live), you will want to sit in the audience at every performance to watch again and again these nerve-wrecking stunts.

Carl Laemmle *presents*

The **GREAT AIR ROBBERY** with Locklear the Daredevil of the Skies

Universal-Jewel Production de Luxe

How's this for Cold-Blooded Abandon?



IF this photography gives you a start and knocks the everlasting breath out of your body for a moment, imagine the sensation you will get from a picture made for no other purpose than to feature the daring stunts of an aviator who has been hailed by the entire world as the most cold-blooded proposition who ever arrayed himself in human clothing.

Ormer L. Locklear, who performs this stunt and a world more like it, is absolutely devoid of any sensation of fear. There isn't a vestige of "nerves" in his body. While by all that is good and holy he has everything to live for, this man is risking his life time after time, week after week, trying to get a thrill. His attempts are vain, from his own standpoint, but the wonder, the marvel, the supreme abandon of a man who will leap from one airplane to another, thousands of feet in the air, dashing through space with the speed of a meteor, is enough to upset the nervous system of any other earth-clinging mortal.

This man frolics about on the tail of a hurtling airplane as coolly as you would sit on the verandah on a summer's evening in your shirt sleeves. His performances in "The Great Air Robbery," built on a man's foolhardiness and made into the most screamingly sensational picture ever devised, will pack people into your theatre until they won't have room to breathe, and what is more, they won't notice the lack of room, because they will be too thrilled to breathe, anyhow.

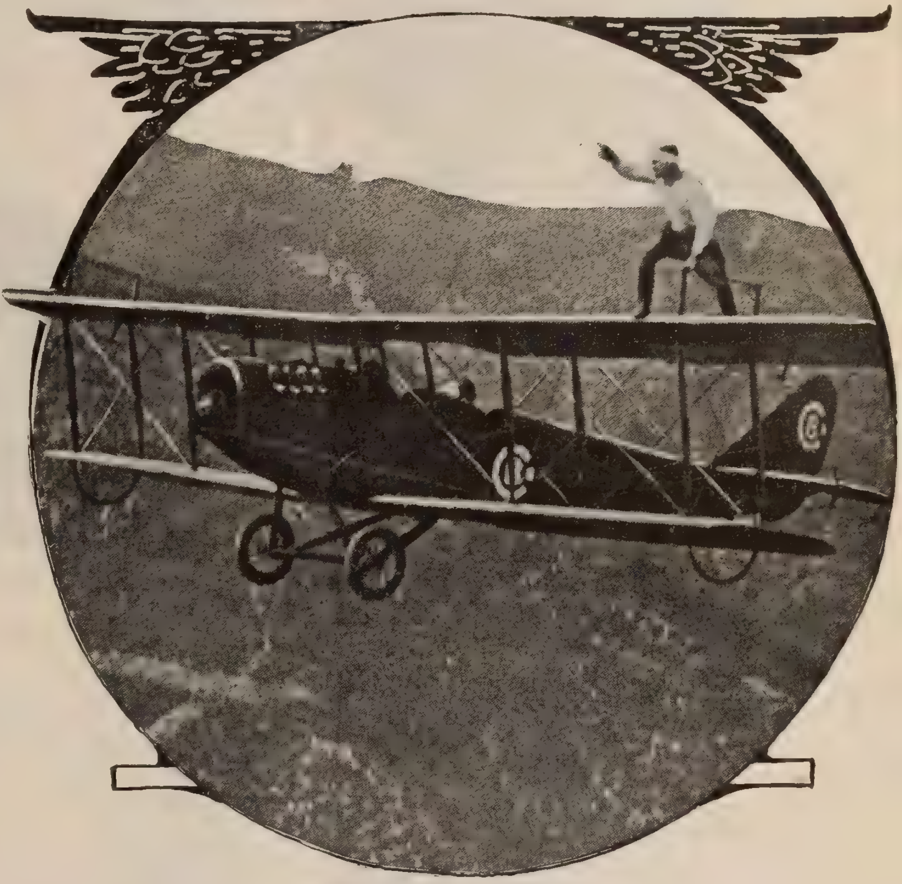
Carl Laemmle *presents*

The GREAT AIR ROBBERY with Locklear the Daredevil of the Skies.

Universal-Jewel Production de Luxe

This Man Violated Government Rules When He First Performed This Stunt.

Later the War Department Ordered Him to Do It to Inspire Other Student Aviators with his Daring.



LOCKLEAR began his career of dare-deviltry and air deviltry while serving as a flight instructor at a Texas training field.

When war was declared, he was commissioned and assigned to an aviation training camp. In a few days he became an instructor, and after a few weeks' training he performed the feat of changing planes, which brought him a severe reprimand from his superior officers on account of the danger of demolishing government property. Then the value of his daring as an inspiration to student aviators was recognized and—**he was asked to continue his death-defying act!**

"The Great Air Robbery" surpasses even the stunts with which the birdman startled the world. While the picture was being produced at Universal City, Orville Wright, the father of the airplane, visited the mammoth studios. After watching Locklear in a big scene, Mr. Wright admitted that he had enjoyed the first thrill in many a day.

Carl Laemmle *presents*

The GREAT AIR ROBBERY

with Locklear the Daredevil of the Skies.

Universal-Jewel Production de Luxe

Francelia Billington and Cameraman Milton Moore

These People Made a Business of Bravery

DASHING through the clouds and circling the white-hooded mountains of California in the swiftest airplanes that man could devise and money could buy, Milton S. Moore, a Universal camerman, and Francelia Billington, noted leading woman for that company, were treated to the thrills of their young lives during the production of "The Great Air Robbery."

Cameraman Moore, himself a daring aviator, was selected to record on film the most hazardous feat of nerve ever performed.

He said, after the picture was completed: "I thought I had experienced every thrill that can come to a man in an airship, but I'll confess that I didn't know what thrill meant.

"The courage of this man so startled me that it fairly took my breath. I had to keep a grip on myself mentally every moment lest I forget to turn the camera crank. My camera was strapped and braced to my plane, and every contrivance possible to insure a good picture was utilized. I trained the lense on Lockklear's plane exactly as I would sweep an enemy plane with a machine gun.

"I never expect again to receive the exhiliration from a picture that I got taking this dare-devil in his superhuman stunt. It makes me shiver yet to think about it."

Universal City resembled a great aerial station while the making of this gigantic feature picture was in progress. Many planes were utilized in the production, manned by skilled birdmen from the American air service. Jacques Jaccard, the director and author of the picture, rode in a speedy plane with Milton Moore, the cameraman.

Carl Laemmle *presents*
The GREAT AIR ROBBERY with Locklear the Daredevil of the Skies.
Universal-Jewel Production de Luxe

The Big Punch Scenes in "The Great Air Robbery" Demanded a Powerful Plot

HERE'S HOW WE GOT THE STORY

WHEN Carl Laemmle, president of the Universal, grasped the possibility for a tremendous motion picture in Locklear's world-startling exploits, he saw that to get the full effect of Locklear's magnificent performance, he would have to obtain a story commensurate with the magnitude of what were to be the biggest scenes in the production.

Immediately he got in touch with the leading story writers of the whole nation. By mail and by wire came stories from men who are acknowledged masters in the art of embodying thrill and sensation in motion picture stories. The assignment to write a story for Locklear's picture carried with it the agreement by Mr. Laemmle to pay for the stories whether they were found suitable or not.

When the flurry and scurry of reading scenarios were over, it was found that Jacques Jaccard, one of Universal's own directors, had produced the only story with the necessary dramatic value. As Jaccard himself directed the filming of the sensational play, it goes without saying that he has put punch, action and power in every foot of film.

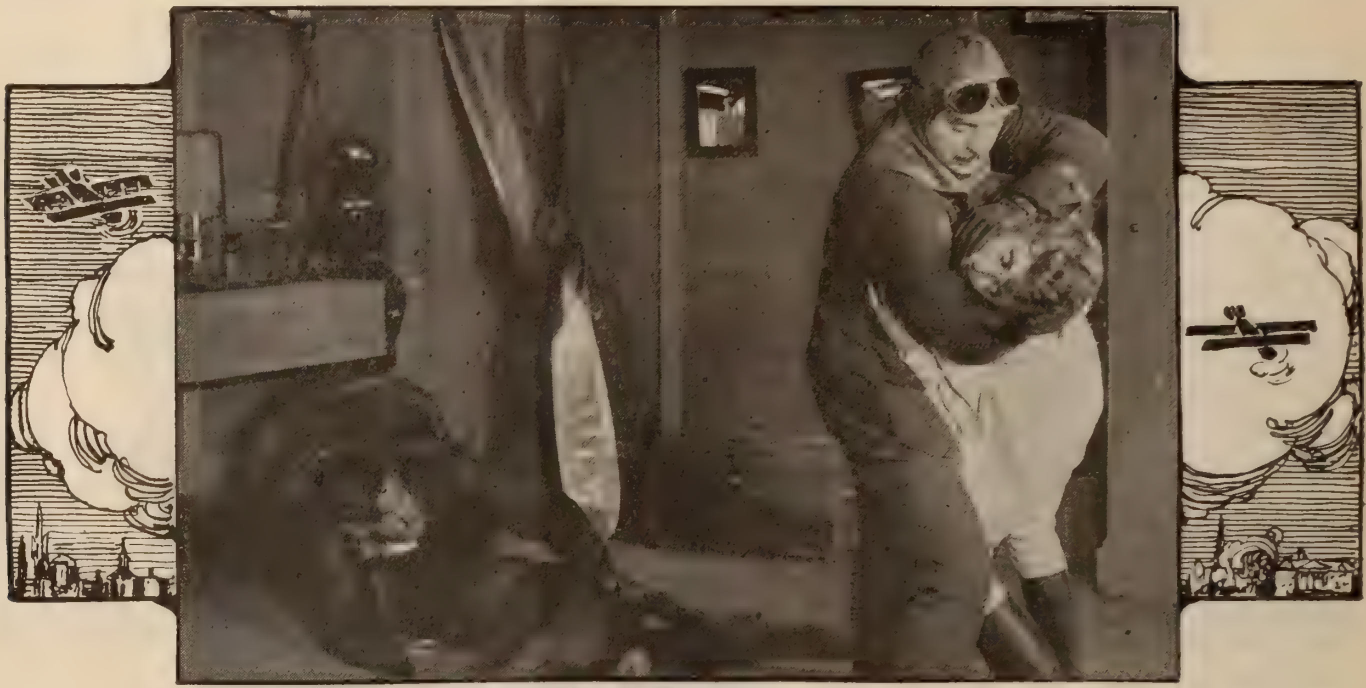
The story grips the interest at the outset and whirls the spectator on with increasing momentum to a conclusion that snaps the tension like the breaking of an elastic. "The Great Air Robbery" is a masterpiece of dramatic thrill and sensation.

Carl Laemmle *presents*

The GREAT AIR ROBBERY with Locklear the Daredevil of the Skies.

Universal-Jewel Production de Luxe

LIKE A PAGE FROM THE FUTURE



Will the Wheels of Progress Keep Pace With Director Jaccard's Scientific Vision?

VISUALIZING a future in aeronautics, when giant airships will whirl passengers from one end of the country to the other in a few hours, when meteor-like planes will scuttle through the clouds with their precious consignments of mail, Jacques Jaccard, who wrote and directed "The Great Air Robbery," has not only given in this wonderful picture, an insight into times yet to come, but has produced the most thrilling photodrama of the age.

The big scenes of the picture show former Lieutenant Locklear performing his blood-chilling feat, and the incident has been woven into the action in a masterly way. But the plot would have made a sensation in any picture even without the supreme punch of the aviator's daring exploit.

One of the most effective scenes in the picture from the spectator's standpoint is the tuning up of the huge mail planes at an aerial station, preparatory to the midnight trip with the mail. The big ships circle and sweep through the ink-black sky, leaving a vivid stream of fire in their wake, while spinning searchlights shoot long shafts of light into the darkness.

Carl Laemmle *presents*

The GREAT AIR ROBBERY with Locklear the Daredevil of the Skies.

Universal-Jewel Production de Luxe

The Result of a Brave Man's Blunder. America Had Paid Him Her Highest Award

But He Threw it Away Because He Treasured It Too Much

"WALLIE" MASON was one of America's heroes. High above the battlefields of France he had outfought the Boche airmen, and when he returned to America he possessed the one treasure that compensates such men for their bravery—a tiny piece of metal and ribbon—the Croix de Guerre. Only one thing did Wallie Mason prize above this priceless bauble, and that was the love of Beryl Carruthers.

Like many other men of his strange mold, he was not the master of himself. His physical incapacity as the result of dissipation would have cost him his life had not his chum, Larry Cassidy, saved him by climbing into his ship in midair and bringing it safely to earth.

Then, as a token of his love, he sent the Croix de Guerre to Beryl Carruthers, and it fell into the hands of his rival, Van Arland, the leader of the Death's Head Squadron of air pirates. Van Arland gave Mason a gambler's chance to recover the cross, but Wallie lost, not only the cross and his money, but his soul of honor. Driven to desperation, he staked upon the last unsuccessful turn of the cards his promise to assist Van Arland in the robbery of the midnight mailship. That night, Wallie Mason, like a man in delirium, forfeited everything that the Croix de Guerre symbolized in his life.

Carl Laemmle *presents*

The GREAT AIR ROBBERY

with Locklear the Daredevil of the Skies.

Universal-Jewel Production de Luxe

His Love, Like a Phoenix, Rose From The Ashes of his Friend's Folly

BROTHERS in arms in France, inseparable friends when they both returned to America and became pilots of Uncle Sam's great aerial mail-ships, Wallie Mason and Larry Cassidy enjoyed that wonderful companionship of man and man.

Then Wallie fell in love with Beryl Carruthers. So did Larry Cassidy, but feeling in his noble heart that the girl belonged to his chum, he did not betray his feeling for her by word or act.

Dissipation had wrecked Wallie Mason's once iron nerve. His friend saved him from death for Beryl Carruthers, and he did everything possible to prevent Mason from making a fool of himself.

Then Mason committed an act of consummate folly that robbed him of his money, his Croix de Guerre and his honor. He turned robber and assisted the leader of the Death's Head Squadron to hold up a federal mail ship. But a deputy marshal brought down Mason's plane in a flaming heap, just as Wallie had brought down the enemy planes which won him the priceless cross of war.

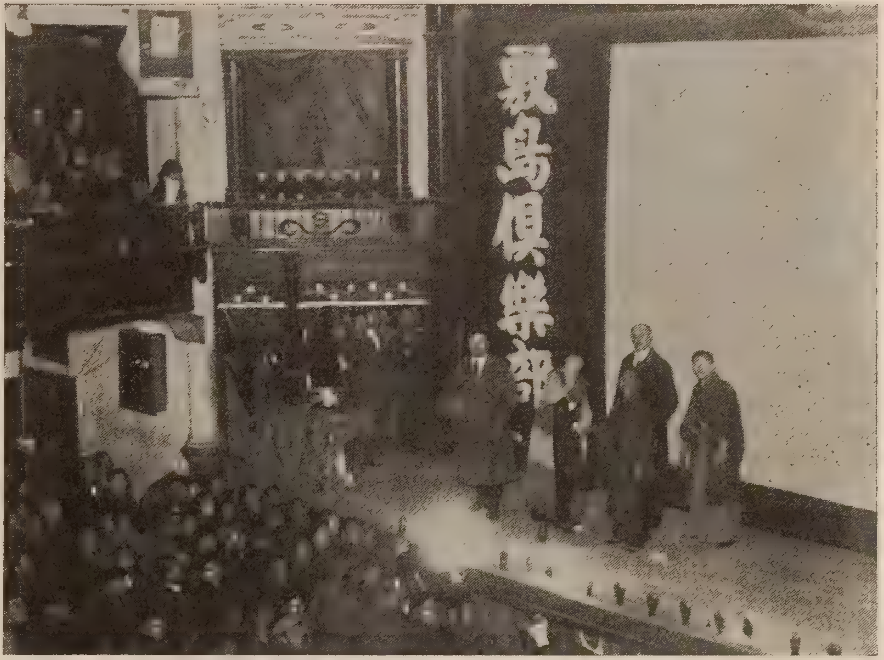
Beryl Carruthers, in another plane, arrived on the spot just as her lover's ship was wrecked. Larry Cassidy, his heart breaking for the hapless couple, led the girl tenderly away.

Carl Laemmle *presents*

The GREAT AIR ROBBERY with Locklear the Daredevil of the Skies.

Universal-Jewel Production de luxe

MISS WALCAMP IN TOKYO



Marie Walcamp being presented from the stage of the Komparu Kwan Theatre by Nakimura, the Japanese Harry Carey.

MARIE WALCAMP, the fearless star of the Universal screen, has taken Japan by storm; by typhoon would be more climatically correct, for the famous player arrived in Yokohama on the crest of a Mongolian hurricane.

The beautiful girl's shadow has always been popular on the screens of Japanese theatre, but to-day the star is with the Japanese in person. She went to Japan with Henry McRae, the Universal director who is filming "The Dragon's Net," with Miss Walcamp starring.

"The Dragon's Net" was written by J. Allen Dunn and appeared originally in the Adventure Magazine under the title "The Petals of Lao Tze." It is being filmed by Universal as a serial. Throughout the eighteen sensational and colorful episodes Miss Walcamp will be supported by Harland Tucker, her leading man, Otto Lederer and Wadsworth Harris.

Harland Tucker, former matinee idol of the Morosco stage, is Miss Walcamp's leading man in more ways than one. Immediately after the good ship Suwa Maru docked at Yokohama he led Miss Walcamp to the American consulate and married her. The news of the wedding created a society furor in Japan, and was cabled to the press of America as one of the most romantic stories concerning screen celebrities.

The trip of the Universal company was a classic event in globe-trotting. As the party passed through Portland, President Wilson, then on his swing across the country, was presented to Miss Walcamp and personally wished the expedition success.

Hardly had the Suwa Maru cleared Seattle than the word spread through the cabin that Marie Walcamp was a passenger. She was immediately beseiged by admirers and with other members of the company given the places of honor at Captain Schmidizu's table.

With the Suwa rolling comfortably in mid-Pacific the star staged several little plays for the amusement of the passengers. For the purpose Captain Schmidizu erected a stage in the dining salon and the technical staff with the Universal company placed improvised footlights with excellent effect.

Of course Harland Tucker took up a great deal of the star's time when they landed at Yokohama. He insisted that she accompany him while he dashed around to find an American pastor who would marry them in the American consulate at ten minutes' notice. The ceremony over, to the entire satisfaction of all Japan and particularly Harland Tucker, the honeymoon couple found time to accept an invitation to the theatre from no less a personage than Nakimura, the Japanese Harry Carey. The eminent actor entertained his guests "back stage" at his theatre in Tokio and was later host at an informal dinner served in his spacious dressing room.

Rich in the color of the Orient and with the distinction of having been filmed in the exact locale prescribed by the author, "The Dragon's Net" will be one of the most acceptable serials yet offered to playgoers by the "Big U."

Hearst News.

No. 53.

Last of Draft Men Arrive Home From Siberia.—San Francisco, Cal.

The Wayfarer.—Striking scenes from the great religious spectacle staged at the Madison Square Garden by the Interchurch World Movement. *—New York City.*

Johnny Pershing in His Own Home Town.—Laclede, Mo.

Strangest Baseball.—Members of the House of David, religious sect, care for the body as well as the soul. *—Benton Harbor, Mich.*

Sub-Titles.—Paul Leslie Mooney, star pitcher, once sought by the Chicago Cubs. Members of the House of David obey the Biblical injunction: "Thou shalt not round the corners of thy head, nor shalt thou mar the corners of thy beard." Frank Wyland has batted 300 for the last four years.

Above the Golden Gate On a Swift Flying Plane.—San Francisco, Cal.

Sub-Titles.—Passing the old Exhibition Grounds where the Fine Arts Building still stands. The Golden Gate. The famous old Cliff House and Seal Rocks.

Testing the Guardians of Our Shores.—Ft. McArthur, Cal.

Oo, Oo! Here's Santa In a Bathing Suit!—Venice, Cal.

Sub-Titles.—The genial saint dons beach attire to distribute gifts to California's water nymphs. But Father Time interrupts with a long face and a sad story. Only find that he has butted into a wet time in a dry nation.

Artillery and Tanks Reinforce Mexican Border Guards.—El Paso, Texas.

Sub-Titles.—Vast quantities of implements of war, intended for Europe, are assembled on the Rio Grande. Uncle Sam's gigantic collection of "cats"—tractors for the hauling of big guns. One of the tremendous parks of brand new 155MM. guns. Whippet tanks in seemingly unlimited numbers. And the desert patrol—ever on the alert.

"Indoor Sports" Cartoon by Tad.

Publicity Page for "The Triflers"

SOME DON'T FOR SCREEN-STRUCK GIRLS.

EDITH ROBERTS, Universal's youngest star is a New York girl who began as a singer and dancer in a musical comedy. After a year in vaudeville, she was engaged for "cute girl" parts in Christie comedies. Then she went to Universal City to play in the Lyons and Moran comedies, and her youth, ability, tireless energy and intelligence soon won her important roles in more serious photoplays. Featured roles followed in such Universal successes as "The Love Swindler," "Beans," "A Taste of Life" and "The Deciding Kiss." In "Lasca" she was co-starred with Frank Mayo, and in "The Triflers," the newest Universal feature, she has a stellar role, supporter by David Butler.

As Miss Roberts has achieved success while yet in her teens, her advice to aspirants for screen honors should prove interesting.

Here are some of the youthful star's don't.

Don't imagine you are cut out for the screen just because you are blessed with a pair of dimples and a head of blonde hair. Mary Pickford has more than that to recommend her.

Don't aspire to a screen career just because your friends tell you "you ought to be in the movies." It may be subtle flattery.

Don't think of motion pictures unless you are prepared for hard work, rigid discipline and bitter disappointments. It is play for the audience only.

Don't depend on "pull" to land you a soft berth in the films. It won't get you far.

Don't expect a director to supply you with brains. That is nature's job.

Don't travel to California with nothing more substantial than the hope of getting a position with a motion picture company. Hope is not legal tender.

Don't spurn an "extra" part. You must begin somewhere.

Don't give way to discouragement. Talent will tell.

Don't believe all you hear about "movie folks." They're just human.

A SEVEN-YEAR-OLD STAR PLAYER.

LITTLE Benny Alexander, a child marvel of the screen, plays an important role in "The Triflers," the Universal photodrama which will be shown at the ——— Theatre on ———. At the age of seven, Benny Alexander is regarded as a finished actor, able to depict the delicate shades of emotion with the accuracy of a veteran of the drama.

Benny has been before the motion picture camera for three years. At the age of five, he was noticed by George Seigmann, the man who recently directed "The Trembling Hour," at Universal City.

Some days later, D. W. Griffith asked Seigmann if he knew where he could find a clever little kid player about five years old. Mr. Seigmann suggested that Benny be given a trial. So capably did the little fellow depict a minor role that he was given an important part in "Hearts of the World."

Through such productions as "The Turn in the Road" in which he was featured: in "The Better Wife," with Clara Kimball Young; "The White Heather" and "Tangled Threads;" he achieved a screen reputation that resulted in his being called to Universal City to appear in "The Triflers."

SOME STUDENT!

FORREST STANLEY, the Universal player, says that two cities claim his birth; New York claims it was Brooklyn and Brooklyn claims it was New York. However, his early life was spent in New York, where he attended grade school and won recognition as a diligent student. So diligently did he persue his studies that he spent five years with McDuffy's Fourth Reader and at the end of that time he knew more about it than McDuffy.

After dashing through the preliminary school, Mr. Stanley entered Columbia University. At the famous old King's College, he excelled in such studies as penny-ante, kelly pool and the scientific analysis of Broadway musical comedies.

At the completion of his college course, he went on the speaking stage, appearing in "The Bird of Paradise," "The Devil," "When We Were Twenty-One" and "Soldiers of Fortune," the last named production being his own show.

Mr. Stanley's photodramatic career includes screen appearances with such stars as Edith Roberts, Ora Carew, Constance Collier, Blanche Ring and the late Anna Held.

FOUR STARS SEEN IN "THE TRIFLERS."

FOUR leading players, each of whom has been featured many times in his own right, have been assembled in the cast of "The Triflers," a late Universal special attraction, which will lead the program at the ——— Theatre beginning next ———.

Edith Roberts, the charming little hoyden "Lasca" who carried the title role in the picture made by Universal from the famous poem by that name, has in her support David Butler, Nell Craig and Forrest Stanley.

Edith Roberts was widely known on the comedy screen before she was summoned to Universal City to star in such productions as "The Deciding Kiss," "Beans" and "Lasca."

David Butler has been known for several years as a matinee idol at the Alcazar Theatre in San Francisco and on the Morosco stage in Los Angeles.

Forrest Stanley is equally well known as a matinee hero, having appeared for ten years in such speaking stage successes as "Fine Feathers," "The Bird of Paradise" and "The Light That Failed."

Completing the role of fame in support of Edith Roberts is Nell Craig, who was a star in the pioneer Pathe film dramas of six years ago. Before Miss Craig's screen dynasty, she was a featured player with the Chestnut Street Stock Company in Philadelphia.

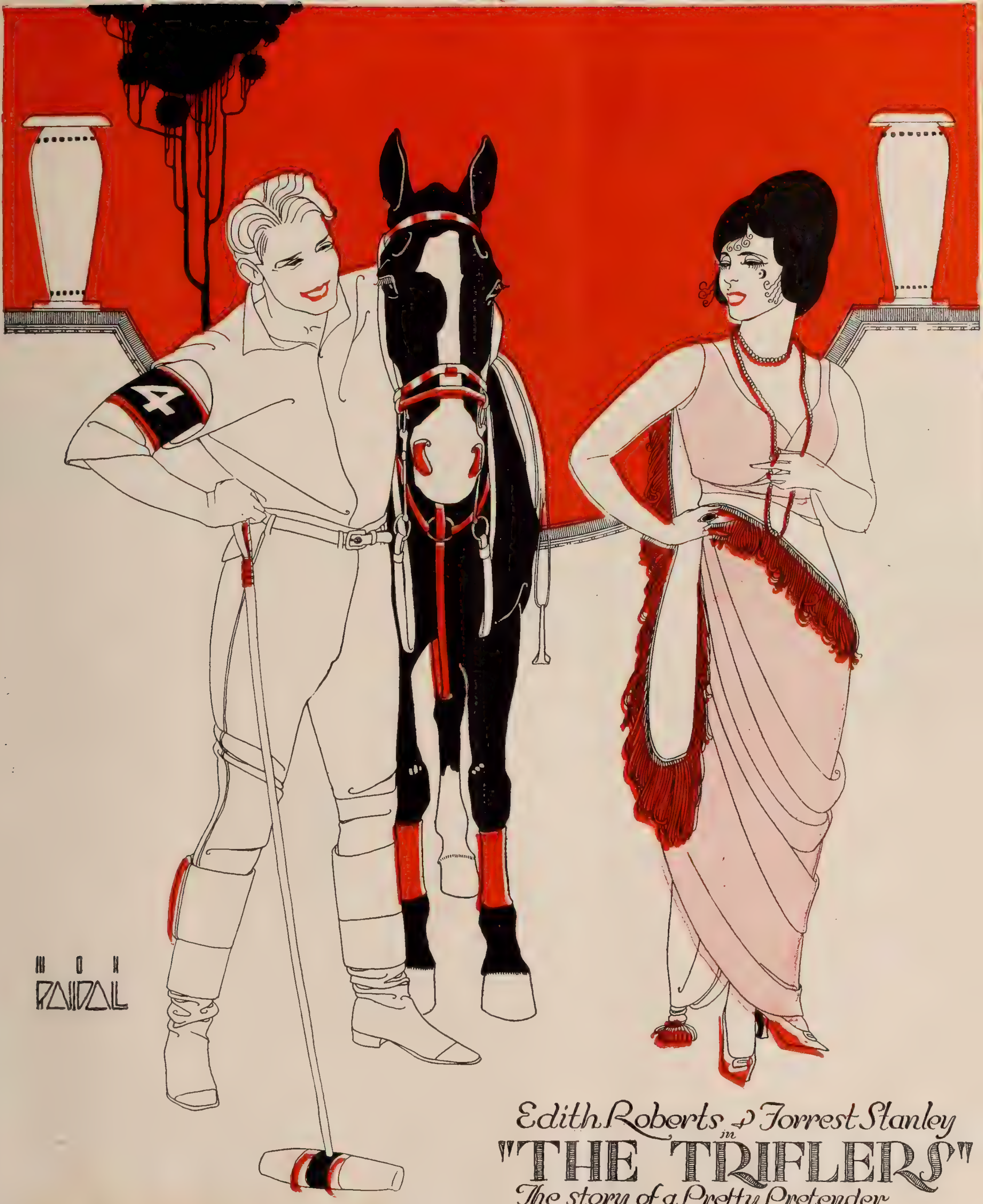
"The Triflers," will continue at the ——— Theatre until ———.

THIRTEEN NO JINX

"The Triflers," the Universal photodrama, which is to be seen at the ——— Theatre on ———, disproves the old superstition that thirteen is an unlucky number. Production on "The Triflers" was started at Universal City on October 13, and there are thirteen featured players in the supporting cast.

"The Triflers" is the story of a shop girl who aspired to a higher social position. Edith Roberts who was featured with Frank Mayo in "Lasca" is the star. Her leading man in the present production is David Butler, who has been seen of late in such Universal successes as "Bonnie, Bonnie Lassie" and "The Pointing Finger."

In addition to Miss Roberts and Mr. Butler, the following named players appear in the supporting cast: Forrest Stanley, Frederick Vroom, Lillian Langdon, Katherine Kirkham, Charles Arling, Arthur Shirley, Arthur Hoyt, Olita Otis, Nell Craig, Colin Kenny and Benny Alexander.



Edith Roberts in Forrest Stanley

"THE TRIFLERS"

The story of a Pretty Pretender
Number **SIX** of your
'Big Money Twelve" !

Carl Laemmle offers

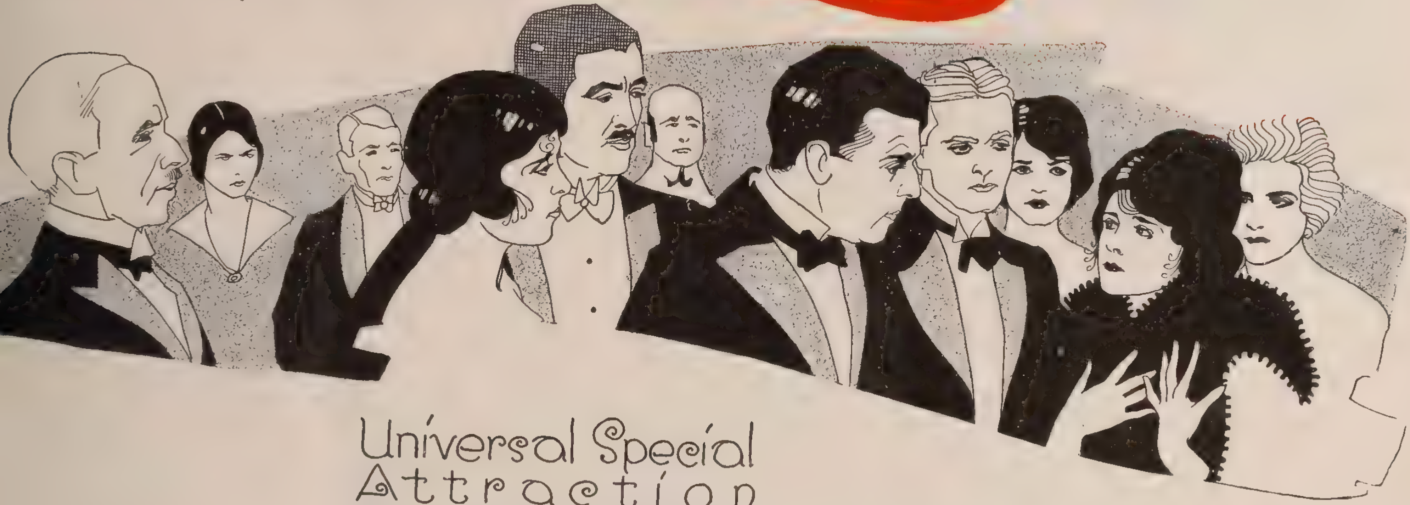
"The

THIS picture of a pretty little pretender who worked her way into High Society only to find it Low Society running on the high gear, will reach the sympathies, and the risible, of pretty nearly everybody in your audiences. In the end, of course, Janet Randall goes back to the man she really loves—Dan Cassidy, the motor-cycle cop—but the struggle towards honesty, away from foolish ambition, is told in a new way in new settings and the many little touches added by intelligent direction make this very modern drama delightful entertainment. In it Edith Roberts shines as she shone in "Lasca"—and Forest Stanley and David Butler give her unexceptionable support. Show "THE TRIFLERS"—you'll like it through and through.

featuring
Edith Roberts
with
Forrest Stanley
David Butler

TRIFLERS"

The Adventures of a Shop-Girl
With a Crépe de Chine Soul



Universal Special
Attraction
The Splendid Sixth
of your Big Money
Twelve

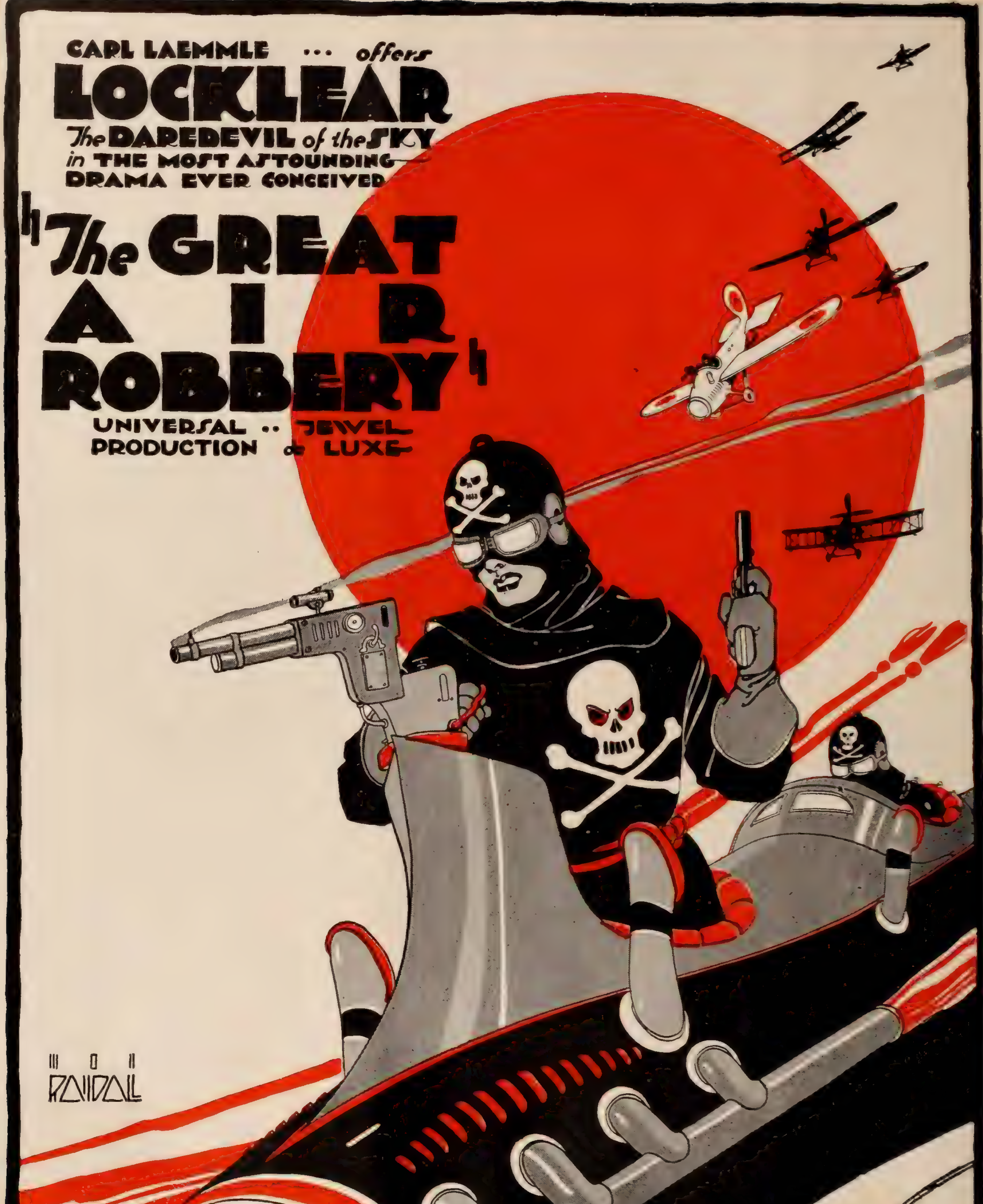
CARL LAEMMLE ... *offers*

LOCKLEAR

The **DAREDEVIL** *of the* **SKY**
in THE MOST ASTOUNDING
DRAMA EVER CONCEIVED

"*The* GREAT AIR ROBBERY"

UNIVERSAL .. JEWEL
PRODUCTION de LUXE



Service Page for "The Triflers"

AT A GLANCE.

SUBJECT—"The Triflers."

LENGTH—Six Reels.

STAR—Edith Roberts.

PREVIOUS HITS—"Lasca," "The Deciding Kiss," "Beans" and other Universal successes.

DIRECTED BY—Christy Cabanne.

STORY BY—Joseph Franklin Poland.

SCENARAIO BY—Hal Hoadley.

SUPPORTING CAST—David Butler, Forrest Stanley, Nell Craig, Benny Alexander, Frederick Vroom, Lillian Langdon, Katherine Kirkham, Charles Arthur Hoyt, Arthur Shirley, Olita Otis, Magda Lane and Colin Kenny.

LOCALE—The home of a shop girl, a palatial Metropolitan hotel and a magnificent country estate.

TIME—Today.

THUMB-NAIL THEME—The story of a girl who tries to lift herself out of her station of life and finds the place to which she has risen lower than her own plane.

ADVERTISING PUNCHES.

1—The increasing popularity of Edith Roberts.

2—The fact that David Butler, widely known screen favorite and matinee idol, is featured with the star.

3—The appearance of headliners in the supporting cast, including Nell Craig, Forrest Stanley, Arthur Hoyt and little Benny Alexander.

4—A brilliantly conceived plot.

5—The spectacle of a society week-end party in a magnificent country home.

6—The remarkably appealing dramatic work of Benny Alexander, the child marvel of the screen.

7—A relentless unmasking of the sham decency in certain upper strata of society.

8—The fact that two matinee idols of the old speaking stage and one star of early films appear in the cast—David Butler, Forrest Stanley and Nell Craig.

9—Some of the most luxurious interior scenes ever filmed.

10—The fact that guests of one of Los Angeles' most exclusive hotels appear as extra people in some of the hotel scenes. The hotel was leased for a night for the production.

"THE TRIFLERS."

Story by Joseph Franklin Poland.
Directed by Christy Calbanne.

CAST.

Janet Randal	Edith Roberts
Cassidy	David Butler
Monte Moreville	Forrest Statnley
Rupert Holbrook	Benny Alexander
Mrs. Holbrook	Katherine Kirkham
Mr. Holbrook	Arthur Shirley
Charles Lewiston	Arthur Hoyt
Jane's Mother	Lillian Langdon
Janet's Father	Frederick Vroom
Mrs. Whitaker	Nell Craig
Mr. Whitaker	Colin Kenny
Sally Rogan	Magda Lane
Austin Garford	Charles Arling
Effie Stillwell	Olita Otis

THE STORY.

JANET RANDALL, a shop girl aspires to the social lime light. Her idol is Monte Moreville, leader of the younger set of the Four Hundred. She starts upon her summer vacation, telling her sweetheart, Dan Cassidy, a motorcycle cop, and her parents, that she is going to Sullivan Lake, but instead she goes to the St. Legis Hotel, where Moreville is stopping. She becomes acquainted with her hero, who is about to be sued for breach of promise. Janet gets in a jam over her hotel bill. Monte makes a proposition that he will help her out if she will come to his country home and pose as his wife for thirty minutes. Janet accepts. The breach of promise case is headed off through Janet's aid, but a whole flock of Monte's relations and friends descend upon him and he is forced to introduce Janet as his wife.

Janet begins to see that society life is not what it is supposed to be—every man seems to be making love to some other man's wife, and none are capable of doing anything worth while. A pair of schemers are planning to unload some worthless stock upon Monte in exchange for some city real estate, but Janet knowing that a real estate deed is not legal unless the wife signs with her husband, refuses to sign and saves Monte. He misunderstands and accuses her of trying to save his money for herself. Monte's sister goes to a road house. Her husband sees her but Janet saves her by exchanging cloaks and saying it was really she who was there. Monte has not faith enough to believe her innocence. His sister confesses, but Janet has already made up her mind to return home. Monte pleads with her and offers to marry her but she has had enough. She realizes that these people are only triflers in the business of life. She returns to her motorcycle cop, saying she had a fine time at Sullivan Lake and is now ready to marry him and settle down.

ADVANCE STORY.

HOW a pretty New York shop girl aspires to get an intimate view of real society life, how circumstances conspire in her favor and make her the central figure in a week-end party at the home of the leader of the fashionable younger set, and how her illusions are shattered until she is glad to return to her modest home and her humble sweetheart are amusingly set forth in the newest Universal feature, "The Triflers," which will be shown at the ——— Theatre next———.

The featured players in the production are Edith Roberts and David Butler, whose work during the past year has placed them in the stellar class. Forrest Stanley, Nell Craig, Frederick Vroom, Lillian Langdon, Katharine Kirkham, Charles Arling, Arthur Shirley, Olita Otis, Colin Kenny, Arthur Hoyt, Magda Lane, and little Benny Alexander are other Universal favorites in the cast.

"The Triflers" was written by Joseph Franklin Poland and directed by Christy Cabanne and is an up-to-the-minute story, showing the contrast in the lives of the middle class and the butterfly existence of the ultra-smart folk of any large American community. Janet Randall, the pretty shop girl, is quite happy with her motorcycle cop sweetheart, Dan Cassidy, until her thoughts become centered on the doings of the fashionable set in general and of one Monte Moreville, the catch of the season, in particular. When Fate finally places her in the palatial home of Monte, Janet has an opportunity to observe the utter superficiality of her surroundings. She finally is glad to return home with her big motor cop when he comes to the house in pursuit of a speeding machine.

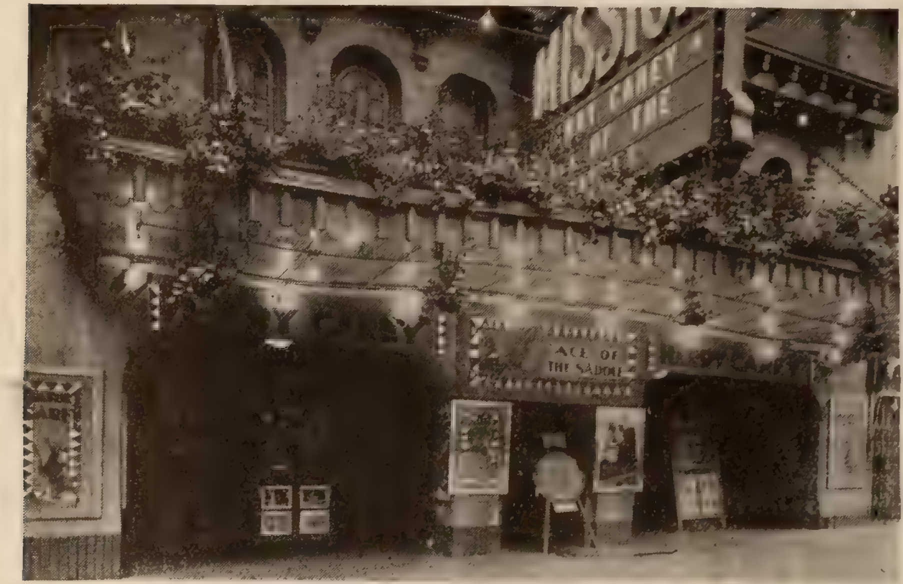
MILDRED
HARRIS
CHAPLIN
IN FOUR SELECTED
LOIS WEBER
JEWEL PRODUCTIONS
"HOME"
"BORROWED CLOTHES"
"FOR HUSBANDS ONLY"
"FORBIDDEN"

UNIVERSAL-JEWEL

You need the Director as well as the Star

Just as shrewd showmen of the legitimate stage always associate certain stage favorites with the name of Belasco, without whose magic they might never have won popularity so the picture exhibitor of America prefers to show Mildred Harris Chaplin directed by the master hand of Lois Weber. Mayhap the future will give us a picture as well acted as the Harris-Weber Jewels of the past two years but the exhibitor will find in the Four Selected Plays offered here the additional charm of pictures directed as only Lois Weber, the Belasco of the Screen, knows how to do. And every one of these Selected Four is a proven financial success.

How They Display Universal Pictures



Mission Theatre, Seattle, showing Harry Carey in "The Ace of the Saddle."

Color His Object.

SEATTLE, WASH., Dec. 22 (Special)—Strong colors and an array of paper with a punch, characterizes Manager Daigler's handling of Harry Carey in the lobby of the Mission Theatre, in Seattle, and one can usually tell when a Carey feature is playing there, when one is far down the street, just by the pepful color that appears in the lobby.

In running the "Ace of the Saddle," he adapted the vigorous equestrian pictures from the paper issued with the feature and centered his lobby about a galloping figure in the center over the entrance. The walls at the right and left inside the lobby were adorned with silhouetted figures of Carey mounted on a bucking horse.

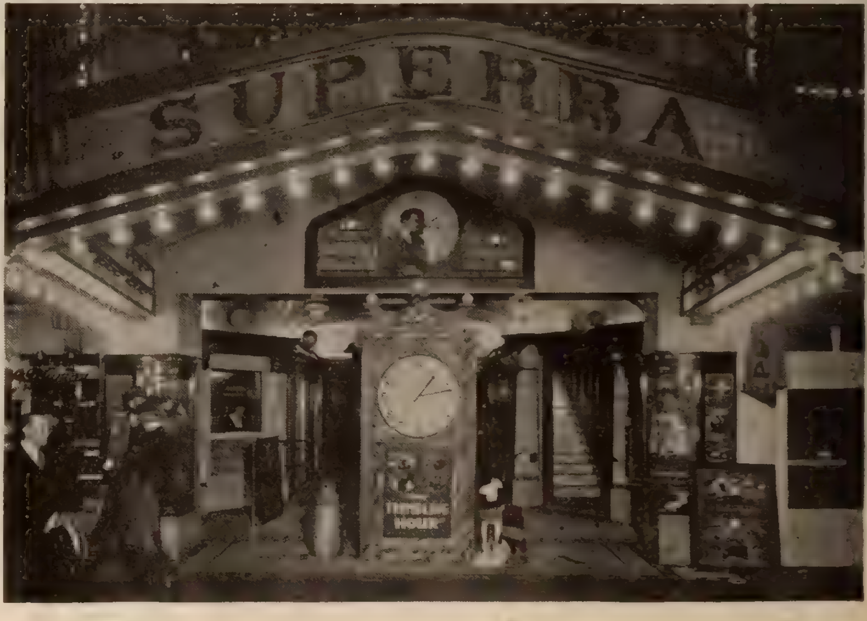
He Used a Clock.

THE lobby of the Superba Theatre at Los Angeles is one which lends itself admirably to lobby displays of a unique and striking character. For the showing of "The Trembling Hour" the Manager chose the clock as the main feature of the display. He had a large stand erected in the center of the lobby with a clock face pointing to a quarter after one and a display card and photographs showing scenes from the film just below the dial. On either side in the curved brass frames, Mr. Arthur A. Wenzel placed pictures of the two stars, Kenneth Harlan and Helen Jerome Eddy in the costumes they assumed in the picture. Over the clock and toward the front of the marquis where it was easily lighted by the electric display was placed a banner in the shape of the marquis itself and on this banner the clock showed an hour later than on the main clock below, thus carrying out the idea of "The Trembling Hour." The picture is based on the idea of what happened between the hour of 1:15 and 2:15. Manager Wenzel's display is the best one as yet to come to our attention carrying out this point.

"The Eternal Triangle," the Jewel-Universal two reel Dog Comedy was also shown and a subordinate display for this remarkable comedy was produced by the use of stuffed dogs with subtitles from the film on them.

"A LION MAN" GUESSING CONTEST.

THE Alhambra Theatre of Cleveland, Ohio, which is one of the finest and largest picture theatres in the city and one of its two first-run houses has booked the serial "The Lion Man" and starts in immediately. It is one of the Loew chain of theatres. In order to intinate the serial the manager has evolved a mystery contest for children and has issued a series of cards with the teaser cuts designed by the Universal's advertising department. The design of the contest is to ascertain the name of the Lion Man. Prizes will be given at the end of the contest. A great deal of interest has been created in the serial through this expediency and the contest promises to be a big success.



Display for the showing of "The Trembling Hour" at the Superba Theatre.

"And always - it's the woman who pays."

Carl Laemmle
offers

FRANCELIA BILLINGTON

In A Magnificently Costumed Society Drama Based on FANNIE HURST'S Cosmopolitan Magazine Story "Oats and the Woman"

"THE DAY SHE PAID"

Directed by REX INGRAHAM With a notable Cast including CHARLES CLARY, LILLIAN RICH, HARRY VAN METER and NANCY CASWELL

UNIVERSAL SPECIAL ATTRACTION

Meet William "Billy" Connors, His Middle Name is "Tie-Up"

Mr. Connors of Marion, Ind.

"BILLY" Connors, whose likeness appears above, and who is the guiding spirit of the Luna-Lite and Marion Theatres, at Marion, Ind., is rapidly gaining recognition among the exhibitors of the country, and more especially his native state, as an extremely hot and live wire.

This young manager, who plays nearly all of the Universal's features, graduated into the exhibitor class from the legitimate. Billy (nearly all of his patrons call him Billy), traveled with show troupes for several years before he realized that "fillum shows" were destined to become the universal enjoyment.

Billy never passes up an opportunity to exploit a picture, especially when he plays one with some star who is an especially favorite with his patrons, such as Priscilla Dean or Harry Carey, Dorothy Phillips and Monroe Salisbury.

Department store, music store, book store and every other kind of a tie-up for the purpose of exploitating a picture, is what Billy likes and when he starts out he usually ends with packed houses, afternoon and nights.

Billy recently played Harry Carey in "The Outcasts of Poker Flat." Realizing that Carey is a favorite with his patrons Billy went campaigning. The result was that all of the book stores, the libraries and even the schools of Marion, advertised the picture for him.

The result—capacity houses.

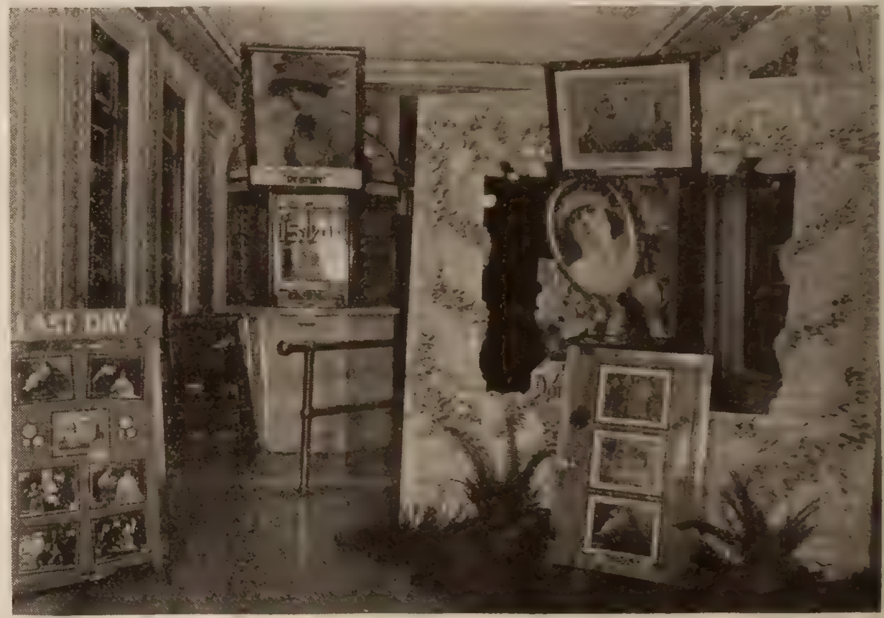
"And believe me, I never have heard so many good comments on any picture as I heard from my patrons on that one," he says.

Changed Type of Lobby for His Showing of "Destiny."

WITH his house popular as a playhouse of Westerns and other types of rugged drama, Manager Armstrong, of the Strand Theatre, Portland, last summer was confronted with an entire change of his usual lobby policy in putting on "Destiny," a picture of an entirely different type.

In the foreground of the lobby he used the utmost simplicity, and repression in the display of cards and posters. Back near the box office he erected a property pergola, on a foreground of ferns and greenery behind the opening in which a fountain played. Behind this was mounted a handsome cut-out of Dorothy Phillips, from the three sheet. In the color scheme of the entire lobby he followed the cue of the colors in the 22 by 28 tinted portrait above the pergola, running everything in cool pastel pinks and greens.

The novelty of the lobby, in contrast to his usual vigorous style of lobby building, proved a great attraction to his clientele.



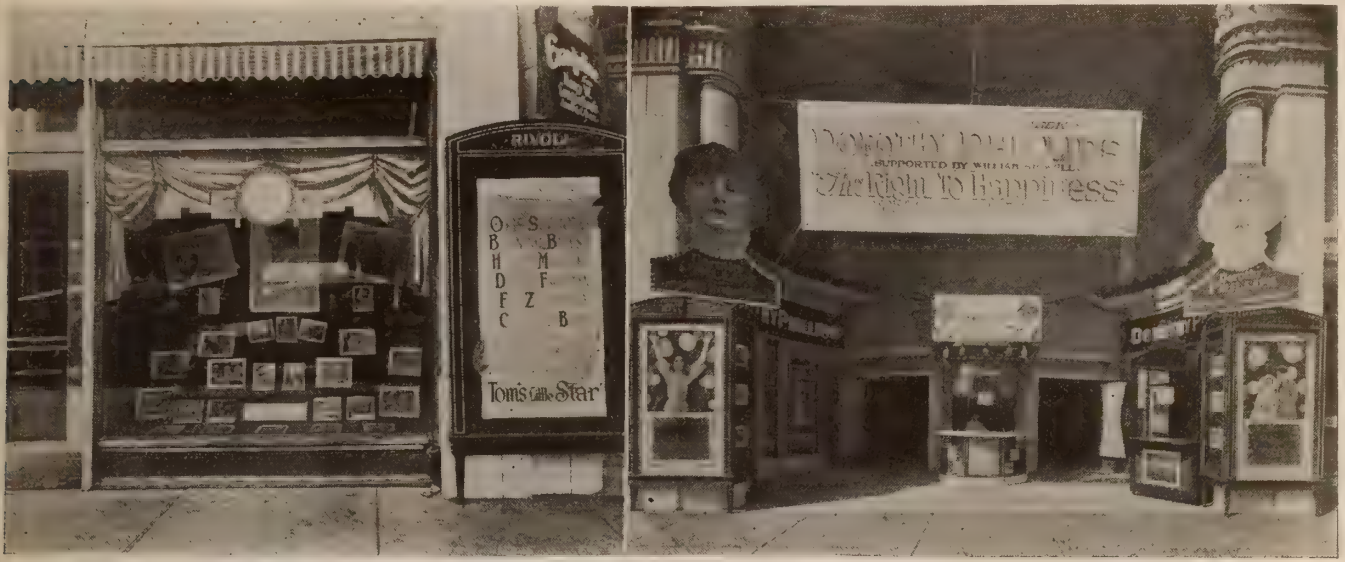
Beautiful design for lobby of the Strand Theatre, Seattle, for "Destiny."

Capacity all Day

OCT. 27, 1919.
CLEVELAND, O., OCT. 26.
H. M. BERMAN,

UNIVERSAL FILM EXCHANGES, NEW YORK, N. Y.
CONGRATULATIONS ON "RIGHT TO HAPPINESS" OPENED TO CAPACITY BUSINESS AND PLAYED TO CAPACITY HOUSES ALL DAY. THEATRE CROWDED AND PEOPLE STANDING AT ELEVEN O'CLOCK AT NIGHT. GIVE US MORE PICTURES LIKE "RIGHT TO HAPPINESS." IT'S FAR SUPERIOR TO "HEART OF HUMANITY." CONGRATULATIONS ALSO TO E. J. SMITH FOR BOOKING PICTURE TO US.

JAMES TELL,
MGR. STRAND THEATRE,
CLEVELAND, O.



Rivoli Theatre, Denver, Col., with display for "The Right To Happiness."

Just one of the Displays on "Right to Happiness"

THE lobby display of the Rivoli Theatre, Denver, Col., for Dorothy Phillips in "The Right To Happiness." Note the attractive display in the window of the drug store next to the theatre. The entire window is given over to framed lobby display pictures with a one-sheet in the centre. At the same time the Rivoli played "Tom's Little Star" and gave the picture part of its display room for one-sheet advertising the main stars of this picture.

What the Hospital Patients Say About a Universal Program

Among the moral lessons we absorbed during the running of the Mary MacLaren film, "The Pointing Finger," at the State Hospital on Friday night, were these:

Never attempt to rob a wall safe unless you look behind the silken curtains, and never go away and leave your little Diebold unbolted with $10,000 in perfectly good money stacked carelessly on the shelves within easy reach.

As few of us had ever seen $10,000 all in a lump before it was a wonderful sight, and a pleasant time was had by all.

Mary, our Mary we call her now, was at her best. Our only criticism (and that is a gentle, subdued one) is this. We wish she would learn how to use a gun.

There was one high spot where a cute little automatic would have advantageously let a little daylight through the devilish, dastardly, deceitful villain. But then—things would have ended at the third reel, and there must be five reels, you know.

Miss MacLaren has a real sensitive nature when it comes to constant association with bugs. Still, the old "bug" professor was right there with the punch, despite his years and grey hairs. Some pep, boys, and that goes forty ways from the ace.

The motion picture fans at the State Hospital have not quite recovered from the shock of what happened to Mary MacLaren in the "Petal on the Current," all through indulging in one glass of beer. Some of the said fans have had quite some experience along these lines and all stoutly aver that Mary must have had the real old time strength in the scuttle of suds that she lapped up at the party. Be that as it may, nothing happened Thanksgiving night to Harry Carey, who got outside of his quota of old red eye and never turned a hair. "The Ace of the Saddle," was the feature and held the attention of a splendid audience, completely filling the large assembly hall. A western film, it breathes of the great outdoors, cowboys and cattle raids. Lyons and Moran pleased with the comedy, "Half and Half," and International Current Events was enjoyed by all. Community singing was tried and "Old Folks at Home" thrilled with its volume of sound.

We wish for Mary MacLaren a bountiful, happy New Year, "and may the Green-Eyed Gods grant her twelve desires."

The Century comedy, "Weak Minds and Wilful Lions," was a feature of the evening, and we hope that those three tame, toothless, tractable, trained lions of the Universal Co. will be given a fine Christmas feed of soft boiled mush, or fried chicken livers.

These lions have worked hard this year.

At first we were much concerned regarding the safety of the members of the company. But now—well, we can assume a nonchalant, indifferent attitude when they scowl their fiendish scowls.

During the tense moments of the first Century comedy featuring these lions, three of the younger nurses from the Annex building fainted dead away, and had to be revived with liberal doses of Rochelle smelling salts.

But no nurse has fainted now for months past. Is not that an improvement? We'll tell the world it is.

Current Events No. 47 and "Old Black Joe" vociferously sung by the splendid audience, concluded the evening's entertainment.

There will be motion pictures on Christmas and New Year's nights.

Tsuru Aoki, Universal's Newest Star

THE name of Aoki is as well known to the theatregoer of Tokio or Yokahoma as are the names of Barrymore and Drew to the playgoers of America.

Tsuru Aoki, Universal's delightful star, known as the Japanese Bernhardt of the screen, comes from a family of Japanese actors. While her father and mother were not on the stage, her aunts, uncles, cousin and sisters were all actors. At the age of seven little Tsuru, who was born in Tokio, began to act in melodramas and historical plays, playing child parts in support of her distinguished relatives for two years.

Educated in America.

When Miss Aoki was nine years old she came to America with her aunt and uncle, who brought a Japanese repertoire company to California, the first of its kind that ever visited the United States. That was in 1903, and the oriental actors remained here for nearly a year, playing in San Francisco, Chicago, New York and Boston, presenting Japanese plays in the native tongue.

Tsuru accompanied the players only as far as San Francisco, and after the engagement in that city she was placed in a convent in Chicago, where she remained till she was fifteen years old. She then went to Colorado Springs where she spent two years in a convent and took a post graduate course in a finishing school at Pasadena, California.

Wife of Sessue Hayakawa.

Miss Aoki's screen career dates back to 1913, when she appeared in a number of comedies under the direction of Fred Mace, followed by an engagement of two years with Thos. H. Ince, where she played opposite Sessue Hayakawa.

Miss Aoki had become acquainted with Mr. Hayakawa during her school days in Chicago, as he was also attending school in that city. They were married in 1915, during their engagement at the Ince studio.

Miss Aoki recently signed a contract with Universal for a series of Japanese photodramas, the first of which, "The Breath of the Gods," heralded as a most sumptuous production, will be released in the near future as a Jewel-Universal.

A Christmas Gift.

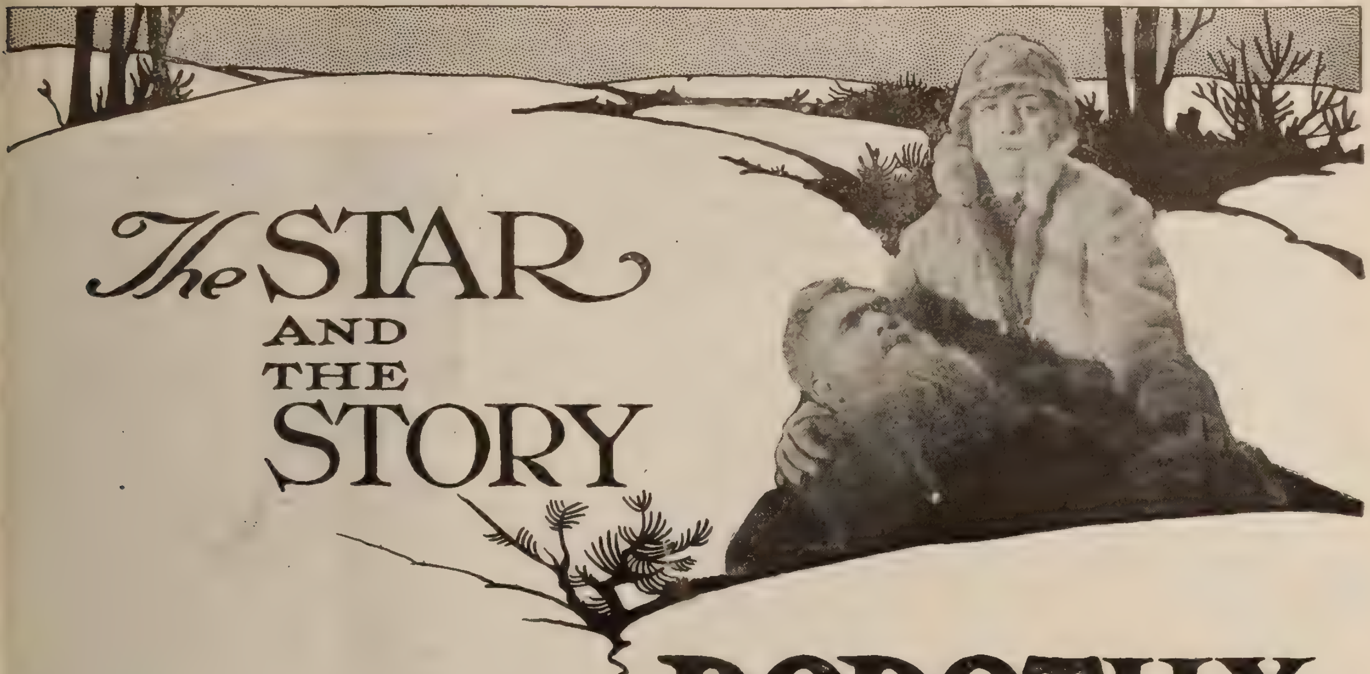
A teak-wood cabinet of great value and antiquity has been received at Universal City by Tsuru Aoki, at Christmas time, from an admirer in Tokio.

The cabinet was received by the star with only the following anonymous note as a clue to the giver:

> "Your wonderful artistry in 'The Breath of the Gods' has further endeared you to Japan, the land of your birth."

The pretentious gift is elaborately hand-carved and contains many secret compartments. Its antiquity, Miss Aoki says, is indicated by the condition of the wood and is confirmed by the character of the carving.

So unique is the cabinet that it was taken from the star's dressing room at Universal City to the stage where she is now playing in "Locked Lips" under the direction of William C. Dowlan, and used in one of the settings.



The STAR AND THE STORY

DOROTHY PHILLIPS

THE star whose unprecedented triumphs in "The Heart of Humanity" and "The Right to Happiness," together with the delightful charm of her fascinating personality, have made her name a household word wherever motion pictures are known—a name whose mere announcement will set the crowds hustling to your box-office.

"PAID IN ADVANCE"

Directed by ALLEN HOLUBAR

JAMES OLIVER CURWOOD'S great dramatic story of Alaska, which packed to overflowing New York's huge Capitol Theatre, breaking the record for the biggest picture palace in the whole world.

WE know no surer way for you to please your patrons and gather in the profits than booking Dorothy Phillips in this UNIVERSAL-JEWEL PRODUCTION DE LUXE. It is

AN UNBEATABLE COMBINATION

Universal Industrials and Educationals Bo

"Heads Win" Covers the City from Loop to Prairie—Many Star Pictures, Showing the Amazing Industrial Life and Progress of America, Ready for Distribution Early in the New Year—Universal to Make Direct Payments to Exhibitors, With Extra Exhibitors of America, Inc., for Taxation, Censorship and Other Organization Welfare Work.

CHICAGO has seen "Heads Win," the great industrial-educational picture made by the Industrial and Educational Department of the Universal for the International Correspondence Schools and distributed to exhibitors in the Chicago district as a special feature, on the basis of the contract recently entered into between the company and the Motion Picture Exhibitors of America, Inc. Through this contract, or agreement, the exhibitors who run the picture are to receive direct payments, through the organization, and the organization itself will receive a substantial percentage of the gross receipts for bookings.

"Heads Win" has been played, or is being played, in almost every important theatre in the Chicago District from the Loop to the Prairie. The patrons of the theatres have voiced their approval and many of the theatres are arranging for additional bookings. This six-reel photoplay points a moral for every man, no matter what his station, who feels that he is about to enter the world of failures. Its bright story turns him from the rut into the path which leads to success. Wives who have lost hope of attaining ideals cherished for years for their children's sakes find in its story a solution which leaves the way clear. Is it any wonder that the picture is popular with the public? It deals with the essentials of life and teaches the "how" of happiness.

Harry Frazer in "The Golden Legend."

Many other star pictures showing the amazing industrial life and progress of America will be ready for distribution early in the New Year. In every case distribution will be made on the direct payment basis arranged with the Motion Picture Exhibitors of America, Inc., but of course the arrangement includes all exhibitors who show the pictures no matter whether they are members or nonmembers of this organization. When the Universal decided to make direct payments to exhibitors for running industrial-educational pictures there was no thought of excluding any exhibitor. The plan operates fairly and impartiallly with honor and profit to all concerned.

STRAIGHT GOODS.

A fine example of a Universal Industrial picture, designed for general theatre circulation, is present in "Straight Goods." The film is being booked in selected towns all over the country and is an instructive as well as entertaining picture. The story tells of a young husband who has presented his bride with a chest of silver. She is not so pleased when she learns that it is not "solid" silver.

Later in the evening a gentleman burglar is caught in the act of stealing the silver and, womanlike, the bride asks him why he wanted silverware that was not "solid." The crook declares that inlaid silver is just as good as solid silver. To back up this assertion, the crook tells how inlaid silver is made.

WHEN EAST MEETS WEST.

One of the most unusual pictures of its kind ever produced is that of "When East Meets West" made for the Omaha Chamber of Commerce. A great many scenes were taken on the beautiful estate of Mrs. E. John Brandeis, "Fairacres," which is one of the show places of the Northwest.

The story of Omaha is intervowen with a story of love and adventure.

Madeline Brandeis in "When East Meets West."

The picture begins with a scene of the Missouri River in 1804, showing the explorers, Lewis and Clark, turning their canoe toward the shore to camp for the night on the present site of Omaha. Other scenes show Lewis and Clark making a treaty with the Shoshone Indians, whose hunting grounds were where the city of Omaha now stands.

"AMERICA'S HERITAGE."

"America's Heritage" is a picture that will show the parents of America what the Boy Scout movement is doing for America's men of to-morrow. Filled with action the picture takes the spectator on a trip from the Middle West, through the Great Lakes country, visiting the points of interest, including Niagara Falls and other wonders of the Northwestern part of the United States to Maine. The scouts then journey down the picturesque Maine Coast, stopping off at Kittery, across from which is Ports-

as Features Throughout Chicago District

Scene from "Heads Win," show-how the inspiration of a woman's love helped a man to make good.

mouth, where one of Uncle Sam's largest navy yards is located.

The action of the picture is shown by the visualization of a series of letters sent by one of the scouts to his mother. As she reads her son's letters the scene of the home fades out to give place to scenes of the Boy Scouts disporting in the clear mountain streams, picking berries and camping out in the woods, under supervision of older men. The scouts are shown visiting points of historical note and carrying out their code—"Be prepared to lend a helping hand."

THE CANDY COURTSHIP.

Probably the most interesting industrial picture ever made will be ready for cutting and editing within the next week. It is entitled "The Candy Courtship" and is being produced by Harry Levey, general manager of the Universal Industrial and Educational Department. It is no exaggeration to say this picture contains "The sweetest story ever told."

The candy messenger boy is played by Andy Clark, who gained fame with the old Edison Company. But—ah! ah! ah! The wonderful blonde beauty, who presides at the candy counter. For this part, Mr. Levey selected Helen Weer, who first became known through the part she played in David Belasco's production of the "Music Master." Her first hit in pictures was made when she worked with Montagu Love in productions for the World Film Corporation. Paul Gilmore, the Bert in "The Better Ole" is the "father" of the beautiful blonde heroine of "The Candy Courtship." Wallace Ray plays opposite Miss Weer, and, according to Harry Forbes, cameraman, Mr. Ray knows all about the girls as well as candy.

"THE GOLDEN LEGEND."

"The Golden Legend" a romance of New Orleans will be released by the Universal Educational early in the new year. In this picture virtually the entire population of the city of New Orleans took part. Harry Fraser, director-writer-actor, plays the role of hero.

The demand at this time for educational pictures and industrial pictures of an entertainment and educational character is so great that an entirely new field has been opened for the employment of well known screen actors and actresses. In the making of Universal industrial and educational pictures now being put out, much pains been taken to fit each part with an artist of the first rank.

Among the many stars of the industrial and educational department of the Universal, May Irwin stands out prominently. As a portrayer of the pleasant and necessary tasks of the household she is without a peer.

Helen Weer in "Candy Courtship."

DON'T READ THIS IF YOUR POPULATION IS UNDER 300!

THIS EXHIBITOR WRITES—

"WE played it in our small town. Exhibitors in towns of EVEN 300 POPULATION can show this picture and make it PROFITABLE through proper advertising. They could charge a dollar or even considerably more and send their patrons away ENTIRELY SATISFIED.

" 'The Heart of Humanity' is truly a monumental production. ONCE SEEN IT CAN NEVER BE FORGOTTEN."

G. C. GAYLOR, Mgr.,
Opera House, Ardmore, S. Dak.

Dorothy Phillips

in **Allen Holubar's** Super-Production

"The Heart of Humanity"

'The Picture that will Live Forever'

Released through **JEWEL** Productions

"Naughty Lions and Wild Men."

Two Reel Century Animal Comedy Featuring Jimmy Adams and the Century Lions.

Directed by Fred C. Fishbach.

(*Copyright* 1920 *by Century Motion Picture Company*)

LOIS KILLSOME was so beseiged with suitors that she determined to give herself to the bravest lion hunter and in case he should be killed she would marry the best rabbit hunter. The trumpet for the hunt called them all to the lion field and while Fatty was hunting for rabbits, Jimmy the Fearless looked for lions. Both were successful but Jimmy soon became the hunted rather than the hunter and his agility alone saved him from becoming a lion lunch. As he attempted to escape from the jungle, however, he ran slam-bang into King Fadeum and for a time it looked as though Jimmy was destined to become the monarch of the jungle until Fadeum discovered that Jimmy's dice were crooked.

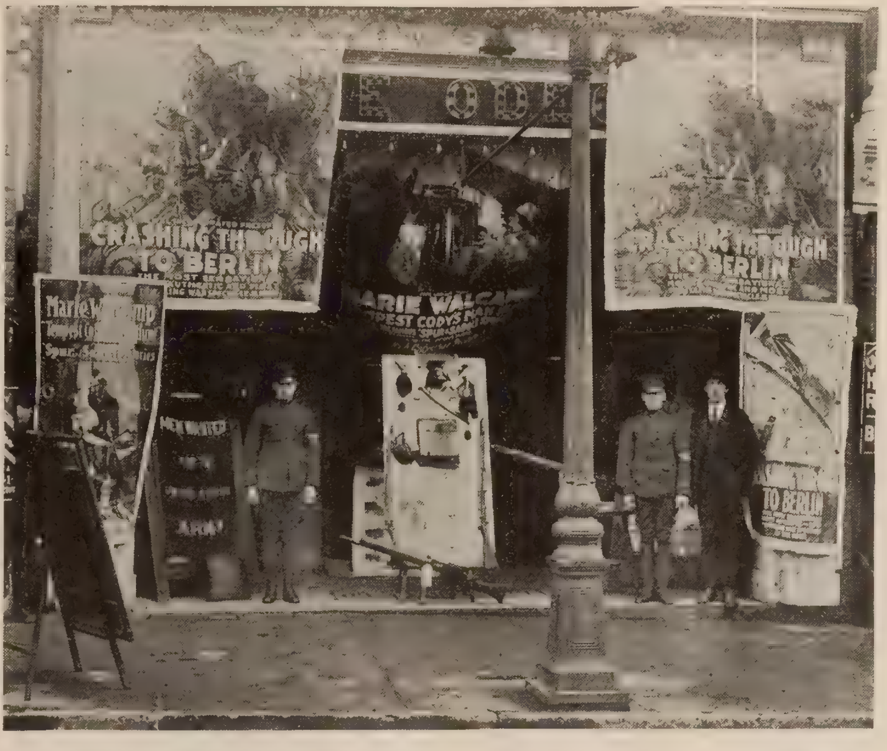
Summoning the Royal Chef he consigned Jimmy to the stew. Before Jimmy was quite ready to be served, however, Queen Bangle came along and shimmied him temporarily out of his predicament, but Lois and her lion hunters had so peeved the lions that the party was glad to join Jimmy in the stew while the lions licked the broth.

New Screen Magazine.

No. 48.

WHAT to do with a capsized canoe is the interesting first subject of this very interesting issue. The first thing is to keep cool and don't let the water dampen your spirits. If you paddle with your hands you can make two miles an hour. We then are introduced to John McIntyre, who, once a hobo, is devoting his life to reclaiming human driftwood as superintendent of the Whosoever Gospel Mission, Germantown, Philadelphia. He has righted the footsteps of more than 180,000 wanderers. Next, Dame Courtesy gives a lesson in "Watching your step" at a dance. The proper thing to do and say at all times is ably illustrated. In this day of chasing the old H. C. of L., Mr. P. A. Cimini, a Bucalo architect has invented a device which conserves precious space and makes one room serve as four. It is called a turn-table apartment. Landlords get many a smile out of letters from tenants, and some of these are included in this week's letter-laughs. This issue closes with a futurist movie of Secretary Lansing.

Who Said "No War Pictures"?



Odeon Theatre, Clarksburg, W. Va., playing "Crashing Through To Berlin."

Mr. Carl Laemmle, President. December 13, 1919.
Universal Film Company.
Dear Mr. Laemmle:—

Just a few words to say that I have often heard that exhibitors were skeptical about the booking of war pictures, including myself.

A representative of the Washington branch, through difficulty, sold me "CRASHING THROUGH TO BERLIN." I played this feature to the record business of the Odeon Theatre, and only wish the Universal Film Company had more of these money-makers.

I am enclosing a photo of the lobby display, in co-operation with the recruiting officer of the United States, thus proving that he could secure a number of recruits, and I certainly recruited patrons that never knew the Odeon Theatre was in existence.

Thanking you very kindly for producing this wonderful money-getter, I am most sincerely,

THE ODEON THEATRE, Clarksburg, W. Va.
W. D. Williamson, Manager.

International News.

No. 52.

Uncle Sam's Sleuths Hunt J. Barleycorn at Sea.—New York City.

Sub-Titles.—Customs inspectors leave the Battery to search incoming ship for the "hard stuff." Awaiting the liner, ready for business. They sure know where to search. Sherlock Holmes never had anything on these revenue sharks. A nonchalant exit—but it didn't work. Slow music, please.

Society Folks On Ice.—One touch of Jack Frost makes the whole world kin.—*Gedney Farms, N. Y.*

Sub-Title.—No place for mollycoddles here.

Glimpses of Paris for Veterans of the A. E. F.

Sub-Titles.—The Champs Elysee—one of a series of striking views that will recall to a million Yanks "the good old days." The famous Eiffel Tower. And here's one of those flower markets where many a Yank found favor with his cherie. The heart of Paris—six months ago it was still thronged with men in khaki. The famous Arch of Triumph under which Pershing's men marched on more than one historic occasion. Sunset.

On a Flying Fish at 71 Miles An Hour.—Babbeck, Cape Breton.

Sub-Titles.—Dr. Alexander Graham Bell, the famous inventor, at the wheel of the fastest water craft in the world. Ingenious foils make this flying fish unmindful of rough seas. F. W. Baldwin, co-inventor, demonstrates.

"Ever Hunt for Truffles?"—Here's Mlle. Madelon, some huntress, with Ninettte, her famous truffle hound.—*Perigore, France.*

Sub-Titles.—Ninette scents the quarry. And here are the truffles—worth (?) $3 a pound. They are used to season goose livers. A can of pate de foie gras, with a microscopic portion of truffles embedded therein.

In the Public Eye.—Miss Ruth Law (Mrs. Charles Oliver), the famous aviatrice, returns from France, where she selected a plane for her round-the-world flight.

Sub-Titles.—Miss Eve Balfour, reputed to be England's most beautiful woman, pays her first visit to America. "Aunt" Susan Hewitt and an old-fashioned apple turnover she prepared for the home-coming of General John J. Pershing to Laclede, Mo.

Insurrection Flag Flies in Philippines.—Manila, Philippines.

Sub-Titles.—Celebrating the recent lifting of the ban on the Filipino colors, carried in the campaign against the Yanks. An American-Filipino girl with Old Glory and the Filipino banner. She loves them both. General Aguinaldo, once rebel leader, now staunch American, who first raised the insurrection flag.

France Acclaims Triumph of Carpentier.—Boulogne, France.

Sub-Titles.—Greeted as a conquering hero on his return from London, where he defeated Joe Beckett, British pugilistic champion, in seventy seconds. Flowers and kisses for the new heavyweight champion of Europe. Off to Paris to arrange for the fight with Jack Dempsey, champion of the world. Paris pays tribute.

Daffy News.

THE BIG MONEY 12.

"Under Suspicion"

with
ORA CAREW and
FORREST STANLEY
Story by
MILDRED CONSIDINE
Directed by
WM. DOWLAN

"Lasca"

with
EDITH ROBERTS
and FRANK MAYO
Story by
FRANK DESPREZ
Directed by
NORMAN DAWN

HARRY CAREY
in

"A Gun-Fightin' Gentleman"

with
KATHLEEN O'CONNOR
Story by
HARRY CAREY
and JACK FORD
Directed by
JACK FORD

MARY MacLAREN
in

"The Pointing Finger"

with
DAVID BUTLER
Adapted from the novel,
"No Experience Required"
By FRANK R. ADAMS
Directed by
TOD BROWNING

"The Day She Paid"

with
FRANCELIA BILLINGTON
Adapted from the Story
"Oats for the Woman"
By FANNIE HURST
Directed by
REX INGRAM

"The Triflers"

with
EDITH ROBERTS
DAVID BUTLER
FORREST STANLEY
Story by
JOSEPH FRANKLIN POLAND
Directed by
CHRISTY CABANNE

MONROE SALISBURY
in

"The Phantom Melody"

with
JEAN CALHOUN
Story by
F. McGREW WILLIS
Directed by
DOUGLAS GERRARD

HARRY CAREY
in

"Marked Men"

with
WINIFRED WESTOVER
Adapted from the story,
"The Three Godfathers"
By PETER B. KLYNE
Directed by
JACK FORD

MARY MacLAREN
in

"Rouge and Riches"

with
ROBERT WALKER
Story by
W. CAREY WONDERLY
Directed by
HARRY FRANKLIN

JAMES J. CORBETT
in

"The Prince of Avenue A"

with
MARY WARREN
Adapted from his stage success of the same name by Charles E. and Frank T. Dazey
Directed by
JACK FORD

"The Peddler of Lies"

with
FRANK MAYO
and ORA CAREW
Adapted from the Saturday Evening Post Story, "The Peddlar," by Henry C. Rowland
Directed by
WILLIAM C. DOWLAN

TSURU AOKKI
in

"Locked Lips."

Adapted from the popular novel, "The Breath of the Dragon," by A. H. Fitch

AFTERMATH OF DRIVE.

(*Continued from page* 10)

ness, speak a kind word, boost for a Happier Holiday Season, and better Spirit and good will to those with whom we come in contact. This having been done in sincerity and truth we may rest assured that we have made some effort, however humble it may seem, to restore Law, Order, and Peace in this country, that which we all so much desire.

In witness, whereof I have hereunto set hand this 22nd December, 1919.

Elmer Dovel, Mayor.

Alameda, California,
December 11, 1919.

Universal Film Exchanges, Inc.,
San Francisco, Cal.

Dear Sirs:

Replying to your letter requesting an expression of opinion on your holiday season plan, permit me to say:

"By all means make Decembber of this year a universal holiday season. Infuse happines and contentment into every household throughout the land. Unrest and discontent among the people will then diminish, for in this country they ought not to exist. When good feelings prevail, the activities of the agitator and his co-disturbers will cease to be pernicious.

Very truly yours,
Frank Otis,
Mayor of Alameda.

Annapolis, Maryland,
December 12th, 1919.

Mr. Carl Laemmle, President,
Universal Film Mfg. Co.,
New York City, N. Y.

In reply to your letter of the 11th instant, I beg to advise you that your plans for covering the entire United States with posters, newspaper publiity and advertising advocating the idea of Universal peace, happiness, contentment and optimism, perhaps, may be the dreams of the Idealist, but I believe that the drive may do much to allay the present unrest: a large part being due to a mental state rather than to conditions.

I wish you success in your undertaking.

Emerson C. Harrington, Governor.

Hastings, Nebr.
December 15, 1919.

Universal Film Exchanges, Inc.,
Omaha, Nebraska.

We acknowledge receipt of yours of November 30th and December 12th.

We are in hearty accord with the sentiments expressed in both your letters. We think it a splendid idea. You have stated the matter in a very fine, patriotic and philosophical manner.

We will do our utmost to carry out the ideas and suggestions expressed.

Lester B. Stiner,
Mayor.

"THE GREAT RADIUM MYSTERY."

Episode 14.

"Hemmed In."

CAST.

Cleo Rand **(The Countess Nada)**	**Cleo Manison**
Gloria Marston	**Eileen Sedgwick**
Bob Preston	**Rob Reeves**
The Buzzard	**Bob Kortman**
John Marston	**Jeff Osborne**
The Dove	**Robert Gray**

REALIZING it will mean certain death to herself and Bob, Gloria promises the Buzzard the radium and keys to the combination. As she is about to give it up, Bob manages to break his chains and pins the Buzzard in his iron clutch. Nada arrives at this time with the Mystedy Man and fastens the iron bracelets on the Buzzard, who tries to persuade Gloria and Bob that she is double-crossing them as she has double-crossed him, but Bob upholds Nada.

Being conducted out of the place, the Buzzard springs a trap leading to an underground passage and drops the two detectives, still handcuffed to him, down the trap door, holding them suspended as he calls for help. Nada enters the tunnel through another route and releases the two detectives from the handcuffs and suspends herself to the cuffs to keep up the weight. The Dove comes to the Buzzard's assistance and releases him by holding Nada up until the trap crushes her fingers, forcing her to let go.

Bob and Gloria, meanwhile, are on their way to Gloria's home, when the detectives meet Bob and tell him the Buzzard has escaped and secured a girl who looks like Gloria. With two thugs, he sends her into the woods trusting that when Mystery Man hears her cries, supposing her to be Gloria, he'll leave the tank to go to her rescue, which trick works out.

In the guise of the Mystery Man, the Buzzard enters the tank.

Gloria in the meantime is intent upon Bob leaving her and pursuing the Buzzard, but fearing for her safety, he insists upon her going with him, until they meet the Mystery Man, in reality the Buzzard and Bob turns her over to him while he starts on the trail of the Buzzard, never suspecting he has just turned her over to the criminal.

The real Mystery Man realizing he has been tricked, meets Bob and tells him of the Buzzard's strategy and together they head for his direction—they see him headed towards a Mexican village with Gloria in the tank. Nada and the secret service men join Bob and take him with them is their car.

In the guise of the Mystery Man the Buzzard informs Gloria he will place her in the care of a friend who will look out for her and starts to leave the village. He turns her over to the Dove who appears at the dive and the Buzzard sends out several yeggs to keep the detectives away from the place. These yeggs meet the secret service men and give them a battle. Bob being overtaken by two of the yeggs gives them a good fight and throwing them, takes off their clothes and in disguise enters the Mexican dive seeking Gloria.

Meanwhile Nada has donned the garb of a Salvation Army lass and enters the dive too. Bob is set upon by two yeggs left in charge of the outer chamber, while the Buzzard, having forced Gloria to tell him where the radium is and receiving it from her, makes known his real self to Gloria's amazement. Planning to do away with her once and for all, the Dove and the Buzzard, strap her into a hidden wall bed and leave her there to suffocate by pulling off the gas jet which will serve to cover his crime from the secret service men who in the meantime have joined Bob and Nada, in his dive, and fight their way to the rapidly suffocating Gloria.

"A Baby Doll Bandit."

Universal-Jewel featuring Mrs. Joe Martin and Jimmy Adams.

WEAZEL Tail Bend was so crooked it couldn't see straight. The sheriff and his deputy had the habits of Jesse James, and he also robbed the country by teaching school. The weekly train was the town's only sport. The engineer knew Weazel Bend—so he didn't even hesitated. They had a nice soft mattress on the station platform to catch the passengers that chanced that way. But one day the town was brightened considerably by the arrival of Miss Betsy Beautiful, whom the School Trustee sent to relieve the sheriff of one of his duties—teaching school. Her sweetheart Hiram Biff, had followed her, however, riding on his nerve and the engine rod.

"Big Kick Kitchen," was the place where society mixed soft drinks with hard fists. Even the bad guy, Pineapple Pete, didn't look so hard, sipping a soft drink. However, looks are not everything. Pineapple decided to pay the bank an unofficial visit to draw out some cash he had never deposited, but he was interrupted by our friend the Sheriff, who demanded half of the loot. Everything was going lovely, when who should appear but Hiram. He rounded up the crooks in fine shape, grabbed the money with one hand, his girl with the other and they both grabbed the first train going the other way.

"THE LION MAN."

Episode Four.

"A Devilish Devise."

CAST.

Frederick Cavendish	Barney Sherry
John Cavendish	Robert Walker
Enright	Henry Barrows
Jim Westcott	Jack Perrin
Stella Donovan	Kathleen O'Connor
Celeste	Gertrude Astor
Butler	Phil Gastrock
"Rat" Keaton	James Farley
Lacey	Leonard Clapham
The Lion Man	Slim Pagett

As the hamper in which Stella is confined, rolls towards the edge of a bluff, it catches in a tree and Stella escapes.

Returning, she finds Westcott in her room having made his way up the stairs past the men left on guard by Lacey. She demands to know what he is doing in her room, but before he can explain satisfactorily, some of Lacey's men enter and Stella asks them to take him out.

On the following day, Enright and Celeste arrive in Topaz and are told of Stella. Celeste decides to drug her and then search her room for evidence. But Stella, who knows Celeste, is on her guard, and instead switches glasses with Celeste and dopes her.

Beaton, meanwhile, has gone to Westcott's cabin and is searching it as Westcott is in town. Stella, seeking Westcott, comes to his cabin and is caught by Beaton. Enright and Lacey, finding that Celeste's ruse has failed, start out after Stella.

Westcott, in town, is captured by two Mexicans and tied up. But with the aid of a small child whom he has befriended, he manages to escape.

Enright and Lacey arrive at Westcott's cabin, where Beaton has Stella tied up. They decide on a fiendish revenge. The lamp is filled with a high explosive, so that when it is lighted the cabin and those in it will be blown to pieces.

Westcott returns to his cabin, where Stella is tied and gagged. But just as he lights the lamp, a hand comes through the window—the hand of the Lion Man. He picks up the lamp, tosses it to the side of the cabin, where a terrific explosion occurs. tella and Westcott flee from the cabin to a mining shaft, into which Westcott lowers Stella. But a bullet from Lacey's gun strikes Westcott, and the episode ends with Stella, in the mining bucket, rapidly descending into the shaft.

"Some Shimmiers."

Lyons-Moran Star Comedy.

CAST.

A Young Club Man	Eddie Lyons
His Fiancee	Mildred Moore
A Real Tough	Lee Moran

The night that Eddie's girl announces her engagement to her friends she plans a slumming party, which does not meet with Eddie's approval but the others are so in favor of it he is compelled to go.

Eddie of course, takes every precaution to see that the dive known as Jim's Place is safe for the party before any of them enter and after Eddie has returned to the others they all descend the steps into the dive and no sooner are they seated when Lee up and knocks one of his fellow associates to the floor. This arouses Eddie's girl's attention and she at once plays for Lee. Eddie grows jealous, and finallv he clips Lee one on the jaw and sends him down for the count—a general scramble is made by the little party to get to the street and when safely by their auto. Eddie tells the others he is going back alone to clean out the whole place, but once inside he tells Lee who meets him with a smile that his little show was a knock out and Eddie slips him twenty-five dollars for the entertainment. But Lee turns the tables on Eddie and tells him that he does not want his twenty-five dollars but the girl instead. This causes Eddie to laugh but Lee insists that she loves him and to prove it they go outside and ask the girl, she admits she is in love with Lee because of his power and brute strength and both she and Lee re-enter the dive. Eddie, struck dumb, does not know what to do, but finally decides to return to the dive to find out if Mildred is serious or just kidding and when he again asks her she tells him that Lee is her ideal of a man and Eddie is about to depart when Mildred, seeing that her little scheme has worked out, hands Lee twenty-five dollars more than Eddie offered him and Lee then plays his part to the end and calls Eddie back—tells him to take his gal and beat it but hereafter, not to forget a woman likes to be treated rough once in a while, so Eddie proceeds to rough it up with Mildred when he gets her with the others and she glories in his spunk.

JEWELS

Allen Holubar's great production
"The Heart of Humanity"
with
DOROTHY PHILLIPS
Assisted by William Stowell, Robert Anderson and Erich Von Stroheim. The picture that will live forever.

MILDRED HARRIS
in
"HOME"
Written and directed by
LOIS WEBER

DOROTHY PHILLIPS
in Allen Holubar's production
"The Right to Happiness"
with
WILLIAM STOWELL
and ROBERT ANDERSON

MILDRED HARRIS
in
"Forbidden"
By E. V. DURLING
Produced by
LOIS WEBER

DOROTHY PHILLIPS
in
James Oliver Curwood's Alaska story
"Paid in Advance"
Produced by
ALLEN HOLUBAR
with a cast which includes
WILLIAM STOWELL, PRISCILLA DEAN, LON CHANEY, JOSEPH GIRARD, FRANK BROWNLEE and WILLIAM BURRESS

Erich Von Stroheim's production
"Blind Husbands"
with
FRANCELIA BILLINGTON
A picture that opened the eyes of the picture world

Jewel's Epic of the Air
"The Great Air Robbery"
with the great
LOCKLEAR, FRANCELIA BILLINGTON and RAY RIPLAY
Directed by
JACQUES JACCARD

DOROTHY PHILLIPS
in Allen Holubar's superb production
"The Gorgeous Canary"
Adapted from Olga Scholl's story "Ambition"
with
ROBERT ANDERSON

TSURU AOKI
in
"The Breath of the Gods"
By SYDNEY McCALL
with
J. BARNEY SHERRY, STANHOPE WHEATCROFT and ARTHUR CAREW
Directed by
ROLLIN STURGEON

Carl Laemmle
has the honor
of presenting
Number Five
of the
STAGE WOMEN'S
WAR RELIEF
SERIES
of two-reel
productions
de luxe

"The Mite of Love

BY RACHEL CROTHERS

TWELVE special productions made by the greatest artists in the world, each with an entire cast of established stars in stories by authors of international reputation, the whole series different, unlike and distinctive from anything you have ever had the opportunity to play. Booked by the principal theatres of the country, headed by New York's big, new Capitol. Follow their lead; add distinction to your program and dollars to your bank account.

With this notable Cast

MABEL TALIAFERRO
ROBERT EDESON
MARGARET LESLIE
FORREST ROBINSON
MRS RUSS WHYTAL
LUCIA MOORE
RALPH MORGAN

DIRECTED BY
GEORGE TERWILLIGER
SUPERVISION
EUGENE SPITZ

"HALF HOUR MASTERPIECES"
RELEASED THRU
UNIVERSAL-JEWEL

"West is Best."

Two-Reel Western Drama.

Tom	Hoot Gibson
Susie	Josephine Hill
Beverly	Stanhope Wheatcroft
Ten Spot	Will Lloyd
Chinaman	Ah Wing
Mike	L. Pattee
Bud	Harry Schumm
Sheriff	Cap Anderson

OLD man Craven, of Red Gulch County, had two sons. He send Beverly east to be made into a gentleman, but Beverly went from Yale to New York and became a first-class lounge-lizzard. Tom, the younger, had steadily refused to be sent east. He was a gentleman of the ranges and as such was known and respected by Red Gulch and the neighboring counties.

When old man Craven died suddenly it was found that he had left his money to be divided between his sons, but that Harmony Ranch and the cattle had been left to Beverly, the elder. When Beverly received Tom's telegram he was entertaining a bunch of lovely ladies from the Cocoanut Grove. He conceived the idea of taking the ladies with him to view the West. All were willing except Susie de Larue who was a western girl. She loved the West but didn't want to go there. However, with persuasion she went.

When the party arrived the girls were escorted to the bunkhouse by the Chink. The girls found the bunkhouse full of half-dressed cowboys. The girls were annoyed but Tom arrived and rectified the error and the fun began. Tom fell for Susie hard, and had no idea of ever letting her go East again unless as his wife. So he fixed it with Bud Thomas to have a make-believe hold up, frighten the lives out of Beverly and his bunch and kidnap Susie until the others had fled Eastward.

It chanced that Ten-Spot Joe, a local badman, arranged a real holdup with his pal, Mike the Rat for the same night. Mike held up the saloon and with it Bud Thomas while Ten-Spot went to the ranch house and held up the bunch. Tom was waiting for Bud and he mistook Ten-Spot for Bud, so he helped with the holdup and was tickled when Ten-Spot abducted Susie and rode off with her. Tom followed to the saloon, expecting to find Bud and Susie. He found instead, Bud and Mike the Rat each covering the other. Then it dawned on Tom that he had helped the worst blackguard outside jail to run off with his girl. He made Mike the Rat guide him to Ten-Spot's cabin and by luck he got there in time. Susie agreed to stay West and be Mrs. Tom—and Beverly and his Cocoanut tribe were already on their way to Broadway.

Current Events.

No. 52.

Floods Imperil Lives in Philippine Villages.—Near Manila, Philippine Islands.

Sub-Titles.—Rapid transit a la Philippines. The new and the old. Natives take advantage of the surplus of water.

Snapping the Whip!—The Northern States have nothing on Sunny California when it comes to winter sports. *—Big Bear Lake, Cal.*

Sub-Titles.—Tobogganing. And the cameraman helps out with a little trick stuff.

Throwing Away Coal.—Desperate measures employed to free the grounded steamer North Wind.—*Martha's Vineyard, Mass.*

Sub-Titles.—Some of the precious fuel is saved by lighters. But tons of it go into the sea—at twenty dollars a ton.

In the Public Eye.—Maurice Maeterlinck, famous Belgium poet and playwright, and Mme. Maeterlinck, arrive on the S. S. La France.—*New York City.*

Sub-Title.—Admiral William F. Sims, who has declined the Distinguished Service Medal because of alleged injustices in the awarding of decorations to officers who served under him during the war.

New Phosphate Mines Found in the Sunny South.—Tampa, Fla.

Choice Morsels.—Frog hunters in sunny France procure the well-known "legs on toast."—*Near Paris, France.*

Arctic Visitors.—Mr. and Mrs. Polar Bear, recently arrived, hold an "at home" in their city apartment.—Please go away and let me sleep.—*New York City.*

Kabinet Kiddies.—Helen and Lawrence Houston, children of the Secretary of Agriculture, are strong for snow time.—*Washington, D. C.*

Building A Bigger Navy.—Uncle Sam launches the S-16, largest type of submarine.—*Bridgeport, Conn.*

Sub-Title.—Mrs. Archibald McNeill, the sponsor.

SERIALS

JAMES J. CORBETT
in
"The Midnight Man"
with
KATHLEEN O'CONNOR
JOSEPH GIRARD
ORRAL HUMPHRIES
NOBEL JOHNSON
JOE SINGLETON

Story by
HARVEY GATES
WILLIAM PIGOTT

Directed by
JAMES W. HORNE

"The Great Radium Mystery"
with
EILEEN SEDGWICK
ROBERT REEVES
CLEO MADISON
Story by
FREDERICK BENNETT
Directed by
ROBERT HILL

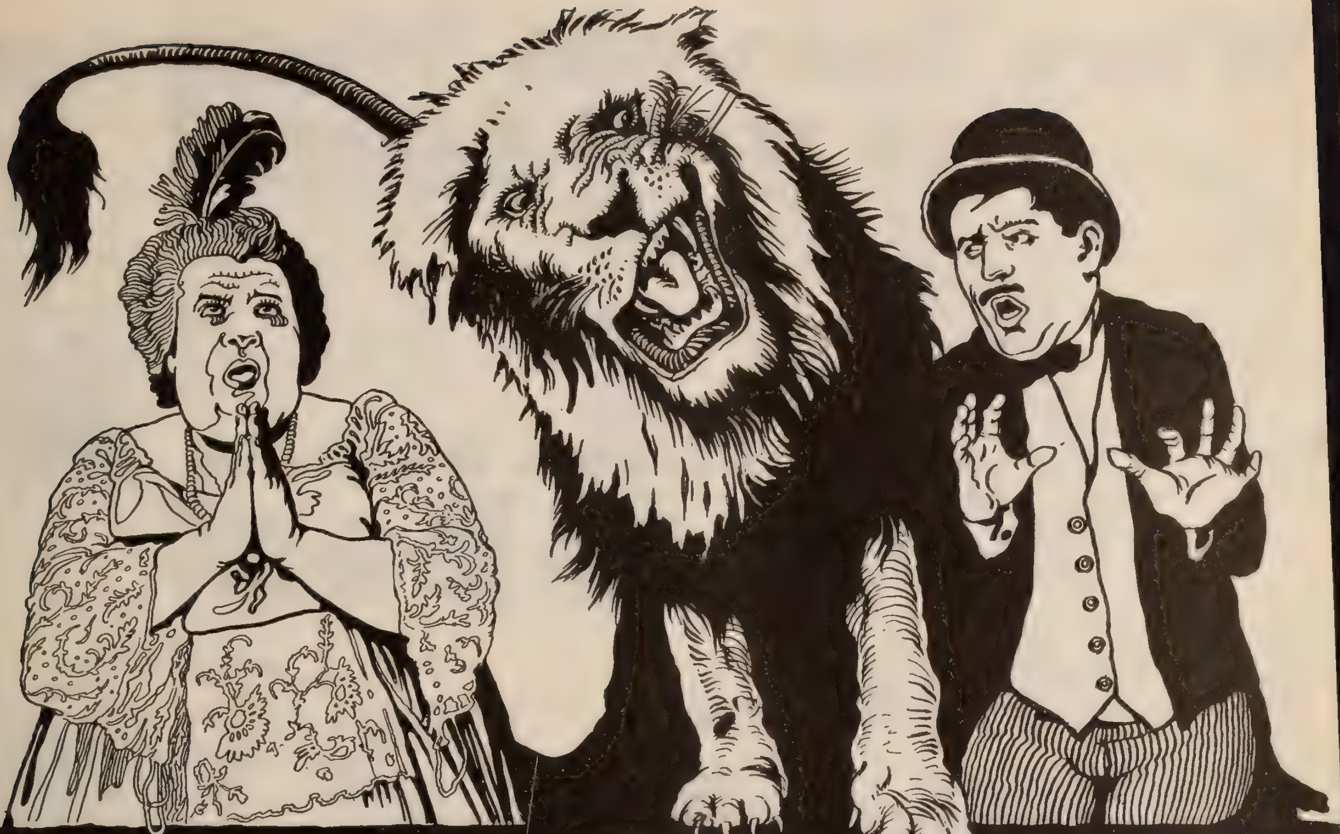
"The Lion Man"
with
KATHLEEN O'CONNOR
JACK PERRIN
Based on the novel, "The Strange Case of Cavendish"
By RANDALL PARRISH
Directed by
ALBERT RUSSELL

ELMO LINCOLN
in
"Elmo the Fearless"
with
LOUISE LORRAINE
Story by
J. ALLAN DUNN
Directed by
J. P. McGOWAN

"The Moon Riders"
with
ART ACCORD
MILDRED MOORE
Story by
WILLIAM PIGOTT
and KARL COOLIDGE
Directed by
REEVES EASON

EDDIE POLO
in
"The Vanishing Dagger"
with
THELMA PERCY
RAY RIPLAY
C. NORMAND HAMMOND
Story by
JOE BRANDT
Directed by
JACQUES JACCARD

MARIE WALCAMP
in
"The Dragon's Net"
with
HARLAND TUCKER
WADSWORTH HARRIS
OTTO LEDERER
Story by
J. ALLAN DUNN
Directed by
HENRY McRAE



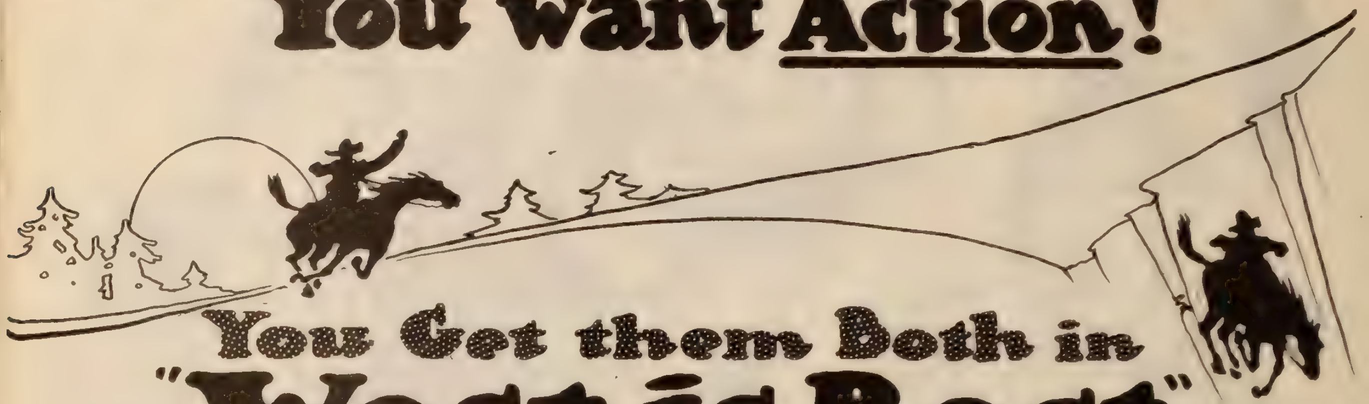
CENTURY ANIMAL COMEDIES

NOTHING in recent years has made quite so instantaneous a hit as these Century-made Animal Comedies directed by Fred. C. Fishback, in which the world's foremost animal trainer, Charles Gay, turns his big cats loose to make the fun fast and furious. People are only kids grown up—give them a chance to shriek with joy. You have no less than ten sure-fire hits to pick from. See them at any Universal Exchange.

LATEST RELEASES.

"Looney Lions and Monkey Business."
"Frisky Lions and Wicked Husbands."
"Howling Lions and Circus Queens."
"A Lion Special."
"Lonesome Husbands and Loose Lions."
"A Lion in the House."
"Daring Lions and Dizzy Lovers."
"African Lions and American Beauties."
"Weak Hearts and Wild Lions."
"Naughty Lions and Wild Men."

When You want Westerns You want Action!



You Get them Both in

"West is Best"

featuring
The Fan Favorites

HOOT GIBSON

And

Josephine Hill

It's the Latest of the Fast Moving Two Reel

ACTION WESTERNS

Universal Always Did Make the Best Short Stuff

HERE'S the latest production from the hand of that master-director of Western drama—JACK FORD, who has given you every one of HARRY CAREY'S biggest and best—which means that you know, before you even see it, that here's a picture with ACTION for its highlights, a background of delightful humor, and photography of the one-and-only Ford kind—incomparable.

Book it today and add another success to your record of Carey "hits."

CARL LAEMMLE

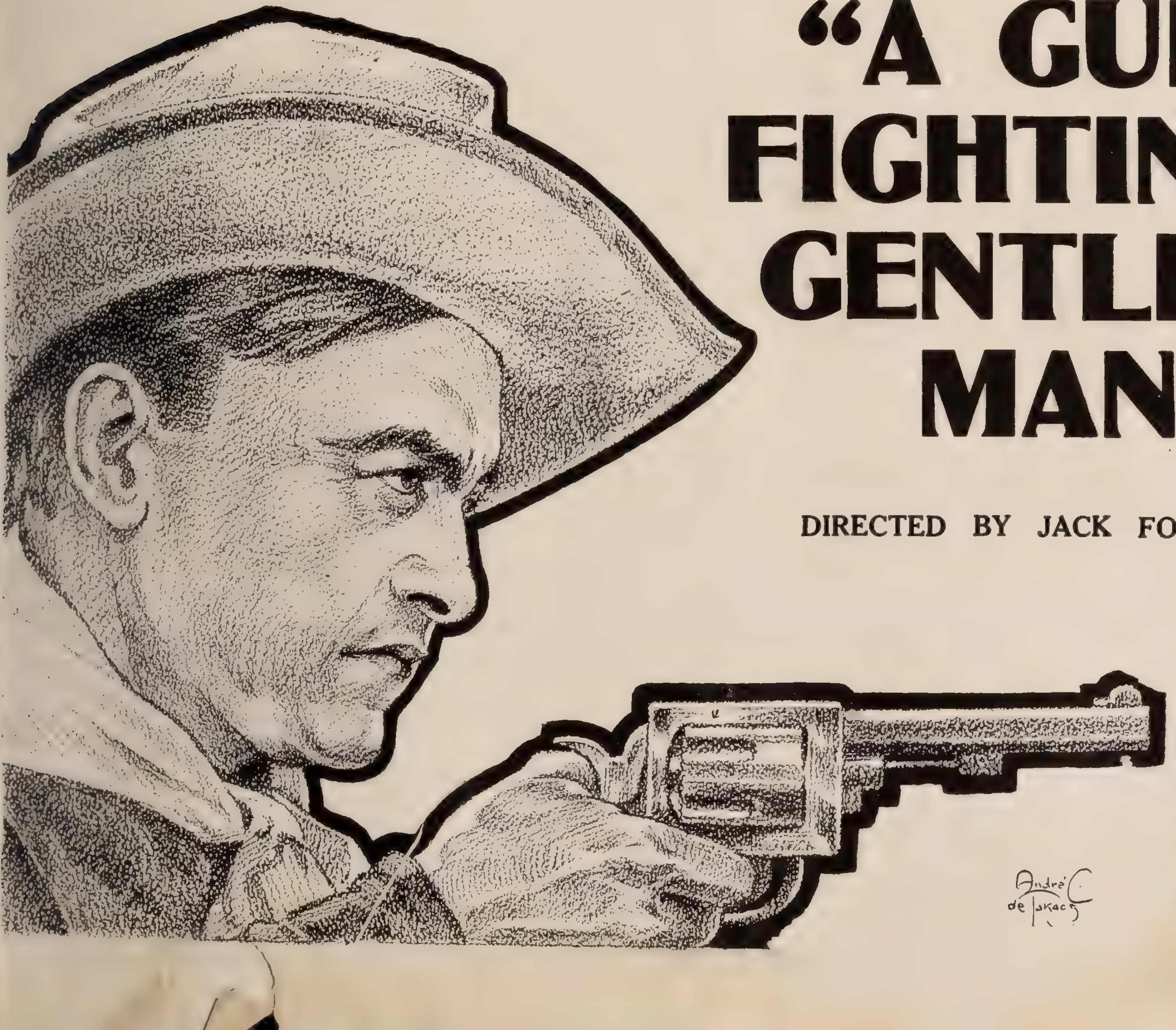
offers

HARRY CAREY

IN HIS NEWEST UNIVERSAL SPECIAL ATTRACTION

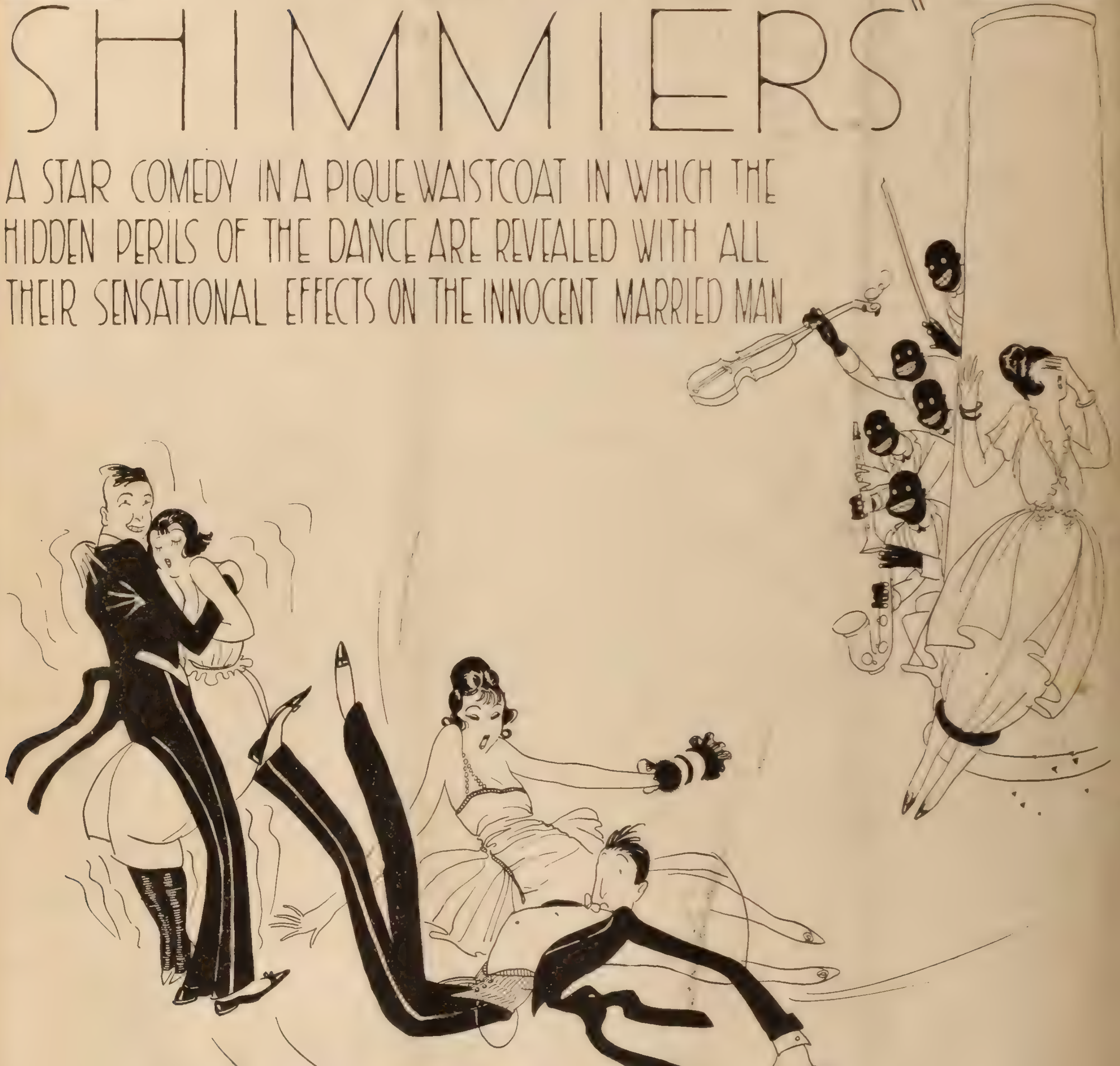
"A GUN FIGHTIN' GENTLEMAN"

DIRECTED BY JACK FORD



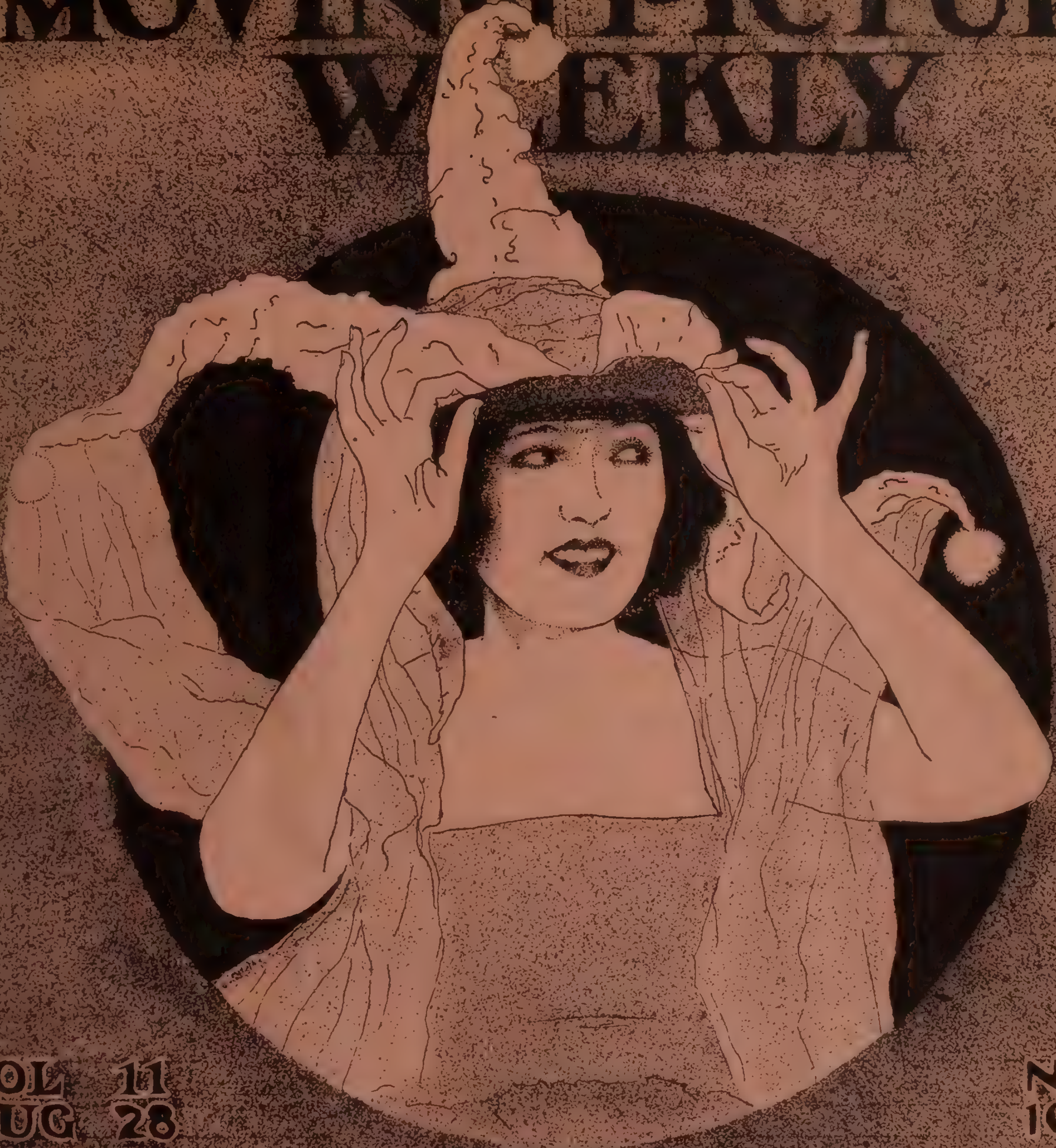
"SOME SHIMMIERS"

A STAR COMEDY IN A PIQUE WAISTCOAT IN WHICH THE HIDDEN PERILS OF THE DANCE ARE REVEALED WITH ALL THEIR SENSATIONAL EFFECTS ON THE INNOCENT MARRIED MAN



LYONS-MORAN

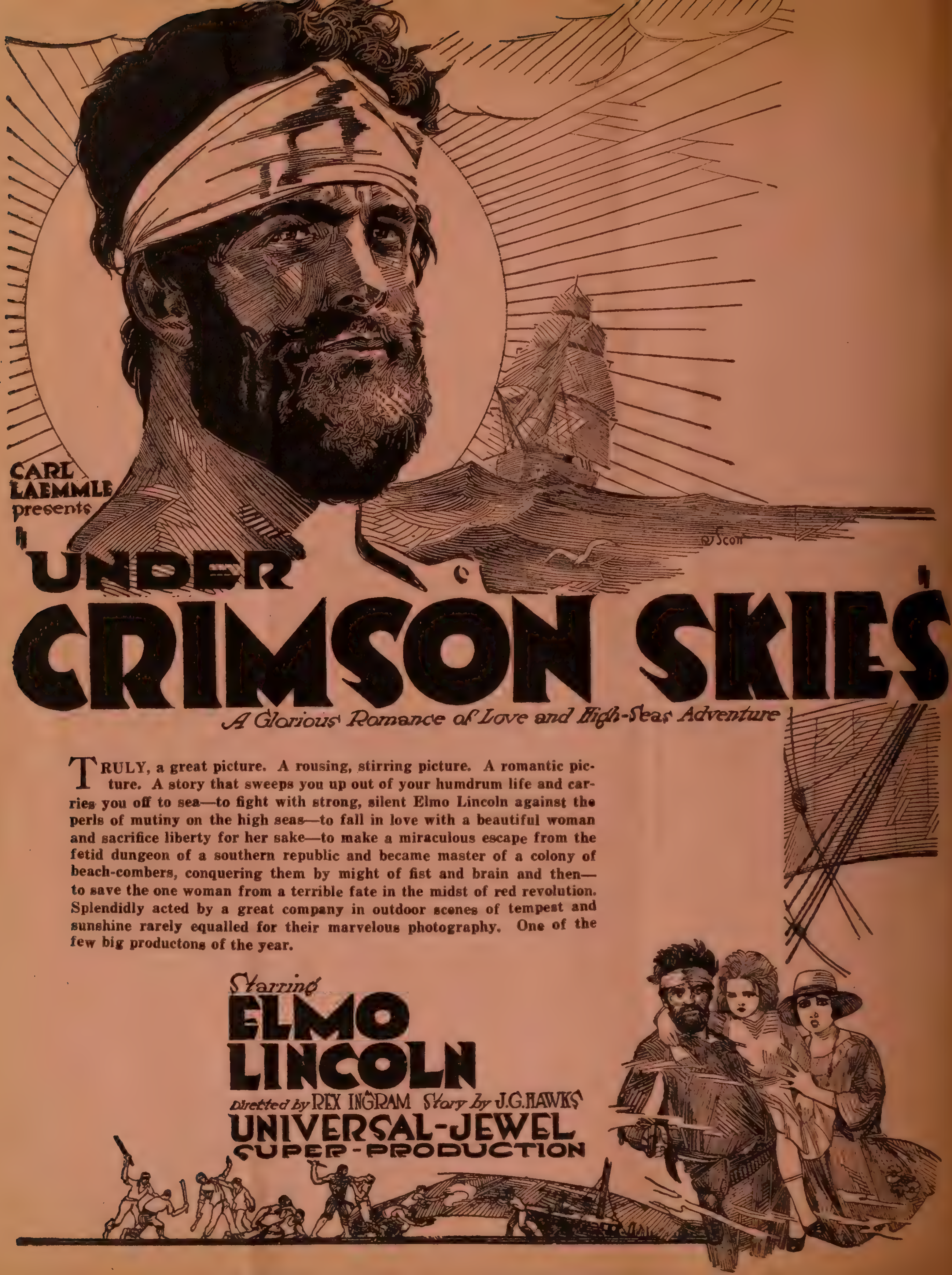
The MOVING PICTURE WEEKLY



VOL 11
AUG 28

NO. 2
1920

CARMEL MYERS
IN
"IN FOLLY'S TRAIL"
UNIVERSAL SPECIAL ATTRACTION



CARL
LAEMMLE
presents

"UNDER CRIMSON SKIES"

A Glorious Romance of Love and High-Seas Adventure

TRULY, a great picture. A rousing, stirring picture. A romantic picture. A story that sweeps you up out of your humdrum life and carries you off to sea—to fight with strong, silent Elmo Lincoln against the perls of mutiny on the high seas—to fall in love with a beautiful woman and sacrifice liberty for her sake—to make a miraculous escape from the fetid dungeon of a southern republic and became master of a colony of beach-combers, conquering them by might of fist and brain and then—to save the one woman from a terrible fate in the midst of red revolution. Splendidly acted by a great company in outdoor scenes of tempest and sunshine rarely equalled for their marvelous photography. One of the few big productons of the year.

Starring

ELMO LINCOLN

Directed by REX INGRAM *Story by* J.G. HAWKS

UNIVERSAL-JEWEL
SUPER-PRODUCTION

"Are we a Hit? Yes, thank you!"

--say Eddie and Lee

"The nice things they say about us certainly do pay for the effort we put in on 'La La Lucille,' don't they?

"You bet! Did you see the New York Telegraph? It gives us a big boost—**'Screamingly funny'—'One of the best features ever turned out of the Universal studios.'** That's going some—what?"

"And the other boys treated us splendidly, too. Exhibitors' Trade Review said—**'As jolly and hilarious an offering as one could hope to find'**—while Motion Picture News said—**'bright, vivacious and at times, hilarious—should provoke laughter from any audience.' "**

"Right you are, old bean—but better still is the appreciation we're getting straight from the exhibitor. He's the man we're pleasing most—for a laughing crowd is a spending crowd and the exhibitor needs the coin.

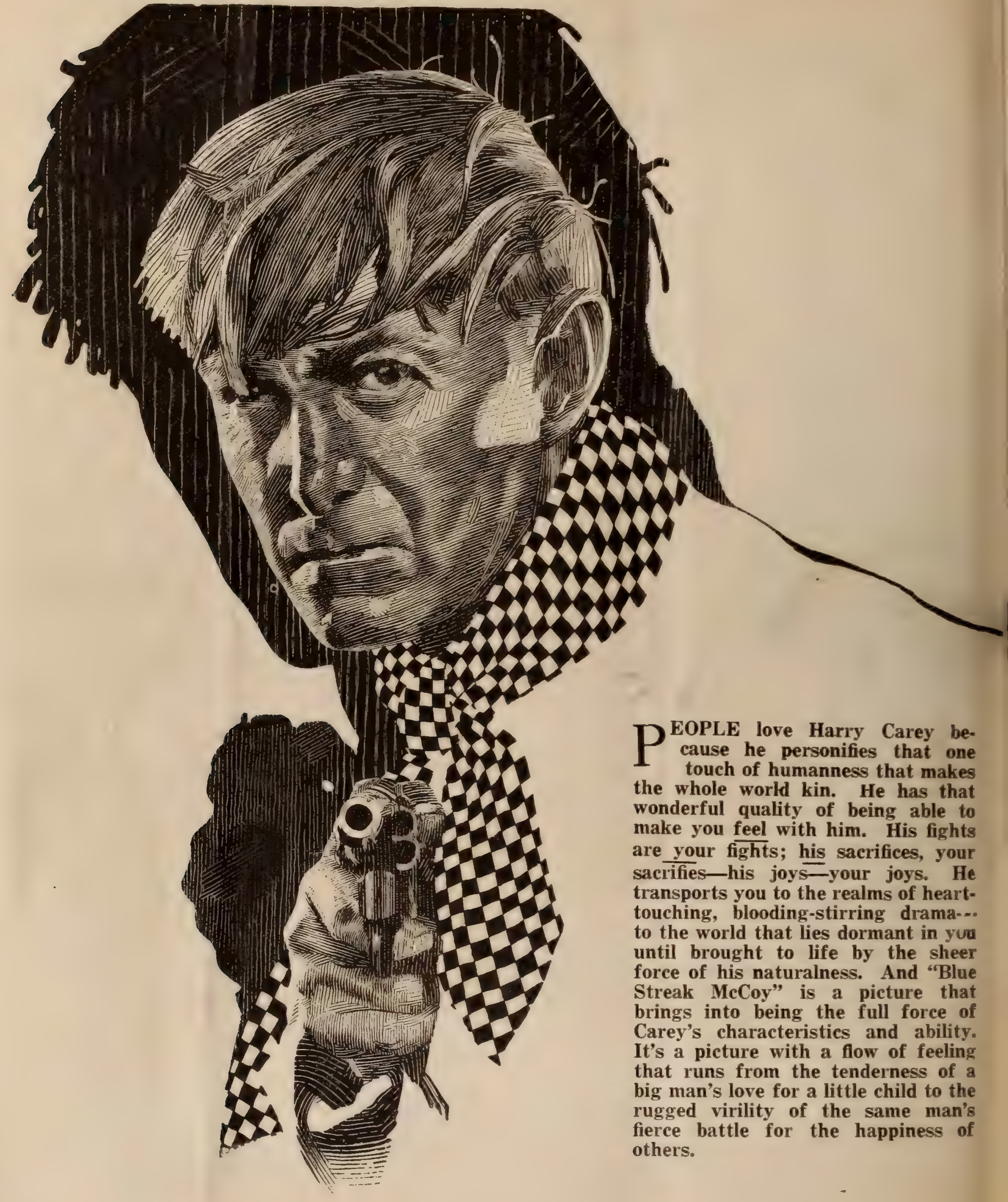
"Can he get it with our show?"

"We'll say he can!"

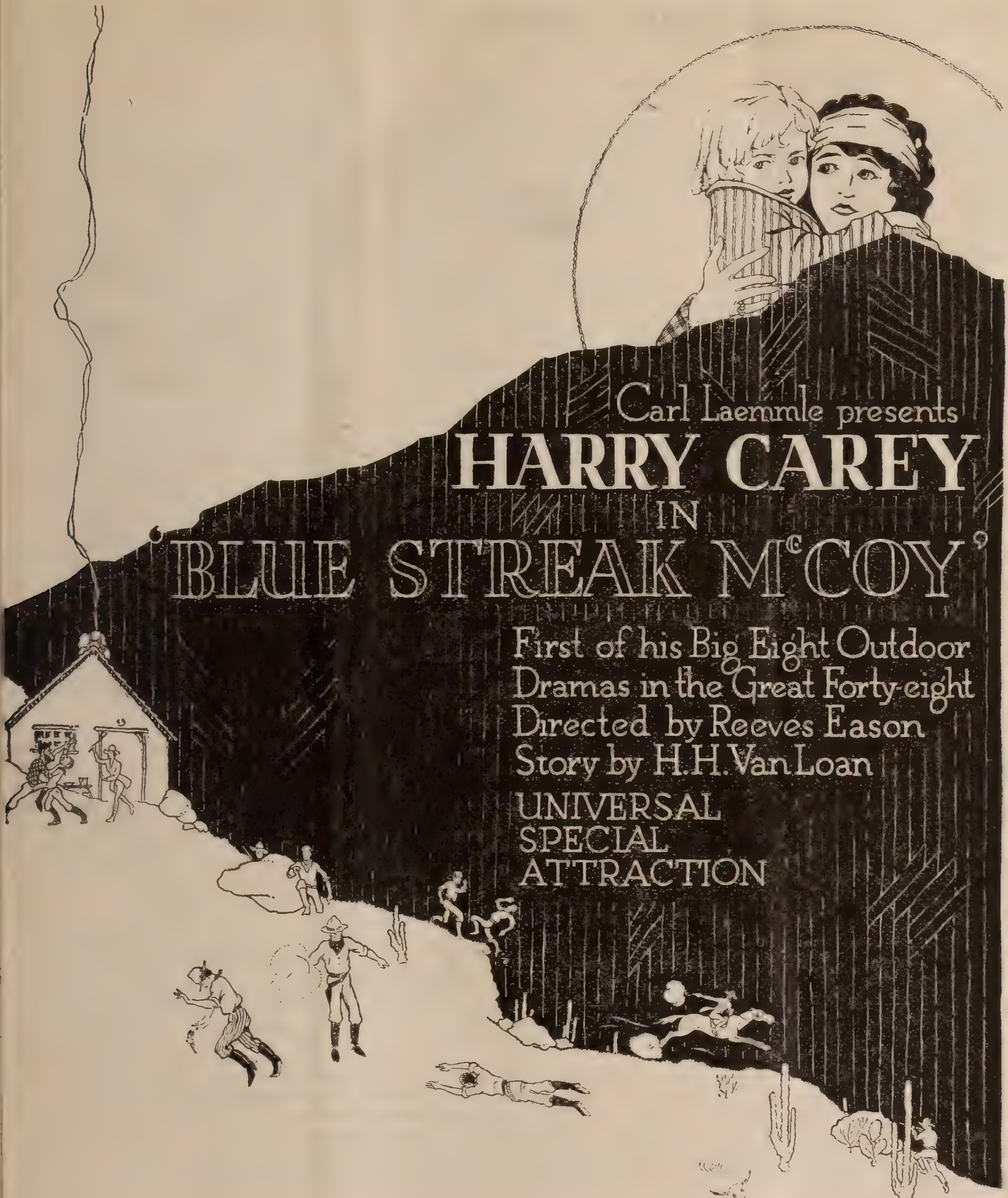
"LA LA LUCILLE"

A convulsing concoction filmed from the famous musical comedy by Fred Jackson.

UNIVERSAL
SPECIAL ATTRACTION



PEOPLE love Harry Carey because he personifies that one touch of humanness that makes the whole world kin. He has that wonderful quality of being able to make you feel with him. His fights are your fights; his sacrifices, your sacrifies—his joys—your joys. He transports you to the realms of heart-touching, blooding-stirring drama—to the world that lies dormant in you until brought to life by the sheer force of his naturalness. And "Blue Streak McCoy" is a picture that brings into being the full force of Carey's characteristics and ability. It's a picture with a flow of feeling that runs from the tenderness of a big man's love for a little child to the rugged virility of the same man's fierce battle for the happiness of others.



Carl Laemmle presents

HARRY CAREY

IN

"BLUE STREAK M^c^COY"

First of his Big Eight Outdoor
Dramas in the Great Forty-eight
Directed by Reeves Eason
Story by H. H. Van Loan

UNIVERSAL
SPECIAL
ATTRACTION

Service Page and Publicity for

AT A GLANCE

SUBJECT—"In Folly's Trail."
LENGTH—Five Reels.
STAR—Carmel Myers.
PREVIOUS HITS—"My Unmarried Wife," "The City of Tears," 'Sirens of the Sea," etc., etc.
DIRECTED BY—Rollin Sturgeon.
STORY BY—Katherine Leiser Robbins.
SCENARIO BY—Doris Schroeder.
SUPPORTING CAST — Thomas Holding, Arthur Clayton, Geo. B. Williams, Viola Lind, W. H. Bainbridge and Beth Ivans.
LOCALE—The Westchester mansion of a millionaire. An artist's studio in New York City and a shabby city apartment.
TIME—The present.
THUMB-NAIL THEME—The story of a typical New York show girl, beautiful, generous, frivolous, yet straight to the core, who marries a struggling artist, an aristocrat by birth, breeding and nature. The man, unrelenting in his viewpoint towards conduct, clashes continually with the girl, who generously leaves him, but whom he compels to return to him.

ADVERTISING PUNCHES

1—The return of the star after an absence of a year on the New York stage.
2—The youth, beauty and personal magnetism of the star, evident in a dozen previous film successes.
3—The dramatic quality of the story, by Katherine Leiser Robbins.
4—The masterly direction of Rollin Sturgeon and the unusual strength of the cast.
5—The presence in the supporting cast of Thomas Holding, formerly leading man with Petrova, Nazimova and Pauline Frederick.
6—The sumptuousness of the production, with massive settings and hundreds of people.
7—The Bacchanalian revel, showing how the folks of great wealth evade the prohibition law.
9—The elaborate "Folly" scene in which the star emerges from a huge bottle of champagne.
9—The exquisite love scenes between Carmel Myers and Thomas Holding—certain to captivate every woman in the audience.
10—The technical direction of B. H. Martin, famous artist, who designed the settings, decorations and costumes.

CAST

Lita O'Farrell	Carmel Myers
Charles Howard	Thos. Holding
Ronnie	Arthur Clayton
Max Goldberg	Geo. B. Williams
Mavis	Viola Lind
Col. Houston	W. H. Bainbridge
Pattie Houston	Beth Ivans

THE STORY

FINDING himself lacking inspiration in his painting, Charles Howard, a young struggling artist, accepts an invitation to a week-end party at the Westchester mansion of Max Goldberg, a millionaire. There he meets and is captivated by Lita O'Farrell, in her costume of "Folly." Lita is engaged—"on and off"—to Goldberg, whose money she likes, but whose personality she finds it hard to accept. Howard, an aristocrat to the core, falls in love with the lovely butterfly.

Lita, too, for the first time in her life, knows what it really is to love a man. In fact, during that first evening, the infatuation is so complete, that Howard decides not to see the girl in the city again.

However, fate has it otherwise, and Howard finds himself restless and unhappy away from the girl. He takes her home one day, after he had met her accidentally, and they are followed by Goldberg, who demands that she make her choice between him and the struggling artist's vague attentions. Lita turns defiantly toward Howard and Howard, against cold reasoning, announces that he will marry her. They marry and enjoy a blissful honeymoon, but realization soon sets in and Howard begins to wonder if he had acted wisely in not marrying a girl of his own class with whom he had been previously in love. For Lita goes on living as before, mingling with her gay and frivolous friends, even meeting Goldberg at the parties which she attends. She does not fit it all with Howard's ideal of a wife, and when the bills begin to pile up and his work is refused, he grows very unhappy.

Lita realizes the state of his mind and bravely decides to let him have his freedom. She goes away—leaving a note that makes him think she has gone to Goldberg. He goes there armed with a revolver to find Goldy alone. And here it is that he learns his lesson. For Goldy takes him to task for his stupidity in failing to understand Lita and in judging her so relentlessly. Howard is humbled and it is then that Goldy tells him where Lita is. He goes to her, they have an understanding, and in the realization of that and in the depth of his love for her and in her love for him, the pair find a deep and lasting happiness.

ADVERTISING DISPLAY LINES

Where fairy tales end—where divorce suits begin, "In Folly's Trail."

She danced ahead like an iridescent bubble fresh-blown from the lips of fancy. He followed "In Folly's Trail."

Bubbling with laughter Carmel Myers, as the spirit of Folly, sprang from the Champagne. She lured. He loved—and followed "In Folly's Trail."

She was Folly at a masque. The artist married Folly. Folly felt their love was Folly. She slipped away—but he followed "In Folly's Trail."

A mad masque in the mansions of the rich—a drowsy murmur of music—and the handsome youngster followed Carmel Myers "In Folly's Trail."

The Butterfly loved her mate. So she fluttered away to leave him free. And for the second time the artist followed Carmel Myers "In Folly's Trail."

As champagne to his brain was this careless beauty. He coaxed her from riches and regret to poverty and happiness. And Carmel Myers was glad she came "In Folly's Trail."

A half-formed wish ran through his brain like a swift serpent—he might have wed an heiress instead of a poor butterfly. But Carmel Myers sensed his regret and there was final happiness—"In Folly's Trail."

Carmel Myers in "In Folly's Trail"

ADVANCE STORY

THEATREGOERS of this city who recall the youth, charm, beauty and acting of Carmel Myers in a number of screen dramas and who have missed her pleasing personality in the films of the past year, will doubtless be glad to welcome her back to the silent drama when she appears at the .... Theatre on ...., presenting "In Folly's Trail," a play of New York's seething Bohemia, directed by Rollin Sturgeon.

"In Folly's Trail," was selected by Universal from hundreds of scenarios proposed to mark Miss Myers' return to the creen. It is from the magazine story by Katherine Leiser Robbins, and its central figure, Lita O'Farrell, a gay butterfly of the modern Babylon, who finally realizes that life is not all froth and frivolity, gives the star an opportunity to display her broader talents.

Since her last appearance on the silver sheet Carmel Myers has captivated New York, where she has appeared for an entire year in a Broadway musical comedy. Then, proving that she could be just as successful on the legitimate stage, and acquiring many new dramatic tricks useful to her heart, she returned to her first love—the screen.

Universal, under whose banner Miss Myers is starring, is said to have "gone the limit" in making "In Folly's Trail" one of the big pictures of the year. Sumptuous settings, depicting life among New York's smart set; gay revels showing how the millionaires of Manhattan laugh at prohibition, and scenes of powerful intensity where the appeal to the heart is as strong as to the eye, mark the progress of the story. And Miss Myers has been surrounded by a company of unusual importance.

REGARDING THE MAKERS OF THE PICTURE

IT would be difficult to find a more interesting lot of people in any single gathering than the company of players and others who contributed to the making of "In Folly's Trail," the Universal photodrama starring Carmel Myers, which is now offered at the .... Theatre.

Miss Myers, for instance, is the daughter of an eminent rabbi and a learned scholar. She wrote verse for the papers and magazines at the age of 14, was a screen star at 16 and a success on the New York stage at 18. Now she is back in the films.

Rollin Sturgeon, director, was one of the first dramatic directors to sense the importance of the screen and has been producing photodramas for twelve years. He was the first scenario editor of the New York Vitagraph Company and has been with Universal for the past two years.

Thomas Holding, the leading man, has played with Henry Irving, Edith Terry and Maxine Elliott, and has been leading man with such screen stars as Nazimova, Clara Kimball Young, Pauline Frederick and Olga Petrova.

George B. Williams, who plays the wealthy dilettante, has played on the stages of three continents, and holds the record for long runs in Shakespearean roles.

Viola Lind, who is seen in the role of the New York chorus girl, is a grand niece of Jenny Lind, the famous Swedish nightingale of the last century.

B. H. Martin, who designed the settings, decorations and costumes for "In Folly's Trail," is one of California's most popular artists, who lends her talents on rare occasions to the production of photoplays.

CHAMPAGNE AND CARMEL

IF Claire Briggs, the cartoonist, wants to wonder what a quart of champaigne thinks about, he can get authentic information from Carmel Myers. The sparkling beauty gave an intoxicating imitation of the sparkling beverage at Universal City not long ago when she emerged from imprisonment in a giant bottle for a scene in 'In Folly's Trail."

Miss Carmel, be it known, is the Spirit of Folly—belled, capped with satin, and gowned in gossamer of elusive blue and pink chiffon.

A champagne bottle nine feet high, realistic in all but contents, is brought on to the dance floor at the height of a Bohemian revel. With a loud report the bottle bursts and discloses in bubbling exuberance (personal, not spiritual) Miss Carmel Myers, who, as Folly, allegorically enough emerges from the bottle. The guests are invited to visit the lower regions "In Folly's Trail," and such as take advantage of the invitation discover that the "lower regions" consist of a splendidly-stocked cellar.

Director Rollin Sturgeon caused a high wall to be erected about the set to keep back hordes of attaches and visitors who hankered to partake in olden scenes again.

"In Folly's Trail" was recently published in a popular magazine. It is from the pen of Katherine Leiser Robbins, picturized by Doris Schroeder. Carmey Myers has in her supporting cast Thomas Holding, George B. Williams, Beth Ivans, Viola Lind, Arthur Clayton and W. H. Bainbridge.

NOTES FOR "IN FOLLY'S TRAIL"

"In Folly's Trail," the spectacular drama of New York Bohemian life, which is to be shown at the .... Theatre next ...., marks the return to the screen of Carmel Myers, who was for several years one of Universal's most popular tars. After a year on the New York musical comedy stage, Miss Myers is again exercising her fascinating talents before the motion picture camera.

A Bacchanalian feast such as might have been staged in the princely halls of ancient Babylon comprises one of the several big scenes in Carmel Myers' Universal production, "In Folly's Trail," which is to be shown at the .... Theatre on .... From all accounts this is the most sumptuous scene of revelry produced on the screen in a long time.

Rollin Sturgeon, who was selected to direct Carmel Myers in the first feature upon her return to the screen, is recognized as one of the foremost authorities on motion picture production. He was one of the first dramatic stage directors to realize the coming importance of the silent drama, and helped develop the art of the film. He is directing Miss Myers in "In Folly's Trail," coming to the .... Theatre next ....

In the cabaret scene in "In Folly's Trail," to be seen at the .... Theatre on ...., Carmel Myers, the fascinating star, has an opportunity to display her skill in dancing, learned during the past season, when she was featured in a Broadway musical comedy. She introduced a number of steps which were new even to the up-to-date movie colony in California.

A Triumphant Return

for

CARMEL MYERS

THE mother of Carmel Myers, dainty young screen star, relates an incident concerning her talented daughter which illustrates the sincerity and perseverance which have made this slip of a girl a star of the silent drama and the musical comedy stage before she has reached her twentieth year.

When Miss Myers, a little over a year ago, decided that her education was not complete without at least a season on the speaking stage, she refused all offers for further film contracts, packed her trunks, and, accompanied by her mother, journeyed to New York. Here, although she was known as a film star, no one had ever heard of her work on the audible stage—for the very good reason that she had only appeared in the films up to that time.

Her popularity with the public, however, secured her a hearing from every prominent New York producer, and the engagement she finally accepted was that of the leading feminine role in "The Magic Melody," a Shubert production. But the part required an operatic voice and the ability to dance well—two accomplshments Miss Myers had never cultivated. Her mother tells that in the eight weeks the operetta was being rehearsed Carmel worked sixteen hours a day with a vocal instructor and with a dancing master, and by the time the piece was ready for its Broadway opening Miss Myers sang like a nightingale and danced like a butterfly. The New York newspapers were a unit in their praise of the little star, and every reviewer wondered at her extreme cleverness in the arts of the musical comedy stage.

And now, Carmel is returning to her first love, the screen, triumphant. She is the same dainty little actress, but with an art that has broadened considerably. The speaking stage has taught her a lot that will be useful to her on the screen and she is grateful for that season on Broadway. How successful is Carmel's return can be seen from her first picture of the season, 'In Folly's Trail," in which she depicts with a vidiness that is remarkable the rôle of a butterfly girl, light-hearted, unconventional, frivolous, yet of big and generous spirit and pure white at heart. Her leading man is Thomas Holding, and the love scenes between this handsome and accomplished actor and the beautiful little star are indeed exquisite. The rôle fits Carmel Myers like a glove and she has made the most of each and every opportunity which it has afforded her.

Rollin Sturgeon

—a purposeful Director with a big present and still bigger future.

IN the two years that Rollin Sturgeon has been at Universal City, he has been quietly and unostentatiously doing big things. He directed Monroe Salisbury in "Hugon the Mighty" and "Sundown Trail," and Priscilla Dean in "Pretty Smooth," a picturization of Bayard Veiller's "The Chatterbox." He directed Dorothy Phillips in "Destiny," and Tsuru Aoki in "The Breath of the Gods." His direction in this latter picture was flawless and noteworthy. But he did not rest on his laurels, but went right on and directed Carmel Myers in "In Folly's Trail," another excellent production, and now he is directing her in her forthcoming release, "The Gilded Dream."

Sturgeon was born in Rock Island, Illinois, some forty-two years ago. He attended grade school and high school at Rock Island and studied at Northwestern University and at Harvard. From school he entered his father's law office and worked there until 1909, when he was induced to enter the motion picture industry. He was successively a scenario editor, a studio manager, an author and a director, and he was instrumental in giving many now famous picture stars their start. He himself married a film star, Edna Fisher, formerly leading woman for Vitagraph. They make their home in Los Angeles and they are the proud parents of four healthy youngsters.

There is nothing of the high-brow about Rollin Sturgeon. He is an artistic director who can view his profession practically. He likes to fish and he likes to read, but most of all he likes to come home at night to his happy family. He is strong for Universal, and his faith in that organization doubtless has something to do with the general excellence of his work. And likewise Universal has faith in him and predict a vital and forceful career for him.

FRANK COTTER, UNIVERSAL'S NEW AUSTRALIAN REPRESENTATIVE

UNIVERSAL will have a forceful representative in Australia in the person of Frank J. Cotter, when he takes over the leadership of that branch of the Universal organization. For the past few months Mr. Cotter has been Mr. Bryson's assistant, but Mr. Bryson, having started the Sydney Exchange, and having seen it on the high road to success, is now on his way back to the United States preparatory to investigating another foreign field.

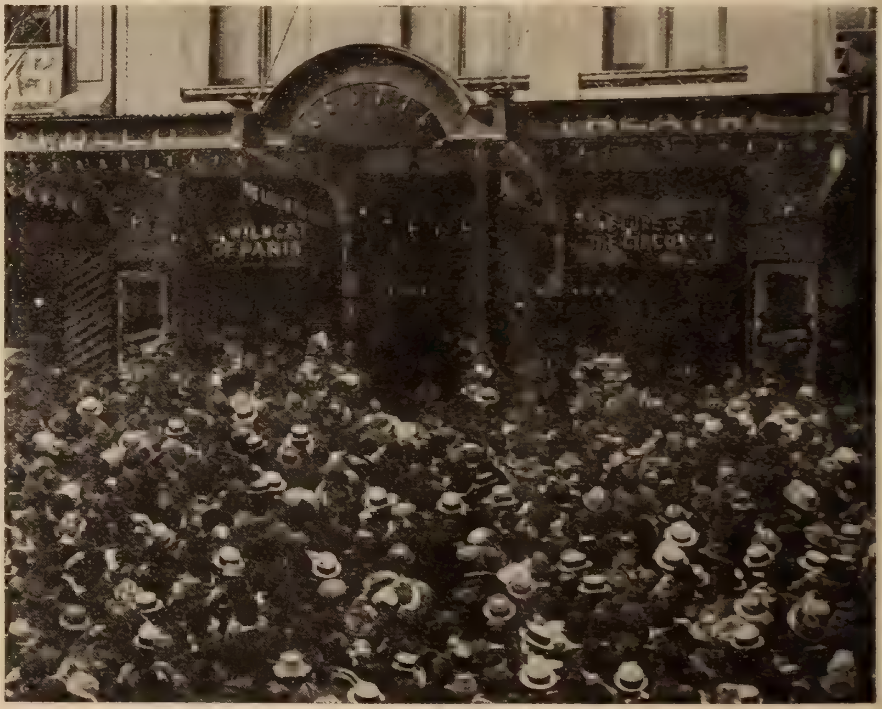
Cotter is better known in the newspaper world as Pat O'Cotter, which is the name he has used for the last twenty years in his writing. For Frank J. Cotter has already made a name for himself in newspaper and magazine circles. His journalistic career has been romantic and varied. He broke into the newspaper game with the well-known Dave King on the Morning Olympian at Olympia, Wash. Later he worked on the Tacoma Ledger and on the Seattle Post Intelligencer. Then the wanderlust gripped him and took him to China, where he wrote for some time on the China Mail at Shanghai, and later at Hong Kong. When he came back to America he got the gold fever and joined in the rush to Alaska, where he made and lost several good stacks in the placer mining game before he returned to his first love, the newspaper game, and hung his hat up in the office of the News of Fairbanks, Alaska. He worked in Alaska as a newspaper man for almost a dozen years. During his stay in Alaska he wrote many stories and poems. The most noted of these are "Tales of the Tanana," a book of Alaskan short stories, and "Rhymes of a Roughneck," a volume of Alaskan verse.

He left Alaska early this year with the idea of beating it to the South Seas and finally to South Africa. It was on this trip aboard the S. S. Sonoma that Mr. James Bryson, who was on the way to Australia to project a series of agencies for Universal, convinced Mr. Cotter that he should join forces with that outfit, and so it was that Mr. Cotter came to take over the leadership of Universal's Australian branch. His varied and rich experiences make him the proper man for the job, for they have given him a broad and progressive outlook and assuredly this is a necessity in building up a big and romantic industry in new territory that is equally big and romantic.

The Wildcat and the Circus

BELOW is a picture of the crowd which was surging for hours in front of the Apollo Theatre, Sydney, Australia, during the run of Priscilla Dean in "The Wildcat of Paris," and Eddie Polo in "The Lure of the Circus."

In Australia all of the theatres run from two to three features on a programme, and James V. Bryson, who represented Universal in Australia, was very fortunate in being able to supply so many excellent Universal features and serials for immediate showing. One of the largest theatres in Melbourne, Hoyt's De Luxe Theatre, has been running a series of Universals. A clipping from a Melbourne paper shows a two column advertisement of Hoyt's with nine-tenths of the space devoted to Frank Mayo in "The Brute Breaker," and the other tenth devoted to an American production which was advertised in this country as a superfeature.



Frank Mayo in "Hitchin' Posts"

"HITCHIN' POSTS" is a splenedid vehicle for Frank Mayo and it affords him a role not only romantic and alluring, but big and virile as well, admirably suited to his interesting personality. Mayo plays the rôle of Jefferson Todd, a gambler, but a gentleman withal, who is imbued with a deep sense of chivalry and honor and who is a man every inch. The story unrolls itself during the period immediately following the civil war, and it gives Mayo an opportunity to look very handsome indeed in the dashing clothes of that period. The story is from the pen of H. H. Shumate, and no expense has been spared to make the production an accurate and handsome one.

The star has excellent support in his leading lady, Beatrice Burnham, and a dainty one she is indeed, and the rest of the players include J. Farrell McDonald, Joseph Harris, Dagmar Godowsky, Mark Fenton, Duke Lee, Capt. Anderson and Mat Biddulph.

THE MOVING PICTURE WEEKLY
A MAGAZINE FOR MOTION PICTURE EXHIBITORS

Published Weekly by the MOVING PICTURE WEEKLY PUB. CO.
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PAUL GULICK, *Editor.*
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Vol. 10. AUGUST 28, 1920 No. 2

Universal City is Hard at Work

WITHIN the next few months, Universal will release a variety of special attractions, of sufficient range to suit all kinds of tastes.

Gladys Walton, the "find" who performed so creditably with Lyons and Moran in La La Lucille, will have one more leading role before attaining independent stardom. She will appear in a charming comedy drama now tentatively entitled "The Watchmaker" which concerns itself with the story of a wondrous friendship between two men. The cast is an all-star one and will include, in addition to the dainty leading lady, Lee Kohlmar, known to vaudevillians all over the country and Rudolph Christians. Miss Walton will then be starred together with Jack Perrin in "Pink Tights," a story of circus life and will probably follow this up with stardom in "White Youth" a romantic story from the prolific pens of Forrest Halsey and Clara Beranger.

From all reports "Sundown Slim," the next Carey picture, is the best picture that Carey has made yet. Even Carey himself feels that way about it for in a letter written recently to his mother from the Mojave desert where many of the scenes were being shot he says, "I have just finished the best scene I ever played in the best picture that was ever made—I think. This would sound 'ego' to anyone but you but I know you understand. This will be a short letter as I am hot and tired. Mr. H. H. Knibbs, the author of 'Sundown Slim' is out here with us and enjoying every minute." Assuredly with Carey feeling this way about the picture and with the man who wrote "Overland Red" for its author, the reports of the picture's excellent quality cannot be exaggerated. Much of a picture's success is due to the enthusiasm which its star feels for it and Carey is certainly enthusiastic about "Sundown Slim."

It has been many a moon since lovely Carmel Myers graced the silver sheet for the speaking stage has deprived moviegoers of her charming presence for a year. Now she is back and back strong in "In Folly's Trail" and she will shortly follow this up with "The Gilded Dream" in which the gay life is again portrayed.

Early September will bring with it the release of "Hitchin' Posts" in which Frank Mayo is said to have one of the best and most picturesque roles of his career but from all reports "Black Friday" by Frederick Isham, his next picture, is one to be looked forward to with eager anticipation. For this is a story not only of love, but of the lure and the romance of Wall street and Mayo in such a combination should certainly be a treat.

Eva Novak is not being neglected either. The little new star will disport her blonde loveliness soon in "Wanted At Headquarters" which is said to be a genuine thriller and from that she will put all her energy to a different kind of a role entirely in "Out of the Sunset" the story of a lovely romance. This only serves to prove the versatility of Eva Novak.

No mention of "Universal Special Attractions" is complete without a word about Lyons and Moran. Those two mirth-provokers are plugging away harder than ever. Two stupendous successes in "Everything but the Truth" and "La La Lucille" have not diminished their energy in the least and the next one to be looked for from them is entitled "Once A Plumber" in which they are said to have "the time of their lives." And it is already known that this will be followed up by "Fixed By George."

This certainly looks like a big program to be crowded into the next few months but Universal has by no means let up in its zeal in purchasing material for the stars in the special attractions.

Read!

Copy of TELEGRAM from SALT LAKE CITY

"'Shipwrecked Among Cannibals' opened at Kinema to-day and broke all established house records since opening of theatre last February, including opening day, by over three hundred dollars. Had line-up from box-office opened until ten o'clock to-night. Salt Lake positively wild over picture. Thousands turned away. It looks as if it will stand a two weeks' run."

On the next three pages
are shown some of the

Exploitation Helps

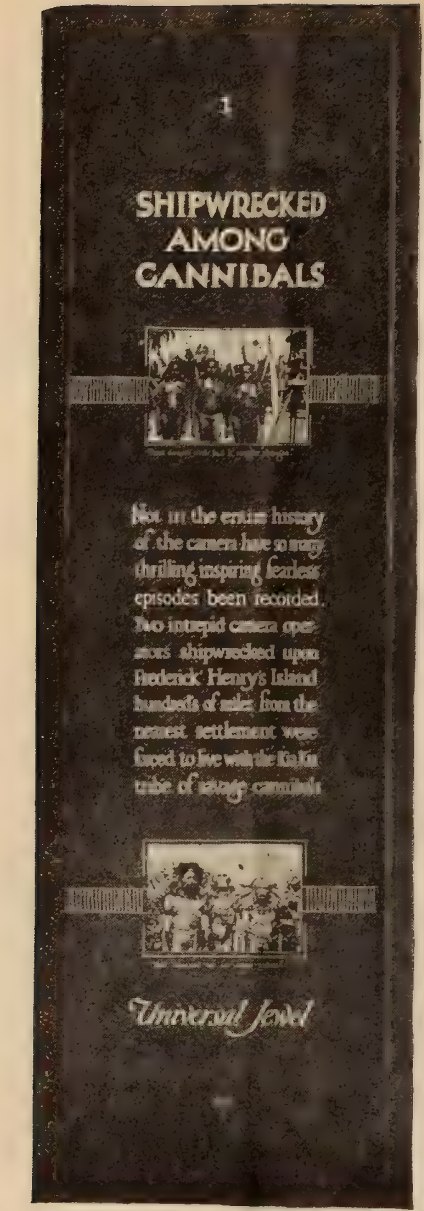
to be had thru your Universal-Jewel Exchange for

"SHIPWRECKED AMONG CANNIBALS"

EXPLOITATION MATERIAL

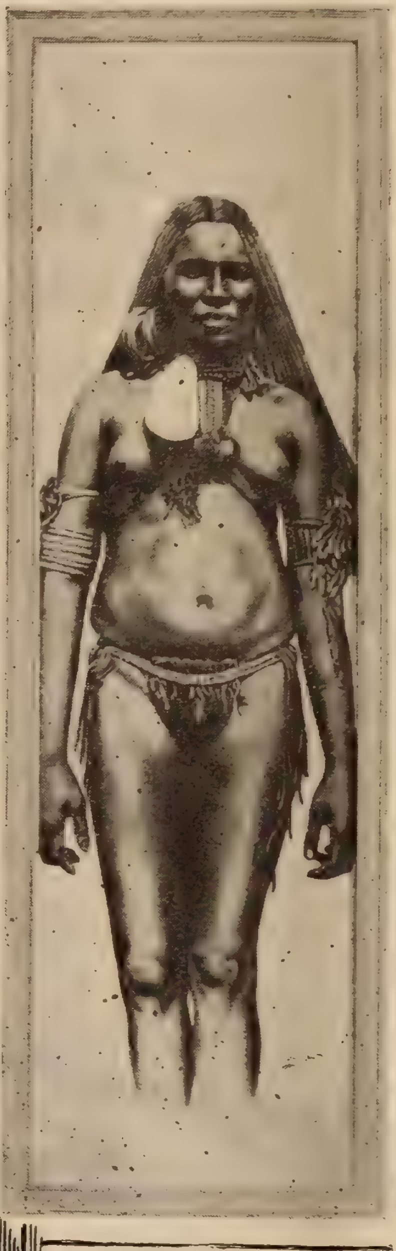
IT'S ALL THRILLING AND IT'S ALL TRUE

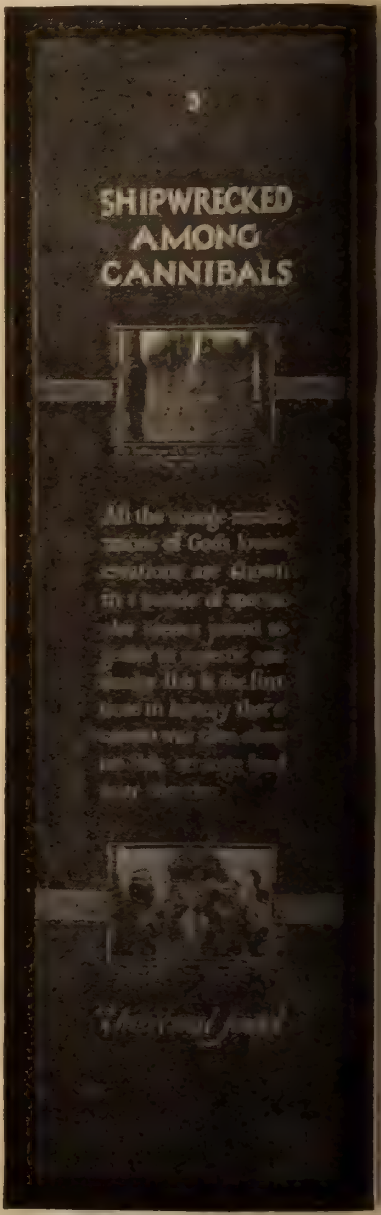
THE lobby displays shown on these two pages and the one following can now be secured through your exchange. There are four lettered panels and six oil


1
SHIPWRECKED AMONG CANNIBALS

Not in the entire history of the camera have so many thrilling inspiring fearless episodes been recorded. Two intrepid camera operators shipwrecked upon Frederick Henry's Island hundreds of miles from the nearest settlement were forced to live with the Ka Ka tribe of savage cannibals

Universal Jewel

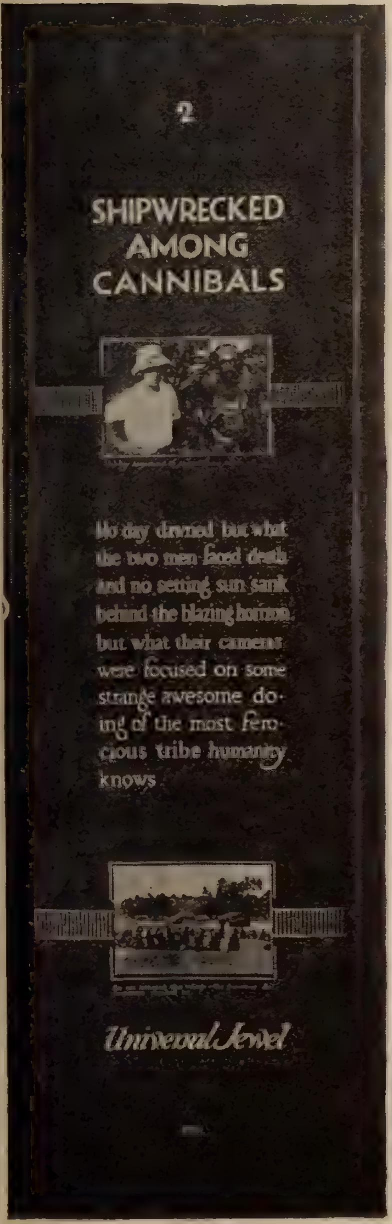



2
SHIPWRECKED AMONG CANNIBALS
Universal Jewel

"SHIPWRECKED AMONG CANNIBALS"

THE CLEAN-UP PICTURE OF THE SEASON

paintings, 20x68 inches. Every theatre that has used them has opened to capacity and played to capacity and that's what you want, isn't it? Use them!

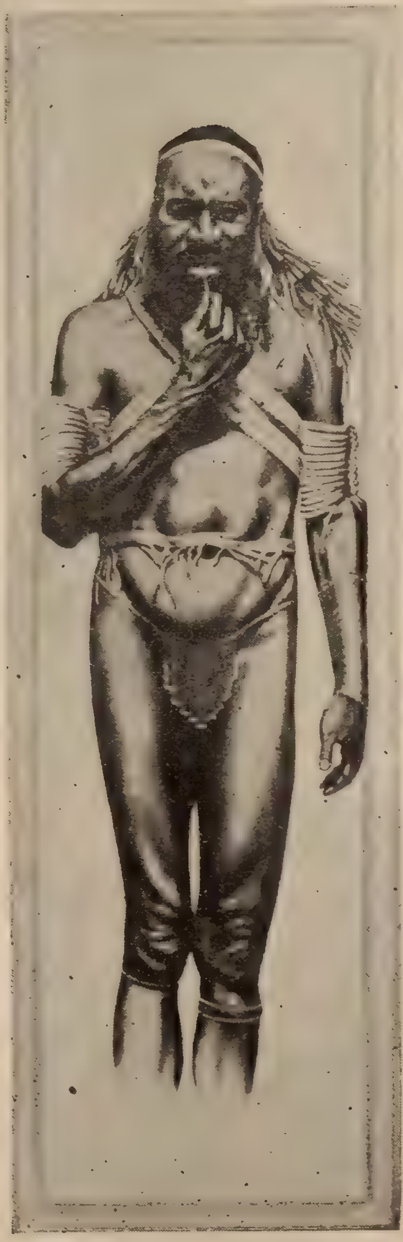


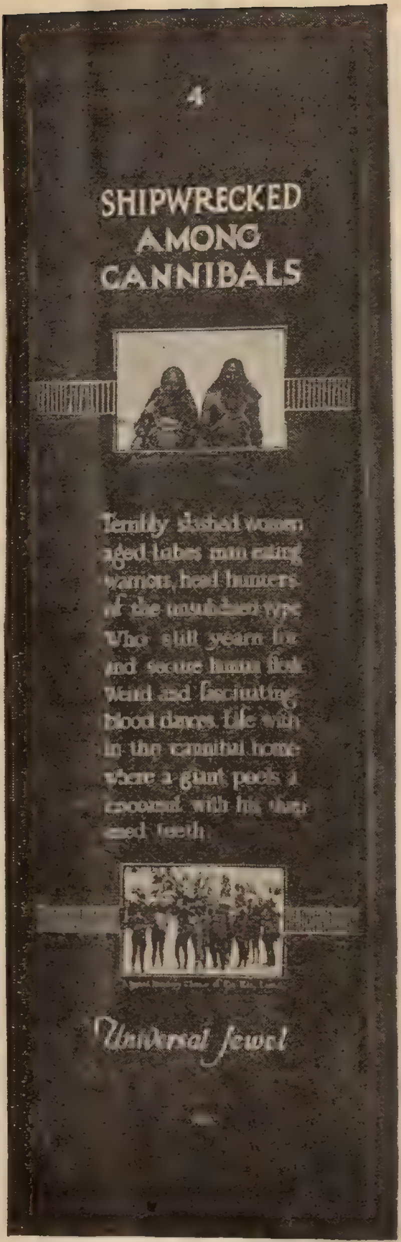
2

SHIPWRECKED
AMONG
CANNIBALS

No day dawned but what the two men faced death and no setting sun sank behind the blazing horizon but what their cameras were focused on some strange awesome doing of the most ferocious tribe humanity knows.

Universal Jewel





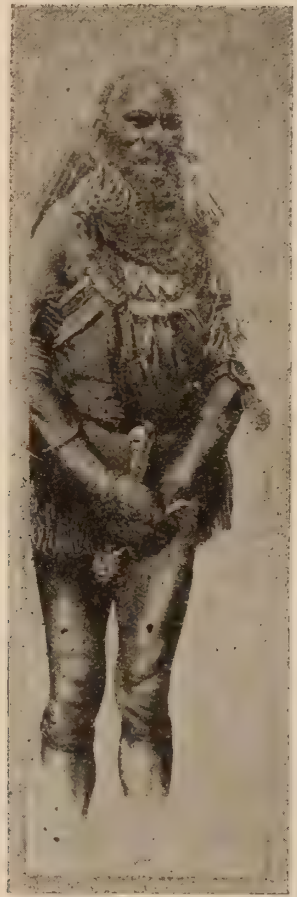
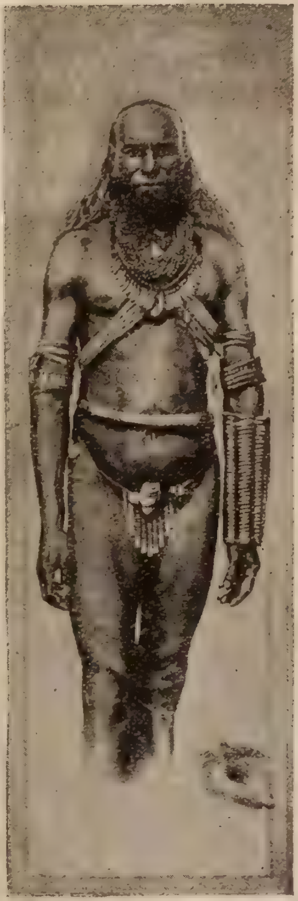
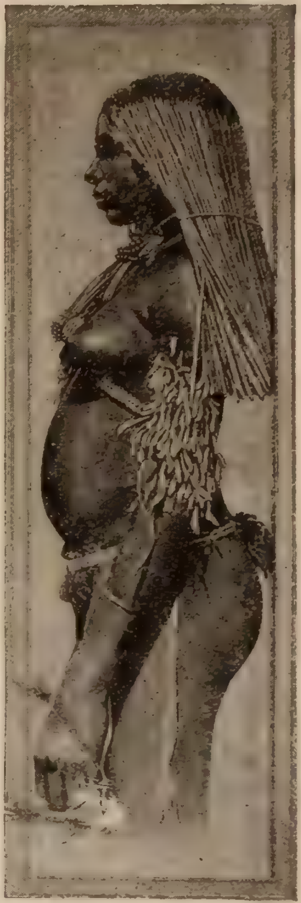
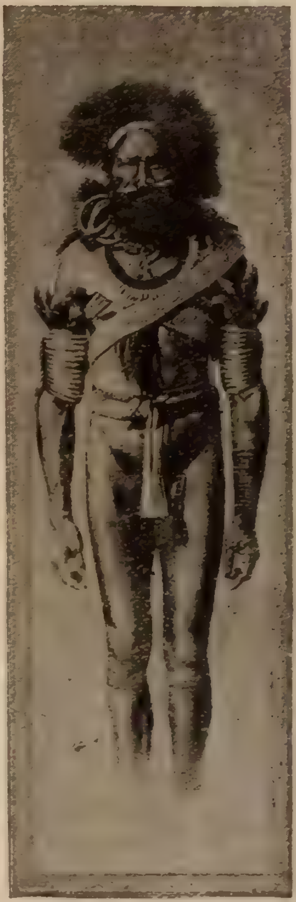
4

SHIPWRECKED
AMONG
CANNIBALS

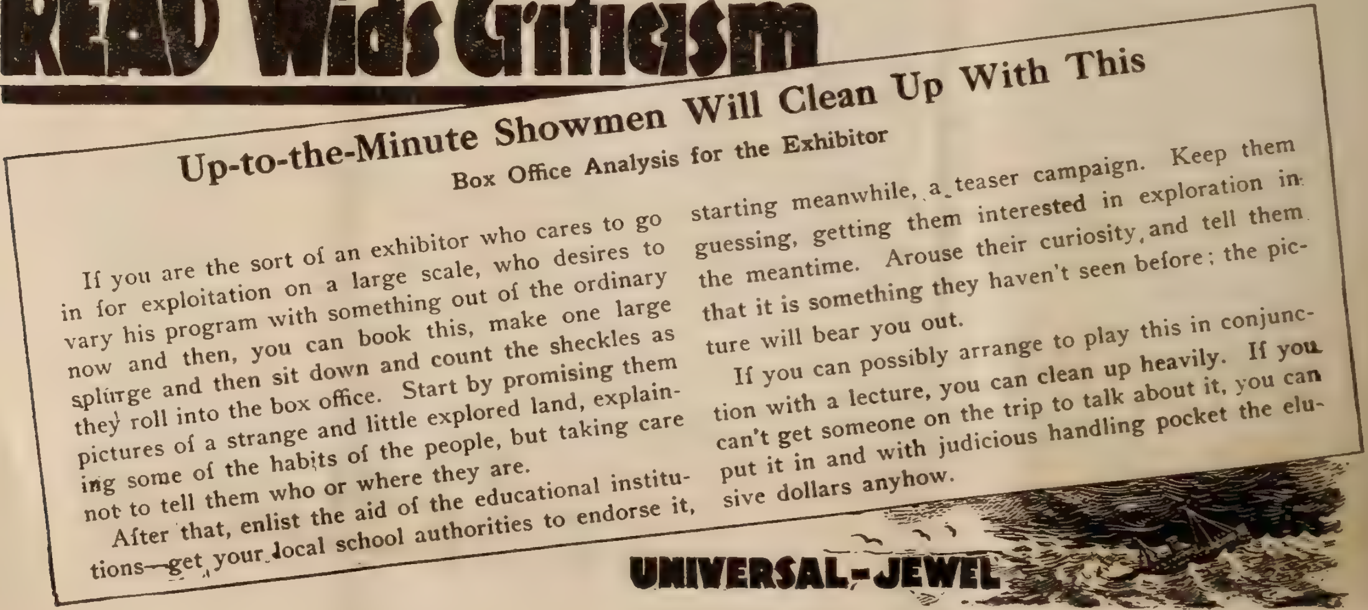
Terribly slashed women aged babes man-eating warriors, head hunters of the unsubdued type Who still yearn for and secure human flesh Weird and fascinating blood dances. Life within the cannibal home where a giant peels a cocoanut with his sharpened teeth.

Universal Jewel

20 x 68 Oil Paintings for
"SHIPWRECKED AMONG CANNIBALS"

READ Wid's Criticism



Up-to-the-Minute Showmen Will Clean Up With This

Box Office Analysis for the Exhibitor

If you are the sort of an exhibitor who cares to go in for exploitation on a large scale, who desires to vary his program with something out of the ordinary now and then, you can book this, make one large splurge and then sit down and count the sheckles as they roll into the box office. Start by promising them pictures of a strange and little explored land, explaining some of the habits of the people, but taking care not to tell them who or where they are.

After that, enlist the aid of the educational institutions—get your local school authorities to endorse it, starting meanwhile, a teaser campaign. Keep them guessing, getting them interested in exploration in the meantime. Arouse their curiosity and tell them that it is something they haven't seen before; the picture will bear you out.

If you can possibly arrange to play this in conjunction with a lecture, you can clean up heavily. If you can't get someone on the trip to talk about it, you can put it in and with judicious handling pocket the elusive dollars anyhow.

UNIVERSAL-JEWEL

MONKEY STUFF-

WHEN it comes to the case of a screen that needs a lot of laughter to brighten it up—I'm the doctor—me and the Missus, I mean. It's a fact that our monkey stuff has been responsible for as many laughs as there are sprocket holes in five feature films. That's about 5,465,764,908—and if you don't believe it, count 'em yourself. But, on the level, our comedies are going over great. Through underground channels at the zoo here I hear that the exhibitors who are playing our offerings are cleaning up on them and are hollering for more. They must be good, eh? Have you tried one—lately?

Yours,
JOE MARTIN.

MRS. JOE'S

"A BABY DOLL BANDIT"
"A JUNGLE GENTLEMAN"
"THE GOOD SHIP ROCK'N RYE"
"OVER THE TRANSOM"
Directed by
FRED C. FISHBACK

JOE'S OWN

"THE JAZZ MONKEY"
"MONKEY STUFF"
Directed by
WILLIAM C. CAMPBELL

UNIVERSAL-JEWEL

Mr AND Mrs
Joe Martin Comedies

Truly the

PRISCILLA DEAN

FEW stars have attained the degree of favor with fans reached by PRISCILLA DEAN. Meteoric as her rise has been, she proves her right to every last iota of the adoration bestowed upon her through her appearance in "The Virgin of Stamboul." As Sari, the hoydenish beggar maid of the Turkish city, she brings to the screen the epitome of elements that make for popularity. Beauty, talent, charm—all are hers, and through sheer appeal of the sort that wins its way into the heart of the multitude she captivates irresistibly.

box-office wonder

HERE is the picture that has made—and still is making—motion picture history. From the very moment of its release it shot up on a wave of popularity that still is rising. It swept before it the first run crowds—made the biggest houses in the biggest cities extend their runs or play return dates. It did the same in the smaller houses in the big cities and the biggest houses in the smaller cities, and to-day it's still on its record-breaking sweep in the smaller towns throughout the country. Showmanship argues and logic corroborates the statement that the exhibitor who has not yet played this box-office wonder actually is taking money out of his own pocket. No matter how small his house he is assured even before he arranges for a date that every seat will be sold for every performance, and that as the word goes 'round the town the crowds will get the bigger and bigger. Believe the thousands who have said so—here's truly a box-office wonder.

"The VIRGIN of STAMBOUL"

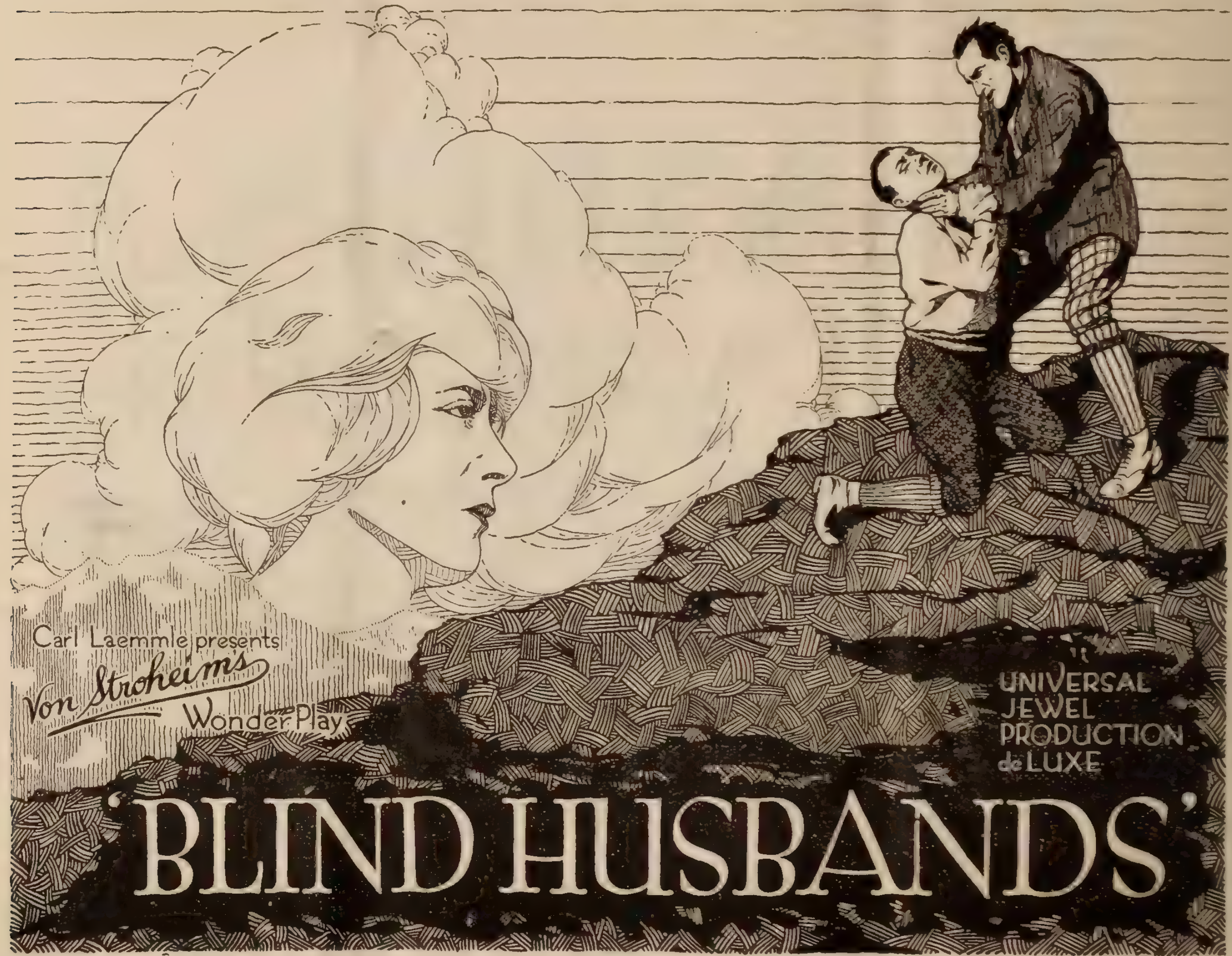
The Picture that made 1920 famous

Directed by TOD BROWNING
Story by H. H. VAN LOAN

Sure Money--and Lots of It!

THAT'S what this masterpiece means to the man who has not yet played it—sure money and lots of it.

And if proof is needed all he need do is to look into its records and remember that what it did for the big first runs it will do for the second, third and fourth runs—what it did in the biggest cities in the country it will do in the smallest towns and hamlets. We repeat: To the man who has not yet played it "Blind Husbands" means sure money and lots of it. Believe the country's box-offices—BOOK IT NOW.


Carl Laemmle presents
Von Stroheim's
Wonder Play
UNIVERSAL JEWEL PRODUCTION de LUXE
'BLIND HUSBANDS'

Carl Laemmle
presents

"UNDER NORTHERN LIGHTS"

featuring

LEONARD CLAPHAM

VIRGINIA FAIRE

WILLIAM BUCKLEY

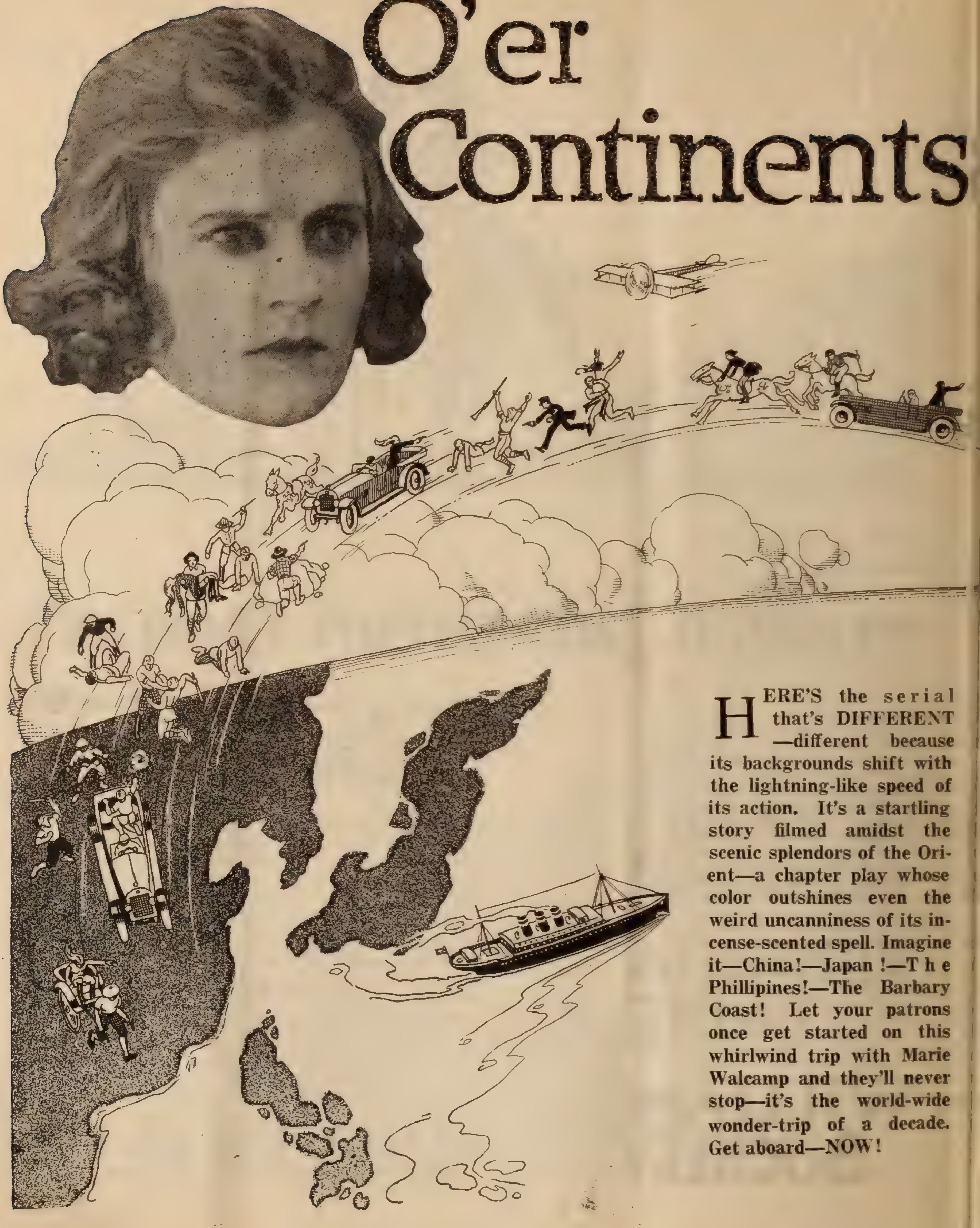
A galloping romance of love and duty and the Royal Northwest Mounted Police

THE call of adventure itself is no more alluring than the appeal of this offering. It's the kind of a picture that suits everybody—the kind of production that makes folks keep coming to the house that presents pictures of its type. Its deep-rooted drama and stirring action are seasoned with just the proper amount of healthy comedy relief; its love interest and suspense are so strikingly blended as to make it move to its climax with an absorbing sweep. It's a picture that satisfies—BOOK IT.

Written and Directed by
JACQUES JACCARD

UNIVERSAL
SPECIAL ATTRACTION

O'er Continents



HERE'S the serial that's DIFFERENT —different because its backgrounds shift with the lightning-like speed of its action. It's a startling story filmed amidst the scenic splendors of the Orient—a chapter play whose color outshines even the weird uncanniness of its incense-scented spell. Imagine it—China!—Japan!—The Phillipines!—The Barbary Coast! Let your patrons once get started on this whirlwind trip with Marie Walcamp and they'll never stop—it's the world-wide wonder-trip of a decade. Get aboard—NOW!

and Raging Seas goes MARIE WALCAMP

SEEKING THE FATAL SEVENTH
PETAL OF THE SACRED LAO-TZE

"The DRAGON'S NET"

The only Serial ever filmed in China, Japan and the Philippines

Directed by
HENRY McRAE

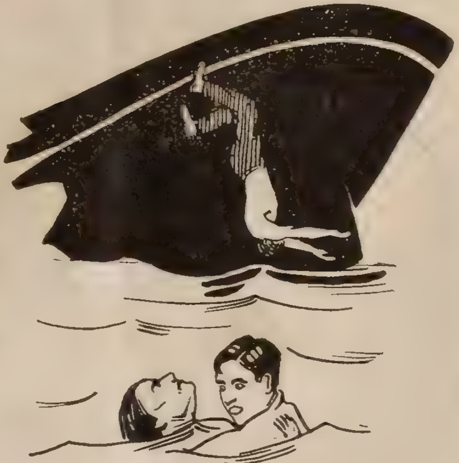
"Believe me, Bo, that lioness was hungry" --- said Eddie Polo.

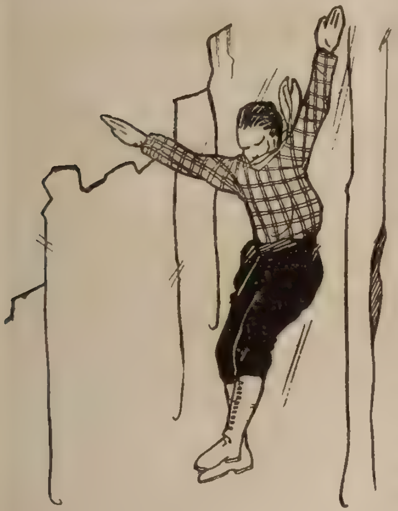
"Don't kid yourself for one minute about the lioness being so old she couldn't chew chopped steak," said Eddie Polo when asked about the scrap he had with the wild beast for a thrill in "The Vanishing Dagger." "Believe me, Bo, that lioness was hungry, and I'm telling you that that scrap was one of the narrowest squeaks I ever had. I had figured on a tough deal for those scenes, but I never thought the cat would get the best of me for even a minute—I never thought she'd get me on my back that way. At that, though, I wouldn't have been so bad off if my hold hadn't slipped. I miscalculated by a fraction of an inch, and in a flash the cat had her forepaws on my shoulders. I'm telling you the fight began in earnest then. She was mad for fair. I tried to get a hold on her throat. My hand slipped right into her jaws. Boy, when I felt those teeth crushing down on my fingers I heard the hinges squeak on the Pearly Gates. I sure thought my one-way ticket had been bought and paid for, and I might as well be on the level and tell you that the fear that showed in my face wasn't all acting. But I was mad as well as scared, and by a streak of luck I got a hold on the big cat's jaws which is well known to animal men, and from then on it was just a case of nerve and strength. We struggled all over the lot until I finally gave her the lever-hold, which broke her jaw. I knocked off and called it a day. You can see for yourself just how near I came to pulling a vanishing act myself by getting a clip of the film and looking at it under a magnifying glass. However, that stuff is all in my day's work, and you can bet I wouldn't be doing it unless it paid me a lot of dough—and gave a lot of people a thrill."

EDDIE POLO **IN THE SMASHING SEA-TO-SEA SERIAL**

UNIVERSAL - MADE

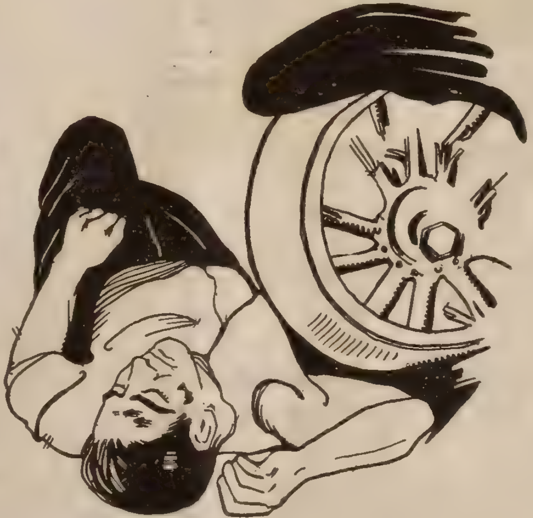
"Take for instance, that sequence where I'm knocked off the side of a ship into the water—right on top of a couple of struggling men. Well, the baby who gave me the punch that sent me over the side that time was just a trifle too ambitious. I'll say he packs a wicked wallop. He clipped me one on the side of the jaw that was a beaut. I hadn't stopped counting the stars when I hit the water—just in time to get a rawhide boot in the nose. I always knew the ocean was wet, but I never before knew just how salty it was. I must have swallowed about a gallon before I came to the surface—and then I had to get right into the scrap. You can believe me when I say that I don't blame anybody for holding their breath when I make that leap on the screen—it sure was a breath-taker for me."





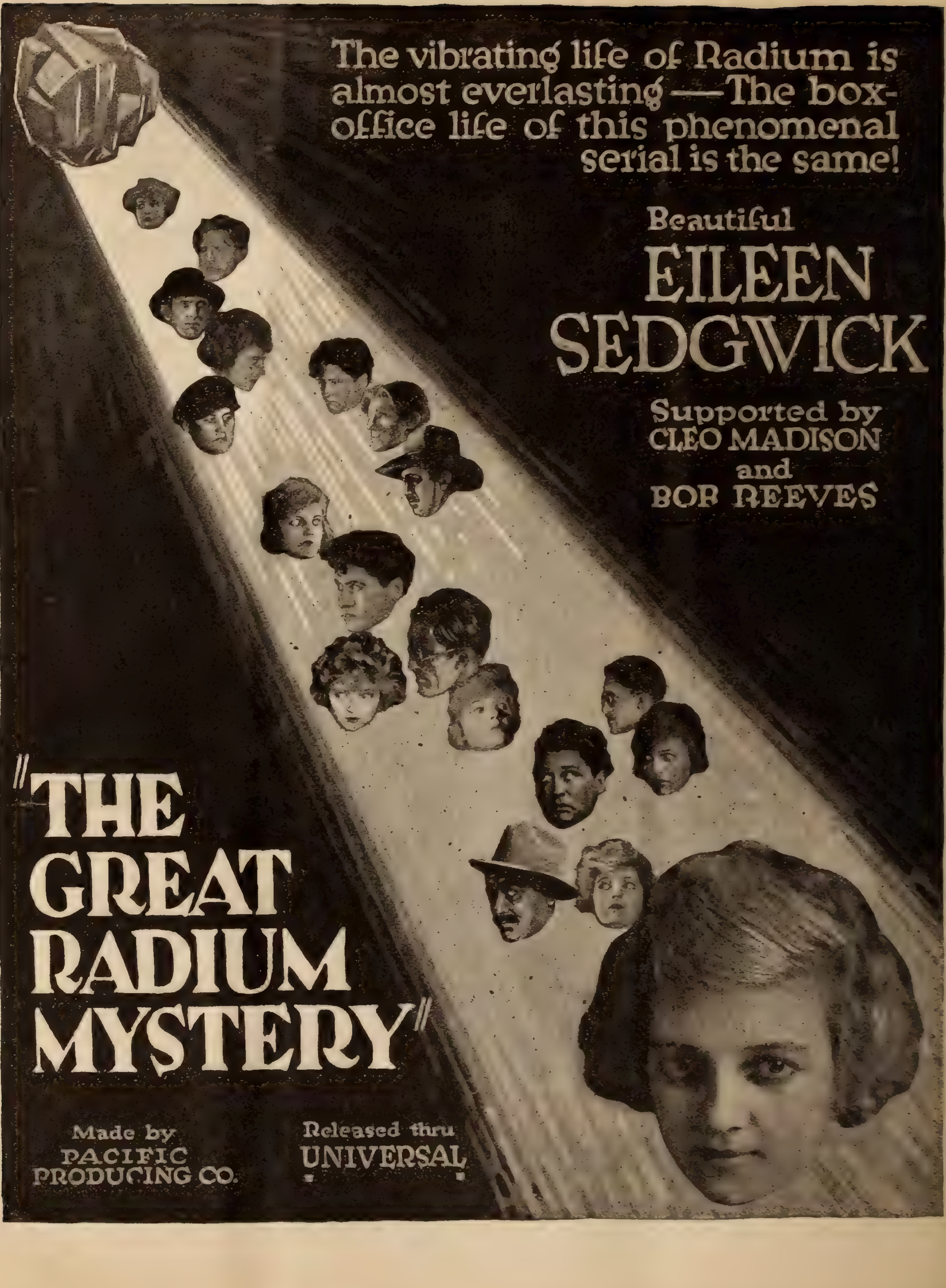
"I guess in 'The Vanishing Dagger' I jump over cliffs and that sort of thing several dozen times. I thought once that a leap like that was hardly worth the risk—that it wouldn't show up on the screen as a real thrill. So I went to a small house in San Diego where an episode with a darn good leap in it was running. I could scarcely believe what I saw. I was struggling on the brink of the cliff with two men. Tension among the crowd in that theatre was high. And when I had made the jump—more than forty feet—an audible groan and gasp could be heard around the house. A group of youngsters in the front seat were so excited that it looked as if they were going to jump with me. From then on I knew that the risk was worth while."

"But the risks I take don't always show up on the screen. Take, for instance, the time when I leaped from a cellar window to the under part of a speeding automobile. From the bottom of the car to the ground there was just room enough for my body. A miscalculation of an inch would have meant certain death. However, I rehearsed that bit several times before tackling it on a speeding car, and when the scene was taken I just did get away with it. The guy who was driving the car got rattled, though, and just after I had jumped he lost control and hit a water hydrant. The car turned over and I was thrown under the wreckage. In that case the wreck of the car was a bigger thrill than my leap, but I'm not particularly anxious to do that stunt with a crazy driver at the wheel again. The only thing that made me feel at all good about it was the way it registered on the screen. It certainly was a peach of a stunt—good enough to be a part of 'The Vanishing Dagger,' which, if I do say so myself, is some thriller!"



"THE VANISHING DAGGER"

PRODUCED BY POLO HIMSELF



The vibrating life of Radium is almost everlasting—The box-office life of this phenomenal serial is the same!

Beautiful

EILEEN SEDGWICK

Supported by
CLEO MADISON
and
BOB REEVES

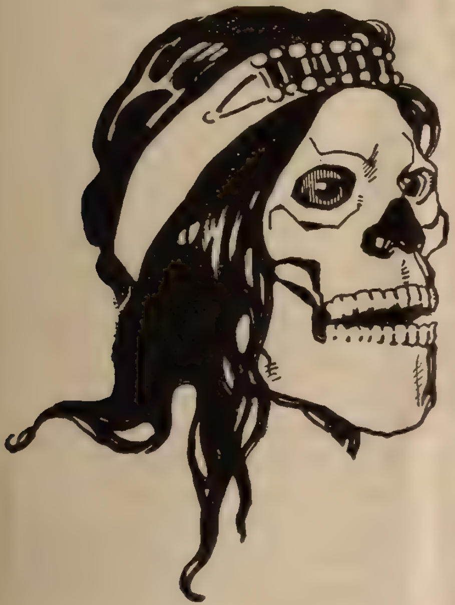
"THE GREAT RADIUM MYSTERY"

Made by
PACIFIC
PRODUCING CO.

Released thru
UNIVERSAL

Grips like the claws of its own Deathly Devil-Men

THAT'S the keynote of the phenomenal success of "THE MOON RIDERS"---its unusual power to fascinate through fear as well as through thrill. It has this power because its elements are so proportioned and so put together as unfailingly to fire the imagination and hold curiosity captive. And the element that is largely responsible for this irresisstible fascination is its DEVIL-MEN. These weird characters give it just the right mixture of realism and unreality to make us shiver as we are thrilled. We hate these DEVIL-MEN, but like the bird hypnotized by the snake, we're hypnotized into coming to see them week after week. And because human nature is the same the world over YOU can keep the crowd coming by booking "THE MOON RIDERS", featuring ART ACORD, supported by Mildred Moore, Beatrice Dominguez and George Field. Directed by Al Russell. Released thru Universal.



A fresh Page In the Book of Comedy–

THAT'S just about what you get in these new subjects—something fresh, novel and invigorating in the line of clever comedy. Here's original, clean, speedy and altogether delectable humor of the sort that virtually melts off your screen into the favor of your crowd. There's an individual quality about them that lifts them up so far out of the ordinary run as to make them deserve a permanent and regular place on any theatre's program—for the sake of your own box office—BOOK THEM NOW.

THE NEW "STAR COMEDIES"

ONE REEL

Featuring the Captivating Comedienne

BARTINE BURKETTE

UNIVERSAL — MADE

International News

NO. 51.

"Extra," "Extra," German Fleet Invades New York Harbor.—Sh! Don't be alarmed. They're surrendered ships.

Sub-Titles.—The dreadnaught Ostfriesland—one of enemy's craft allotted to Uncle Sam. The cruiser Frankfort. One of the surrendered destroyers.

Chicago, Ill.—The secret of youth. These old settlers—gathered in big re-union—seem to possess it.

Sub-Titles.—None under 70—but sprightly. Their faithful life-partners.

San Francisco, Cal.—"Children's Ark" brings 780 Vladivostok refugees on way back to Russia.

Sub-Titles.—Cast adrift by the tides of war—but saved by Red Cross aid. Ina safe port—for a breathing spell.

Mexicali, Mexico.—Mexican Government mobilizes troops to resist new rulers.

Sub-Titles.—Governor Cantu and staff inspecting. The "rebel" cavalry. Governor Cantu of Lower California (Mexico) who defies the new Mexican Government.

New York City.—Hunting Cinderella. Prize offered for most perfect foot (etc.) brings hosts of applicants to shoe exposition.

Sub-Title.—A few entrees.

Hyde Park, N. Y.—F. D. Roosevelt accepts. Democratic vice-presidential nomineecheered by great crowd at notification.

Sub - Titles. — Junior Roosevelts. Governor Smith attends. The acceptance speech.

Suva, Fiji Islands.—Fiji army gathers. Native warriors assemble in all their war paint for annual celebration.

Sub-Title.—The war dance.

Southampton, N. Y.—Every dog has his day. At the Southampton Kennel Club's exhibition of society pets.

Worcester, Mass.—Snapshots at the news. Ten-ton engine tries to enter front door—with disastrous results.

Sub-Titles.—New York City stage their own fashion show.—*New York City.* Charles Ponzi may be a financial wizard, but crowds clamor for their money back.—*Boston, Mass.* California revives ancient sport of coursing.—*San Bruno, Cal.* While the U. S. cavalry likes push ball.—*Fort Meyer, Va.*

Inside Passage, Alaska.—U. S. fighting ships brave channel perils on first visit to Alaska.

Sub-Titles.—"The Wonderland of the North." At Juneau—Secretary Daniels and Admiral Rodman go ashore to inspect the mines. Up a mountain of gold—on an inclined railway. One of the ore dumping machines. The biggest gold nugget chain in the world. A few glimpses of Alaska's unsurpassed beauty.

"A Movie Hero"

Two Reel Century Comedy

Featuring

JIMMY ADAMS and LOUISE FORTUNE

A PICTURE is being run in the town picture house in which Jimmy plays the new sheriff and Lynn the man who runs the town. Both the ex-sheriff and Jimmy vie with each other for the hand of Lynn's daughter. Lynn's wayward son, Hans, steals his father's money and divides it with the ex-sheriff, who in the meantime has been trying to win the girl. When she refuses him he takes her by force and ties her to his cabin.

Jimmy not only discovers who the thieves are but in a spectacular chase overcomes the ex-sheriff and his gang and rescues the girl, and they live happily ever afterwards.

When it is all over the picture show is disclosed again with Jimmy making a speech and applauding himself, telling the audience to judge for itself how clever he is.

A Visitor From the West

MR. S. BENJAMIN, manager of the Universal exchange in Oklahoma City, came east to New York with Mrs. Benjamin on his vacation. He dropped in to see all the Universalites at 1600 Broadway on Tuesday of this week, and everybody was heartily glad to meet him. He is returning by way of Buffalo and St. Louis.

IT

HAPPENS

"Once to Every Woman"

WHY?

HOW?

WHEN?

Here's a Chance To "Get In" At Last!

THE Dramatic Mirror is conducting a "Beauty and Ambition" contest, and the three fortunate girls who win this contest will each be awarded with a contract to appear in Universal pictures. The judges will be Coles Phillips, the well-known artist, Florenz Ziegfeld, producer of the "Ziegfeld Follies," famed for its beautiful women, W. A. Wyckoff, president of the Dramatic Mirror, and Frank Mayo, the handsome Universal star.

Here's a chance to "get in" at last.

In the Mail Box of the Exchanges

HERE are three samples of what the postman brings in dozens to the Universal exchanges:

"It give me great pleasure to tell you that 'THE GREAT AIR ROBBERY' pulled the biggest business The Rose' has enjoyed since we ran The Heart of Humanity' two years ago. We put the publicity behind it; the pictureb backed it up. It is a different pictue. It attracts attention. A big picture, especially for small towns."

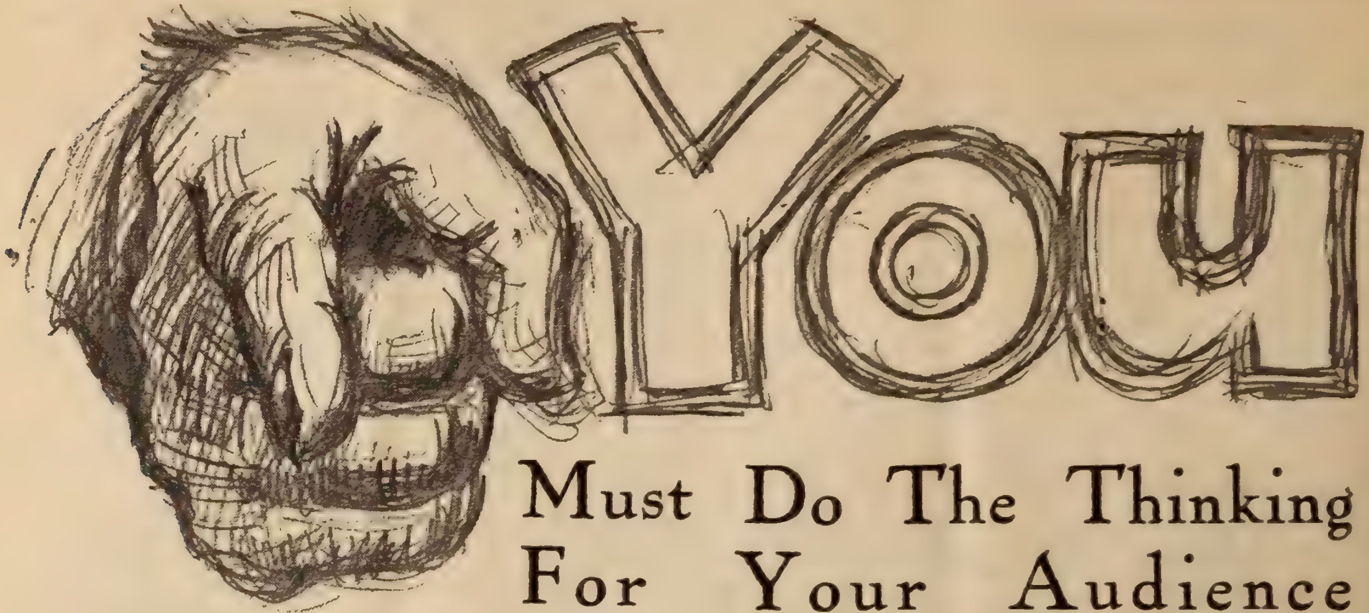
WM. C. McINTIRE,
Rose Theater,
Fayetteville, N. C.

"I wish to thank you for inducing me to run 'The Great Air Robbery,' and, believe me, it is some picture. Talk about action—I say there is plenty. It is the most daring picture of all times. I wish to say right here that every exhibitor in the country ought to show 'The Great Air Robbery,' to give his patrons the real picture of the hour. I have only a seating capacity of 150, in a town of 450, and made good on this picture, and every small town exhibitor can do the same."

G W. SCHWENN,
Rex Theatre,
Minden, Iowa.

"I AM dropping you a few lines about 'The Great Air Robbery,' which I played here June 22 and 23. I must say it is one of the best pictures I ever ran here and it went over strong both nights. Although I spent considerable money for advertising this picture, I cleaned up a nice bunch of money. I must say the Universal pictures I have been running are top notchers an dhard to beat."

C. B. MARKS,
Wakefield, Neb.

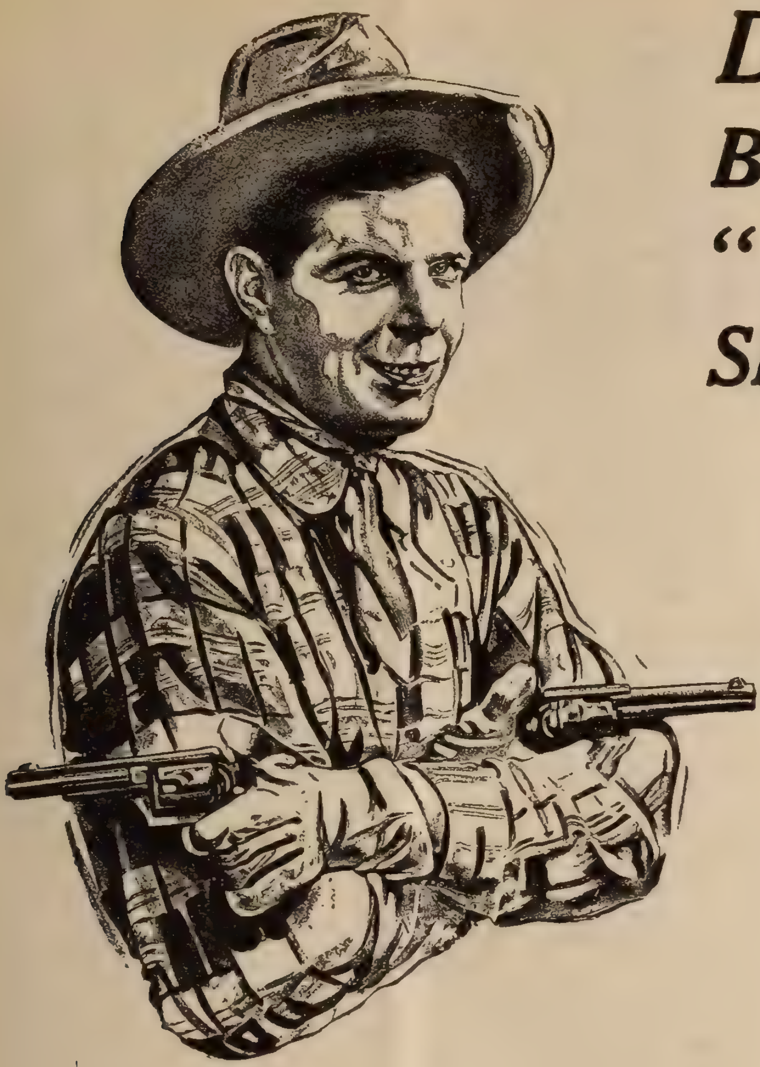


Must Do The Thinking For Your Audience

YOU, the exhibitor, are the single individual in whom is placed the responsibility of making a choice for hundreds, perhaps, thousands of persons. You must know their likes and dislikes —must give them a program that is sure to please. And since you know that every fan enjoys the news reel, it's up to you to choose the best news reel. You know by its record that International News is the service that scores the most and biggest scoops—the service that brings first the news of the world in pictures. You know that International News always contains the most interesting features. You know that, because of these facts, International News is in highest favor with fans. Therefore the logical choice for YOUR theatre is

INTERNATIONAL NEWS

RELEASED THROUGH UNIVERSAL



Don't hesitate-BOOK The NEW "WESTERNKID SERIES"

featuring

HOOT GIBSON

The Two-Fisted Boy With the Smile

HERE are short subjects that have the pull of features—two-reelers so crammed with action and everything else that goes into the making of business-building pictures that you can't afford to pass them up. They bring to your program that needed touch of novelty—that necessary appeal to the "boy" in all of us, be we six or sixty—that delightful thrill of romance that makes us feel the spirit of youth in the wide outdoors. This series is proving its popularity everywhere——book one and your crowd will demand them all.

ACTION TWO-REELERS

"THE TEXAS KID"
"THE BRONCHO KID"
"THE SHOOTIN' KID"
"THE SMILIN' KID"

"UNIVERSAL ALWAYS DID MAKE THE BEST SHORT STUFF"

"The Lone Ranger"

Two Reel Western Drama

CAST

Ranger	Leo Maloney
Black Jim	Fred Kohler
Sheriff's Daughter	Mae Busch
Sheriff	Edw. Burns
Sonny	Breezy Eason
Sneak	Jack Sahr

TO call "Black" Jim Akin's bluff meant certain death or serious injury, as was attested when one of the participants in a game of chance had the audacity to upbraid him for his visible crookedness during a game. But when he seriously wounded Sheriff Lon Scott, who went to investigate the shot, he started a war of his own, for the sheriff's worldly treasures were his son and daughter. Jim Akin's prowess may have had the crowd cowed, but the sheriff's daughter lost no time in scathingly denouncing him and his methods ,also telling the crowd what cowards they were in leaving one man get the upper hand on all of them. She decides to take matters into her own hands and orders one of the crowd to telegraph to the "Sunrise Texas Rangers." The creed of the Rangers being "One man for one"—she is surprised to find that the only representative sent is one Buck Kirkland. This angers her, but her request that he return to his origin avails her little, for he decides to stay and convince her that it doesn't take more than one man to catch any one man.

Jim Akin is notified of the Ranger's presence, and Akin, having kidnapped the sheriff's small son as hostage in the event the sheriff's daughter succeeds in securing the upper hand over him, receives this news with an air of contempt. He sends back a note to Kirkland giving him warning to leave town on the next train. As the note is being put under Kirkland's door, he catches the intruder and forces him to tell him of the whereabouts of Akin. They come upon Akin just as he is leaving for town to see that Kirkland leaves. Kirkland misses this opportunity to kill Akin, having in mind the sheriff's son. As soon as Akin is out of sight, Kirkland bounds the intruder and overcomes the Indian guardian and leaves them both in the cabin. He takes the kid with him to town and leaves him near the railroad station to mind one of the horses. Akin, meanwhile, discovering that the Ranger is missing, decides that he has taken heed of his warning and is hiding in wait for the train to leave town. The crowd, all cowed by his appearance, urge him on with words of encouragement and all go down to the station to see the Ranger off. As the train approaches, the Ranger appears and Akin forces him to board the train. He arouses Akin's ire by some remarks he makes, and seeing an opportunity throws the gun from Akin's hand. Quick as a flash he fells Akin and they engage in a hand-to-hand struggle. The sheriff's daughter, who also thought that Akin had put fear into the Ranger, was at the station to see whether or not he left. As she witnessed Kirkland beat Akin into insensibility, her admiration for this Ranger had no bounds. But the climax came when her brother, who was an unknown witness to the fray, marches in after the horse, who had gotten away from him and walks over to the Ranger expecting a rebuke for his latest deed. But when the sister sees him she runs to embrace him, but he declines unless she embraces the Ranger, who is his "buddy.'

"Who's Crazy Now?"

One Reel Star Comedy

Featuring

BARTINE BURKETTE and AUSTIN HOWARD

FATHER is a "bug" on insanity symptoms and when he sees Howard fondling a kewpie doll he has given his Hazel, he ousts him, saying he is crazy for doing that and crazy for falling for Hazel. Hazel and Howard hatch a plot and Howard dresses up as Dr. Sarah Baker, insanity expert. Dr. Baker calls on father, and seeing him eating nuts, which, by the way, is father's chief pastime, tells him he is going nutty and puts him to bed. Even Hazel, the doctor says, acts like a little squirrel.

Napoleon, a real "nut," escapes from the asylum, though Howard does not knew he is a "nut," when he hires him as father's keeper. Then he and Hazel sneak off and get married, Howard still wearing his lady togs. When they return they find war in camp. Napoleon had been trying to feed father nuts, and father, wary of Dr. Baker's warnings, would not eat them. A mad chase was in process between father and Napoleon, which ended in Napoleon being captured finally by his guards, who have been looking frantically for him.

Dr. Baker then tells father that what is needed in the house to keep it running smoothly is a man of sense and that she knows just the man, namely Howard Smith. Whereupon Dr. Baker changes to his right clothes and comes on as Howard and all is peace in the household.

International News

No. 52

Danish Schleswig.—Danish King reviews Allied troops quitting his new province.

Sub-Title.—King Christian X of Denmark.

Boston, Mass.—The Pilgrim Maiden. Sculptor Kitson finishes model for the statue to be unveiled at great Plymouth celebration.

New York City.—The end of a dream. Dreadnaught Ostfriesland, one of the ships which Germany hoped to rule the seas, flies "Old Glory."

Sub-Titles.—The big guns—they had a busy day at the battle of Jutland. Ostfriesland will soon be sunk by American gunners at target practice. Yankee mascot.

San Francisco, Cal.—Russian war waifs on way back home, find happiness for a day.

Sub-Titles.—A little Yankee pep. Driving away thoughts of their sorrowful home. First-class Americanization argument. A little Siberian jazz. Mayor Rolph of San Francisco.

Washington, D. C.—The President to-day. Just a glimpse of Mr. Wilson as he appears on one of his rides about the Capitol.

Sub-Title.—The beautiful water-lily garden which the President occasionally visits.

Washington, D. C.—Jack Dempsey shows wounded heroes his million-dollar punch.

Sitka, Alaska.—"Gobs" in Alaska. Uncle Sam's boys get their first glimpse of the Siwaan Indian Totem family tree.

Sub-Titles.—"Say, do you see the same thing I do?" "How'd you like to meet this one on a dark night?" And this, folks, is the Indian Goddess of matrimonial bliss. She looks peeved. One hundred years old, and still profiteering. The fairyland of the midnight sun.

Europe in Turmoil as Nations Struggle for the "Fruits of Peace."

"Once to Every Woman"

ASK YOUR
HUSBAND—
HE KNOWS

Century Comedies

THE enviable reputation that Century Comedies enjoy is not the result of accident; it is the result of years and years of effort and experience. Making comedies is, oddly enough, a serious business—which Universal has learned to the nth degree. And this knowledge of laugh-getting values is applied unceasingly to every Century Comedy. Into every two reels that carry the Century brand goes experience that dates back to the very earliest "chase comedies. The men who make Century Comedies KNOW HOW. That's why Century Comedies can be relied on—why they are the speediest, jazziest funniest pictures it is possible to make. You're playing the safest bet in the world when you make Century Comedies a regular part of your program—you're bringing to your screen something that means dollars and cents at your box-office. Book them—NOW.

Jump on the Joy Wagon with the Latest Century Whirlwind

"A MOVIE HERO"

100 Laughs, that's a Century

RELEASED THRU
UNIVERSAL

"THE DRAGON'S NET."

Episode 1

"The Mysterious Murder."

CAST

Marie Carlton	Marie Walcamp
Dr. Redding	Wadsworth Harris
Harlan Keeler	Harland Tucker
King Carson	Otto Lederer

JOHN CARLTON, financier, tells his daughter Marie that he has lost all his money. The only thing of value he possesses is a golden lotus leaf which a coolie had given him on his deathbed in China years ago, when Carlton had saved him from drowning. This he gives Marie.

Dr. Redding, supposed friend of the Carltons, is in reality an agent in the employ of Foo, high priest of Taoi, who has from the start suspected that Carlton has in his possession the golden lotus petal which is one of the eight which have been stolen from the sacred Taoi temple. The petals are priceless in that on them is written the elixir of life.

Dr. Redding takes Marie to the social event of the season, a great ball, but slips out on her unawares and with Foo steals off to Carlton's home. They murder him and overpower the butler, and then make a search for the golden petal, which they do not find. The butler recovers and calls up Marie, who has been enjoying the pleasant society of Harlan Keeler, a globe trotter. Redding, who has in the interim returned to the ball, takes the stunned girl to her home, where she is overcome at the sight of her dead father.

Shortly after, penniless and discouraged, Marie calls on Professor McVay, a friend of her father's, who her father had told her was interested in golden lotus petals. In reality, McVay is already in possession of five of the precious petals, but he appears not greatly concerned when Marie shows him her petal, and in this manner he magnanimously offers her three thousand dollars for it, after she had rejected his offer of a thousand, and gives her in addition a position as his private secretary.

A week later Marie learns the bitter truth. She overhears an interview between McVay and Keeler, in which the professor commissions Keeler to search for the other two petals. He gives the globe trotter a map which leads to a cave in which lies his dead servant. McVay had stuffed the petal in the throat of the servant in a fight following upon its theft. The eighth petal is also somewhere in the Orient. The quest, however, is a serious one, since the Taoist priests and their agents also seek the sacred petals. McVay offers Keeler $50,000 for each petal.

Keeler starts immediately for the Orient, followed by Marie. Redding, accompanied by King Carson, also employed by Foo, books passage on the same steamer. Keeler and Marie start a friendship and Redding and Carson, puzzled as to whether they are working together, decide to get rid of Marie. They seize her unawares, take her to a stateroom, bind her and place on her clothing the Fing Tong bug, which will sink its fangs into a certain liquid which they smear on Marie's face. The bite of this bug leaves no mark and means certain death. Slowly the fearful insect creeps over the body of the helpless girl. What will prevent this horrible kiss of death?

"THE VANISHING DAGGER"

Episode 13

"Spears of Death"

CAST

Grant	Eddie Polo
Zan	Karl Silvera
Sonia	Ruth Royce
Beth	Thelma Percy

THE charge in the cave where Grant is bound does not explode, however, and after a Herculean effort, he extricates himself, seriously wounded. The engineers help him away after he tells them his story.

Zan and Sonia, now in possession of the dagger, set out for Numidia, where Zan is to ascend the throne as next in line to the dead Prince Narr, with Sonia as queen.

Grant, upon recovering in London, reads a newspaper account of the impending coronation in Numidia, wherein is described the traditional coronation rite. This is the removal of a tattoo of the royal dagger from the arm of the heir to the throne by means of the fluid secreted in the hilt of the dagger and is a test of the genuineness of the heir and the dagger. Grant gets a perfect replica of the dagger made, with a vial of water in the hilt and sets out for Los Angeles.

In the meantime surgeons in Los Angeles have tried by an operation to eradicate the written confession from Beth Latimer's head and have failed. An interne, for blackmailing purposes presumably, takes a keen interest in the case.

In Numidia, Grant runs into Brown, an American, an old friend of his, who is in the Numidian guards. With his aid, Grant gets into the ranks of the guards and during the ceremony exchanges the daggers, but is accused and unmasked by Sonia. A terrific fight ensues in the process of which Grant throws his coat, in which is concealed the real dagger, to Brown, who has been waiting on horseback outside, and he dashes off with it. Grant is overpowered and made captive and Zan tries to torture him into telling what he has done with the dagger. When he remains silent, Zan orders his guards, armed with spears, to make Grant talk. The spearmen start to torture Grant to death.

New Screen Magazine

NO. 81

THE Dragon Fly, sometimes called the darning needle, is harmless to man. The female hovers over the water and deposits her eggs in masses on the bottom, where they remain for several months. The larvae of the dragon fly are destructive in that they consume from eight hundred to two thousand young fish a day. When fully developed, the larvae come forth from the water, dry themselves usually on the trunk of a tree, shed the protecting armor plate and change to aerial insects. The wings develop rapidly and are twenty times the size of those of the ordinary fly.

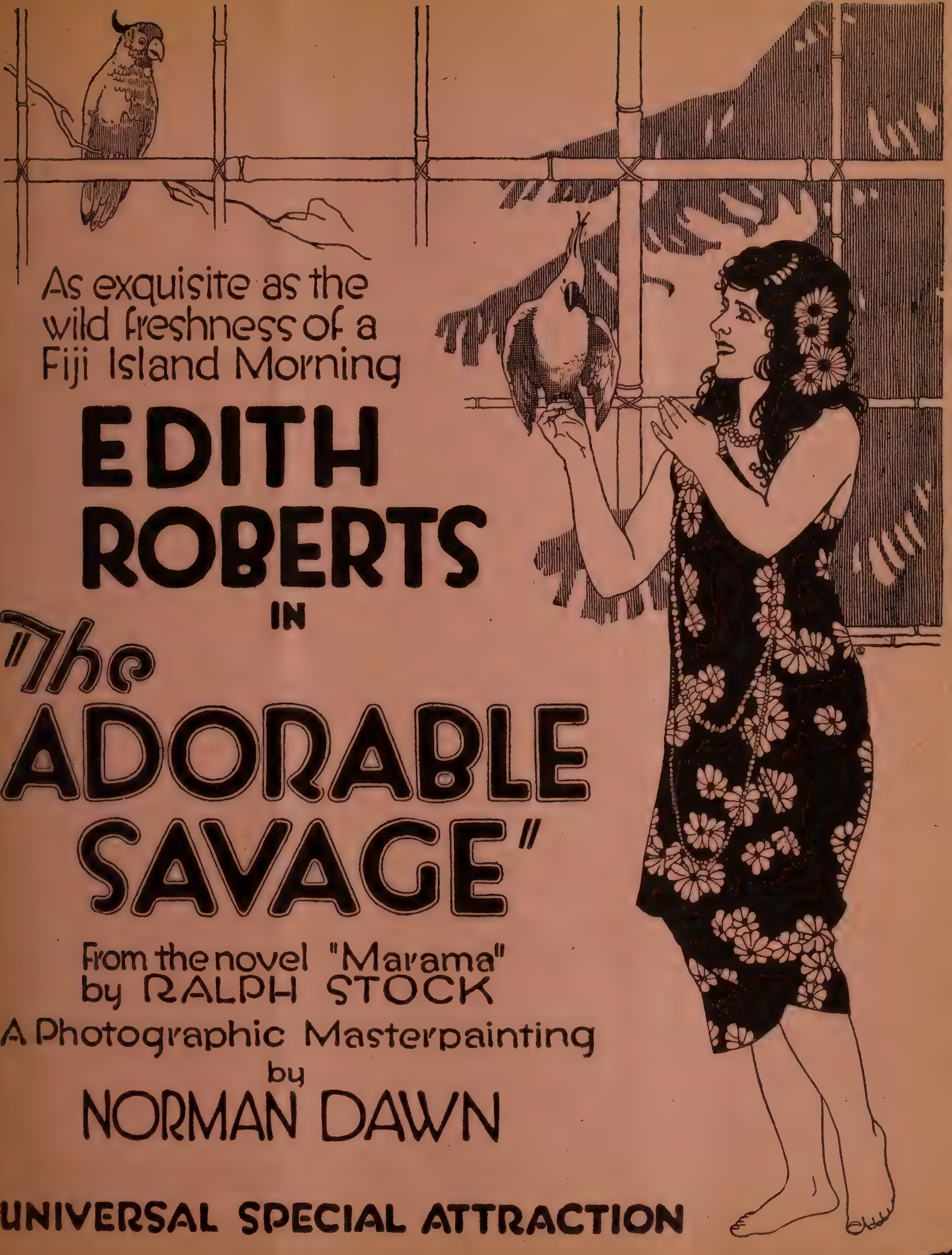
Margaret Wade Grinager has designed some attractive evening gowns and wraps for this issue of the magazine.

Uncle Sam's standards of weights and measures are accuracy personified. The solid platinum meter bar in the Bureau of Weights and Measures at Washington, the guide of the nation, is packed in ice to insure no variation. Watches and radium even are rigidly tested; likewise paper and fabrics are given rigid tests.

There is a collection of humorous comments in this issue called "With the Wise Birds" and a bit of trick photography called "Futurist Movies."

"Once to Every Woman"

ASK YOUR WIFE—
SHE KNOWS



As exquisite as the
wild freshness of a
Fiji Island Morning

EDITH ROBERTS

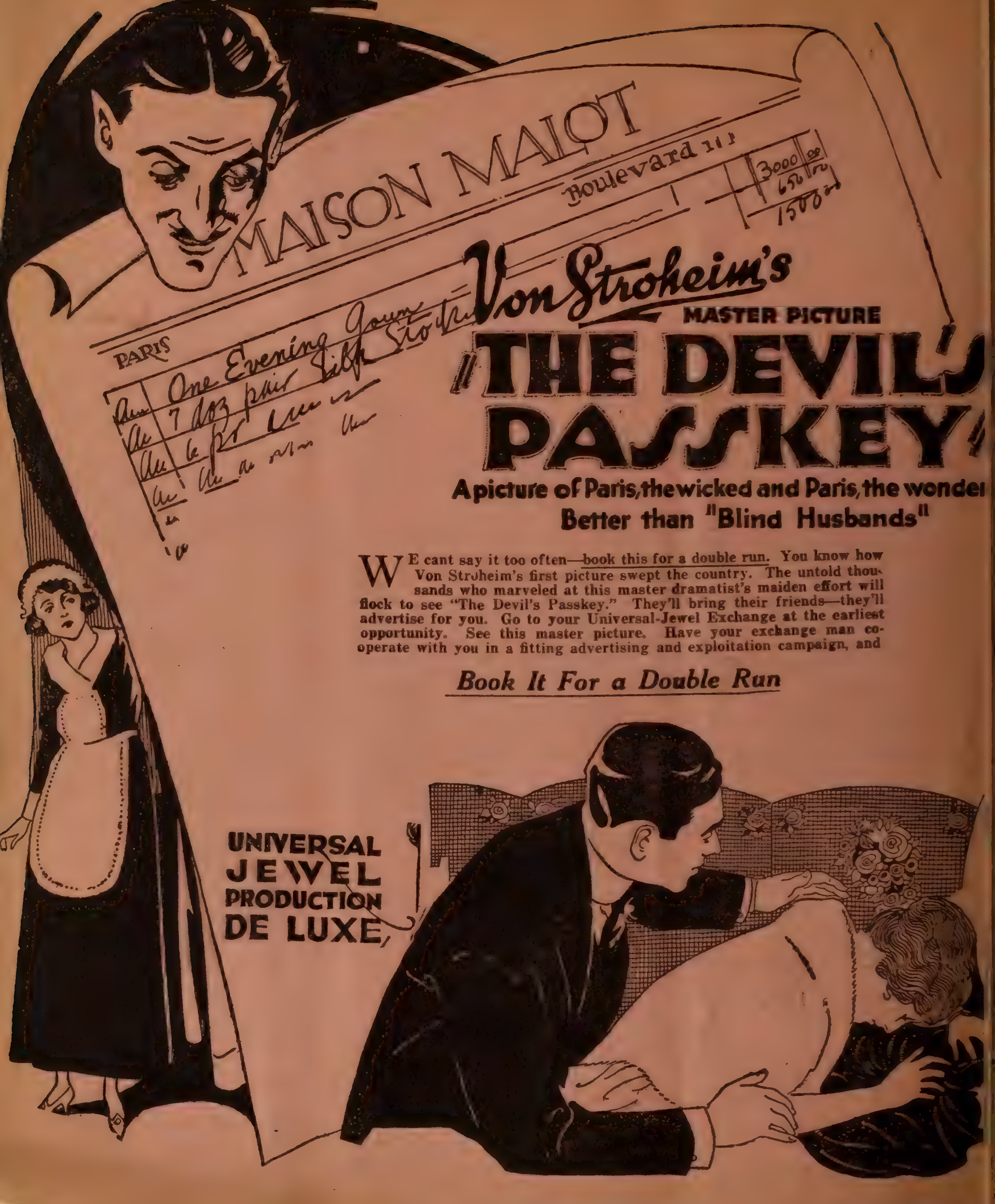
IN

"The ADORABLE SAVAGE"

From the novel "Marama"
by RALPH STOCK

A Photographic Masterpainting
by
NORMAN DAWN

UNIVERSAL SPECIAL ATTRACTION


MAISON MAIOT
Boulevard 11
PARIS
One Evening Gown
7 doz pair Silk Stock
6 pr
3000
650
1500

Von Stroheim's

MASTER PICTURE

"THE DEVIL'S PASSKEY"

A picture of Paris, the wicked and Paris, the wonder

Better than "Blind Husbands"

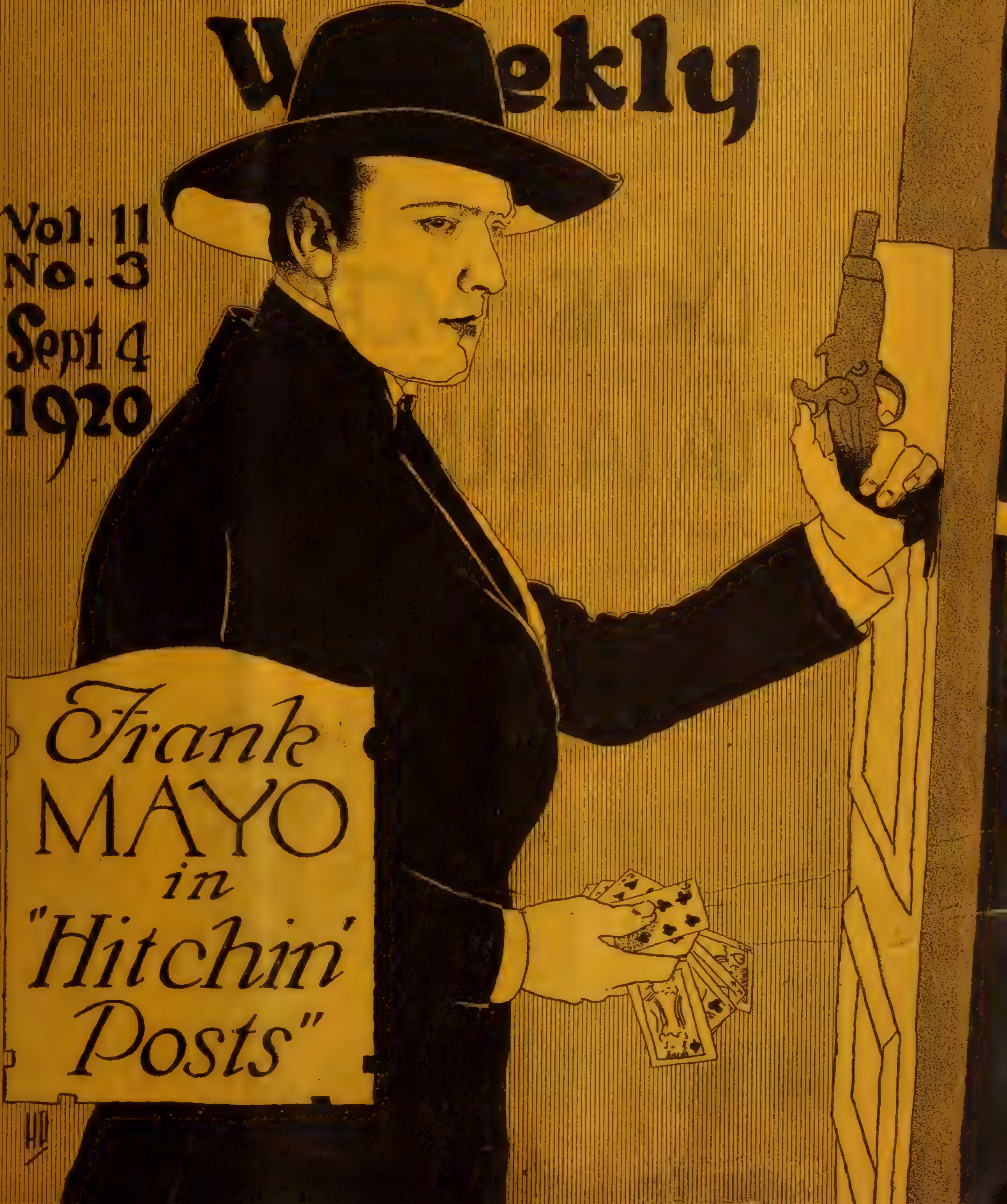
WE cant say it too often—book this for a double run. You know how Von Stroheim's first picture swept the country. The untold thousands who marveled at this master dramatist's maiden effort will flock to see "The Devil's Passkey." They'll bring their friends—they'll advertise for you. Go to your Universal-Jewel Exchange at the earliest opportunity. See this master picture. Have your exchange man cooperate with you in a fitting advertising and exploitation campaign, and

Book It For a Double Run

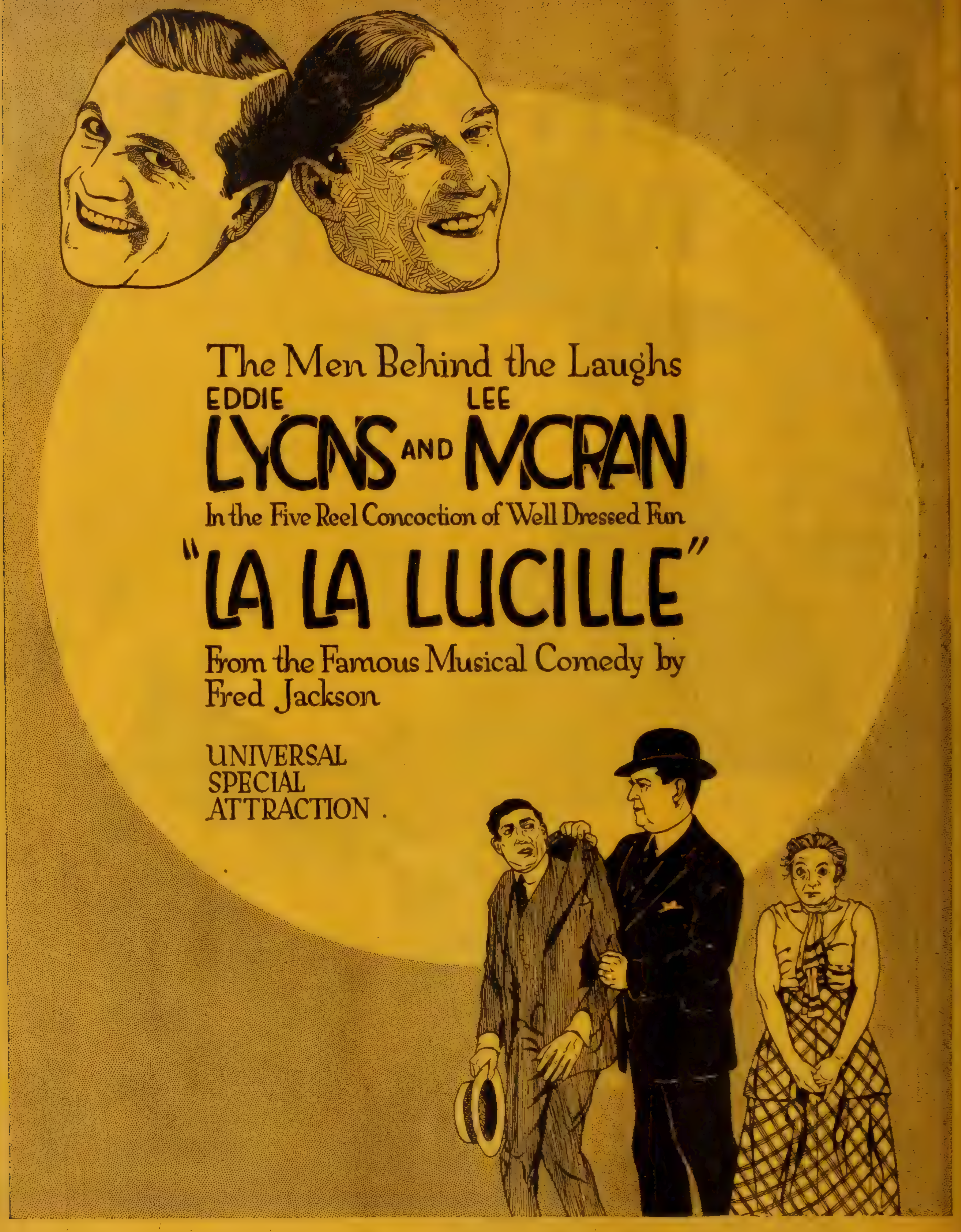
UNIVERSAL JEWEL PRODUCTION DE LUXE

The Moving Picture Weekly

Vol. 11
No. 3
Sept 4
1920



Frank
MAYO
in
"Hitchin'
Posts"



The Men Behind the Laughs

EDDIE **LYONS** AND LEE **MORAN**

In the Five Reel Concoction of Well Dressed Fun

"LA LA LUCILLE"

From the Famous Musical Comedy by Fred Jackson

UNIVERSAL
SPECIAL
ATTRACTION.

human HARRY CAREY

WHEN you get an unusual star in an unusual story you have a combination that makes itself felt keenly at the box-office. Here you have a star whose human qualities embrace all within reach of the screen—a man whose virility and manliness make the appeal of his personality irresistible; you have a story with depth and movement such as seldom are caught in a picture. Carey's latest is a compelling picture that tells the story of a man who deems himself unworthy a great love and who tries to condone his past by self-sacrifice. It's a big man's part with a big man playing it—it's a big picture. Book it.

"BLUE STREAK McCOY"

DIRECTED BY REEVES EASON
STORY BY H.H.VAN LOAN

UNIVERSAL
SPECIAL
ATTRACTION

WELCOME!

Carl Laemmle takes pleasure in
announcing the return to the scree
of this charming young actress, i

"IN FOLLY'S TRAIL"

Directed by Rollin Sturgeon
from the story
by Katherine
Leiser
Robbins

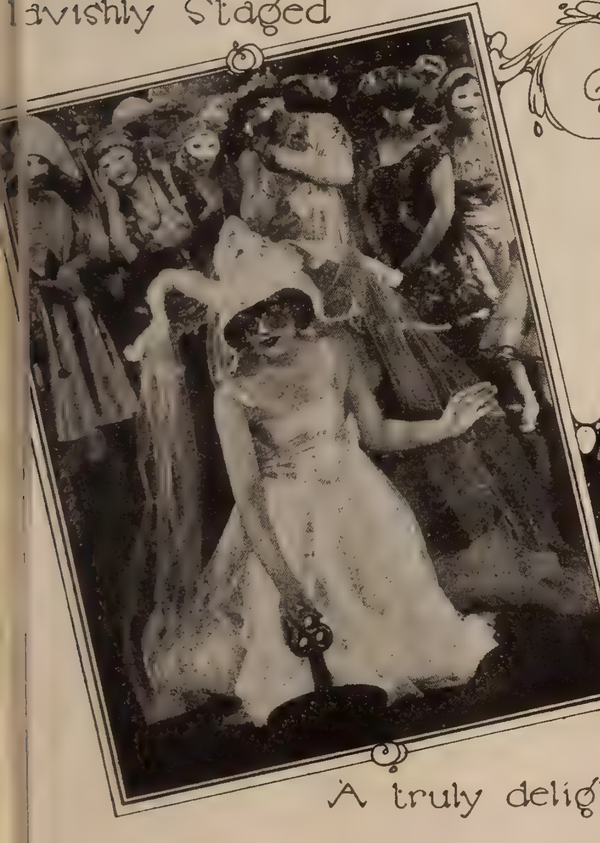
UNIVERSAL
SPECIAL
ATTRACTIO

CARMEL MEYERS

THE parts in which dainty, lovable CARMEL MYERS has scored her greatest triumphs have been those of a young wife in the first joys and disillusions of married life a la kitchenette—and here, for her welcome return to the screen—is just such a delightful little romance, with the added scenic beauty of a gorgeous masked ball thru whose lavish settings this bewitching young actress dances in the character of "Folly." Directed by Rollin Sturgeon and supported by Thomas Holding, the talent grace and beauty of CARMEL MEYERS will fascinate right down to the last scene where the unappreciated little wife sorrowfully packs up her few belongings and leaves her husband—only to have him find that life is empty and vain without her and to have him suddenly—but that's telling—book the picture!

Rich in heart appeal

lavishly Staged



Replete with human drama

A truly delightful production

Publicity and Service Pages for

AT A GLANCE

SUBJECT—"Hitchin' Posts."

LENGTH—Five Reels.

STAR—Frank Mayo.

PREVIOUS HITS—"A Little Brother of the Rich," "The Brute Breaker," "Lasca," "The Girl in Number 29," "The Red Lane," etc.

DIRECTED BY—Jack Ford.

STORY BY—H. M. Shumate.

SCENARIO BY—George Hull.

SUPPORTING CAST—Beatrice Burnham, Joseph Harris, Dagmar Godowsky, J. Farrell McDonald, Mark Fenton, Duke Lee, Capt. Anderson, Mat. Biddulph.

LOCALE—The old South—on the Mississippi—Texas during the first oil rush.

TIME—The 70's.

THUMB-NAIL THEME—The story of a Southern gentleman, impoverished by the war, who turns gambler to recoup his fortune; how he wins a unique stake; and what happens when he meets a girl—the rightful heir to the prize.

ADVERTISING PUNCHES

1—Frank Mayo—a star who combines youth, virility, popularity and dramatic genius.

2—Beatrice Burnham, leading woman. The famous "Jackie Boone" of Harry Carey's "Bullet Proof."

3—The presence in the cast of Dagmar Godowsky, daughter of the famous Leopold Godowsky and screen protege of Nazimova.

4—Picturesque scenes on the Mississippi River—its steamboats, rafts and levees.

5—The fact that the days of reconstruction following the Civil War—the period of the story—show much similarity to current conditions.

6—Scenes showing the first Texas oil rush, with thousands of players participating.

7—The presence in the cast of that sterling character actor, J. Farrell McDonald, in the role of an itinerant fiddler.

8—Four thoroughbred race-horses whose fleet limbs aid the heroine in reaching her goal.

9—One of the most thrilling duel scenes ever enacted for the screen, with Frank Mayo and Joseph Harris participating.

10—The able direction of Jack Ford (producer of "Marked Men") and the artistic photography of Benjamin Klein.

CAST

Jefferson Todd	**Frank Mayo**
Barbara Brereton	**Beatrice Burnham**
Louis Castiga	**Jos. Harris**
Joe Alabam	**J. Farrell McDonald**
Col. Brereton	**Mark Fenton**
Octoroon	**Dagmar Godowsky**
Capt. of Steamer	**C. E. Anderson**
Col. Lancy	**Duke Lee**
Major Grey	**M. Biddulph**

JEFFERSON TODD, a Southern gentleman who has lost his lands through confiscation by the Yankees, has taken up gambling as a livelihood. In the card-room of a river steamboat he wins the last possession of a fellow Southerner, Colonel Marcus Brereton—four race horses. That night Brereton commits suicide. The captain of the boat asks Todd to break the news to Col. Brereton's daughter, Barbara.

Todd arrives at the Brereton plantation only to find ahead of him Louis Castiga, who had been a passenger on the steamboat and who had been entrusted with Col. Brereton's farewell message to Barbar. There is bad blood between Todd and Castiga, due to the latter's ill-treatment of his wife, who is Todd's sister. Todd has promised his sister, however, not to harm Castiga. There is a duel between the two men. Castiga fires before the signal, and Todd has the right to kill him, but he explains to the seconds that he reserves his shot for another time.

Barbara Brereton is left penniless by her father's death. She decides to seek her fortune in a new country being opened up in the West. Todd, unknown to her, comes to the same decision. Castiga likewise is attracted by the prospect of a speedy fortune. Both Todd and Castiga learn that one claim has tremendously valuable oil deposits on it. There is a race to gain possession of it. Todd and Barbara meet, and Barbara is glad to avail herself of Todd's protection. Todd's four race horses carry them to the coveted site before all others, but they find that Castiga's ruffians have slipped into the country ahead of time and are there awaiting them. Todd defeats the band and then engages in a thrilling hand-to-hand fight with Castiga, who has arrived during the battle. Castiga is thrown into the river and drowned.

Todd and Barbara acknowledge their love for each other.

ADVERTISING DISPLAY LINES

From Hitchin' Post to Hitchin' Post roamed the gambler, the fiddler, and the dog. Then came the land rush and in the West they found a home.

The stakes were high and the river gambler held four aces. But he threw them down and quit the game forever. A woman? Yes—and such a woman! See Frank Mayo in "Hitchin' Posts."

A duel—his antagonist fired before the signal—and Jefferson Todd reserved his rightful shot until some future time. See "Hitchin' Posts" with Frank Mayo.

A score of times had the fiddle of Alabam' Joe calmed the red passion of Jefferson Todd. Then came the culminating villainy of Raoul Castiga—and Joe dashed his fiddle in a thousand pieces. See Frank Mayo in "Hitchin' Posts."

His home a Mississippi steamboat, Jefferson Todd reaped rich harvests from travelers who staked fortunes on the hazard of the cards—and yet he had the reputation of a man of honor. That's Frank Mayo in "Hitchin' Posts."

Four race horses lost at cards—a suicide—a duel—a land rush in which thousands took part but which was a desperate race of two. See "Hitchin' Posts" with Frank Mayo.

Between a "Gentleman" to whom no thing was sacred and a gambler with humanity in his heart—the girl chose——? See Frank Mayo in "Hitchin' Posts."

Frank Mayo in "Hitchin' Posts"

ADVANCE STORY

FRANK MAYO, who has appeared on the local screen in a dozen big photoplays, is to be seen at the .... Theatre on .... in his newest feature, "Hitchin' Posts," from the story by H. M. Shumate.

Jack Ford, who directed this star in some of his former successes, is responsible for the production of "Hitchin' Posts," which will bring out a new side of this splendid actor's versatility. Here he appears as a Southern gentleman of the 70's, his inherited lands confiscated by a traitorous brother-in-law, forced by circumstances to take up gambling for a livelihood.

One night on a Mississippi River steamboat, winning from a fellow Southerner his last possession, four race-horses, and thus causing the old man to commit suicide, he realizes the ignominy of his calling. He takes it upon himself not only to break the news of the colonel's death to his young daughter, but to try and make amends for her loss.

Thus begins a romance that is rich in the atmosphere of the old southland, with the adventures and intrigues of a half century ago, and culminating in a three-sided race for a fortune in the newly discovered oil fields of the West.

Frank Mayo, always polished, manly and convincing in his characterizations, is said to set a high mark in his portrayal of the role of Jefferson Todd. Beatrice Burnham plays the role of Barbara Brereton and Dagmar Godowsky appears as a beautiful Creole. J. Farrell McDonald as an itinerant fiddler, Joseph Harris as the villain, and many others contribute to the success of the production.

REGARDING THE STAR

FRANK MAYO is one of those rare things of the stage or screen—an actor. There are thousands of character men, leading men, heavies, comedians, western types and all other sorts and conditions of players who compose the population of the mimic world; but the number of real actors is very few. And Frank Mayo is one of the few.

Perhaps all the credit for temperament and ability is not due to Mr. Mayo. He could no more help becoming an actor than the son of J. Pierpont Morgan could avoid the heights of finance. Frank is the scion of one of the aristocratic families of the American stage. The grandson of Frank Mayo the First, the popular idol of the public a generation ago, famous for such productions as "Davy Crockett," "Pudin' Head Wilson," "Nordeck" and "The Streets of New York," and the son of Edwin T. Mayo and Francis Graham, the present Frank Graham was destined for great histrionic achievements as surely as night follows day.

That is why Frank Mayo is not a type, but an actor. He is just as easy and natural in the faultless garb of a Chesterfield as in the boots and mackinaw of a lumber jack; in the style of Beau Brummel as in the chaps and spurs of the plainsman.

The scenario department at Universal does not have to worry about the type of story to secure for Frank Mayo. All that is required is that the story is good. For Frank Mayo can play any sort of a part and play it faultlessly. As the lumberman in "The Brute Breaker," the cattleman in "Lasca," the masquerading vagabond in "The Peddler," the playwright in "The Girl in Number 29," the revenue officer in "The Red Lane"—all are the same to Frank Mayo as that of the southern gambler in "Hitchin' Posts," his latest Universal production, in which he is to be seen at the .... Theatre next ....

STARS WHOSE ORBITS CROSS IN THE STUDIO

"Hitchin' Posts," Which Stars Frank Mayo, Brings Together Several Actors Who Worked Together in Former Photoplays

THE film world, just like the real world, is a very small place, and actors therein are continually running across each other's path. There may be certain players in the same studio for years who will never appear in the same cast, and still others, free-lancing in all the studios in filmdom, who will bob up in the same company time and again.

In "Hitchin' Posts," for instance, the Universal production starring Frank Mayo, and directed by Jack Ford, which is now playing at the .... Theatre, Dagmar Godowsky appears in support of the popular star. Nearly a year ago Miss Godowsky made her first real screen hit in support of Mr. Mayo in "The Peddler of Lies," and now she is playing in the same company once more.

About six months ago J. Farrell McDonald and Joseph Harris played the roles of the convicts with Harry Carey in "Marked Men," both scoring hits only second to the star. Now they are both appearing in "Hitchin' Posts," the former playing a character comedy role—that of an itinerant fiddler—and the other playing the part of the villain.

When Harry Carey produced "Bullet Proof" some months ago, Beatrice Burnham scored a triumph in the role of Jackie Boone, the tomboy daughter of the bandit chief, while Duke Lee appeared as one of the Boone gang. In "Hitchin' Posts" Miss Burnham appears as an aristocratic young lady of the south, while Lee is seen as a Mississippi River steamboat man.

Some of the players may appear in the same cast very soon, or years may pass before their orbits cross in the world of the silent drama.

NOTES FOR "HITCHIN' POSTS"

Beatrice Burnham, the dainty actress of the screen who scored such a sensation in the role of the tomboy, Jackie Boone, with Harry Carey in "Bullet Proof," will be seen in the role of a Southern miss in support of Frank Mayo in "Hitchin' Posts" when that photodrama comes to the .... Theatre on ....

Within the last year Frank Mayo has been seen as a rancher in "Lasca," a mystery in "The Peddler of Lies," an artist in "Burnt Wings," a playwright in "The Girl in Number 29," and a customs officer in "The Red Lane." Now he is coming to the .... Theatre on .... in the role of a Southern adventurer in a story by H. M. Shumate, entitled "Hitchin' Posts."

Dagmar Godowsky, one of the most exotic figures on the American screen, who has won renown quite apart from the fact that she is the daughter of the world renowned musician-composer Leopold Godowsky, has the role of a beautiful Creole in support of Frank Mayo in his latest Universal photodrama, "Hitchin' Posts," coming to the .... Theatre next ....

Jack Ford, one of the most brilliant of the younger motion picture directors, was behind the megaphone in the production of "Hitchin' Posts," in which Frank Mayo will be seen at the .... Theatre next .... Ford produced "Marked Men," with Harry Carey and Frank Mayo's success, 'The Girl in Number 29."

Frank Mayo Makes Comparison Between Two Post-War Periods to Show the Timeliness of "Hitchin' Posts"

By
Adele D. Topper

"ALMOST an exact parallel to present post-war conditions may be seen in 'Hitchin' Posts' " said Frank Mayo, discussing the film in which he is shortly to appear, and which is the best suited to his talents of any in which he has been cast.

"The period of time around which 'Hitchin' Posts' was written was after a great war—the Civil War—and to-day we are likewise endeavoring to recover from a war—the great World War. Then, as now, there was a general devitalization evident everywhere and a feverish struggle to get 'set right' again."

"The Civil War brought with it a horde of 'newly rich' men who profiteered in food and clothing and land and accumulated vast wealth from the misery of others. And to-day nothing is more conspicuous in this country than the numerous millionaires who with their sudden wealth spend money in a drunken and uneven fashion, thus helping materially to raise the cost of living for everyone. In 1870, the period of 'Hitchin' Posts,' there were thousands of jobless men, thousands of men who had to adjust themselves all over again to civil life as they are doing to-day."

"The most striking resemblance, perhaps, between these two periods is the sudden discovery of lands rich in natural resources. Directly after the Civil War there was a great rush to the oil fields of the West, and many a Southern gentleman whose estates had been devastated and ruined by the ravages of war betook himself and his household goods to the 'wild country' in an effort to recoup his shattered fortunes. There is a very graphic 'Government Land Rush' in 'Hitchin' Posts.' And right now we are in the midst of one of the most raging 'oil fevers' that has ever existed, and while we do not leave our happy homes exactly and transplant ourselves to the oil country in any great numbers, we do lay hands on all the money possible and gamble in oil stocks."

To make comparisons of this nature, tinged with a bit of the military, comes quite naturally to Frank Mayo, for part of his school years were spent in a military academy. It was quite the fashion, a number of years ago, for theatrical families in America to send their sons to the Peekskill Military Academy in Peekskill, New York, and it was there that young Mayo spent three years of his boyhood, working and playing under the strict discipline of the school and imbibing much that was military in nature. Frank Mayo is always making comparisons, however, whether military or otherwise, and he is always interesting himself in economic and public problems. Small wonder this, when his heritage and training are taken into consideration. A scion of an illustrious theatrical family, and himself an actor at the tender age of five, he was early accustomed to being in the public eye, to meeting people prominent in public life and to traveling from one continent to the other. It was a natural process for him to become attentive to live topics of current interest, the power of observation developed surely and gradually and with maturity came the habit of making thought-provoking comparisons.

In view of the existent similarity between 1870 and 1920, "Hitchin' Posts" should be an interesting picture to the moviegoer. But it has other ingredients besides that to recommend it. It has a corking good story, full of romance, adventure and suspense. Its hero is one of the most picturesque characters ever embodied in a photoplay. The cast is admirable and includes, besides the handsome and virile star, the dainty Beatrice Burnham, exotic Dagmar Godowsky and such seasoned actors as J. Farrell McDonald, Mark Fenton and Joseph Harris. The settings have been very accurately made, being true to all the details of the period and all the actors wear the picturesque and charming clothes of that time.

"Hitchin' Posts" is from the pen of H. H. Shumate, and according to critics, it is one of the best starring vehicles that Frank Mayo has ever had. It was directed by Jack Ford, who was responsible for many of Carey's successes.

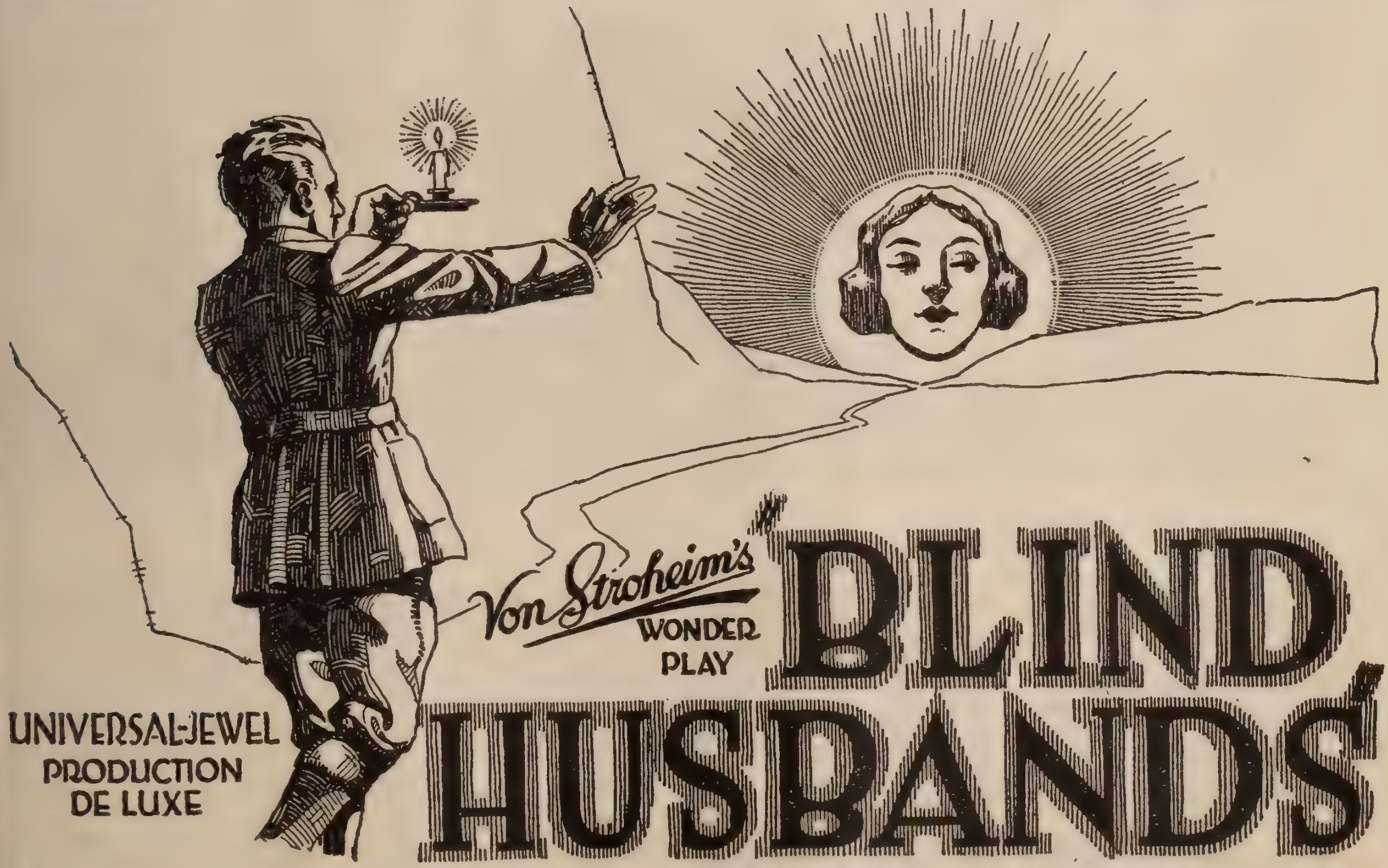
Don't Be a Blind Exhibitor

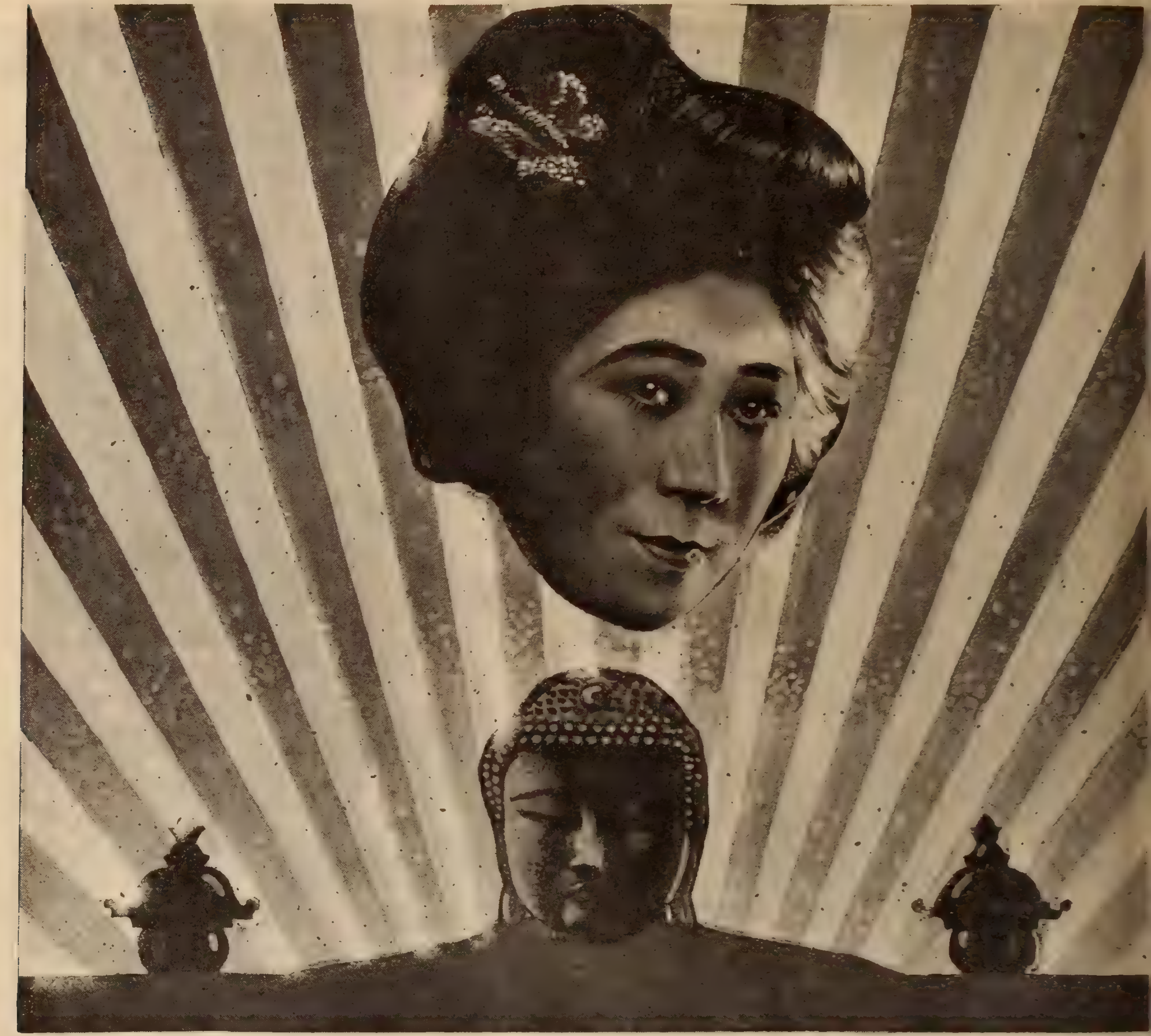
*The
Picture
Whose
Drama
Commands
Like the
Spell of
Its Own
Alpine
Peaks*

Don't let the motley mass of "newer" features blind you to the merits of a picture that has proved its ability to sell every seat for every performance in every theatre that has played it. This marvelous money-getter is to-day the sure-thing special for the smaller towns and later runs. Don't gamble—

Book It NOW

Book it NOW


Von Stroheim's
WONDER PLAY
BLIND HUSBANDS
UNIVERSAL-JEWEL
PRODUCTION
DE LUXE



READ

What the Critics say about this Marvelous

Universal-Jewel Super-production featuring

TSURU AOKI with J. BARNEY SHERRY

and an

ALL - STAR CAST

The Box-office backs up the Critics

"An appealing picture, free from sex situations. It holds the interest and awakens pathos."
HARRISON'S REPORTS.

"Tsuru Aoki comes to the fore with a rich, colorful portrayal of an intensely dramatic role—a tense, well-acted and artistically produced picture."
MOTION PICTURE NEWS.

"The truthfulness with which the Japanese atmosphere has been portrayed, the beauty of the settings, combined with the sympathetic character of the story make the picture thoroly enjoyable."
MOVING PICTURE WORLD.

"Titles are interesting and well chosen—harmony of action and plot are complete."
EXHIBITOR'S HERALD.

J. Barney Sherry.

Ethel Shannon.

Carl Laemmle offers

"The BREATH OF THE GODS"

COPY OF TELEGRAM

San Francisco, Aug. 8th.

"I was so elated over the record-breaking business I had at the FROLIC today with 'THE BREATH OF THE GODS' that I chased right over to the Exchange to tell them. Best day we ever had except Carey. Everyone says: 'Wonderful production'."

BEVERLY GRIFFITH
Frolic Theatre

Stanhope Wheatcroft.

Arthur Carewe.

DIRECTED BY ROLLIN STURGEON. FROM THE NOVEL BY SIDNEY McCALL.

THE MOVING PICTURE WEEKLY
A MAGAZINE FOR MOTION PICTURE EXHIBITORS

Published Weekly by the MOVING PICTURE WEEKLY PUB. CO.
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Vol. 11 SEPTEMBER 4, 1920 No. 3

CAREY THINKS "SUNDOWN SLIM" WILL BE HIS GREATEST PICTURE

"SUNDOWN SLIM," the latest Harry Carey feature, is nearing completion at Universal City. Universal officials affirm that this is the best picture Harry Carey has ever done. Carey himself is of the same opinion, as it will be seen upon reading an excerpt of a letter recently written by Carey to his mother while the company was on location in the Mojave desert. Carey said:

"I have just finished the best scene I ever played, in the best picture that was ever made. I think this would sound 'ego' to anyone but you, but I know you understand. This will be a short letter, as I am hot and tired. Mr. H. H. Knibbs, the author of 'Sundown Slim,' is out here with us and enjoying every moment. He 'belongs.'"

"Sundown Slim" is another tramp picture and is said to give Carey even better opportunities than he enjoyed in the role of "Overland Red," which he played several months ago and which was hailed as his greatest piece of work. "Sundown Slim" also is acceded by Knibbs, its author, a screen writer of great reputation, to be the best screen story ever turned out by him. He was so interested in the picturization of his story that he accompanied Carey on location during the filming of the picture, even during the several weeks in which the company camped out on the Great Mojave Desert.

"Sundown Slim" is being directed by Val Paul, well-known as a craftsman in the construction of pictures by the virile West. Supporting Carey are Charles Le Moyne, Geo. Harris, Ted Brooks and many others. Among them is Mignonne, a young actress "found" by Carey, and whose real identity is being kept secret until the first presentation of the picture.

HAGUE AND BENJAMIN VISIT THE HOME OFFICE

CLAIRE HAGUE, manager of Universal's Toronto exchange, visited New York last week to complete arrangements for the Canadian exploitation of Universal's three latest Jewel productions, "Shipwrecked Among Cannibals," "The Breath of the Gods" and "Under Crimson Skies."

Many Canadian exhibitors already are demanding early bookings for these pictures, he said. Universal's intention of exploiting the three together throughout the Dominion has aroused unusual interest in every province, he says.

Ok. Benjamin is also in New York this week and brought a tale which we will unfold in detail to you next week in this magazine. Watch for it.

IT
COMES
"Once to Every Woman"
CAN SHE
CONTROL IT?

MILLIONAIRE TITLE WRITER AT WORK ON UNIVERSAL FILM

TECHNICAL data on the Johannesburgh gold mines, lost in the train wreck in which William Stowell and Dr. J. F. Armstrong of the Universal African expedition lost their lives, is being replaced by Gus S. Holmes, Jr., known as "the millionaire metallurgist" in mining circles. Mr. Holmes is now in Los Angeles writing the sub-titles for films detailing the operations in the Rand mining district. He is probably the only millionaire sub-title writer in the film game.

Mr. Holmes has lately been acting as consulting engineer in Prescott, Arizona, for Chicago mining interests. Previously he operated simultaneously three mines at Chloride. He owns 1,000 acres of gold and silver mining property in Mexico, now unworkable because of the depredation of roaming bandit bands. He has owned and operated in fourteen years most of the larger Arizona mines, including the Keystone, the Midnight and the Hackberry. The latter is now owned by his father, Gus Holmes, Sr., formerly the proprietor of the Angelus Hotel in Los Angeles, and now operating the Semloh Hotel in Salt Lake City.

The motion picture negatives of the mills, dumps, shaft-heads, and other details of the Johannesburg mines miraculously escaped destruction in the wreck in which Stowell was killed, as did the thousands of feet of scenic African subjects that had already been filmed. The reference matter for the descriptive titles was kept in notebooks by Stowell and Dr. Armstrong and was lost in the wreck. Therefore Universal has secured to supply the missing data not only the best authority on the subject, but has obtained the services of the only "millionaire sub-title writer" in America.

"Kansas City, a nice little town," says Chief Umbo of the Kia Kias

"WE didn't know just how our show as going to take in the corn-belt on account of Kansas' big crop this year," said Chief Umbo, head of the head-hunters who were lately brought to this country by Edward Laemmle and William Alder (in a can) "but—take it from me—those people turned out to see us in shoals. We cram-jammed the DORIC in little old K.C. and they did more business than ever before. The town was crazy about us, just as they were in New York, Chicago, Boston and other places. Seems like the minute they get a sight of me on those big 20 by 68 oil paintings you can't stop 'em from piling in. Of course, it isn't for me—a poor ignorant South Seas cannibal—to tell a showman what to do but if he'll play up those oil painting lobby displays he'll net more real hard cash on my show than he will on a dozen features that cost him three times as much."

**ABSOLUTELY
THE MONEY-PICTURE
OF THE YEAR**

"SHIPWRECKED AMONG CANNIBALS"

"Civilized women are poor judges of dress," is Madam Umbo's opinion

"WHILE we were playing Boston, New York and Chcago," says Madame Umbo, reigning belle of New Guinea, "I could not help but notice the style of dress affected by the ladies of these cities. Why they should wish to cover up their bodies I'm sure I can't understand. My own, as you see, I keep almost entirely nude, as we are very strong on dress conservation in New Guinea, a trait which, I may say, our husbands strongly encourage. Of course, we go in for ornament but I have yet to see anywhere in the North anything so chic as the decorations on my own fair form. These beautiful flower-like creases are made by digging the flesh open with a clam shell and then filling in the sore place with salt and ashes and dirt and anything else that will make a good big strong welt that will stick out and be beautiful. Examine me closely in all my close-ups and you'll agree that dear old Paris has nothing on me."

ASK—AND GET—THE HIGHEST PRICES IN YOUR HISTORY

"SHIPWRECKED AMONG CANNIBALS"

"I feel very sorry for American children," says little Gum-Gum

"THEY kept Papa and Mama and me so busy in Philadelphia," said little Gum-Gum, "that I had no time to play, like the American children who came every day to see us. But I don't know what I should have played with as I had to leave all my beloved skulls at home. I simply adore playing with skulls, especially those of Papa's enemies and Mama knows them all by heart and teaches me every day about them. That's why I feel so sorry for the little American children like myself. What do they do for excitement? How can they learn how to treat their enemies if they don't play with skulls? As for myself, I can sit all day long in the sand under a palm tree without a stitch on and move my pretty white skulls around and play I've killed 'em all, and if I lose one all I have to do is to tell Papa and he goes right out and kills a man and gives me a nice new one."

EVERYBODY'S CLEANING UP—WHY DON'T YOU?

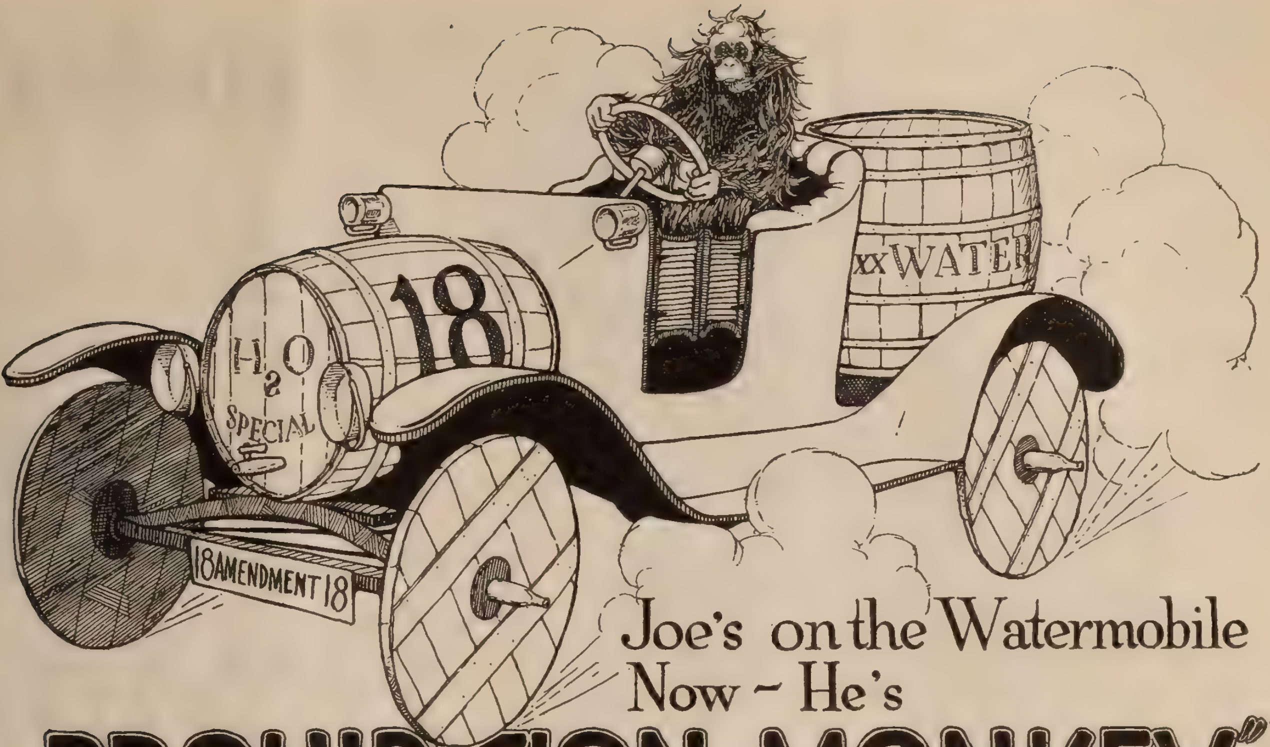
"SHIPWRECKED AMONG CANNIBALS"

“Catarrhal troubles almost unknown in our jungle” says Bongo, the Man-eater

““IN San Francisco, while playing at the FROLIC, where we did a bigger Sunday business than any picture ever did before, many people” says Bongo, the Man-eater,” wondered why I wear those very large white bones in my nose. I want to say that the bones and the holes are about as large in diameter as a four-bit piece—or fifty cents in New York money—and effectually diminish the discomforts of catarrh. The bones, of course, are to make me look ferocious but you'll admit that they're also very fetching and when I put on my big long Saturday night bones there isn't a cutie in the jungle but will fall for me. Did you read about me in the Philadelphia Inquirer? It said “So realistically are these ferocious beings shown that the picture may be put down as an achievement in cinema art.”

THE BIG MONEY PICTURE YOU'LL EVENTUALLY PLAY. WHY NOT NOW?

“SHIPWRECKED AMONG CANNIBALS”


18
H2O SPECIAL
xxWATER
18AMENDMENT18

Joe's on the Watermobile
Now ~ He's

"A PROHIBITION MONKEY"

Directed by WILLIAM CAMPBELL

SPEED? Oh, Boy—Joe Martin sure has gone and done it again!! His latest is a rip-roarin', loud-tootin', twelve-cylinder scream that hits on high all the way through. It's the fastest, giggliest, laughiest whale of a comedy ever. It's so funny it would get a score of laughs out of a kid on the last day of vacation; it's so darned humorous that it will make the grown-ups forget all about the high cost of living and just laugh, laugh, laugh! You'd better arrange to book it now—released September 15th.

Mr. and Mrs.
JOE MARTIN COMEDIES
UNIVERSAL-JEWEL

“Produced

Priscilla Dean *in*

UNIVERSAL-JEWEL
PRODUCTION DE LUXE

a very handsome profit--"

Says Manager S. H. Goldberg

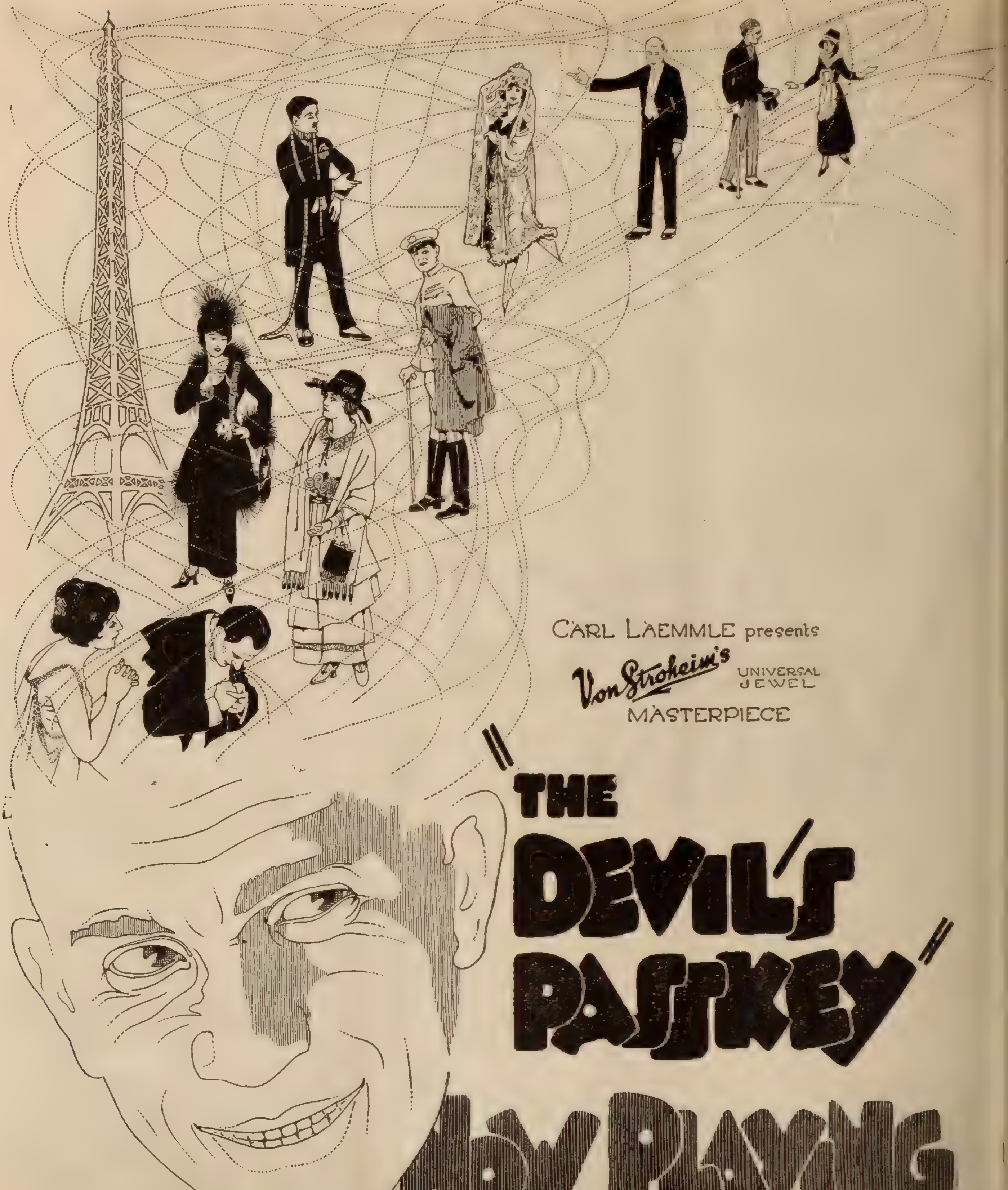
"THERE are so many ordinary productions made nowadays and called super-specials that we believe it proper to give credit to those concerns which really make a picture that is special in every way—including the box office. This we believe 'THE VIRGIN OF STAMBOUL' to be. It most assuredly pleased our patrons and did what's necessary to every showman—produced a very handsome profit for us on the week's business.

"Keep on making pictures like 'THE VIRGIN OF STAMBOUL' and we feel sure that all exhibitors, like ourselves, will keep on exhibiting your pictures."

SUN THEATRE,
Omaha, Neb.
(Signed) S. H. Goldberg, Mgr.

"The VIRGIN of STAMBOUL"

Directed by
Tod Browning
Story by
H. H. Van Loan



CARL LAEMMLE presents

Von Stroheim's UNIVERSAL JEWEL

MASTERPIECE

"THE DEVIL'S PASSKEY"

NOW PLAYING

HE'S DONE IT AGAIN!

The New York AMERICAN says

"Unusual, intelligently handled, sumptuously staged, it marks another step forward in cinema performance. Mr. Von Stroheim has given us two remarkable pictures in this one and "Blind Husbands." You will find a visit to the Capitol well worth your time."

The New York EVENING SUN says

"Erich Von Stroheim has made a high-class production for Universal in 'The Devil's Passkey.' He has proved that a picture can have dramatic elements of the legitimate drama and yet be an effective picture as well. The picture is marked by decided realism. It's well worth seeing."

The New York TIMES says

"Erich Von Stroheim, whose 'Blind Husbands' was one of the outstanding cinema works of last year, has done another photoplay of exceptional quality. His story is unfolded forcefully and his characters are definite and comprehensible individuals. It is a Work in moving pictures."

The New York EVENING TELEGRAM says

"Paris of the boulevards, the theatre and the race-track is the setting of 'The Devil Passkey.' Beautiful women of the modiste parlors, well-groomed Parisians, uniformed military attaches, the opening of the racing season at Longchamps, all remind that it is a picture of high society."

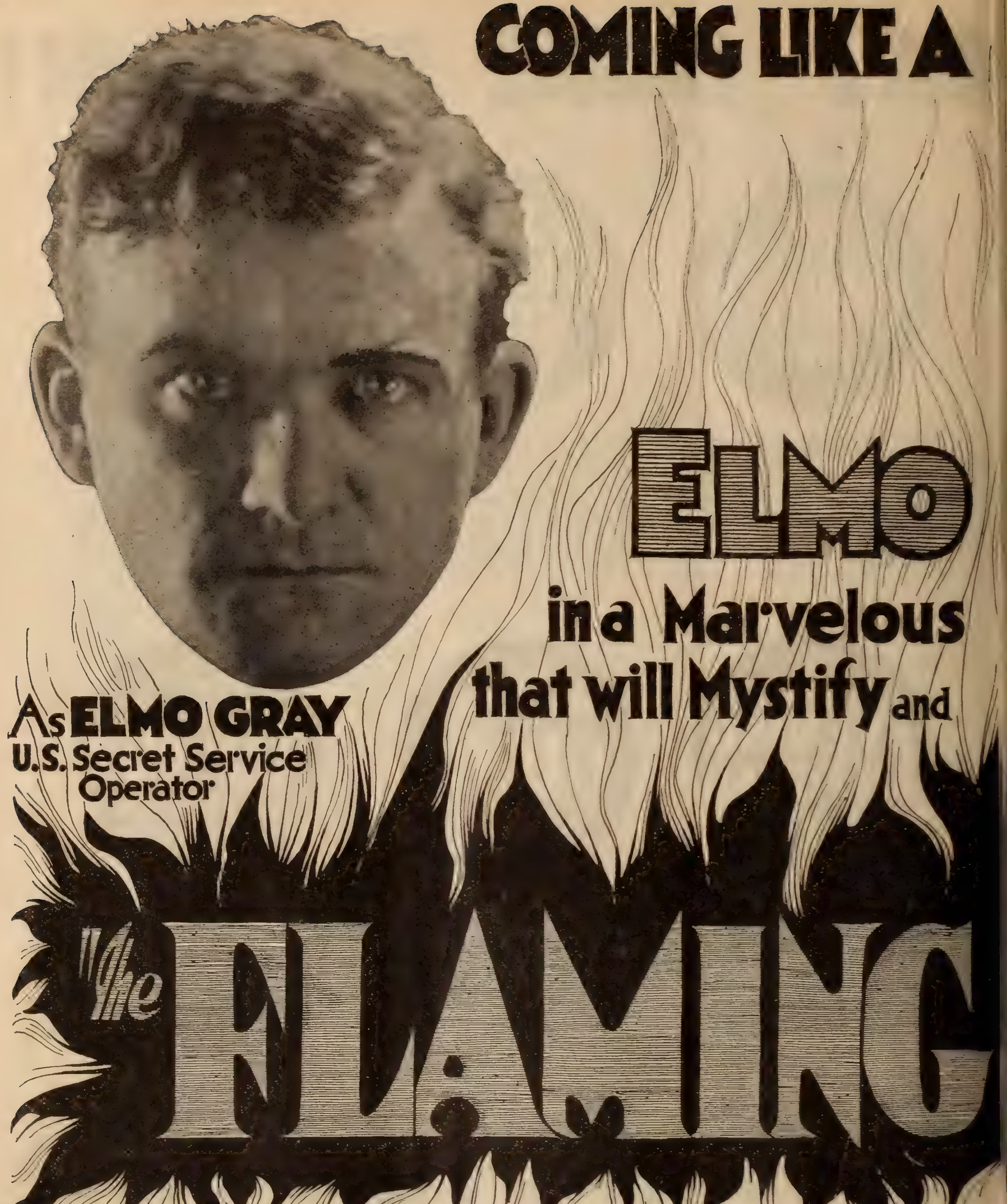
The New York GLOBE says

"The picture presents a departure in the field of lighting, has several ingenious tricks of plot and is exceptionally well acted. The scene is Paris, and the film was obviously taken there. (That's where Von Stroheim fooled the Globe. The picture was made at Universal City—Editor.)

The New York TELEGRAPH says

'An exceptional production. Erich Von Stroheim has dressed his play and his players in true Parisian style. He has achieved effects seen in few pictures, simply by his knowledge of how such folk act and how they dress and how they live."

The Year's Best Picture


COMING LIKE A
ELMO
in a Marvelous
that will Mystify and
As ELMO GRAY
U.S. Secret Service
Operator
The FLAMING

BALL of FIRE!

LINCOLN

Double Role Thrill Millions

As **JIM GRAY**
Elmo's twin-brother, the thief of the Flaming Disk

DISK

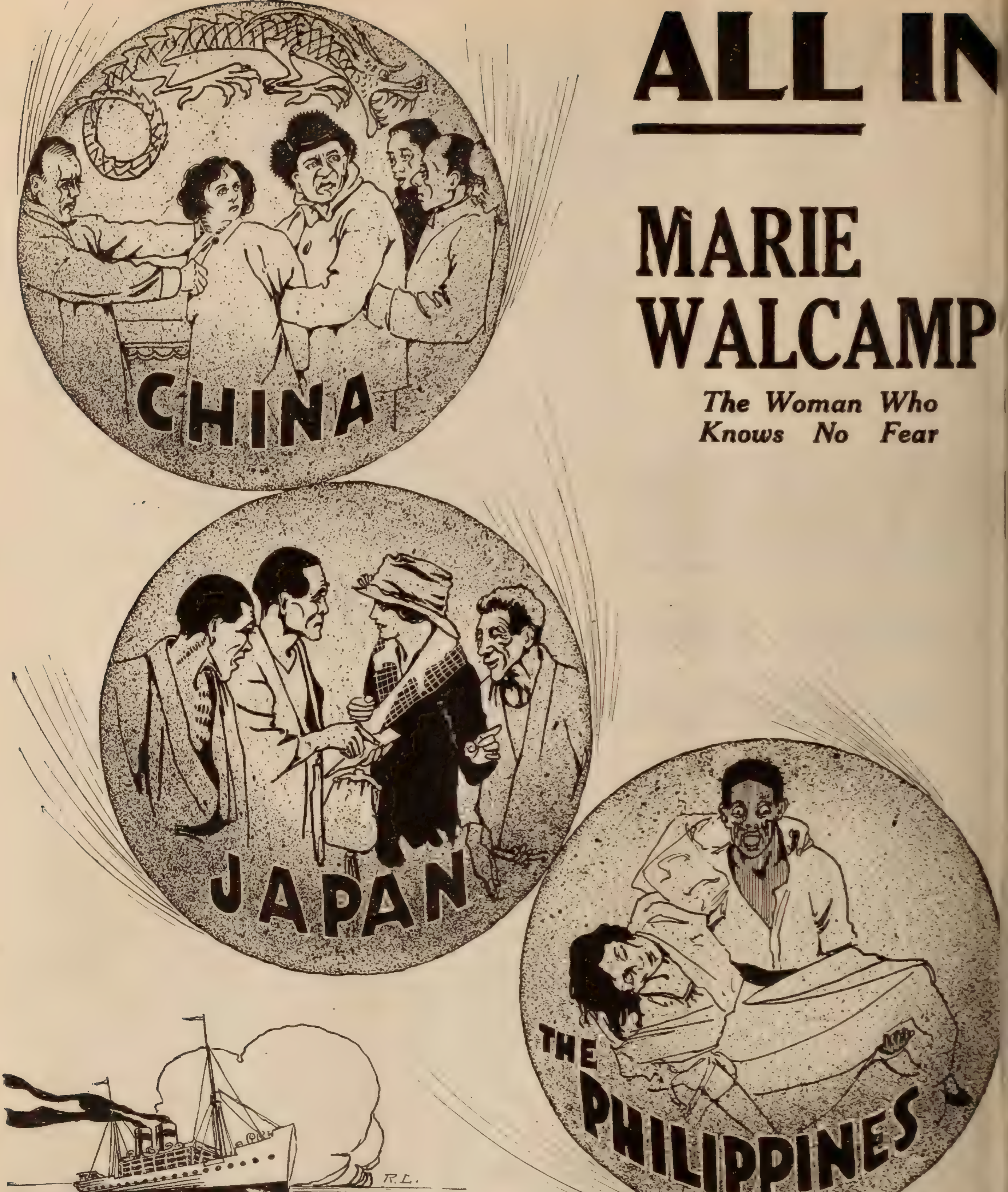
" UNIVERSAL'S NEWEST SERIAL WONDER

Directed by
Robert F. Hill

ALL IN

MARIE WALCAMP

The Woman Who
Knows No Fear


CHINA
JAPAN
THE PHILIPPINES
R.L.

THE ONE SERIAL

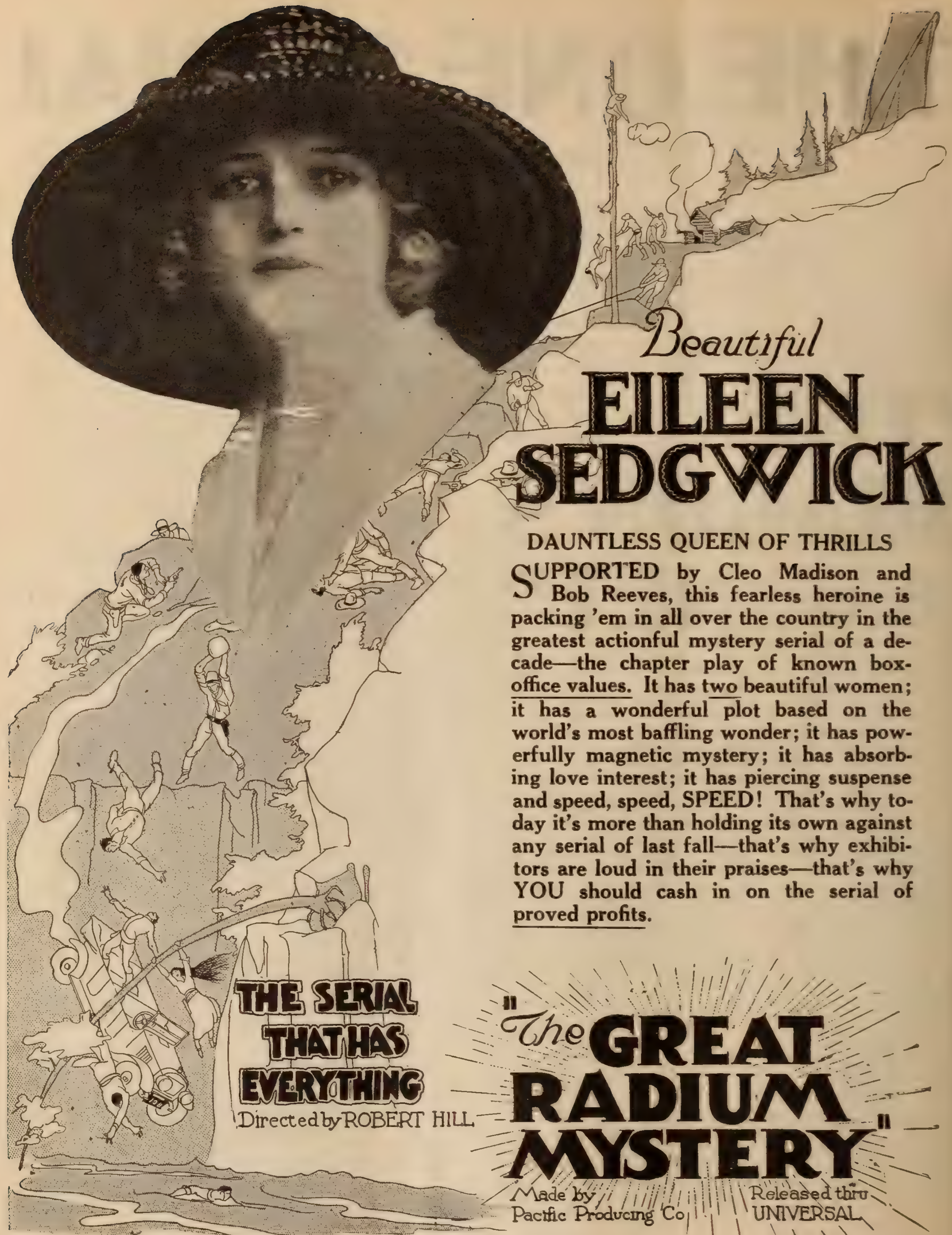
IMAGINE the attraction you have, week after week, when you can offer your folks a chapter play staged in four countries. Get the thought—let it register—FOUR COUNTRIES—TWO CONTINENTS! Picture the mysteries of China, home of darkness, forming the backgrounds for unceasing movement, visualize the picturesqueness of Japan, isle of the yellow man, coloring speedy scenes that startle; think of the tropical lure of the Philippines, whose perils are braved o'er and o'er. Add to all this an absorbing story, and a box-office-tested serial star—and your imagination merely begins to grasp what this serial means to you. In simple language, it means crowds to capacity when you show it. Think it over—then act.

"THE DRAGON'S NET"

Directed by
Henry McRae

The Serial
That Travels
As It Thrills

UNITED STATES



Beautiful

EILEEN SEDGWICK

DAUNTLESS QUEEN OF THRILLS

SUPPORTED by Cleo Madison and Bob Reeves, this fearless heroine is packing 'em in all over the country in the greatest actionful mystery serial of a decade—the chapter play of known box-office values. It has two beautiful women; it has a wonderful plot based on the world's most baffling wonder; it has powerfully magnetic mystery; it has absorbing love interest; it has piercing suspense and speed, speed, SPEED! That's why today it's more than holding its own against any serial of last fall—that's why exhibitors are loud in their praises—that's why YOU should cash in on the serial of proved profits.

THE SERIAL THAT HAS EVERYTHING

Directed by ROBERT HILL

"The GREAT RADIUM MYSTERY"

Made by
Pacific Producing Co

Released thru
UNIVERSAL

Priscilla Dean in Role of Teacher

VERSATILE STAR AND HER DIRECTOR TAKE EDUCATION OF A MEMBER OF THE CAST OF "OUTSIDE THE LAW" INTO THEIR OWN HANDS.

Stanley Goethals, Priscilla Dean and Tod Browning.

IF Stanley Goethals does not develop into one of the best actors on the screen it will not be for lack of excellent training. And as Stanley is but three years old, his education is not being delayed.

When Tod Browning wrote "Outside the Law" for Priscilla Dean he needed a means whereby two divergent minds could be brought together by a comman interest, and decided to make use of a child's influence to gain the desired dramatic effect. While he wrote the part of the child his mind unconsciously strayed to the person of Stanley, a youngster of three years, who lived in the same block with the author-director, and who came to visit the Browning collies once in a while. Stanley is a 100 per cent. boy—manly, playful mischievous and born with innate gallantry. When he finished the story Browning wanted Stanley for the part more than ever. But there was the difficult task of broaching the subject to Mrs. Goethals, the youngster's mother.

Mr. and Mrs. Browning at first suggested the matter to Mrs. Goethals in the way of a joke; then the idea took root and developed. Finally Miss Dean and her mother called on the youngster, and the result was that Mrs. Goethals decided to let Stanley try the part.

Both Tod Browning, the director, and Miss Dean, the star, are giving young Stanley their personal care and attention. He is being given patient instruction in every scene, and the picture above shows both Miss Dean and Director Browning assisting Stanley in "putting it over." Stanley, however, takes to it like a fish to water, and Tod Browning claims that the scenes with the child will be a revelation in the matter of natural and unconscious acting and will be one of the hits of "Outside the Law."

Work on "Outside the Law" is progressing rapidly now at Universal City. This is the first picture that Priscilla Dean has done since "The Virgin of Stamboul," and naturally it is being awaited with eager anticipation. It is a story dealing with the mysterious doings of the underworld and of San Francisco's inscrutable Chinatown. Tod Browning is sparing no expense and effort in making its details and atmosphere absolutely correct. In fact, the scenario was reviewed and O. K.'d by two men who probably know more about the subject matter than any other individuals in America; men who have dealt with criminals from Vermont to Vladivostock, and who know every corner and cranny of that Oriental labyrinth in the heart of San Francisco. These men are William J. Burns, head of the international detective agency which bears his name, and George K. Home, the terror of evil-doers who heads the los Angeles police department. And as far as the dress and manners of the Chinese characters of the picture are concerned, Browning has had the able advice and assistance in these details of Thomas Harrington Gubbins, who spent his early years in old China, grew to adolescence in the vicinity of the Chinese district in San Francisco and has lately been assistant and interpreter to Henry McRae, when he took the Marie Walcamp Company to the Orient to film "The Dragon's Net."

Supporting Miss Dean in this new crook drama, in addition to little Stanley Goethals, will be Wheeler Oakman, Lon Chaney, Ralph Lewis, E. A. Warren and others. All of these are well-known figures in the film world, with successes a-plenty to their credit.

"Outside the Law" will be a "Jewel."

HOW THIS?

H. M. BERMAN,

SHIPWRECKED AMONG CANNIBALS OPENED AT FORTY-FOUR CENTS COLUMBIA THEATRE TO CAPACITY BUSINESS FROM NINE AM. UNTIL ELEVEN THIRTY PM TO OVER FOUR THOUSAND FIVE HUNDRED PAID ADMISSIONS RECEIPTS TEN PM. SIXTEEN HUNDRED AND ONE DOLLARS CROWD IN LINE ALL DAY LONG IN SPITE OF OPPOSITION PUTTING ON OLD CANNIBAL PICTURE

COLUMBIA THEATRE, PITTSBURG.

Let Your Crowd Go Wild With Excitement When The Fearless King of Cowboys Fights the Skull-Faced Demons — Play

ART ACORD

Supported by Mildred Moore, Beatrice Dominguez and George Field in the Startling Serial

"THE MOON RIDERS"

Directed by AL. RUSSELL

The Healthiest Excitement Ever Screened

RELEASED THRU UNIVERSAL

CALIFORNIA
THE
BLIND HUSBANDS
HE
CALIFORNIA
THEATRE
BLIND HUSBANDS

Lobby and illumination of the California Theatre, Los Angeles, when "Blind Husbands" was shown at that 2,400-seat theatre last December. "Blind Husbands" is still breaking records in big houses.

"Blind Husbands" Reaches England

Censor gives this Erich Von Stroheim classic an unusual compliment in assuming that it was made in the Alps.

"BLIND HUSBANDS," the first big von Stroheim picture, has been royally received in Great Britain, word has reached the Universal office from George Kann, the Universal export manager, now in Europe. Only one objection was raised to the feature. Mr. Hussey, one of the leading censors of the English film world, worried over the picture because he thought the British public might be cool towards a photoplay they supposed to have been taken in Austria, so recently an enemy country. The censor was astounded beyond measure when he was assured that every scene in the big Alpine picture had been filmed in California, and his objections vanished in a broad smile.

The initial showing in England was held in the Alhambra, one of the largest theatres in London. A representative audience was present and loudly acclaimed the feature. British critics were unanimous in praising the film. "In my view," said one, "it shows an advance in method over "The Miracle Man," although its theme is less ambitious. Certainly there has been no more remarkable example of the importance of continuity and timing; not a thought of the characters is missed, and I cannot recall an instance of faulty pose. The principle of developing a theme logically according to its dramatic value and without any regard to film length is obviously sound. Stroheim's method is remarkably successful."

Another voiced his opinion that Stroheim's originality has achieved something remarkably like a masterpiece. "'Blind Husbands' grips," he said. "It creates the illusion of reality as do very few photoplays, save the best of Griffith's; it's individual scenes are powerful, 'suspense' value is very marked."

International News

No. 53

Toledo, Ohio.—Ted Ray, of England, wins golf championship from American stars.

Classon Point, L. I.—A shackled mermaid, with her hands tied, fourteen-year Marion Goebel swims six miles.

Ayer, Mass.—First rail artillery. Uncle Sam's new travelling weapons of death tour the country.

Whitestone, L. I.—Fastest melon eater. Boy, they sure showed some speed in this kiddies' contest!

Berlin, Germany.—German women train. Classes in physical drill attract large numbers.

New York City.—Queer immigrants. "Noah's Ark" from overseas brings some odd specimens. (Introducing Mr. Hoolak-Gibbon).

Sub-Titles.—A nice household pet for somebody—a bearcat. A rare bird—an eagle-faced owl. An unusual lizard—the monitor.

Plymouth, Mass.—Campaign sidelights. Governor Coolidge, Republican vice-presidential nominee, visits the famous Plymouth Rock.

Sub-Titles.—The Pilgrim's landing place, as it looks to-day. Governor Cox speaking at Camp Perry. Mrs. Helen Cox Mahoney, the presidential nominee's daughter, christening a new giant monoplane. Testing the wings of the plane, which will represent U. S. in International races.

European Glimpses.—King Alfonso, of Spain, takes up polo playing.—*Oxford, England.*

Sub-Titles.—Hydro-cycles — water flivvers—stage a regatta on the Seine.—*Paris, France.* English society children entertain at a garden party.—*London, England.*

Great Lakes, Illinois.—Boxing stirs jackies. Five thousand naval training station boys cheer the manly art. (First, the sway song.)

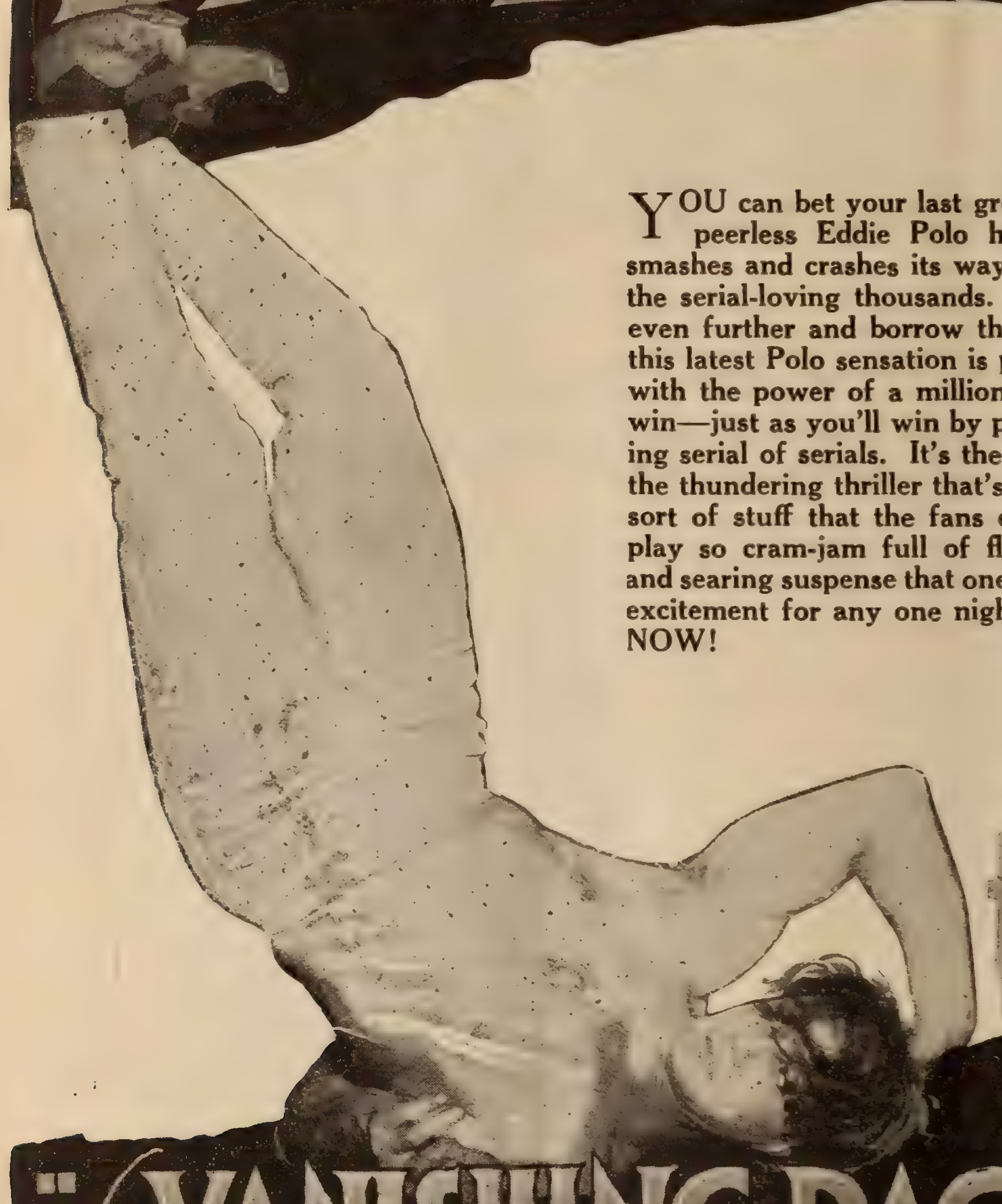
Sub-Title.—A speedy bout.

Marblehead, Mass.—Speedy yacht races. Eastern Club's annual regatta develops a hard-fought contest.

Tad Cartoon.—Listening to a young "Dumb Bell" as he tries to get away with a cat's washing at home.

He Packs the Patron-Pulling Punch

EDDIE POLO



YOU can bet your last green ticket that the peerless Eddie Polo has a wallop that smashes and crashes its way into the heart of the serial-loving thousands. And you can go even further and borrow the coin to bet that this latest Polo sensation is pulling the crowds with the power of a million magnets. You'll win—just as you'll win by playing this sweeping serial of serials. It's the acme of action—the thundering thriller that's crowded with the sort of stuff that the fans eat up—a chapter play so cram-jam full of flaming fascination and searing suspense that one episode is enough excitement for any one night. GO TO IT—NOW!

Produced by
POLO
himself

Released thru
UNIVERSAL

"The VANISHING DAGGER"

THE MIGHTY SEA-TO-SEA SERIAL

Play Smiling

HOOT GIBSON

in the New

"Western Kid"

Series

HERE'S the sort of stuff that builds a reputation for a house—short subjects that lend to any program that highly desirable touch of variety—a series that embodies in its most appealing form the spirit of romance and adventure, life and love—two-reelers that contain more rapid-fire movement than usually is found in so-called features. Arrange to-day to make them a regular part of your program.

THE ALL-ACTION SERIES

"THE TEXAS KID"
"THE BRONCHO KID"
"THE SHOOTIN' KID"
"THE SMILIN' KID"

2 REELS

"Universal always did make the best Short Stuff"

"The Champion Liar"

Two Reel Western Drama

CAST

Billy	Hoot Gibson
Curly	Jim Corey
Jane	Dorothy Woods
Father	Andy Waldron
Minister	Jack Walters
Ola	Ida Tonbrook

BILLY LANE, who plies his trade of lying more out of habit than desire, is conceded the championship over all fabricators in eastern Wyoming. Jane Branch, who holds undisputed sway in Billy's desires for a co-partner through life, loves Billy far more than she would let him know, which only tends to increase Billy's desire to make her his wife. Billy is at the height of his glory one morning as he is relating to Jane a supposedly brave deed, when she upbraids him for his perpetual lying and asks him why he did not keep his engagement with her the night previous. Billy, with an eye for peace, tells her of his experiences with an old lady who made her living by washing other people's clothes and how he happened along and assisted her on the night he was supposed to call on Jane. When he finished washing the clothes it was too late to call on Jane, so he went home. Just as Billy finishes narrating his latest lie, he is confronted by the small brother of the girl on whom Billy had called the night he was supposed to have played gallant for the old lady. The boy had been sent by his sister to deliver to Billy the gloves he left at the house. This latest deceit on Billy's part "queers" him with Jane, and she leaves him in a huff.

Things would have worked themselves out more smoothly had not the Rev. J. Arthur Middlehorn arrived on one of his circuit rides to visit the various ranches in the district. Jane devotes all of her attention to the Reverend, much to the discomfort of Billy, who is left in the cold. Billy, suddenly hitting upon an idea, makes love to Ola, the cook, while Jane is in the next room dressing for a picnic. She overhears his pleadings and enters the kitchen as Ola, mistaking Billy's intentions, throws her arms around him.

Rev. Middlehorn and Jane, having made preparations for a little outing of their own, the Parson asks Billy where he can find a good spot for a picnic. Billy, planning to have some fun, directs him far out into the desert, where he finally loses his way. When Jane misses the Parson she questions Billy, who tells her of his prank. She immediately mounts her horse to locate the Reverend. Curly O'Brien, who was madly in love with Jane, but whose love was not reciprocated, sees Jane leave and follows her. Jane locates Rev. Middlehorn, when she is confronted by Curly, who forces his attentions on her, which she resents. They engage in a struggle, but the Parson is unable to assist Jane. Billy, discovering the girl's absence, goes in search of her. He arrives in time to see the girl and Curly struggling, gives Curly an awful thrashing, and Jane, who can no longer disguise her true feelings for Billy, forgives him for his past faults as they embrace.

"THE VANISHING DAGGER"

Episode 14

"Walls of Doom."

CAST

Grant	Eddie Polo
Zan	Karl Silvera
Sonia	Ruth Royce
Beth	Thelma Percy

WHEN Grant persists in refusing to disclose the whereabouts of the dagger, Zan has him locked in a room, the walls of which slowly move inward, when a wheel outside is turned by four men. Grant, with hands tied, by a superhuman effort of strength, pushes against the wall; a weak spot gives way and he flees through a hole, hotly pursued. He is overtaken and a fight ensues, in which he is aided by Brown, and they flee, Grant finding refuge in a tower and Brown riding out to the desert to obtain the help of an outlaw band. When the tower is attacked, Grant escapes by means of a ladder, but Brown, who has returned with the outlaw band, is shot from his horse and killed. Grant gets away to the desert in possession of the dagger.

Meanwhile in Los Angeles, Beth is making an inventory of a patient's belongings when the interne comes in and makes advances to her, which she repulses. However, she is compelled to give him the patient's money when he threatens her with disclosure to the police, and she has to replace this with her own in order to avoid trouble with the hospital authorities.

While this is going on Grant, far out on the desert, becomes a victim of thirst, hunger and exhaustion. Zan and Sonia, in the Numidian capital, prepare again to trail the dagger, without which Zan cannot gain the throne. As they set out Grant, now horseless, collapses in the blistering sand.

"THE DRAGON'S NET"

Episode No. 2

"Thrown Overboard"

A SMALL dog runs into the room and eats the bug, thus saving Marie. Marie and Keeler have become friends, though they have not confided fully in each other. A friend of Marie's, Peggy Aldrich, appears on the steamer and Marie confides in her. The two girls exchange clothes. Foo follows Peggy and attacks her, thinking she is Marie. He throws her overboard, but the alarm is quickly sounded, a boat is lowered, and she is rescued. Marie is horrified when Peggy tells her what has happened.

Carson and Redding see Marie and Keeler together on deck and take advantage of Keeler's absence from his cabin to search his belongings for his papers. Keeler leaves Marie and goes to his stateroom for cigarettes. He is attacked by the two villains. Failing to find his papers the two men leave. Keeler regains consciousness and takes the map from inside his shoe, then leaves his cabin. Marie, in the meantime, has become uneasy at Keeler's absence and searches for him. She finally goes to his cabin and not finding him there, she decides to search for the map she is certain he has.

Foo and Redding decide to make a more thorough search of Keeler's cabin and return before Marie has left. They threaten her but let her go. Later in the evening they attack her. They bind and gag her and lower her over the rail.

IT HAPPENS

"Once to Every Woman"

ARE MEN IMMUNE?

Not by Chance

SOME people think that a news scoop is solely the result of enterprise. This is only partly true. Scoops are not a matter of chance. They are the result of organization—the result of co-ordinating hundreds of elements, only one of which is Enterprise.

The organization behind International News is perfected to the point where a certain number of scoops a year are assured even before the year begins. This is merely the working out of the Law of Averages—the identical law upon which insurance companies figure their rates. Just as insurance companies know before the year begins how many persons are apt to collect insurance that year, so does International News know beforehand that the service is going to score a certain number of "beats."

So when you book International News you do not book merely a news reel, you actually contract for the services of an organization that reaches into the farthest corners of the earth—an organization working to bring to your house the big and little news first—working to present the most interesting features to your audience—working to give you scoops that are as certain as to-morrow's sunrise. This is the sum and substance and success of

International News

Released thru UNIVERSAL

"Her Night Out"

One Reel Star Comedy

Featuring

BARTINE BURKETTE and AUSTIN HOWARD

THE girls come over to view the new "bill-player," otherwise known as Bartine's husband. Bartine calls him up and asks him to take them to dine in the Romiette, which is naughty but nice, but hubby places business before pleasure and says he cannot do it. Whereupon Bartine decides that he is taking the stenographer out and she dresses up as a man and takes the girls to the Romiette.

There they meet hubby Jack and his customer and the girls strike up an acquaintance with him, thus making Bartine jealous. Two other fellows also join the party and the fun is thick and fast (not for Bartine, however) when the husband of one of the girls rushes in to claim his wife, whom he asserts is out with a "cootie." He means Bartine, of course, who looks thoroughly ladyish in her men's togs. Whereupon the irate husband seizes Bartine, takes her outside, and begins to trounce her. She is rescued by Jack, who has discovered her identity, and when Jack says, "After this we'll go out together," Bartine's joy knows no bounds and the two embrace impetuously.

International News

No. 54

27,000,000 *Women Vote!*—With the ratification by Tennessee, the thirty-sixth state, the Suffrage Amendment becomes a law of the land. International presents some historic phases of the great seventy-year battle—now crowned with victory.

Sub-Titles.—Dr. Anna Howard Shaw, the famous leader, who died a martyr to the cause. Vice-president Marshall signing the Suffrage Amendment. Speaker Gillette, of the House, performing the same function. One of the innumerable processions that helped win the battle. (They used to laugh at this.) A few of the fighting pickets. (Ridicule never daunted them.) Mrs. Carrie Chapman Catt, the fighting president of the National American Woman's Suffrage Amendment. Miss Lucy Anthony, ardent worker and niece of Mrs. Susan Anthony, "Mother" of the Suffrage Amendment. The Nineteenth Amendment: The right of citizens of the United States to vote shall not be denied or abridged on account of sex. The Day of Victory. Miss Alice Paul, leader of the National Woman's party, unfurls the triumphant flag of Suffrage.

A Rough Riding Cop.—New York protectors there with the Wild West stuff.—*New York City.* (To be omitted from New England prints.)

Sub-Title.—Some soldiers.

Continentals Parade.—Reminders of heroic days. Annual reunion of Varnum's men.—*East Greenwich, R. I.* (For New England prints only.)

Sub-Titles.—Color bearers. Veterans.

A Potsdam Snapshot.—The once famous Hindenburg at the funeral of Prince Joachim, the Kaiser's son.—*Potsdam, Germany.*

American Athletes Lead All the World in Antwerp Olympic.

Sub-Titles.—Here is Joey Ray, of *Illinois*, in action—he qualified for the 1500 meter run. F. K. Foss, of *Chicago*, pole vaulting—he won his place in the Olympic without half trying. George Schiller, Los Angeles, qualified for the 400-meter run and will star in the broad jumping—here's how he does it. Earl Thompson, of Dartmouth College, representing Canada, broke the World's hurdling record—here's a sample of his work.

Carol II. of Rumania. "Prince of Romance," Arrives in America. San Francisco, Cal.

Sub-titles.—The Prince, who gave up his right to a throne, to marry a poor girl. Exiled from his bride, the Prince yearns for "sympathy"—and gets it.

A Pigeon Exhibition.—5,000 carrier pigeons hold their annual "convention".—*St. Louis, Mo.*

Sub-titles.—A few unexpected delegates arrive. And more are due. One, two, three and four weeks old. Their morning dip. Veteran homers. "I sent a letter to my love—" In the Spring, (Summer, Fall and Winter) the young dove's fancy . Good-bye.

England's King Races His Own Yacht, Brittania, to Victory in Big Regatta.—Cowes, England.

Sub-Titles.—King George in oilskins—and his crew. First is the mainsail of the Brittania. View of the race won by the King's cutter by about two minutes. Regatta glimpses from a super-marine flying boat.

First Pictures of the Battle for Kiev in the Great Russian-Polish War.

Sub-Titles.—The Nikolai Bridge destined for destruction. After the Polish occupation—thousands at the market place clamor in vain for food. And money meaning nothing, articles of all descriptions are offered as currency. Even baby's clothes. A month after the Polish victory, Soviet artillery begins shelling the outskirts of the city. Refugees begin swarming out of the besieged city with American Red Cross train helping them to safety. Polish infantry is rushed to the front lines. But Kiev is doomed—the Soviet artillery starts a dozen great fires. The fires creep nearer to the main city. And the Poles themselves blow up the city's last defence—the great Nikolai bridge. With Kiev again in Soviet hands, the Red Cross cares for orphans behind the Polish lines.

New Screen Magazine

No. 82

THE popular notion that mountains are the result of volcanic upheavals is erroneous. They are caused by glaciers, which, when they slowly plow the earth's surface, push up before them great masses of earth, rock and mineral. There are volcanic mountains, however, which are built up from the constant deposit of lava and dust from the crater. But volcanic formations on a mountain are not always an evidence that the mountain itself is a volcano. In the deserted silver mining town of Calico, the mountain is no longer active but man has not taken up his habitat there again.

The Rev. Albert Warriner, a minister of Terre Haute, Indiana, has some antidotes for the High Cost of Living. He makes all the clothes for himself and his family and still finds time to save souls in addition to saving money.

Frederick Keating of the Society of American Magicians shows once again how easy it is to fool the "sucker" with cards.

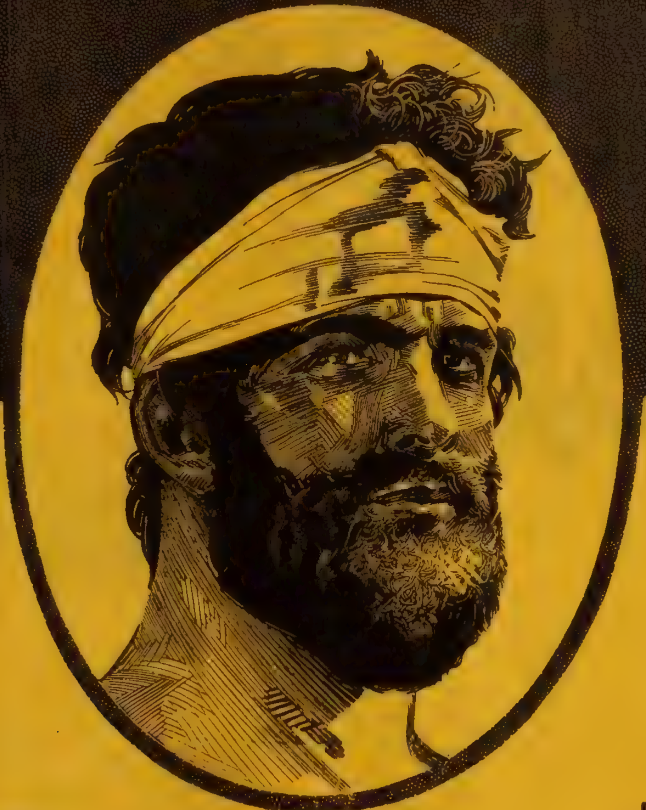
Apple flapjacks are a delicious dish, not too expensive, and in this issue of the magazine there is an interesting exposition on how to make them.

The magazine closes with a collection of jokes entitled "laughographs."

IT COMES

"Once to Every Woman"

MUST SHE ACCEPT IT?



Carl Laemmle presents Elmo Lincoln in

"Under Crimson Skies"

IN the CHICAGO EVENING AMERICAN, Rob Reel, the well-known critic, says; "There is no dull moment in it. The story is interesting to lovers of romance with more than a tinge of thrill and danger in particular. But the picture is remarkable chiefly for its spectacular settings; a terrific storm at night, and on the sea a revolutionary battle, marine views like wonderful paintings. Lincoln, himself, has a role that exactly fits his ability as a modern Hercules."

IN EXHIBITORS HERALD we read: "The picture never drags and the ending isn't obvious. The story is strong without being brutal. 'Under Crimson Skies' is a picture for the theatres whose patrons like action, thrill and adventure. Elmo Lincoln is the hero and has the role of an iron-fisted captain of a sailing vessel. 'Under Crimson Skies' can be rated as a very good production. Elmo Lincoln's name should draw and the title of the story is attractive.

UNIVERSAL - JEWEL SUPER - PRODUCTION

"The ADORABLE SAVAGE"

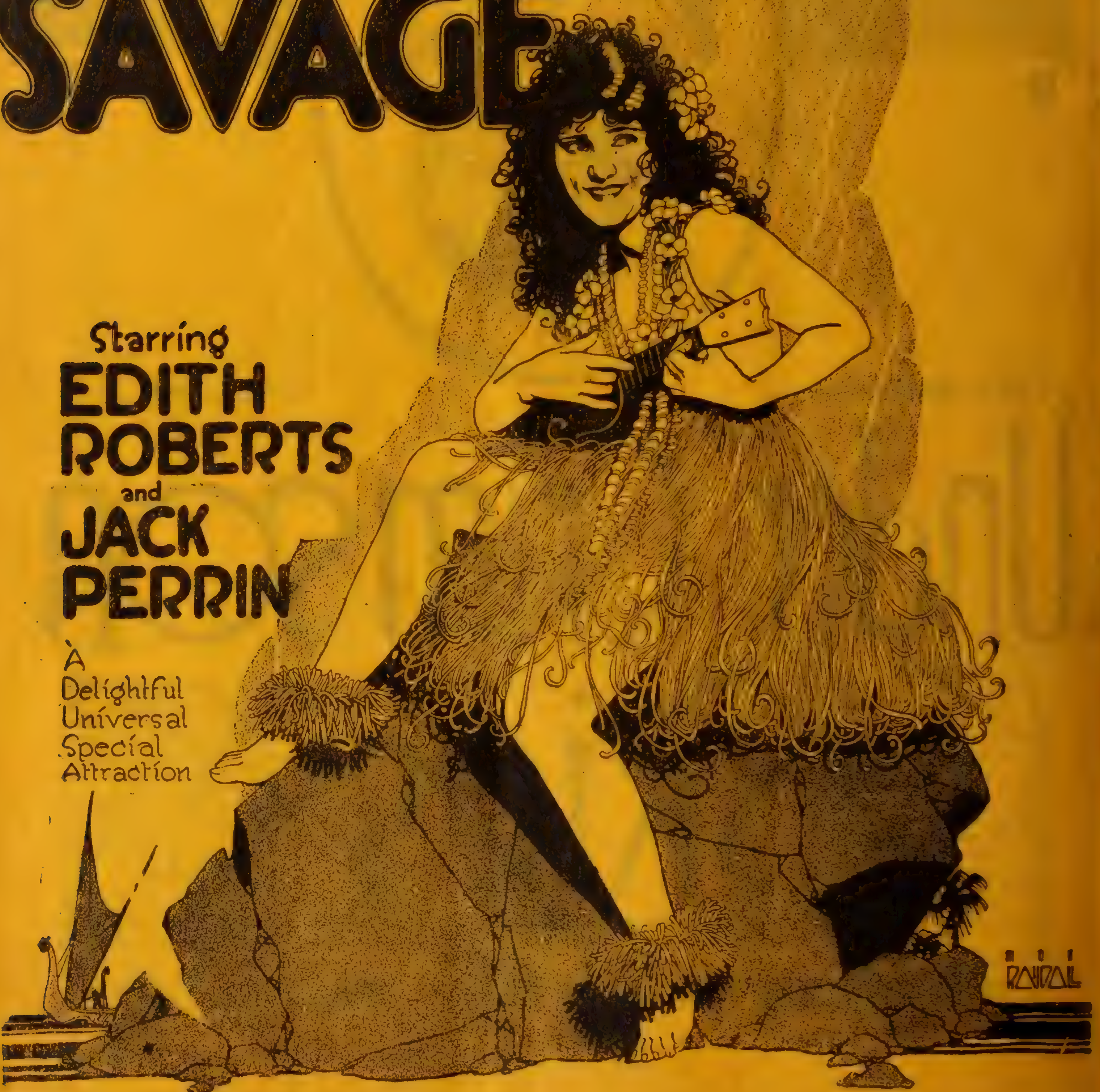
Starring

EDITH ROBERTS

and

JACK PERRIN

A
Delightful
Universal
Special
Attraction



The MOVING PICTURE WEEKLY

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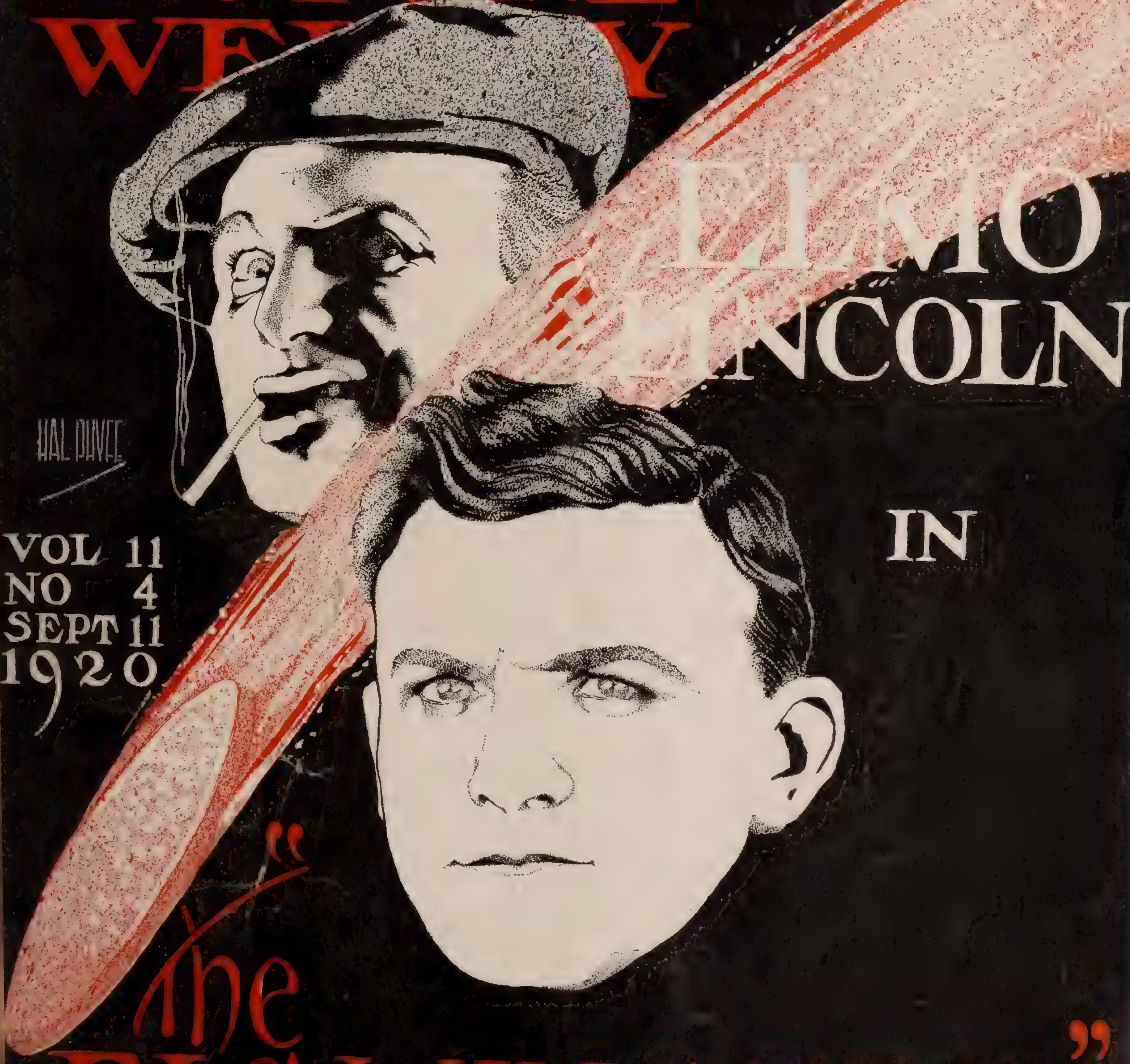
NO 4
SEPT 11
1920



ELMO LINCOLN

IN

"the FLAMING DISK"

SPEEDY AS A FIERY COMET CRASHING THROUGH the SKY

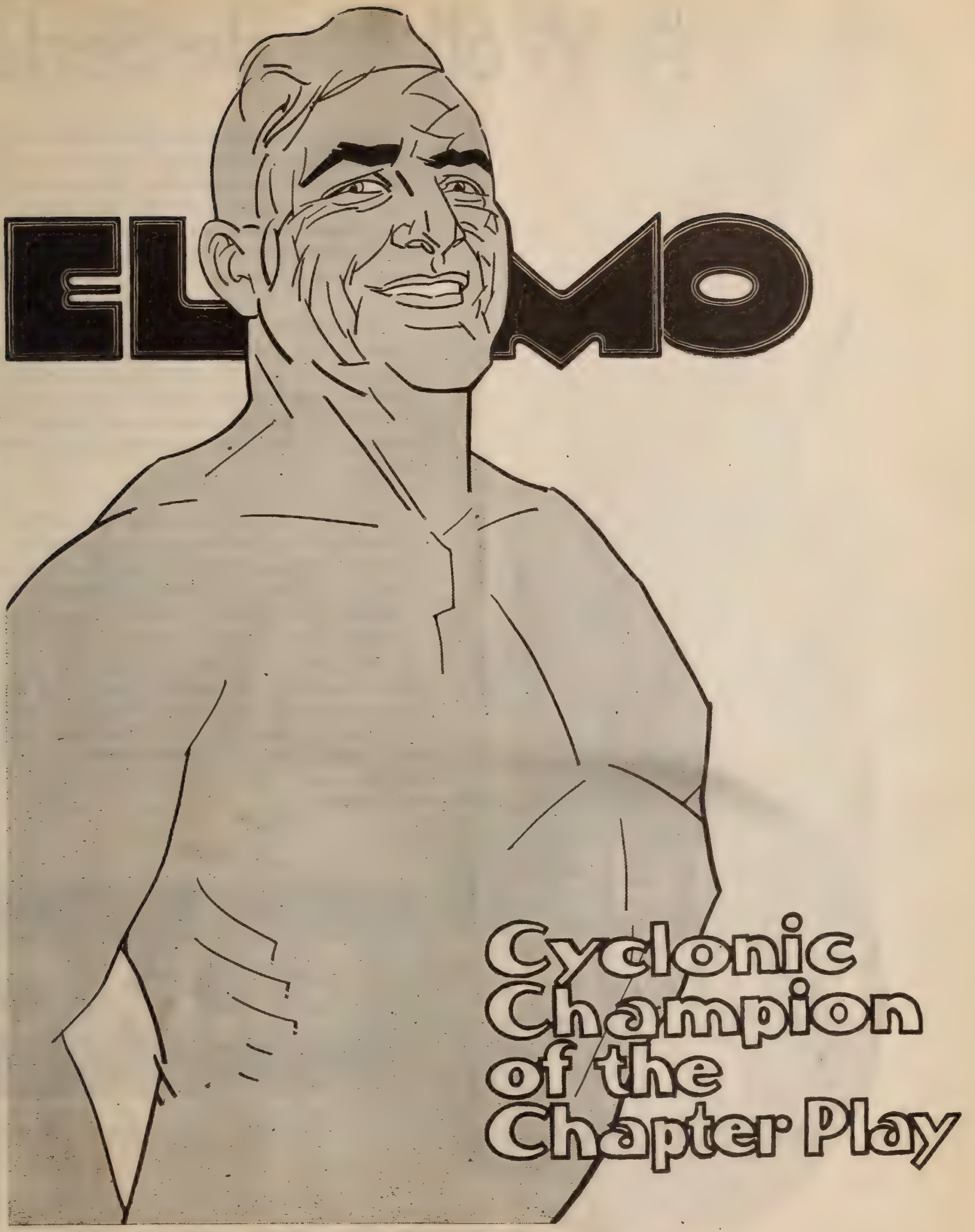
ELMO LINCOLN

The mighty master
of the thrill in a
mystifying Dual Role

"The Flaming Disk"

Directed by Robert F. Hill

Universal's New Wonder Serial


ELMO
Cyclonic Champion of the Chapter Play

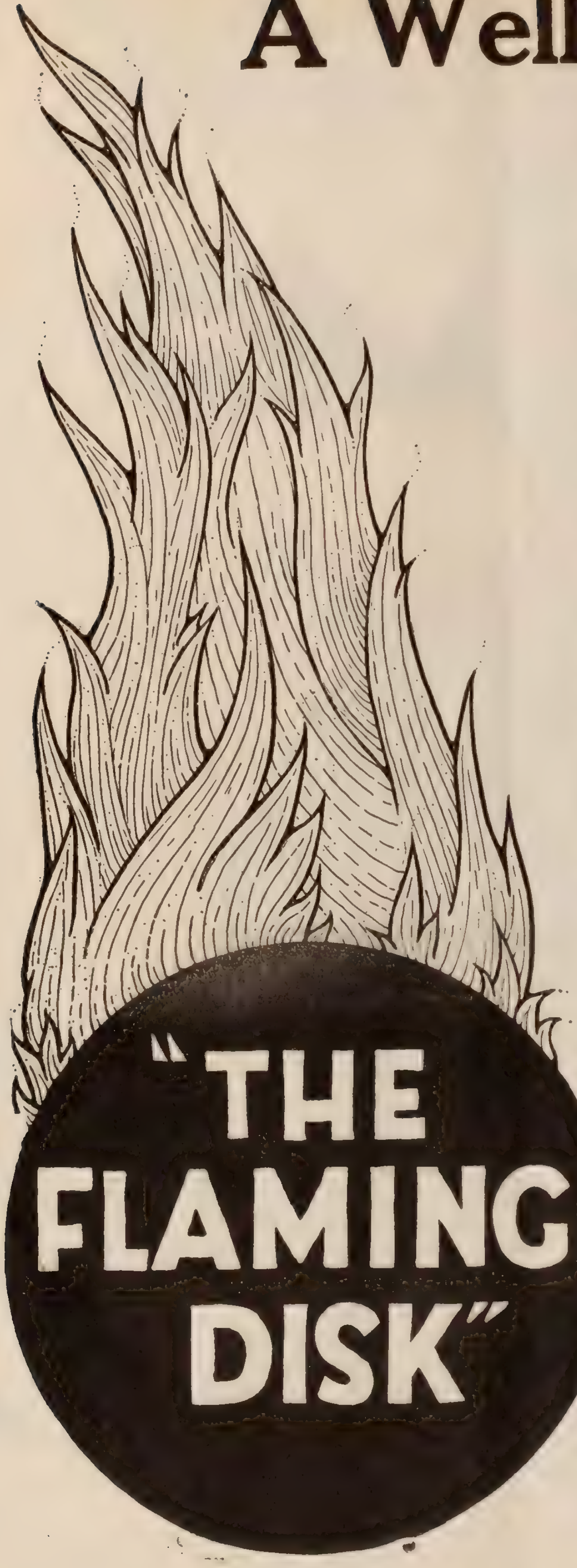
A Well-Made Seria

THE element of chance does not enter into th serial proposition with Universal, for the history of the business shows that a well-mad serial always makes money for the exhibitor. Th best proof of this is the simple fact that increasing millions of fans are spending their money t see Universal serials.

And with the increasing favor of serials Universal is increasing its serial output every yea We could not afford to do this unless serials wer making more and more money for more and mor exhibitors. We are doing it only because of th healthy, growing demand for quality chapte plays.

Isn't it reasonable for us to believe that thi growing demand reaches into your theatre? W think so—and we believe it equally sound business on our part to produce the kind of serial that make that demand stronger every day.

Think this over—and remember that good serials—Universal serials—go further than merely make a profit on themselves. They build up patronage by attracting to your house new busines and making steady customers of those attracte by the serial.



ELMO

UNIVERSAL'S LATES

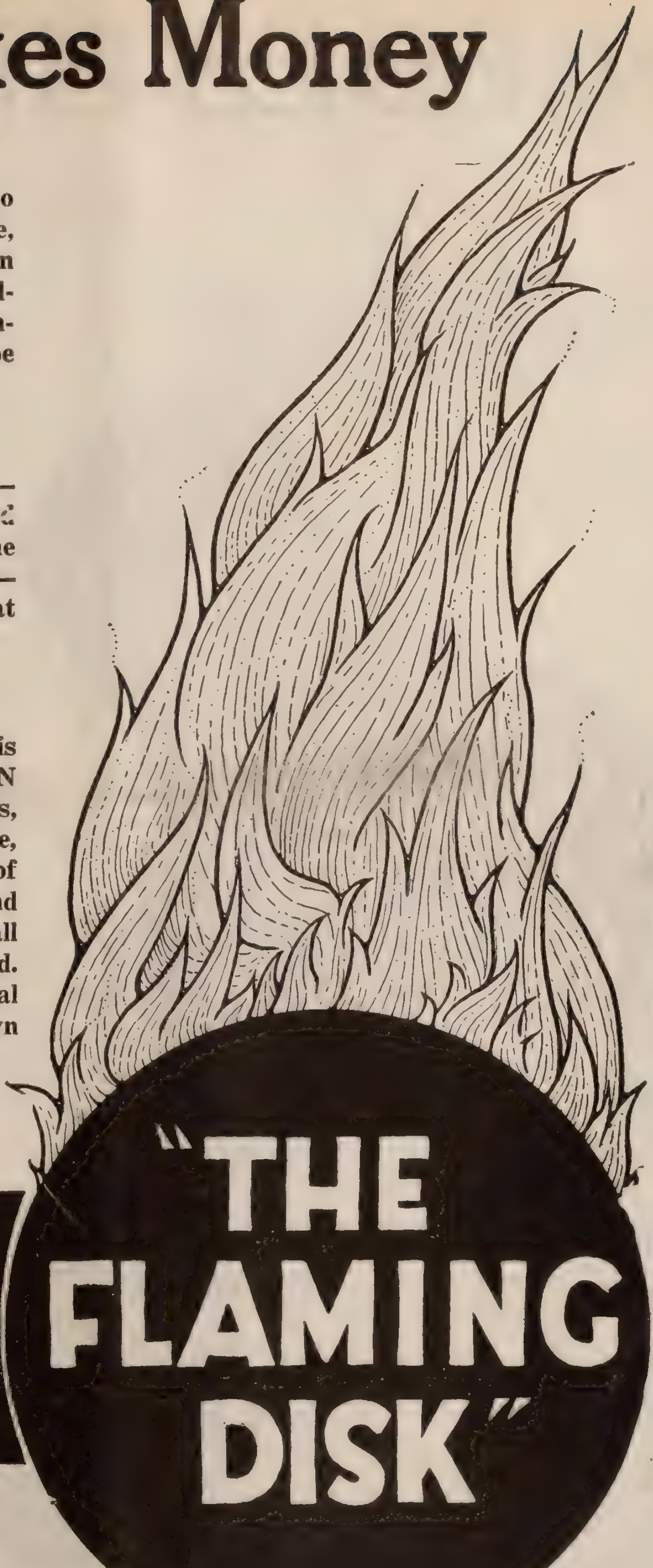
Always Makes Money

THE success of a serial depends on its power to attract men and women in every walk of life, as well as children. And years of experience in serial-making have taught Universal that, in addition to a popular star, a compelling story and intelligent direction, many other elements must be present in the highest degree.

One of the chief virtues of a serial is Suspense—the factor that makes people come back time and time again "to see what happens." You've felt the pull of some sort of suspended interest yourself—and have spent money to gratify the desire that was aroused.

In good serials—Universal serials—Suspense is sustained largely through MYSTERY, ACTION and THRILLS. Those are the prime requisites, but there are many other swift changes of scene, from the palaces of the wealthy to the slums of the poor deep human interest—"Heart throbs" and love interest, dramatic contrasts and conflicts—all logically constructed and powerfully presented. When you get a Universal serial you get a serial with everything in it that experience has shown must be in a successful chapter play.

LINCOLN



WONDER SERIAL

PREDESTINED TO

--Because It'
Known Box

THIS is the serial that's going to thrill and mystify millions—the chapter play that's going to prove one of the biggest money-getters in serial history. We know that's a large contract to fill, but we also know what serial fans want—and we know that they get it in "The Flaming Disk," because into this serial have been put only known box-office values.

And because we know this we are just as enthusiastic over Elmo Lincoln's latest smasher as you and your fans are going to be. You can understand our enthusiasm when you realize that "The Flaming Disk" is even better than "Elmo, the Fearless."

Better, because Elmo Lincoln has increased his following enormously through his last serial, and because he outdoes anything he has even done before—while the support, headed by Louise Lorraine, is such as makes for perfection in a serial cast.

The Mighty Elmo
In a Dashing
Double Role

"THE FLAMING

Make A
For 18
Rele

GIGANTIC SUCCESS

the Serial of
Office Values

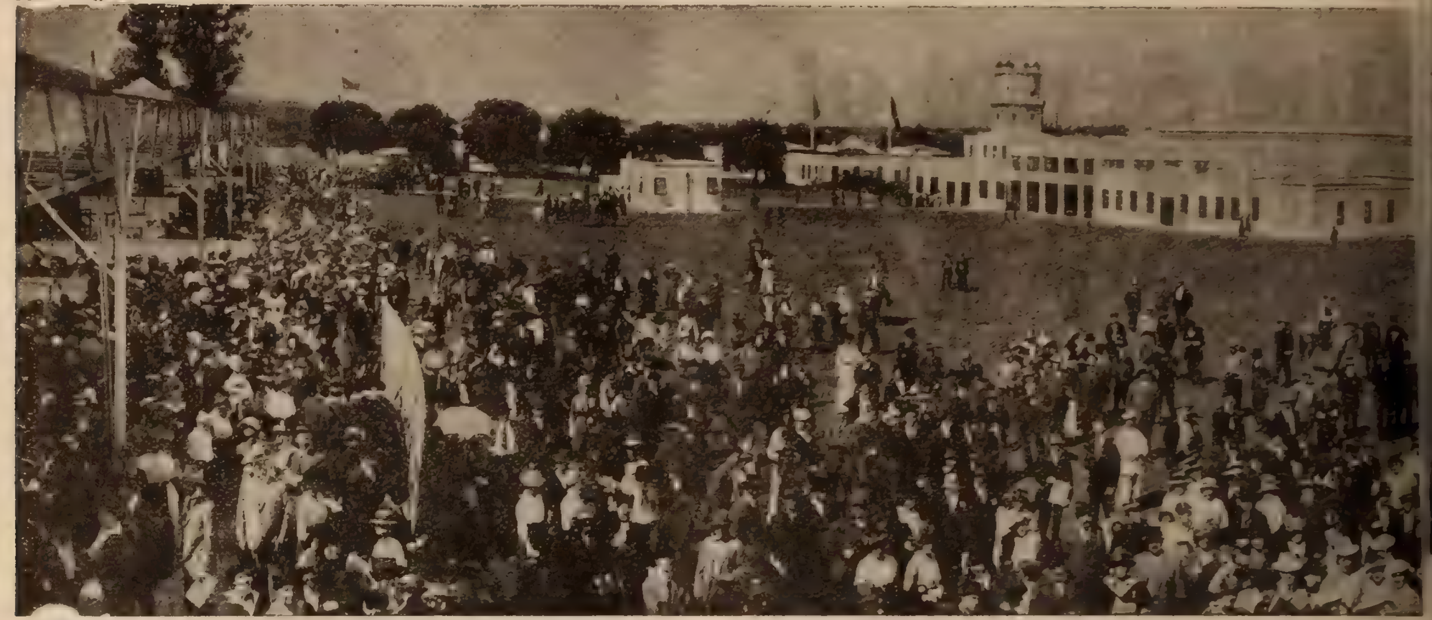
IN "The Flaming Disk," are THRILLS by the score—real thrills that get right under your shirt; there's MYSTERY—deep, legitimate mystery that is a gripping part of a powerful story; there's ACTION—that pounds its way through the tale like a pneumatic hammer; there's SUSPENSE—that reaches an apex at the end of each episode and continues to climb in the next. In short, there is every element that is known to appeal besides some new stuff that is going to set fans crazy.

Production values also are of a higher standard than ever before set in a serial—photography, lightings, continuity—every detail of production has received intelligent and compelling treatment under the direction of Robert F. Hill, the man who directed "The Great Radium Mystery." That fact in itself should be sufficient indication of Mr. Hill's ability to produce your kind of a serial, but in this he sets a new mark—he has injected into "The Flaming Disk" qualities such as to make it a serial of startling surprises.

ngements NOW
Profitable Weeks
ed October 4

DISK" DIRECTED BY ROB'T. HILL

UNIVERSAL CITY --- THE



HERE you see at a glance why Universal knows how to make good serials—you see part of Universal City with its serial-making population—a population that is growing every day, just as Universal's serial-making facilities grow every day as the demand for more and better serials expands.

Universal stops at nothing to meet a serial need. Here at the Capital of the Serial World can be found everything that is a part of serial-making—everything from a likeness of the Queen of Sheba to manufactured weather that can be moved anywhere; everything from a hen with a brood of chicks to a gun that shoots around corners.

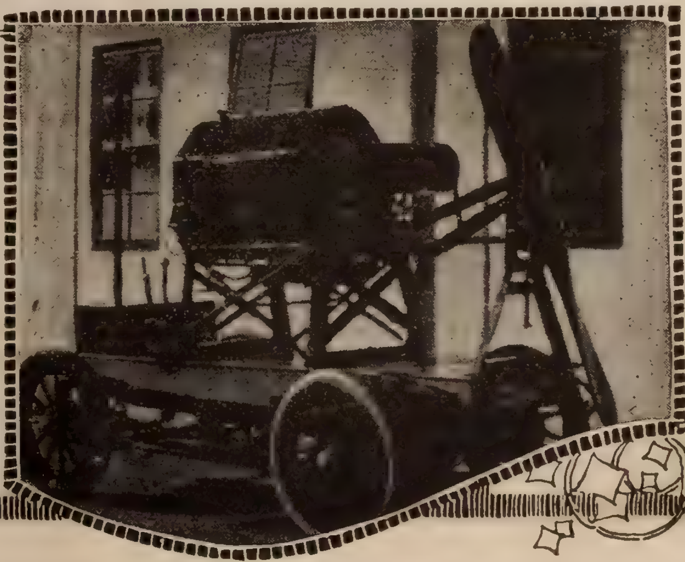
But even vast as is the acreage shown in the bird's-eye view at the top of the page, the picture does not give a complete idea of the extent of activity sometimes reached during the filming of serials. Often the big space shown in the middle foreground is completely covered with massive and minature sets—towns, villages, palaces, hovels, streets, and the like.

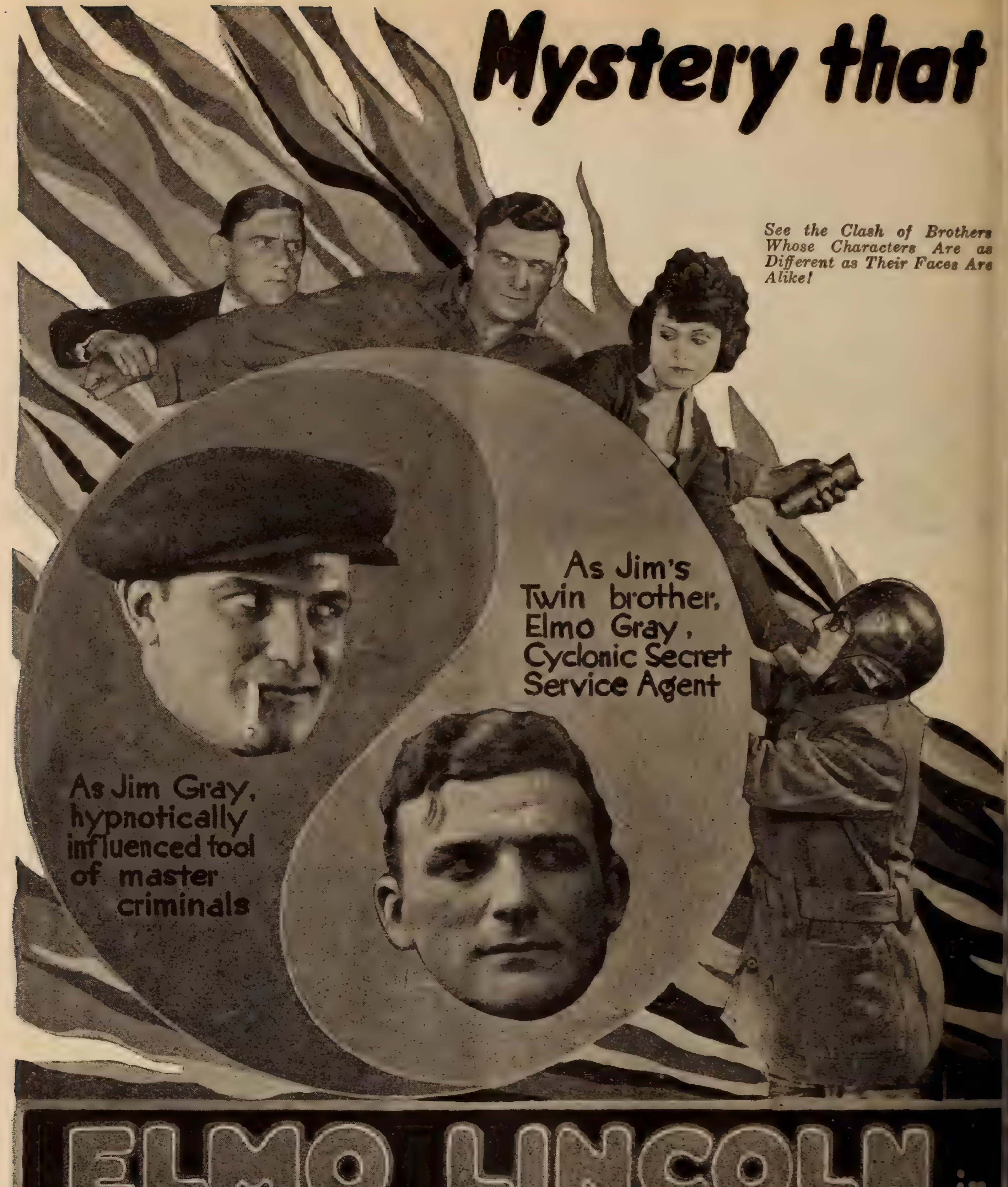
HOME OF SERIAL FACILITIES

At the left you see just the edge of the big stages. These permanent stages, which are equipped with every modern lighting device, themselves cover several acres.

In the background you see the buildings that are the hub around which Universal's activities revolve. In the Executive Building, where serial problems are solved, directors, leading players and writers meet and confer before and during the filming of a serial. In the group of buildings also are the Post-office, where serial stars get their letters from admiring fans, and the cafeteria, where the stars often enjoy their letters during luncheon hour.

In addition there is the hospital, a scarcely popular but sometimes necessary part of serial making. Here every possible attention and care is given a serial player who meets with a mishap in furnishing a thrill. Then there are the laboratories, armory, store-room, scene-docks—in short, every facility that helps make Universal serials the best serials in the world is to be found at Universal City.




Mystery that
See the Clash of Brothers Whose Characters Are as Different as Their Faces Are Alike!
As Jim's Twin brother, Elmo Gray, Cyclonic Secret Service Agent
As Jim Gray, hypnotically influenced tool of master criminals
ELMO LINCOLN in

Grips like 20.000 Volts

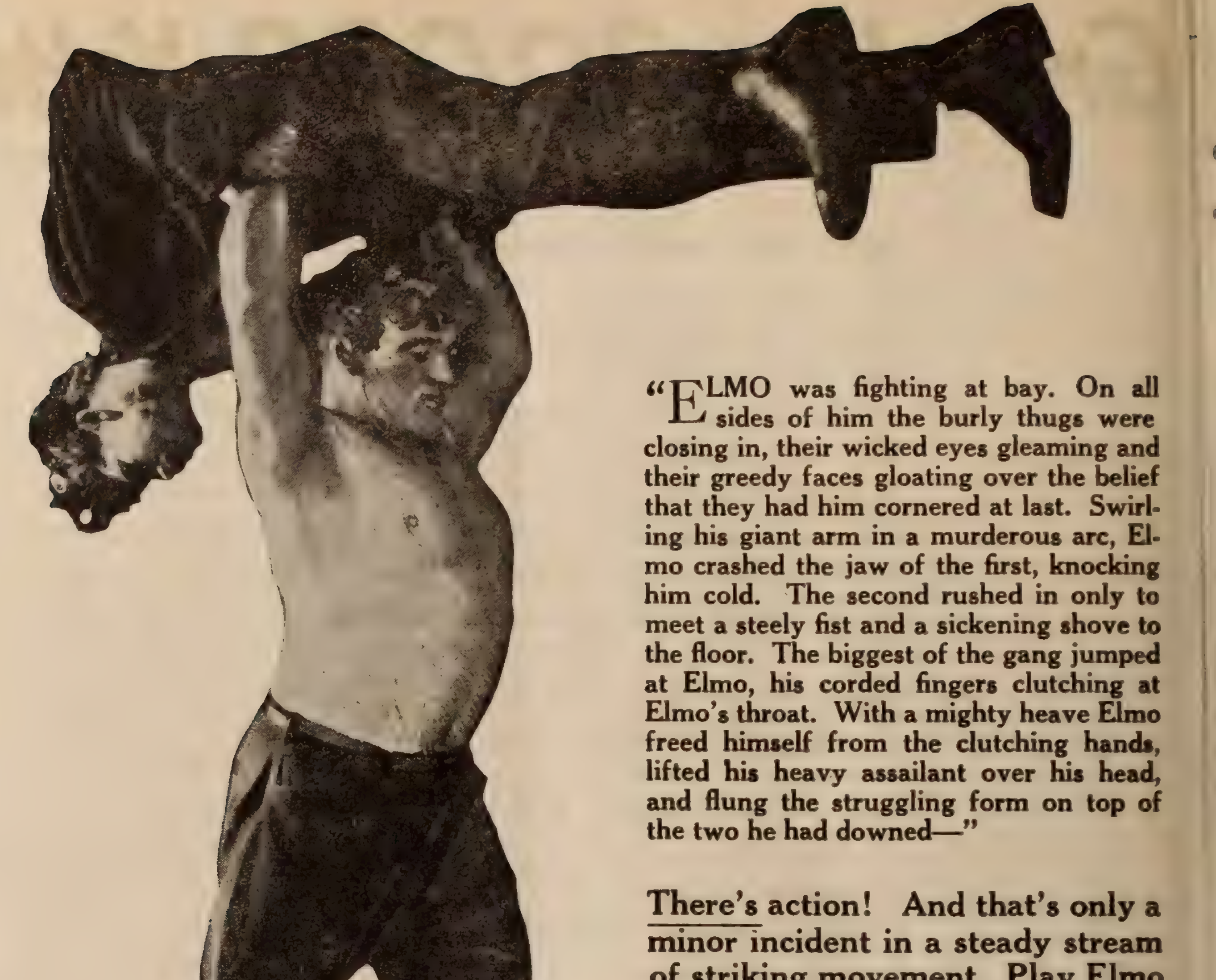
THERE is nothing that so completely captures the human mind as Mystery. And when Mystery is presented in entertainment its pulling power is multiplied. In "The Flaming Disk" you have mystery which increases as the story unfolds—mystery that baffles—mystery that becomes more deep, more powerful, more entertaining as the plot sweeps on. One moment you see Elmo Lincoln slinking on the screen as Jim Gray, dastardly cat's-paw for a master criminal who has him under hypnotic control; the next moment you see him crashing his way through as Jim's twin brother, Elmo Gray, Secret Service agent and champion of right. Marvels of double-exposure have resulted in striking scenes showing Elmo as both men—scenes that almost make you refuse to believe that both characters are played by the same man. ..And besides the mystery surrounding the characters played by Elmo, the story itself carries a spell. It's the kind of a story that entangles your interest with its mystic and magnetic threads. And don't forget that

Mystery Means
Money to You

Directed by Robert F. Hill
THE FLAMING DISK

"ELMO was fighting at bay. On all sides of him the burly thugs were closing in, their wicked eyes gleaming and their greedy faces gloating over the belief that they had him cornered at last. Swirling his giant arm in a murderous arc, Elmo crashed the jaw of the first, knocking him cold. The second rushed in only to meet a steely fist and a sickening shove to the floor. The biggest of the gang jumped at Elmo, his corded fingers clutching at Elmo's throat. With a mighty heave Elmo freed himself from the clutching hands, lifted his heavy assailant over his head, and flung the struggling form on top of the two he had downed—"

There's action! And that's only a minor incident in a steady stream of striking movement. Play Elmo for Action.



ELMO LINCOLN

IN

The FLAMING DISK

Action

-as quick as thought!

ACTION is to a serial what water is to cement—the absolutely necessary element to make it worth anything at all. Universal knows that—has known it ever since the first serial was made, and into each new serial Universal has been cramming more and more action. You'll find that "The Flaming Disk"—the newest wonder serial—has been given more action to the square inch than could be found in a fallen tree filled with angry ants on roller skates. Moreover, the action is of the vivid, flashing sort that streaks through the story with a sweep that strikes the eye and sticks to the memory. And the fact that the fans can't forget what they saw is why they'll keep coming and coming to see this marvelous chapter play.

upported by
UISE
ORRAINE
Directed by ROBERT HILL

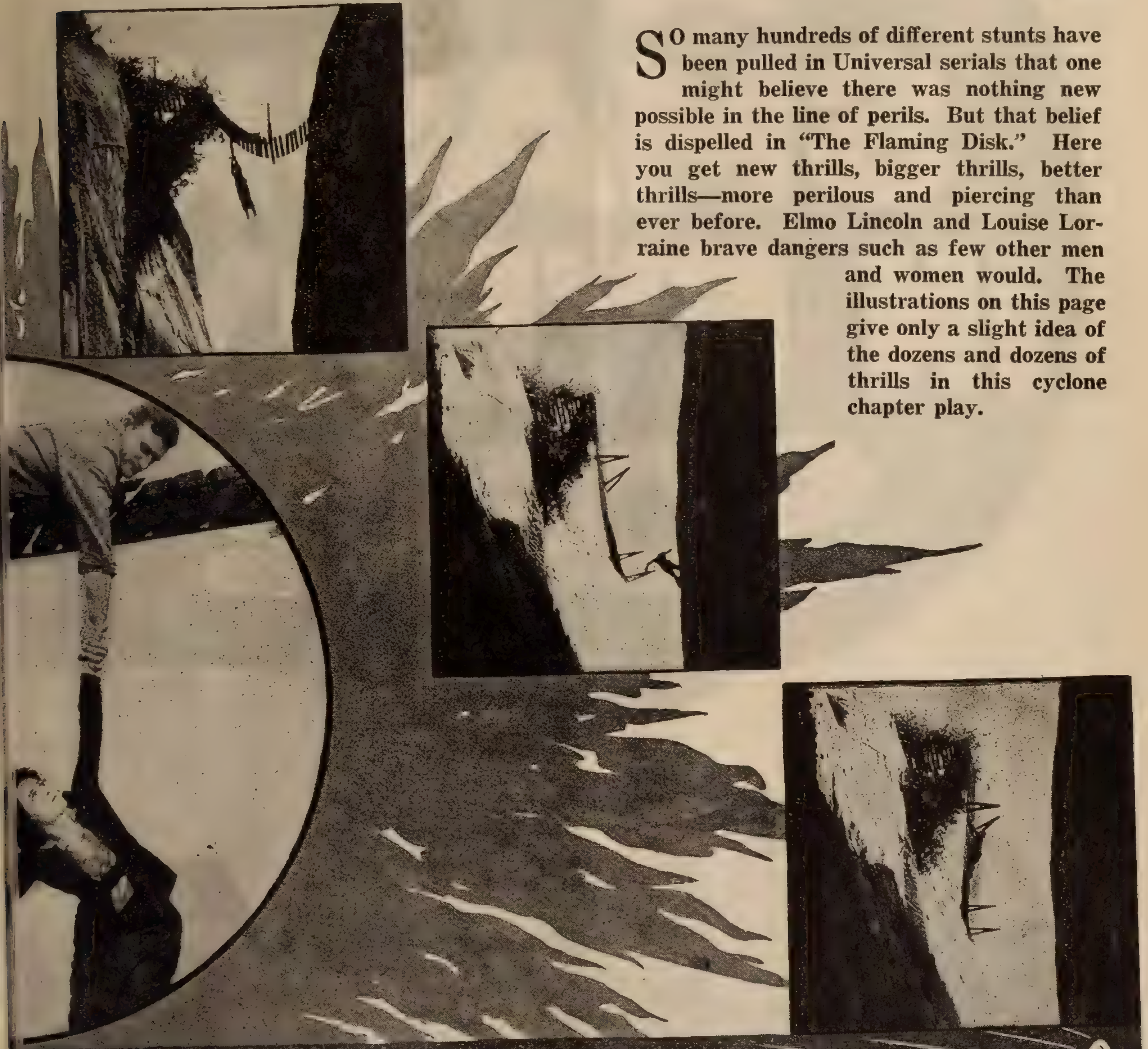
Thrills of Almost

Fans don't need to risk their lives to get a thrill—the stars do that for them. All the fans need do is is sit in on any episode of "The Flaming Disk" and they'll get enough excitement to satisfy them thoroughly—until the next episode comes along. For the thundering thrills in this sensational serial certainly have that "come-back" kick—one glimpse of the gaspers in Elmo Lincoln's latest and they'll want more and more. And take our word for it—they'll get it!

ELMO LINCOLN IN

Unbelievable Daring

SO many hundreds of different stunts have been pulled in Universal serials that one might believe there was nothing new possible in the line of perils. But that belief is dispelled in "The Flaming Disk." Here you get new thrills, bigger thrills, better thrills—more perilous and piercing than ever before. Elmo Lincoln and Louise Lorraine brave dangers such as few other men and women would. The illustrations on this page give only a slight idea of the dozens and dozens of thrills in this cyclone chapter play.



THE FLAMING DISK"

DIRECTED BY
ROB'T. HILL

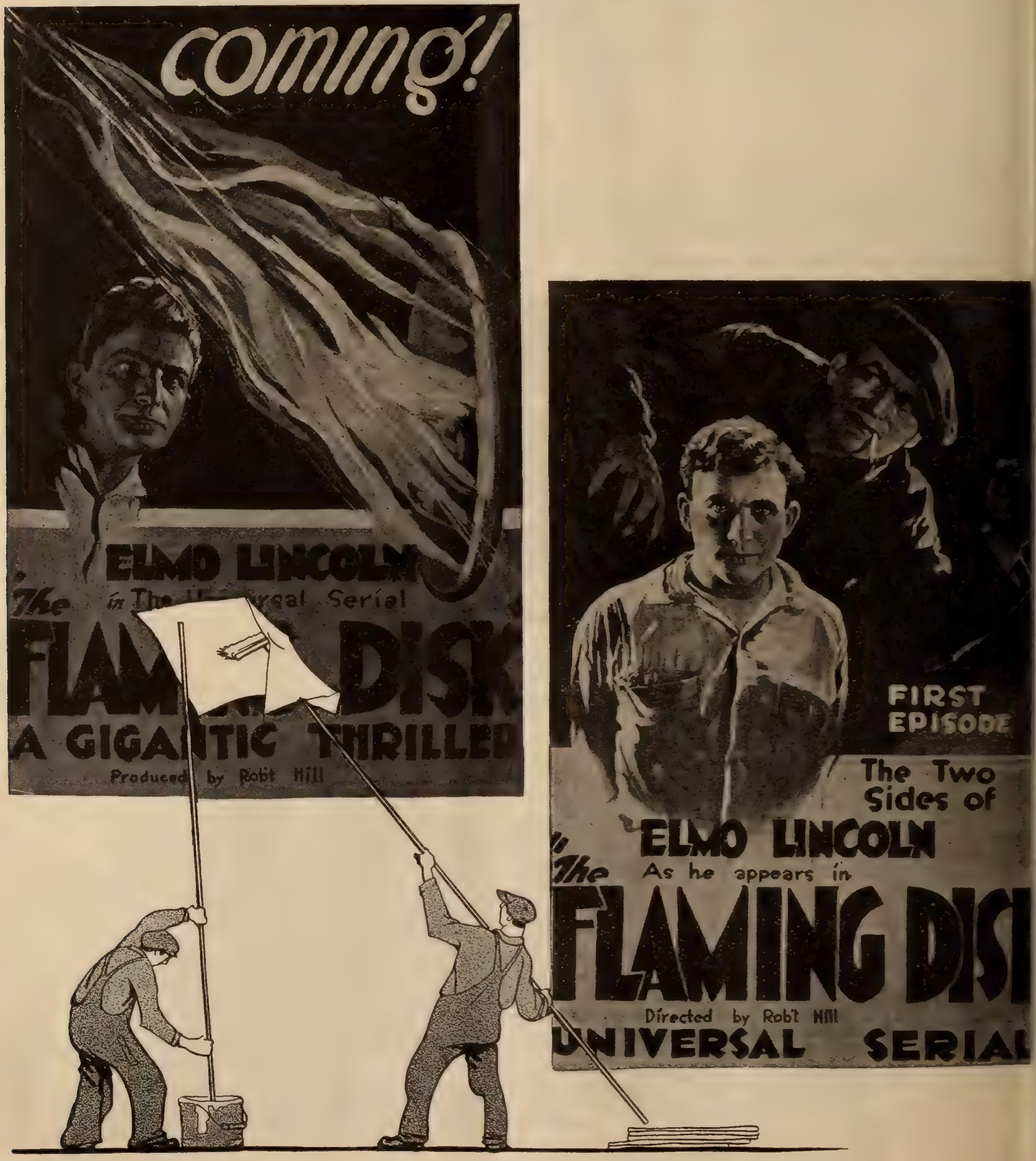
A SMASH IN EVERY SCENE

FOR good, old-fashioned melodramatic smash and crash and crackle you can't beat "The Flaming Disk." It's THERE—there with the wallop that wins the coin—the punch that pulls with power of a dozen motor tractors. There's no let-up in this serial's series of crashes—and to a showman a series of crashes means a constant flow of admissions. Get aboard—NOW.

"THE FLAMING DISK"

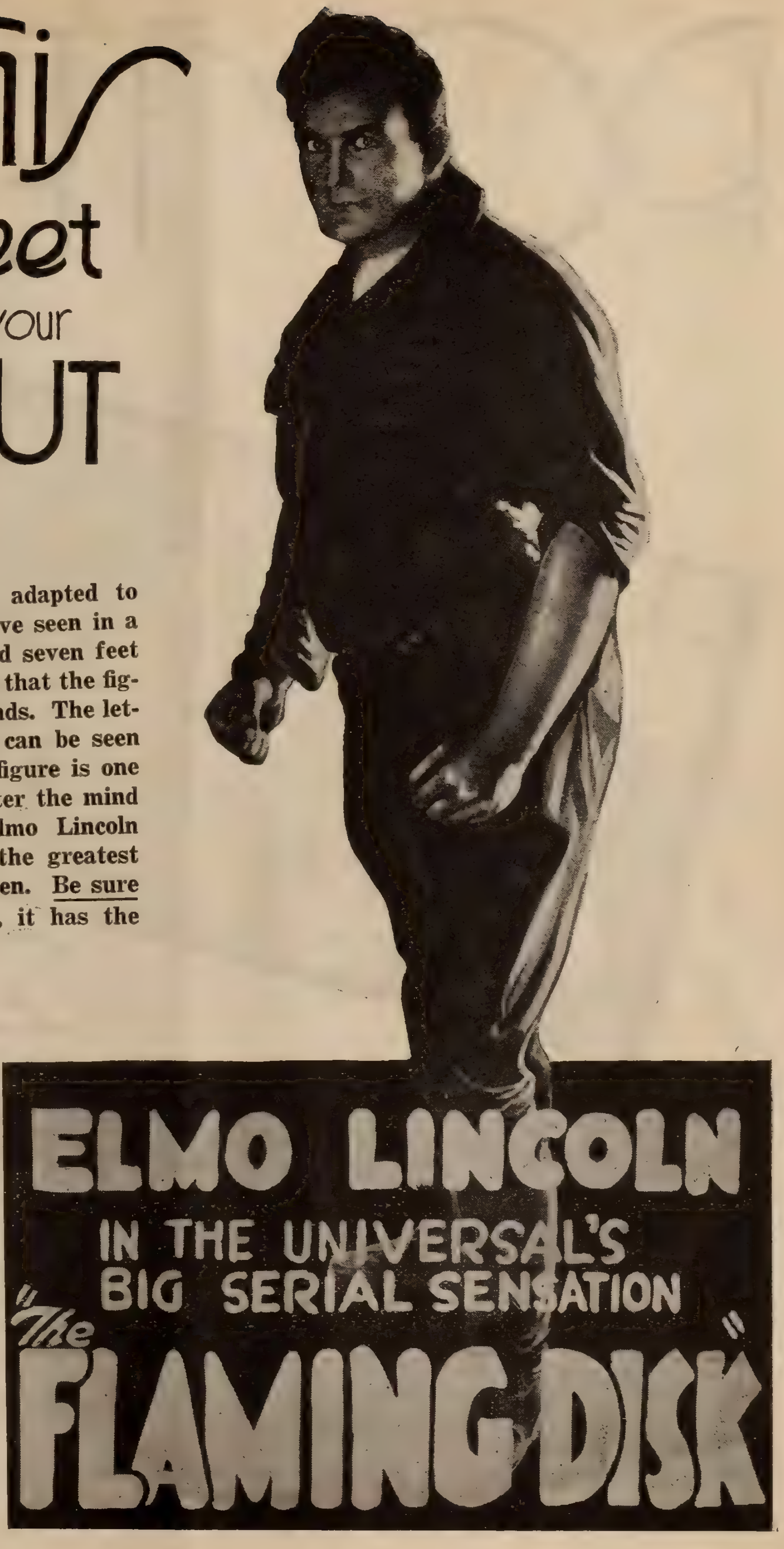
ONE SHEETS

Paper your
town with
them —

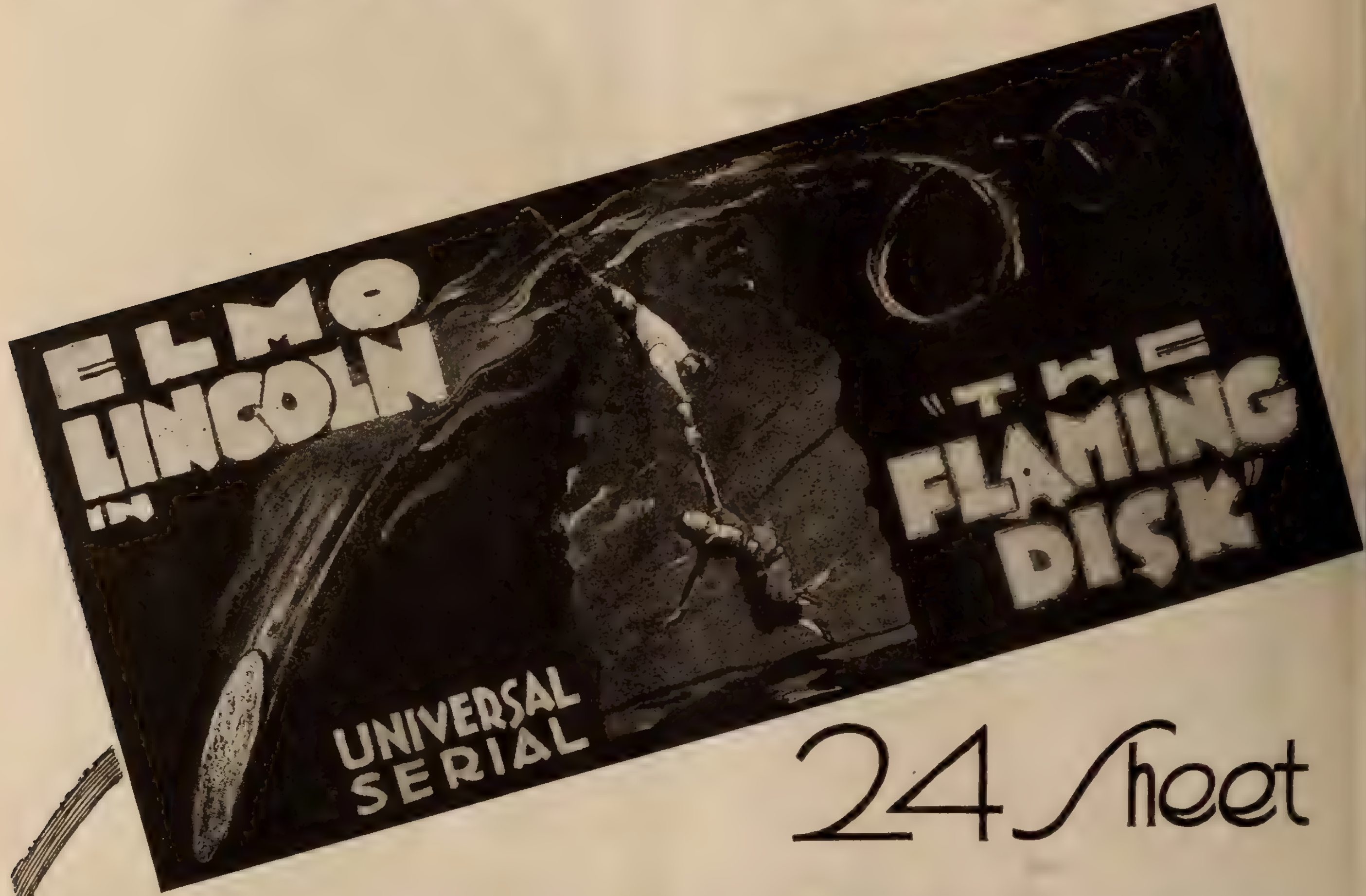

coming!
ELMO LINCOLN
in The U rsal Serial
The
FLAM DIS
A GIGANTIC THRILLER
Produced by Rob't Hill
FIRST
EPISODE
The Two
Sides of
ELMO LINCOLN
As he appears in
The
FLAMING DIS
Directed by Rob't Hill
UNIVERSAL SERIAL

Use This 3 Sheet for your CUT-OUT

You'll find this 3-sheet better adapted to making a cut-out than any you've seen in a long time. The figure will stand seven feet high and the background is such that the figure can be cut out in a few seconds. The lettering on the base is bold and can be seen blocks away. The pose of the figure is one that will catch the eye and center the mind on those characteristics of Elmo Lincoln which have made him one of the greatest drawing cards of the serial screen. Be sure to use this cut-out—like Elmo, it has the punch!

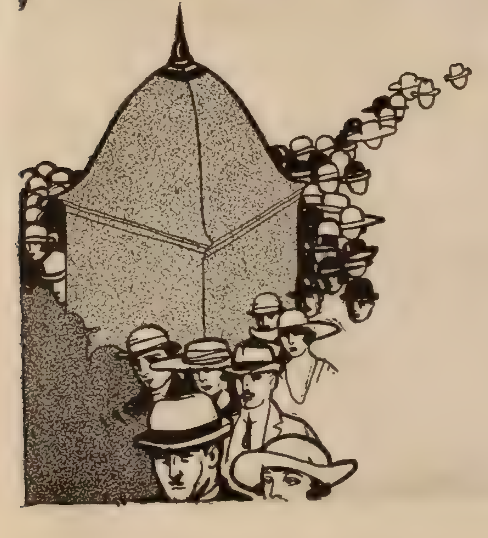

ELMO LINCOLN
IN THE UNIVERSAL'S
BIG SERIAL SENSATION
"The FLAMING DISK"

POSTERS

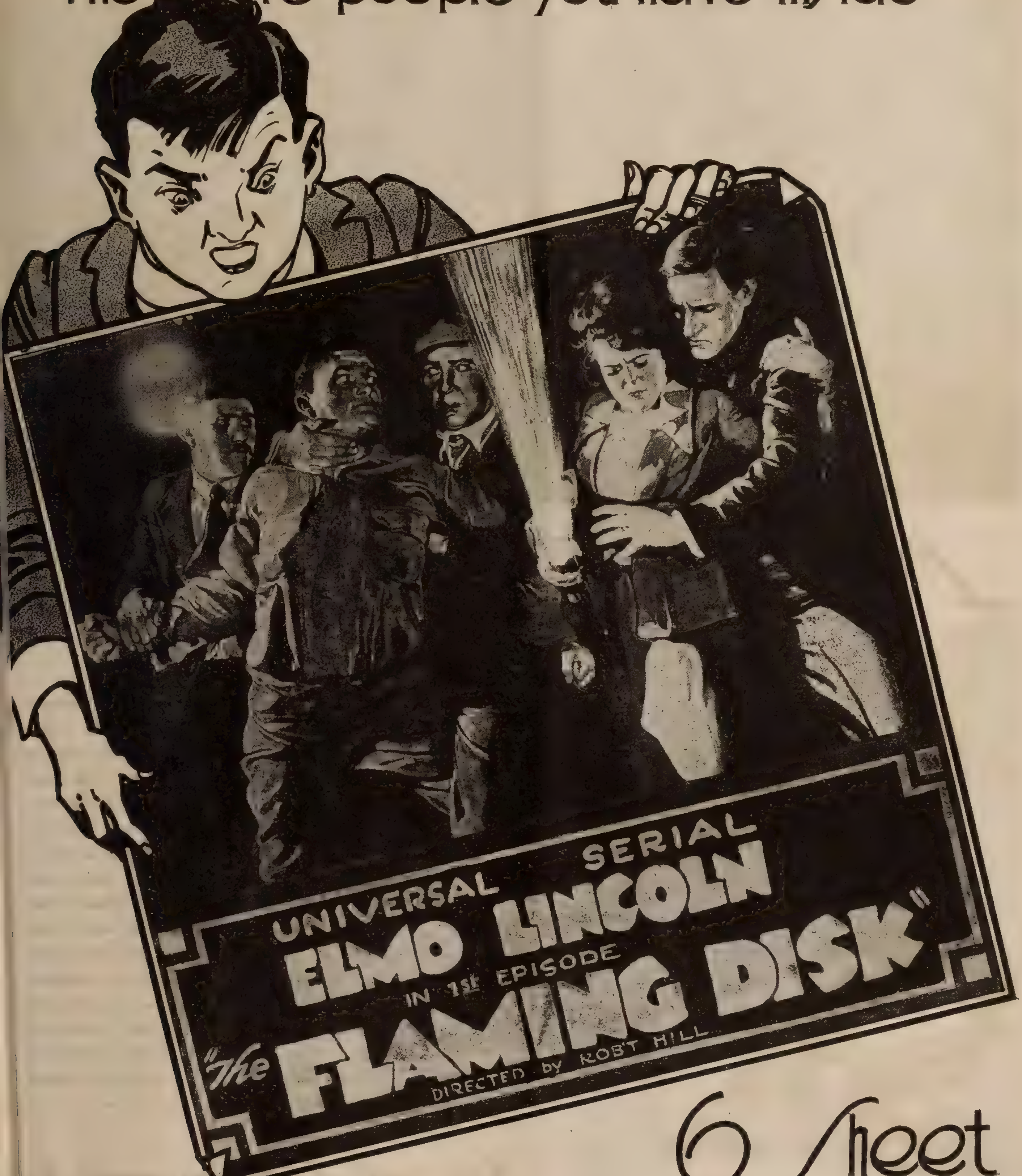


24 Sheet

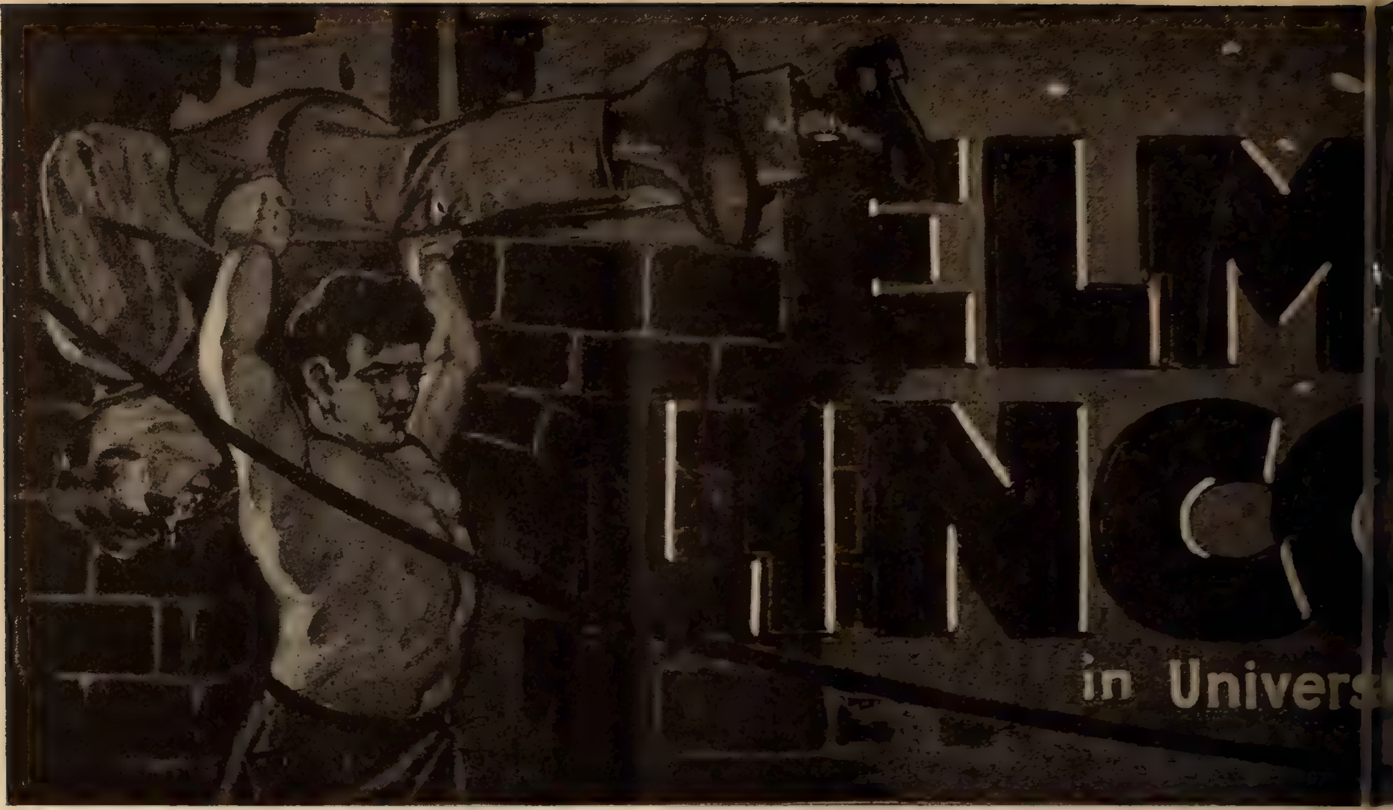
As usual, Universal has turned out paper for this whirling chapter play that fairly reaches across the street and yanks 'em by the collar. Not only is the Title one that will arouse curiosity but the mystery which the Posters throw around the Disk itself and the rushing action pictured all help to make these big displays as fine as any ever turned out. Take our advice and go the limit on this paper. Get them in to see the first episode of this great mystery thriller and Elmo Lincoln and his big company will do the rest.



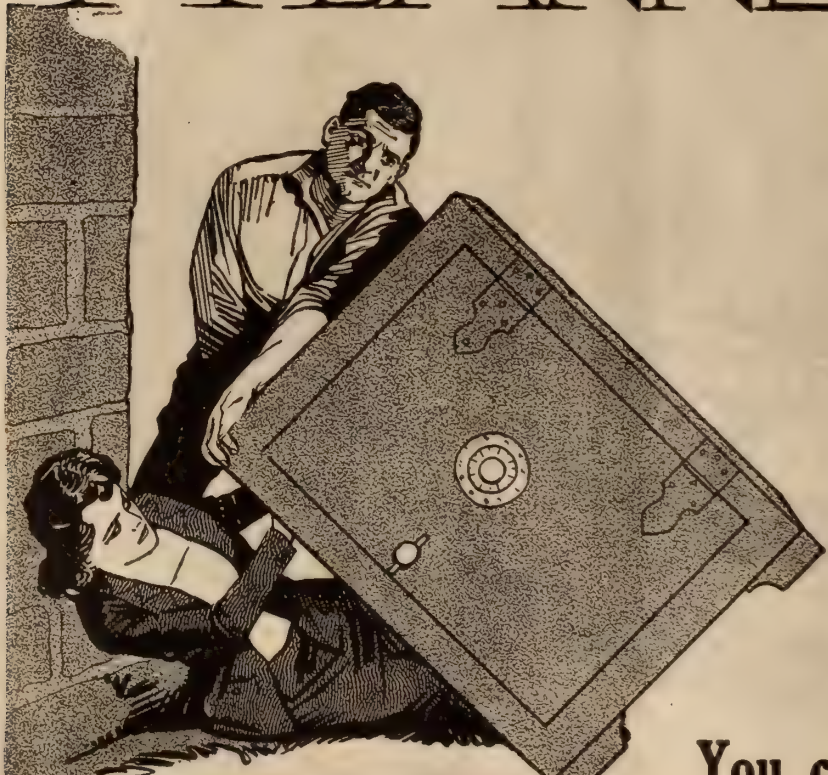
The More Paper you use Outside,
The More people you have Inside


UNIVERSAL SERIAL
ELMO LINCOLN
IN 1st EPISODE
"The FLAMING DISK"
DIRECTED by ROB'T HILL

6 Sheet

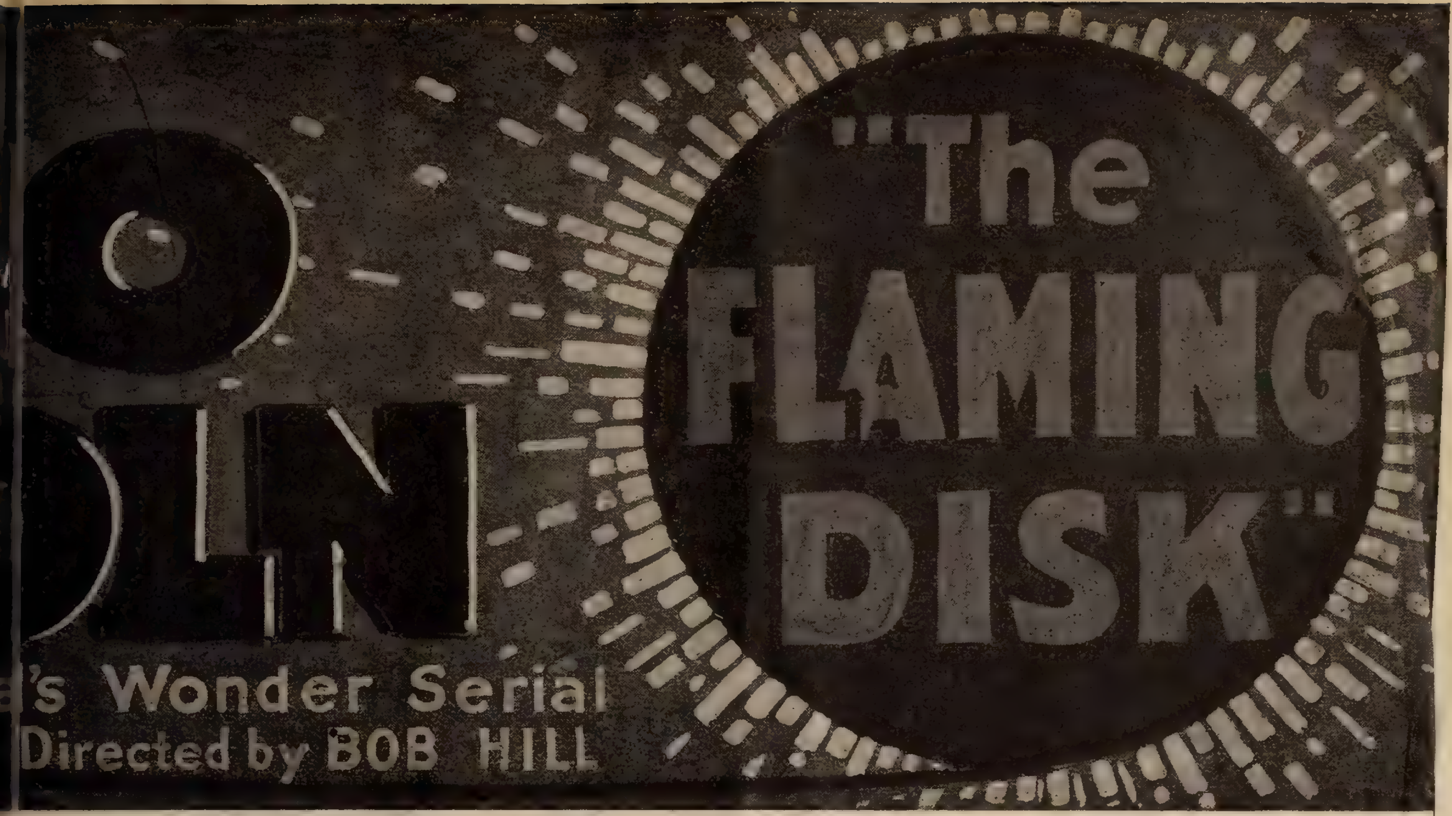


A BANNER WITH



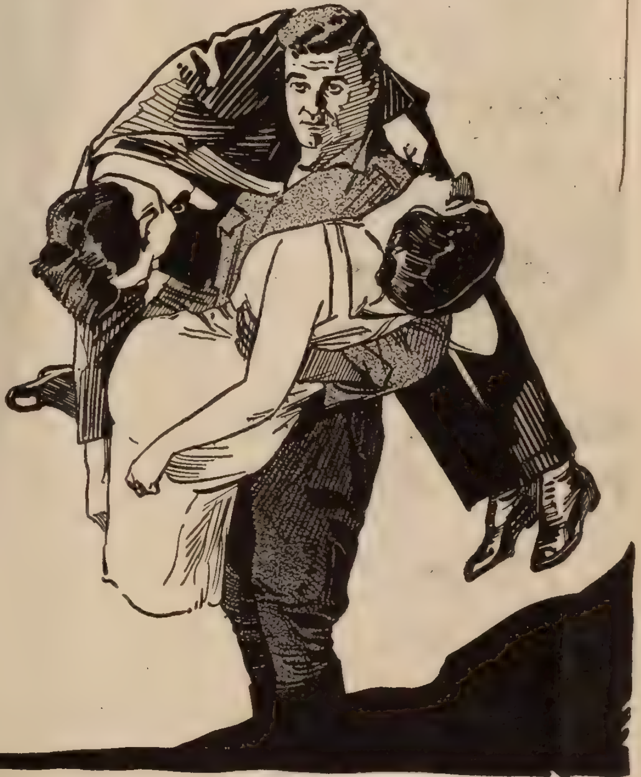
TO many a new exhibitor, we suppose, the design of a Serial Banner seems relatively unimportant—but not so with the experienced showman. The man of experience knows that some Banners pull and some don't. He knows that his banner must be simple but strong—strong in design and strong in color. And in the design must be three things. These three things are—the Title of the serial—the Name of the star—and a Picture which plays up the particular talents or drawing powers of that star. If we can work in something additional which adds to the pull of the Title, so much the better. Examine this Banner and note how completely these requirements have been carried out.

You can't beat Universal Se



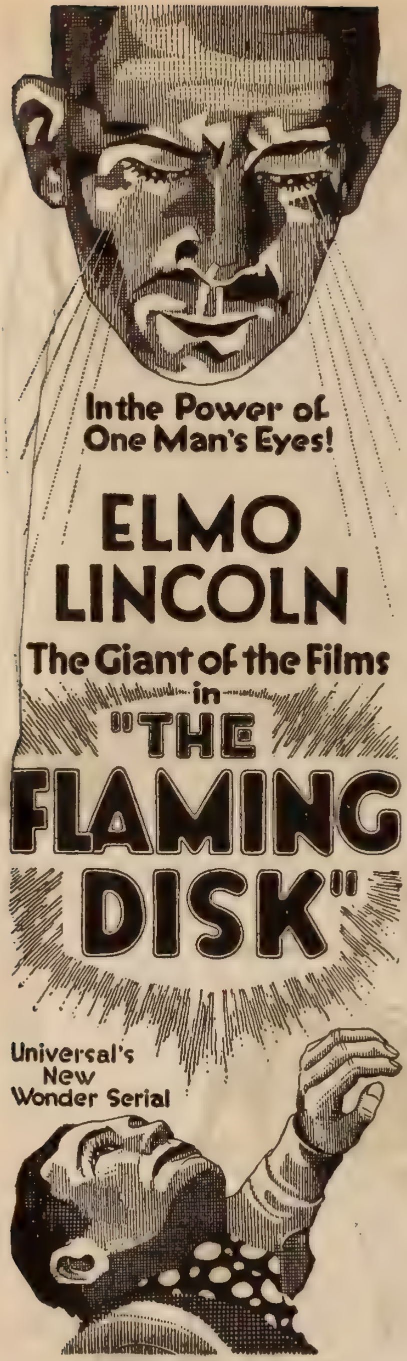
PUNCH and PULL

IN this Banner for "The Flaming Disk" our Advertising Department has created something with both attractiveness and power. The Title stands out—you can read it blocks away—the Name is equally strong—and you know the pulling power of Elmo Lincoln's name—the picture personifies precisely those qualities that have made this Star one of the greatest attractions that the serial screen has ever known. To add to that, the Disk itself has been given a certain amount of mystery to add to the drawing power of the title. The COLORS are blue and yellow—known through years of experiment to be the best known of all advertising color combinations.



s---or their Advertising

Samples of the



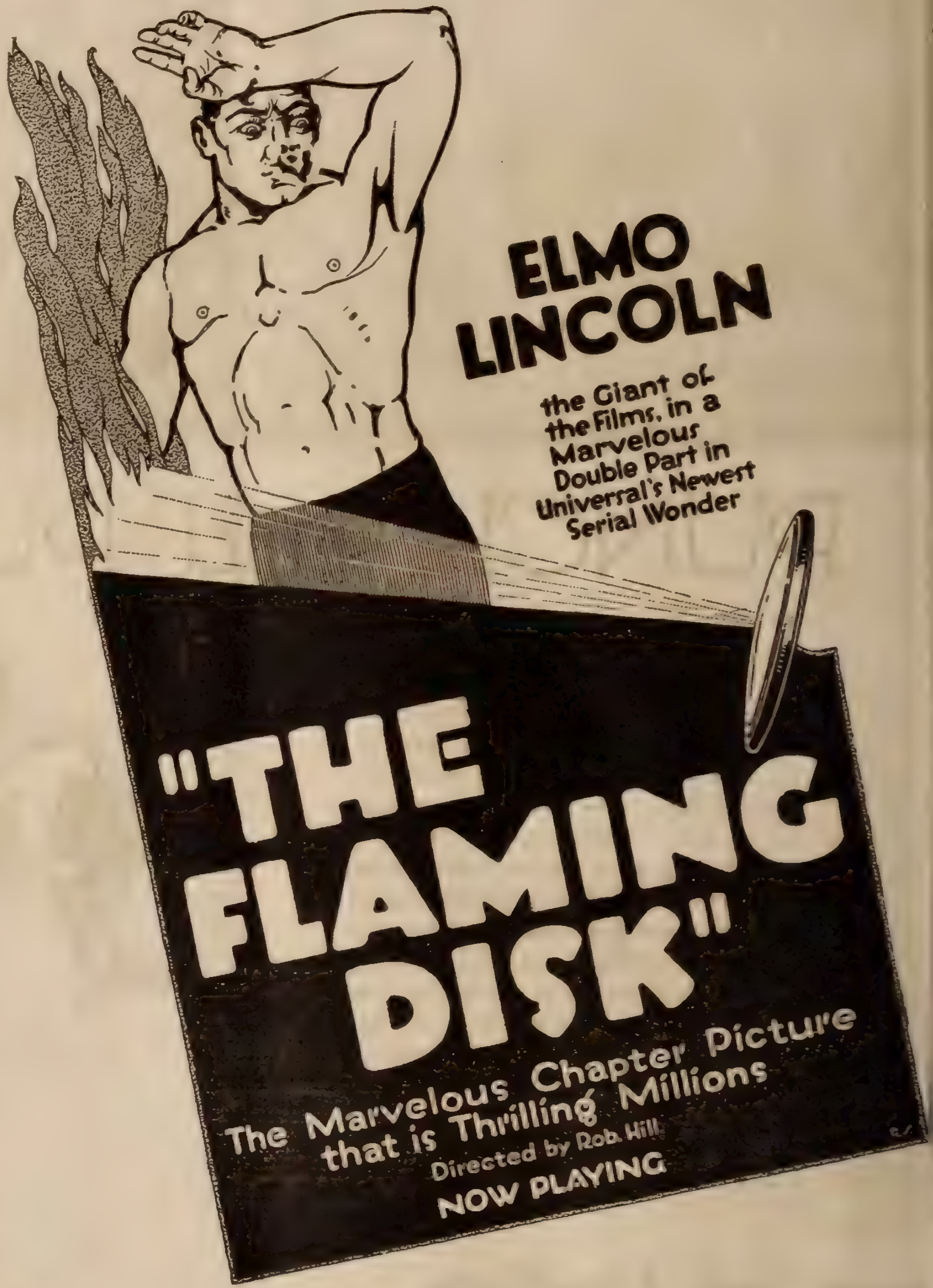
In the Power of One Man's Eyes!

ELMO LINCOLN

The Giant of the Films in

"THE FLAMING DISK"

Universal's New Wonder Serial



ELMO LINCOLN

the Giant of the Films, in a Marvelous Double Part in Universal's Newest Serial Wonder

"THE FLAMING DISK"

The Marvelous Chapter Picture that is Thrilling Millions

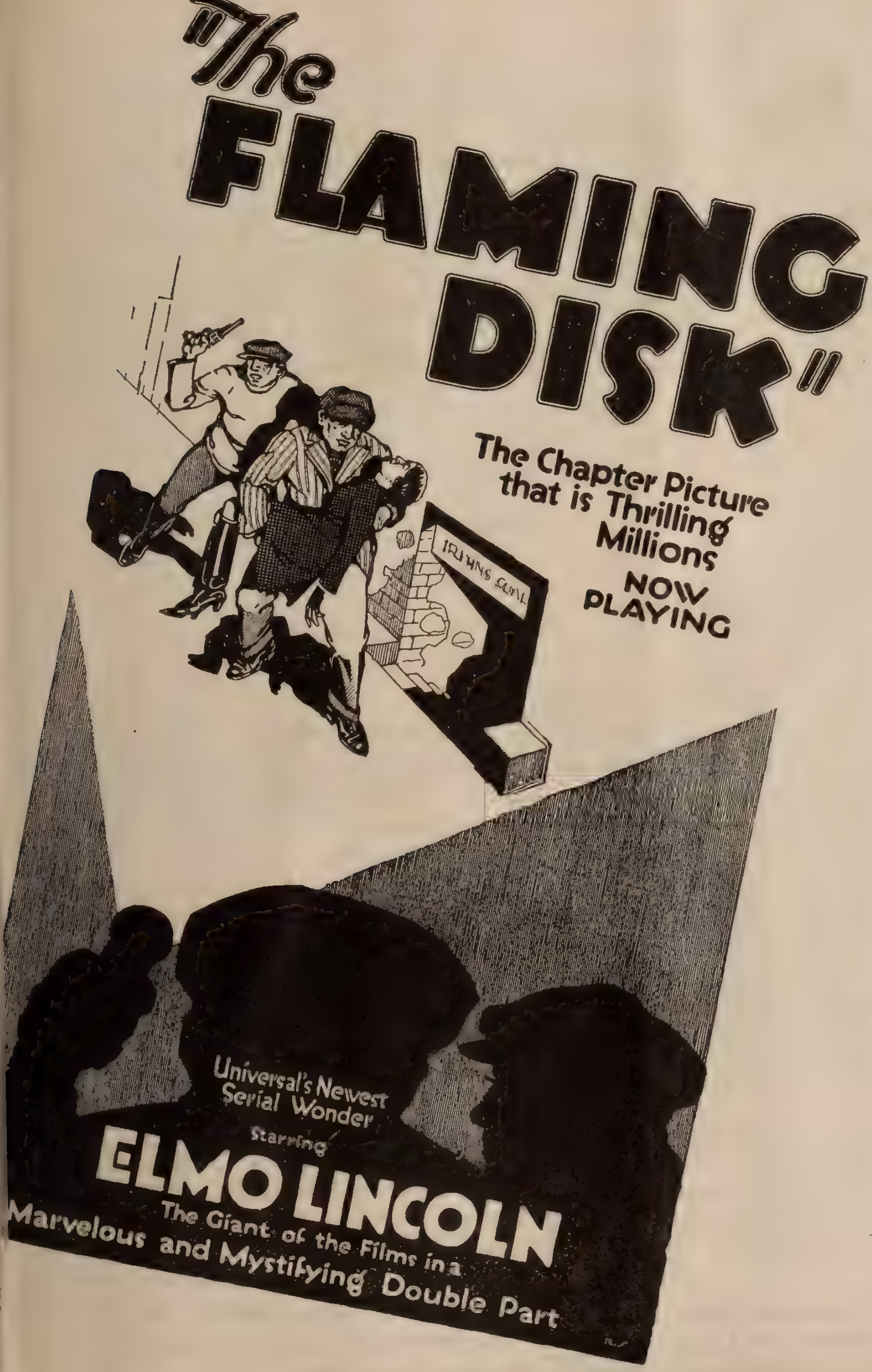
Directed by Rob. Hill

NOW PLAYING

Many More in Your PRESS-SHEET

Look in your Press Sheet, soon to be in your hands, for these and many more ads on this great thriller, and order them by number from your exchange or from Universal Supply Dep't, 1600 Broadway, New York.

Newspaper Ads



"The FLAMING DISK"

The Chapter Picture that is Thrilling Millions

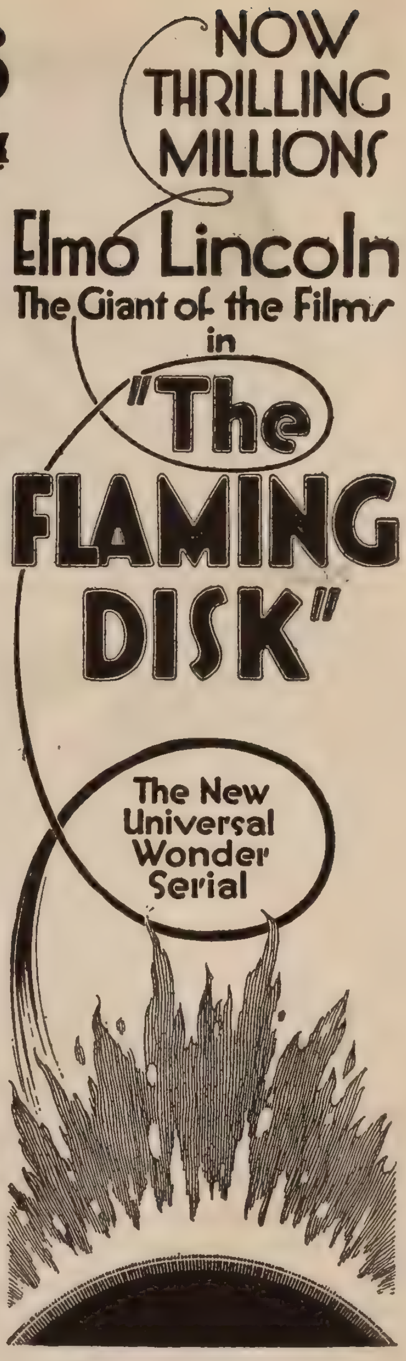
NOW PLAYING

Universal's Newest Serial Wonder

Starring

ELMO LINCOLN

The Giant of the Films in a Marvelous and Mystifying Double Part



NOW THRILLING MILLIONS

Elmo Lincoln

The Giant of the Films

in

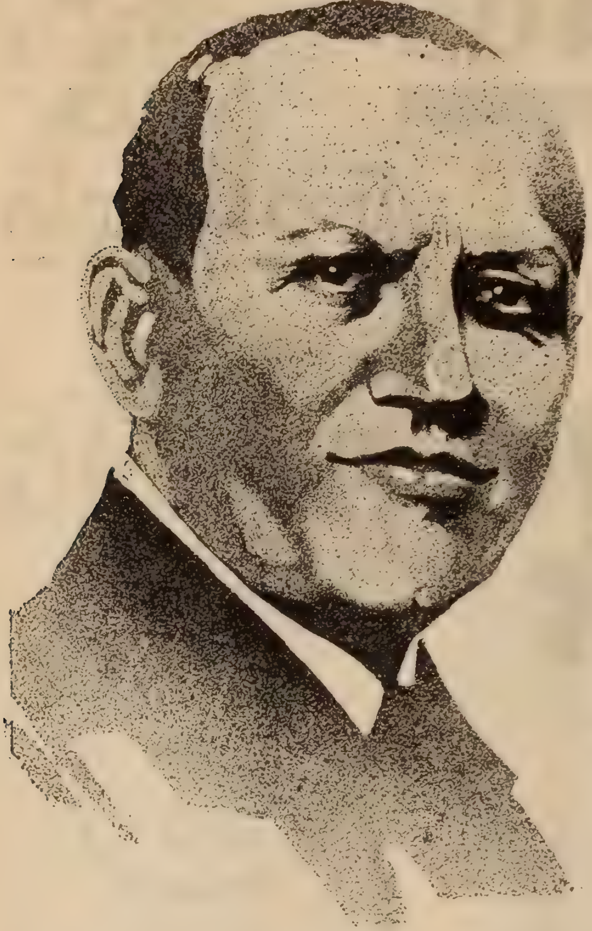
"The FLAMING DISK"

The New Universal Wonder Serial

Play up this Serial

S-T-R-O-N-G

Give this marvelous and mystifying chapter-play big publicity and then sit back and watch the money roll in. Get them started and, like ELMO, they'll never quit.



"Don't be a Doubting Thomas" says Carl Laemmle

President

Universal Film Manufacturing Co.

"DON'T be a Doubting Thomas—take my word that what Universal serials are doing for thousands of other exhibitors they will do for you," says Mr. Laemmle.

"I am in this business to make money, just as you are in this business to make money. And I can't make money unless you make money. I know that serials make money for exhibitors—that's why Universal is making more and more serials all the time.

"You are making a big mistake if you don't run serials. You are passing up the chance to assure yourself big house regularly—you are cheating yourself of a lot of new business. That's been proved time and time again.

"Some exhibitors persist in believing that serials entertain only children. That is not true. But even if serials were liked only by children, they would make money for the exhibitor—for it is the children who bring the grownups with them, thereby often making firm fans of grownups who were not in the habit of going to your house before.

"Consider this—are the big national magazines bought only by children? If not, why is it that they run continued stories? Simply because everybody likes them—everybody buys the next week's copy just the same as everybody—man, woman and child—is anxious to see the newest episode of a serial.

"And to the man who has never run a serial I say that he could not find a better serial to start a profitable serial career than 'The Flaming Disk.' It's good enough to make a faithful follower out of any Doubting Thomas—it's a serial that's going to make money for every exhibitor who books it—and no serial can be asked to do more than that."

"It Pays to be Healthy" says Gladys Walton

Gladys illustrates the heading of this article and at the same time an important scene in "Pink Tights," with Jack Perrin.

Two close-up views of Gladys Walton, who is featured with Lee Kohlmar and Rudolph Christians in "The Secret Gift."

IT seems that every film actress who rises to the position of leading lady with Eddie Lyons and Lee Moran, the Universal comedy stars, is sure to find it a stepping-stone to stellar prominence. Many of today's brightest feminine stars of the silver sheet played their first leading roles in a Lyons and Moran comedy. Take, for instance, Priscilla Dean, Edith Roberts, Louise Glaum, Juanita Hansen, Anne Cornwall, Billy Rhodes, Rosemary Theby and many others.

All of which is apropos of the fact that Gladys Walton, the golden-haired beauty who recently came to Universal City to play a leading role in a Lyons and Moran comedy feature, "La La Lucille," has just signed a contract with that producing company, by which she may eventually arrive at stardom. Since playing her part with Eddie and Lee, and convincing the directors that she possessed stellar timber, she played the leading feminine role in "The Secret Gift" and was co-featured with Jack Perrin in "Pink Tights," both recent productions, the first of which is just about to be released.

Miss Walton is a Boston girl, but she has traveled ever since she was seven years old. She was educated in the schools of St. Louis, Kansas City, Denver, Seattle and Portland, and came to Los Angeles to visit relatives about a year ago. Her first screen work was in comedies.

Miss Walton is only seventeen, but she has a clear idea of values. At that it frequently happens that out the mouths of babes one get the truth. Many prominent stars have given their various opinions as to what constitues the most important factor towards success on the screen. They have discussed art. skill, soul, temperament and personality. Now comes Gladys Walton and declares that so far as she is concerned good health is her best ally, and the fact that she has always kept in the best physical condition has helped her make good from the start.

When Miss Walton first visited a California motion picture studio a little over a year ago her vital youthfulness and natural vivacity attracted the attention of a director, and she was soon playing in popular comedies. Here her ability to run, hike, row and dive soon placed her in real parts. Her spirited buoyancy, due to splendid health, won her the first leading role, with Lyons and Moran, and from that she stepped into the principal feminine role in "The Secret Gift" in which she is featured with Lee Kohlmar and Rudolph Christians in a story of exquisite human interest and entertaining quality. The real pathos of "The Secret Gift" is carried by Lee Kohlmar but Miss Walton is most ingenuous and engaging in the role of a Miss who fell in love outside of her own charmed circle and who had her own ideas about the propriety of marrying where her own heart dictated. You'll like Gladys. She's *there.*

THE MOVING PICTURE WEEKLY

A MAGAZINE FOR MOTION PICTURE EXHIBITORS

Published Weekly by the MOVING PICTURE WEEKLY PUB. CO.
1600 BROADWAY, NEW YORK CITY

PAUL GULICK, *Editor.*

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Vol. 11 SEPTEMBER 11, 1920 No. 4

Mutual Welfare Association Organized by Universal Employees

A MUTUAL welfare organization of great scope and promise has been started by employees of the Universal Film Manufacturing Company. It is known as the "Universal Mutual Welfare Association" and its purpose is to aid Universal employees who are sick or otherwise in distress.

Although the organization had its origin among the members of the night force at the Universal laboratories, Fort Lee, the idea has spread rapidly through the rest of the factory and through the Universal Home Office, the Big U Exchange and Universal's Industrial and Educational Department. Strongly backed by R. H. Cochrane, the First Vice-President of Universal and other Universal officials it is expected to become a world-wide organization with active branches in every part of the globe where Universal agencies are located. Already steps have been taken to organize branches of the Universal Mutual Welfare Association in the fifty odd Universal Exchanges throughout the United States and Canada.

A. L. Mohan, the night superintendent at the Universal Fort Lee factory, is president of the new organization. Other officials all members of the factory night force, who organized the association, are W. T. Richards, vice-president; F. Stocklian, Recording-secretary; J. O'Toole, Financial Secretary; J. Roth, Treasurer and H. Truax, Sergeant-at-Arms. The trustees are H. Quall, H. Webber and B. Aubry.

The association has elected four honorary members as follows: Mr. Carl Laemmle, President of Universal, Mr. R. H. Cochrane, First vice-president, Mr. E. H. Goldstein, assistant to the President, and Mr. E. F. Murphy, General Superintendent of Universal's Fort Lee factory.

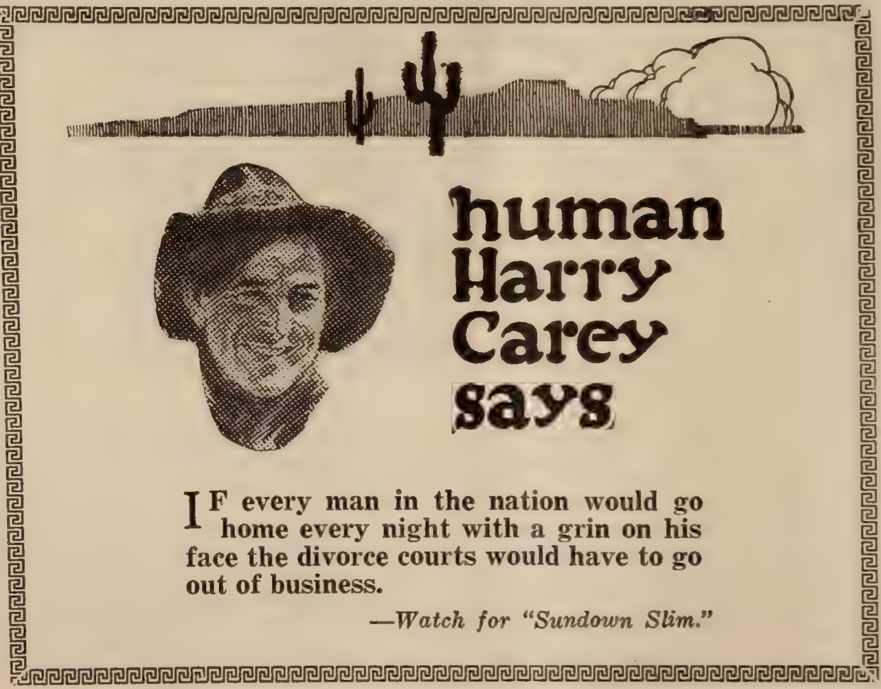
The association in many respects is similar to other sick and death benefit associations, but has many other phases which link it particularly with the Universal organization and which will make it an important body in the film world.

One aspect of the association is its club and social possibilities. Wherever a branch of the Universal Mutual Welfare Association exists there will be regular meetings and social activities to weld Universal employees together. Universal already has turned over one of the large buildings at its Fort Lee factory to the organizers and it is being fitted as a club room and assembly hall where the members will have the opportunity of hearing noted educators, financiers, men of affairs, and moving picture authorities on subjects of efficiency and general interest.

The first social event of the new organization will be a clam chowder party to be held on September 4th. This will be followed shortly by a mass meeting of Universal employees, at which New Jersey notables will speak.

Notice of new organization and his election has been cabled to Mr. Laemmle, who is now in Europe. In accepting the honorary membership, R. H. Cochrane expressed himself in glowing terms as to the future of the movement, which he thinks can become a tremendous power for good and which he assures the members will have the best wishes and active assistance of the Universal Company. He was particularly delighted that the originators of the idea threw open the membership to all Universal employees. An example of the immediate benefits of the Universal Mutual Welfare organization came to light when the Association was less than a week old. One of its charter members, Leslie Coffey, a film inspector at the factory, was killed in an automobile accident. The association extended every possible aid to Coffey's family, and the boy's body was accompanied to his home at Auburn, New York, by a committee headed by A. L. Mohan, the President of the Association.

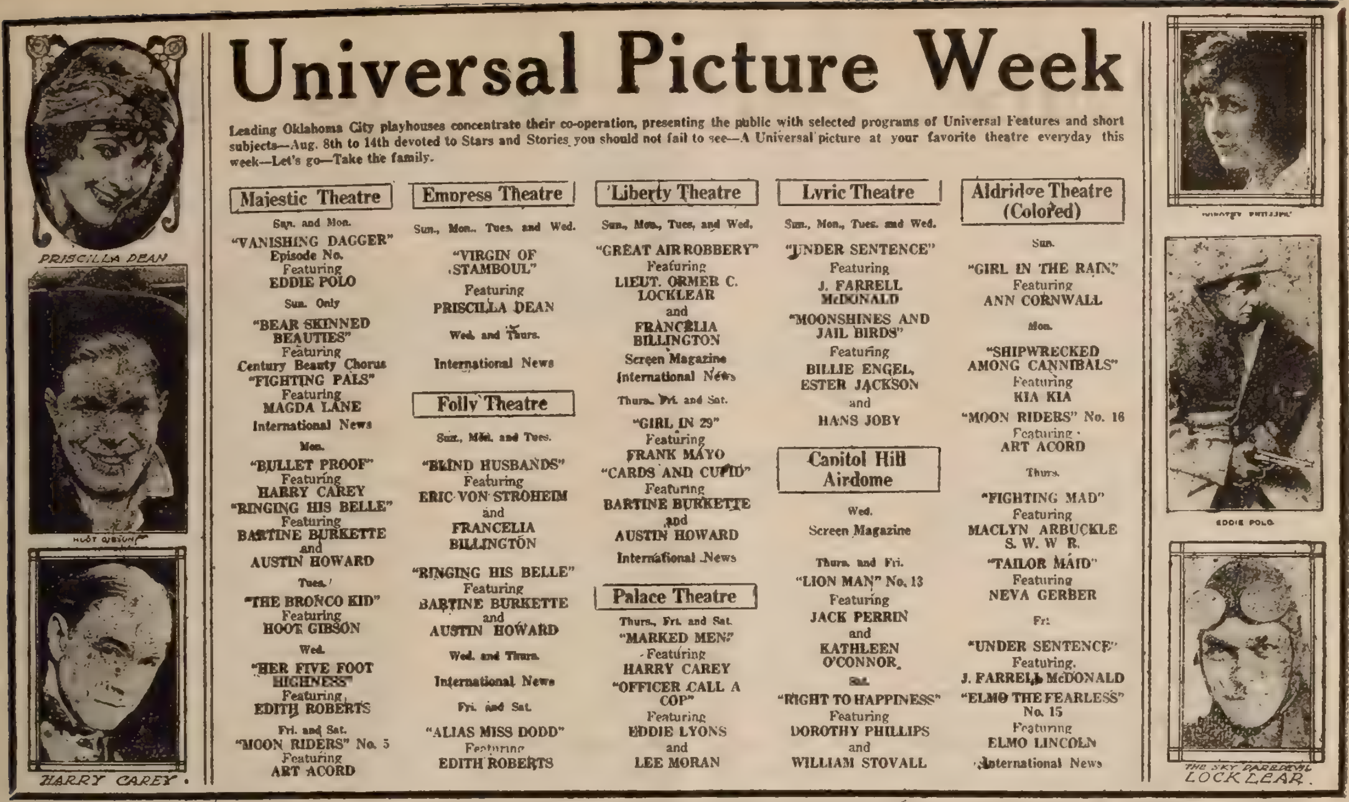
The Mutual Welfare idea has spread to employees of other film companies also.



human Harry Carey says

IF every man in the nation would go home every night with a grin on his face the divorce courts would have to go out of business.

—Watch for "Sundown Slim."


PRISCILLA DEAN
HOOT GIBSON
HARRY CAREY
DOROTHY PHILLIPS
EDDIE POLO
THE SKY DAREDEVIL LOCKLEAR

Universal Picture Week

Leading Oklahoma City playhouses concentrate their co-operation, presenting the public with selected programs of Universal Features and short subjects—Aug. 8th to 14th devoted to Stars and Stories you should not fail to see—A Universal picture at your favorite theatre everyday this week—Let's go—Take the family.

Majestic Theatre

Sun. and Mon.
"VANISHING DAGGER"
Episode No.
Featuring
EDDIE POLO

Sun. Only
"BEAR SKINNED BEAUTIES"
Featuring
Century Beauty Chorus
"FIGHTING PALS"
Featuring
MAGDA LANE
International News

Mon.
"BULLET PROOF"
Featuring
HARRY CAREY
"RINGING HIS BELLE"
Featuring
BARTINE BURKETTE
and
AUSTIN HOWARD

Tues.
"THE BRONCO KID"
Featuring
HOOT GIBSON

Wed.
"HER FIVE FOOT HIGHNESS"
Featuring
EDITH ROBERTS

Fri. and Sat.
"MOON RIDERS" No. 5
Featuring
ART ACORD

Empress Theatre

Sun., Mon., Tues. and Wed.
"VIRGIN OF STAMBOUL"
Featuring
PRISCILLA DEAN

Wed. and Thurs.
International News

Folly Theatre

Sun., Mon. and Tues.
"BLIND HUSBANDS"
Featuring
ERIC VON STROHEIM
and
FRANCELIA BILLINGTON

"RINGING HIS BELLE"
Featuring
BARTINE BURKETTE
and
AUSTIN HOWARD

Wed. and Thurs.
International News

Fri. and Sat.
"ALIAS MISS DODD"
Featuring
EDITH ROBERTS

Liberty Theatre

Sun., Mon., Tues. and Wed.
"GREAT AIR ROBBERY"
Featuring
LIEUT. ORMER C. LOCKLEAR
and
FRANCELIA BILLINGTON
Screen Magazine
International News

Thurs., Fri. and Sat.
"GIRL IN 29"
Featuring
FRANK MAYO
"CARDS AND CUPID"
Featuring
BARTINE BURKETTE
and
AUSTIN HOWARD
International News

Palace Theatre

Thurs., Fri. and Sat.
"MARKED MEN"
Featuring
HARRY CAREY
"OFFICER CALL A COP"
Featuring
EDDIE LYONS
and
LEE MORAN

Lyric Theatre

Sun., Mon., Tues. and Wed.
"UNDER SENTENCE"
Featuring
J. FARRELL McDONALD
"MOONSHINES AND JAIL BIRDS"
Featuring
BILLIE ENGEL,
ESTER JACKSON
and
HANS JOBY

Capitol Hill Airdome

Wed.
Screen Magazine

Thurs. and Fri.
"LION MAN" No. 13
Featuring
JACK PERRIN
and
KATHLEEN O'CONNOR.

Sat.
"RIGHT TO HAPPINESS"
Featuring
DOROTHY PHILLIPS
and
WILLIAM STOVALL

Aldridge Theatre (Colored)

Sun.
"GIRL IN THE RAIN"
Featuring
ANN CORNWALL

Mon.
"SHIPWRECKED AMONG CANNIBALS"
Featuring
KIA KIA
"MOON RIDERS" No. 16
Featuring
ART ACORD

Thurs.
"FIGHTING MAD"
Featuring
MACLYN ARBUCKLE
S. W. W. R.
"TAILOR MAID"
Featuring
NEVA GERBER

Fri.
"UNDER SENTENCE"
Featuring
J. FARRELL McDONALD
"ELMO THE FEARLESS"
No. 15
Featuring
ELMO LINCOLN
International News

Half page advertisement in the Daily Oklahoman which announced Benjamin's great stunt in Oklahoma City.

How Benjamin Put It Over

Remarkable Stunt Which Sam Benjamin, Universal Exchange Manager, Pulled Off With the Assistance of Oklahoma City Exhibitors.

LAST week we promised that we would tell you in this Weekly all about Sam Benjamin's Universal Week stunt in Oklahoma City. So here goes. Sam is a quiet appearing man. He doesn't beat up the air with his hands and he is not given to the use of superlatives or expletives but after he has talked with you a short time you find yourself naturally believing everything he says as though it could not possible be otherwise. That seems to be the cornerstone on which he has erected a wonderful business for the Universal in the Oklahoma Exchange and a tremendous personal popularity and reputation for square dealing in the territory.

To hear Mr. Benjamin tell it, the stunt he pulled seems easy as can be and you get the impression that the only brilliant part of the performance was the conceiving of the idea. But just stop for a minute and think of the amazing effrontery of the man who would alone and single handed put on a week of Universal pictures in a city of nine big houses, do the booking and the advertising and advance work necessary, when another great moving picture company took an entire month of advance preparation and planning, and even then came no nearer to the 100 per cent. goal than Sam Benjamin. By "alone and single handed" we do not mean that Sam is the whole office force of Oklahoma Exchange, for Sam has a very efficient force of salesmen and assistants, and if it had not been for the organization it is doubtful if he could have come as near as he did to making Oklahoma City all Universal for one week.

"How did you get this idea of a Universal Yeek?" Sam was asked.

"Why, the idea isn't new and it has been tried many times," said Sam in his velvety way. "Paramount was having a week and that started me to think of it. In fact, it was one of my smallest accounts that put the idea into my head by asking if I could give him enough film for a whole week like the Paramount was doing. I thought if this man could do it, why couldn't all of the theatres using the service do it. So I got together the whole force and we talked it over and in no time at all we decided to do it. I had to fight for some of the dates and fight hard, and if I had wanted to injure a good customer I could have jimmied into the only other theatre in the city that was not running a Universal film on every day of the week of August 8 to 14. But no stunt is a good stunt unless it builds up business for the future, and that is the part of this stunt that I liked so much. I got full price for all of the film that I booked that week and I did not attempt to book anything that would not be appropriate to the type of audience that each house catered to. Everyone was pleased and Universal films got a great big boost. One of the most amazing things that happened was the number of requests from out-of-town exhibitors for me to pull another of these Universal weeks. You see, the out-of-town exhibitors had been using this concentration of Universal film as a barometer. They had a fine opportunity to see how an audience would take a good many of the films that they already had booked or were thinking of booking. So I may have another party soon."

(*Continued on page* 34)

Publicity and Service Pages

AT A GLANCE

SUBJECT—"The Secret Gift."

FEATURED PLAYERS—Lee Kohlmar and Rudolph Christians.

PREVIOUS HITS—As stars on the legitimate stage.

DIRECTED BY—Harry Franklin.

STORY BY—George C. Hull.

SCENARIO BY—George C. Hull.

SUPPORTING CAST—Gladys Walton, Carl Gerrard, Fred Gamble, Verne Winters, Carl Ullman, Jennie Lee.

LOCALE—New York—Paradise Alley and Fifth Avenue.

TIME—Twenty years ago to-day.

THUMB-NAIL THEME—The story of two boys who emigrate to America, one finding happiness and worldly success through the self-sacrifice of the other; and how two young and loving hearts cement a friendship threatened by ambition and misunderstanding.

ADVERTISING PUNCHES

1—Two featured players recently recruited from the legitimate stage and one film discovery.

2—The fact that Rudolph Christians was for years the most prominent dramatic star on the European stage.

3—The fame of Lee Kohlmar, featured comedian of a dozen big Broadway successes.

4—The presence in the cast of Gladys Walton, who may soon be starred in her own right.

5—The fact that the scenario won the Carl Laemmle prize out of a score of stories submitted by well-known authors.

6—The smooth continuity of the story, with its plot carried from one generation to the next.

7—The variety of its atmosphere, from the slums of Paradise Alley to the mansions of Fifth Avenue.

8—The fine acting of Jennie Lee, the grand old woman of the films.

9—The human quality of the story which has been described as a page from life.

10—The splendid direction by Harry Franklin and the fine cinematography by Harold Janes.

CAST

Jan	Lee Kohlmar
Peter	Rudolph Christians
Bertha Winnie	Gladys Walton
Sydney Ullman	Carl Gerrard
Benjamin Ullman	Fred Gamble
Larry	Carl Ullman
Aunt Sophie	Jennie Lee
Timmy	Verne Winters

THE STORY

IN 1890 two young men, Peter Harlingen and Jan Saxe, came to New York from Holland. The same ship brought Bertha Kruger, a pretty little orphan girl who was going to live with her aunt. Both young men fell in love with her on the ship. Bertha found her aunt was going blind. The boys were both sympathetic, but Jan secretly gave the doctor $500 for an operation by a specialist, extracting a promise of secrecy.

Soon Jan secured work in a little jewelry shop and Peter became a chemist in a drug store. The operation was successful and Bertha, supposing that the money came from Peter, was quite ready to listen to him when he proposed marriage. Jan was on the point of proposing also, when Peter told him of his own happiness and Jan loaned him the rest of the money he had brought to America, so that the two could get married, although Jan's heart was broken.

Twenty years later Jan is still the watchmaker of Paradise Alley, while Peter is at the head of a great wholesale drug firm. The two men are still very close friends, however, Peter's daughter Winifred greatly resembled her mother, who had died at her birth. Peter's ambitions plans require a large sum of money, and it has become so necessary for him to have it that he is urging Winifred to marry the son of a banker, who will advance the money under no other consideration. but Winifred has become acquainted with Larry McTeague, one of Jan's proteges, and Jan finds it necessary to expose the fact that he, too, was in love with Peter's wife before Peter will consent to permit his daughter to conduct her own romance.

ADVERTISING CATCH LINES

The faint perfumed memory of his only romance lay between the leaves of his grandfather's bible until a younger romance brought happiness to the heart of the watchmaker.

The watchmaker's funny little spy glass saw other things than cogs and springs—two hearts came into its focus and Jan Saxe helped fuse them into happiness.

Two of the old world came to the new. After twenty years one had gained the love of a slum alley and the other had nothing but gold. What is success, anyhow?

Her gilded lover was neither bad, brave nor brainy—so she married the young boss of paradise alley—and in their happiness the watchmaker was happy too.

There were few gold watches in the Little Jewelry Shop, but the kiddies thought the kindest heart in paradise alley beat under the vest of the watchmaker.

for "THE SECRET GIFT’

ADVANCE STORY

THE coming of "The Secret Gift" to the ——— Theatre next ——— is unusually interesting, for this is the photodrama which won the Carl Laemmle $1,000 bonus for containing the most human note and being the farthest removed from the ordinary screen drama of modern vintage.

"The Secret Gift" treats of just plain folks, the sort that everyone knows, and not simply figures in fiction or on a strip of celluloid. George Hull, the author, is said to have taken a page from everyday life, peopled with characters that are familiar to the human family, and adapted the story for presentation on the screen.

The featured players in this drama are just as interesting as the story itself, for they are recent recruits from the speaking stage—actors who have thrilled and amused the theatregoers of two continents. The part of the watchmaker is played by Lee Kohlmar, who has given principal support to David Warfield and others of the legitimate stage, and Rudolph Christians, who plays the role of his comrade, was for years the stage idol of Continental Europe.

The story opens with the arrival of two young emigrants to America, tells of their early struggles and of the sacrifice of the one that the other might reach his goal. Twenty years pass. Peter has prospered beyond his early dreams, while Jan still finds happiness in repairing old watches and healing wounded hearts. Then comes the big punch of the story. Peter is ambitious that his daughter should marry a social light. Jan reads her heart and knows that it belongs to a self-made man who is worthy of her. The final sacrifice of Jan to secure the happiness of the girl whose mother he loved furnishes a note that is distinctly new in the drama of the screen.

TWO STAGE STARS

THE names of Lee Kohlmar and Rudolph Christians, two of the stars of "The Secret Gift," may not be very familiar to the average motion picture patron; but on the legitimate stage the records of these actors stand for the finest achievements in comedy and drama. Both these players are comparatively new to the screen, having played a few roles before the camera in order to familiarize themselves with the techniue of the silent drama before permitting their names to be used in a featured sense. In "The Secret Gift," in which these sterling players are to combine their talents, skill and personality, lovers of the highest art in film plays will have an opportunity to enjoy acting that is real by two dramatic stars who have swayed audiences in every large city in America and Europe.

Ten years ago Rudolph Christians was the most popular dramatic star in Central Europe, playing annual engagements in Vienna, Amsterdam, Berlin, Petrograd, Paris and London. Then he came to America for a special engagement of eight weeks at the Irving Place Theatre, New York. There his triumph was so emphatic that he was persuaded to remain as permanent star and stage director.

Lee Kohlmar played in the famous New York Casino musical comedies in his early youth, with LaSalle Theatre musical shows in Chicago, and then made his debut in the drama by playing the leading juvenile role with David Warfield in "The Music Master." He has played a number of leading comedy roles in Broadway productions, especially that of the salesman in "Potash and Perlmutter" for three seasons in New York. His last work on the stage was as headliner in vaudeville, which brought him to California, where he decided to remain for a series of screen productions.

FOR THE HERALD

MAKER of watches and dreamer of dreams, Jan Saxe is the idol of Paradise Alley. Urchins press freckled noses against Jan's shop window and peer with awe at the shining instruments under the little glass cages. They laugh when Jan screws his funny "spy glass" in his eye.

There aren't many gold watches in Paradise Alley, but old Jan cares for thick, pewter-cased timepieces with the loving skill he would bestow on a movement cased in platinum and set with a myriad jewels. To Jan a watch is a watch, just as a heart is a heart.

Jan mends other things than watches. Crippled dolls. Hunger-pinched bellies. Wounded little feelings. Sometimes broken hearts. And the East Side loves him for it.

Jan came to America when Peter did twenty years before. Peter is rich now, but the two are still comrades. Jan had more money than Peter at first, but he gave it unquestioningly to make those he loved happy. He went without money, just as he went without love. For Peter married the girl of Jan's only romance.

Now come two hearts under Jan's funny "spy glass." The heart of his only sweetheart's daughter—and Peter's daughter. And the heart of a young lawyer, a son of the slums. Peter opposes the match as unworthy. But to the maker of watches a heart is a heart, and in "The Secret Gift," when it comes to the ——— Theatre next ———, you may see what kindly old Jan Saxe did about it—what his final sacrifice was for those he loved. Lee Kohlmar and Rudolph Christians, actors of international fame, are featured as the two life comrades in George Hull's story, which Harry Franklin has produced for Universal.

NOTES ON "THE SECRET GIFT"

A merry boating party on Long Island Sound, a sudden squall, an overturned craft and a speedy rescue by a motor boat form one of the interesting scenes in "The Secret Gift," to be shown at the ——— Theatre on ———. The story is by George Hull and was produced by Harry Franklin, with Lee Kohlmar and Rudolph Christians featured.

Two stars of the dramatic stage are being featured in the newest photodrama produced by Universal, "The Secret Gift." The actors are Lee Kohlmar and Rudolph Christians, and although they are not as yet well known to the patrons of the silent drama, the chances are they will be prime favorites after "The Secret Gift" has been shown at the ——— Theatre on ———.

Gladys Walton, who plays the original feminine role in "The Secret Gift," appearing first as the emigrant girl, and in later scenes as the child of the wealthy chemist, is soon to be starred in Universal screen productions. Miss Walton is said to be one of the great discoveries of the year, as will be realized by those who see her work in "The Secret Gift" at the ——— Theatre next ———.

Usable Publicity Matter

AT A GLANCE

SUBJECT—"The Devil's Pass Key."

LENGTH—Approximately 7,500 feet.

PRINCIPAL PLAYERS—Sam De Grasse, Una Trevelyn, Clyde Fillmore, Maude George, Leo White, Mae Busch, Jack Matheis.

DIRECTED BY—Erich von Stroheim.

PREVIOUS SUCCESS—"Blind Husbands."

STORY BY—Baroness DeMeyer and Eric von Stroheim.

SCENARIO BY—Eric von Stroheim.

LOCALE—Paris.

TIME—The present.

THUMB-NAIL THEME—The story of the young wife of an American playwright who becomes innocently involved in a Paris scandal which is published without names, in a society journal; the husband innocently uses the printed incident as the plot of his play, thereby causing misunderstanding and serious complications following the public performance of the drama.

ADVERTISING PUNCHES

1—The fact that it was produced by Eric von Stroheim, the man responsibe for the success of "Blind Husbands."

2—The fact that the public has been anxiously awaiting the second von Stroheim production since he scored his first sensational hit.

3—The true Parisian atmosphere of the story, written by the Baroness DeMeyer.

4—The many interesting and unusual situations superbly handled by director and cast.

5—The scenic detail, showing Paris in its various phases.

6—The importance of the cast, headed by Sam de Grasse, Clyde Fillmore, Una Trevelyn, Maude George and Mae Busch.

7—The fact that Sam de Grasse, who played the husband in "Blind Husbands," has a similar role in this feature.

8—The exact reproduction of the Grand Prix, the turf classic of Paris, with its thrilling races and brilliant crowd.

9—The sumptuous scenes showing the interior of the Theatre Francais on the night of a premiere.

10—Elaborate views of Mme. Malot's fashionable costume establishment with its score of beautiful manequins.

PRINCIPAL PLAYERS

Warren Goodwright	**Sam De Grasse**
Grace, his wife	**Una Trevelyn**
Captain Rex Strong	**Clyde Fillmore**
Madam Malot	**Maude George**
Mr. Malot	**Leo White**
Odera, Spanish dancer	**Mae Busch**
Countess De Trouvere	**Ruth King**
Count De Trouvere	**Jack Matheis**

THE STORY

Warren Goodwright, an American residing in Paris, is an author, but a dreamer, and has never had much success. His beautiful young wife, Grace, loves him but believes that she keeps his love by reason of her beauty. She buys the most expensive costumes and easily falls a victim to Madame Malot, an unscrupulous modiste.

The modiste tells Grace that she knows a rich American who will loan her the money to cancel the bill and that Warren can later repay the amount. Rex Strong is an American army officer living a gay life in Paris, but he is kind of heart, and when he sees that Grace is innocent and unsophisticated, he tells her that he cannot let her have the money. He advises her to confide in her husband and gives her his own card, telling her that if Madame Malot becomes threatening to call on him. Rex drops his card case in the room. Madame Malot finds it later and sees that it contains letters from the Countess de Trouvere. She gets the help of Odera, a Spanish dancer, who has had an affair with Rex, and together they plan to blackmail the Countess. She is not lacking in courage, however, and goes direct to Rex, who secures the help of a detective. They trap Mme. Malot, and Rex forces the modiste to give Grace a receipted bill and to return the letters of the countess. But in doing this Grace, through the duplicity of Mme. Malot, has become more deeply involved than ever.

A scandalous society paper publishes an account of the affair, without mentioning names. Grace is suspected of being the woman in the case. Her husband reads the article and insists upon using it as the plot for a play. The play is a success, but the author and his wife are cut by their friends, who believe Warren knows of her indiscretions and is profiting by them. When Goodwright learns the truth he will not listen to explanations and a tragedy becomes imminent. Grace and Rex plead in vain for Warren to believe in them. Later, however, in a scene of tremendous power, the husband and wife are reunited.

Advertising Display Lines

Unknowingly the author made his wife's indiscretions the subject of his play. It was the talk of Paris, but of course the husband was the last to hear. When he did—See "The Devil's Passkey," Von Stroheim's trump card.

The tongues of the scandal-mongers are never quiet. Their gossip gave the husband the basis for his success and then nearly ruined his home. See "The Devil's Passkey," Von Stroheim's Parisian gem.

How can she wear such clothes on her husband's income? Someone always asks that question and then smiles knowingly. But they were mistaken about the pretty, foolish, innocent wife in "The Devil's Passkey."

Eric von Stroheim, the creator of "Blind Husbands," one of the season's photodramatic gems produced "The Devil's Passkey," a picturesque story of love and intrigue in Paris.

She was afraid to tell her husband of her debts—afraid not to. She spurned the customary "Way Out" of Paris. Her door to happiness was finally opened—but not by the Devil's Passkey."

He capitalized his wife's indiscretions by dramatizing them—so his friends thought. Yet he and his wife were both innocent. A truly Parisian situation in Von Stroheim's paragon, "The Devil's Passkey."

for "The Devil's Passkey"

ADVANCE STORY NO. 1

Scenes of gay Parisian life, produced with unusual realism, are features of Eric von Stroheim's latest Universal-Jewel production, "The Devil's Pass Key," which comes to the ——— Theatre on ———. Mr. von Stroheim was the author and director of "Blind Husbands," the recent Universal success, said to be one of the best photoplays of several seasons.

The reproduction in "The Devil's Pass Key" of life in Paris, where the story is laid, is genuine in every detail. Mr. Von Stroheim has spent a good deal of time there himself and much of the local color of the scenes in the French capital is the result of his own experience.

The story concerns an American author living in Paris with his extravagant wife, who becomes hopelessly in debt at the shop of an unscrupulous modiste. Expecting the woman to follow the Parisian method of getting a rich lover to pay her bills, the modiste introduces her to an American army officer. This turns out to be the most fortunate thing that could have happened to the young wife.

Sam de Grasse, who played the part of the husband in "Blind Husbands," is the husband in "The Devil's Pass Key," and Una Trevelyn is his wife. Clyde Fillmore portrays the American officer. Others in the cast are Maude George, Leo White, Mae Busch, Ruth King and Jack Matheis.

CONCERNING ERIC VON STROHEIM

The career of Eric von Stroheim and his meteoric rise is a story of interest. Born of the Austrian nobility, his father a colonel in the army of Franz Joseph, his mother a lady-in-waiting to the queen, and himself the heir to a high title, he renounced his affiliations when he attained his majority and came to America.

For a time he was a reporter on a Boston newspaper; later he sold bonds in Baltimore; next he dug for oil in Kansas; was a boatman on Lake Tahoe, and finally wrote and acted in a vaudeville sketch.

Five years ago he visited the studios in Los Angeles in the hope of securing work as an extra. "Old Heidelberg" was being filled. "The uniforms are all wrong," von Stroheim remarked to an assistant director.

"What do you know about Heidelberg?" the latter inquired.

"I graduated from the university there seven years ago," was the reply.

The producer heard the conversation and engaged von Stroheim as technical adviser on the production.

That was the screen introduction of the young foreigner who recently flashed upon the theatrical horizon as the producing genius of "Blind Husbands," and whose second masterpiece, "The Devil's Pass Key," is to be shown at the ——— Theatre on ———.

FOR THE HERALD

All Paris is talking about the latest scandal. A young woman of fashion led to extravagance in clothes beyond her husband's income and fearing to tell him of the threatened suit by the scheming modiste, accepts the latter's proposition that she permit a dashing young American officer to pay her bill.

The names of the principal parties are not used in the society sheet, but everyone in the fashionable set knows that the woman in the case can be none other than the pretty wife of the American playwright, Warren Goodwright, and that the man is Captain Rex Strong, a military attache.

Goodwright, who is an idealist, and whose latest play was rejected by the managers because it was not true to life, decides to use the story printed in the newspaper as the plot for his next drama. Of course, the idea that his wife was involved never entered his head.

When Goodwright's play is presented all the living characters in the story are present and everyone believes Goodwright knows that his wife is the central figure in the story. Yet there she sits by his side, the playwright's admiring gaze divided between her and the stage.

This is a true Parisian situation, and it is told in true Parisian fashion by Eric von Stroheim, the genius of the screen, in his latest Universal-Jewel production, "The Devil's Pass Key," coming to the ——— Theatre on ———.

NOTES FOR USE PRECEDING THE SHOWING

Eric von Stroheim, who produced "Blind Husbands," is also responsible for the production of "The Devil's Pass Key," the Universal-Jewel masterpiece to be seen at the ——— Theature next ———. This photodrama is based on "Clothes and Treachery," a story of Parisian life by Baroness De Meyer, and is enacted by an all-star cast.

Mae Busch, the Australian musical comedy artist, who has won success on the English and American stage, has the role of Odera, the Spanish dancer, an important role in Eric von Stroheim's latest production, "The Devil's Pass Key," coming to the ——— Theatre on ———. She is one of a dozen star players engaged for this Universal-Jewel feature.

"The Devil's Pass Key," the latest production by Eric von Stroheim, the man who directed "Blind Husbands," is announced for next ——— at the ——— Theatre. Aside from the brilliant direction of von Stroheim, the production has the advantage of a cast which includes San de Grasse, Clyde Fillmore, Una Trevelyn, Maude George, Mae Busch, Ruth King, Leo White, Jack Matheis, and others of equal prominence.

One of the remarkable features of "The Devil's Pass Key," the newest Universal-Jewel production under the direction of Eric von Stroheim, offered at the ——— Theatre next ———, is the seemingly endless series of tremendure scenes which figure in the story. One of these, a reproduction of the Grand Prix in Paris, the European racing classic, is declared to mark the limit of screen realism.

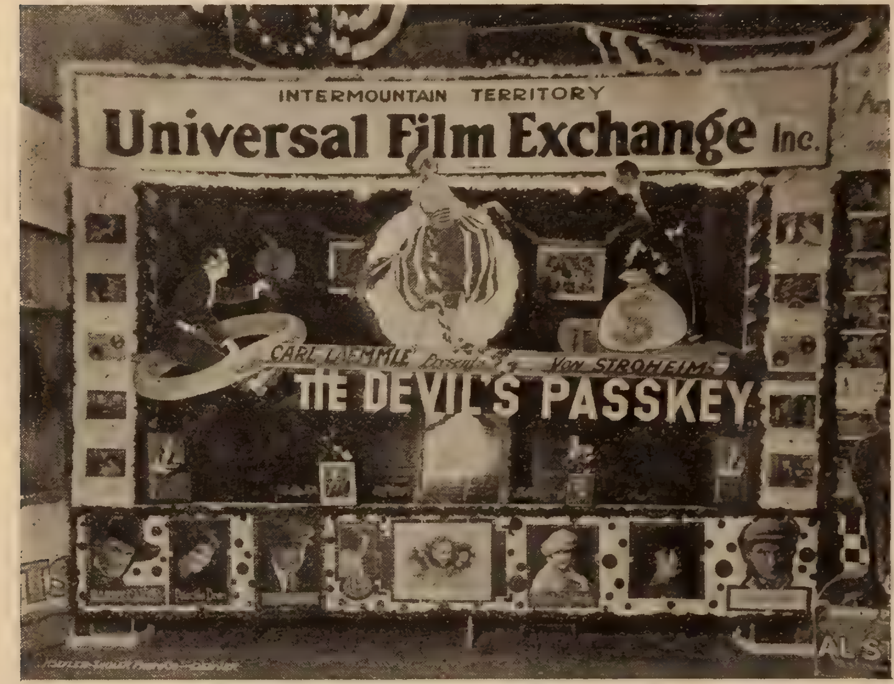
The exact reproduction of the Theatre Francais in Paris, with its lobby, auditorium, orchestra, boxes, stage and dressing rooms, was constructed for several scenes in "The Devil's Pass Key," the latest von Stroheim production offered by Universal-Jewel at the ——— Theatre next ———.

Ever since the phenomenal success scored by Eric von Stroheim's film sensation, "Blind Husbands," the publis has been awaiting the next production by this screen genius. These anticipations will be realized next ——— when "The Devil's Pass Key" will be shown at the ——— Theatre. Von Stroheim's latest feature is declared to be even more striking than his earlier offering.

Sam de Grasse, who will be remembered as the husband in Eric von Stroheim's "Blind Husbands," again has the role of an American husband in von Stroheim's latest production, "The Devil's Pass Key," to be shown at the ——— Theatre on

EXPLOITATION

A page of suggestions for putting over "The Devil's Passkey"



Interesting Booth Display of the Universal Denver Exchange at Convention of the Rocky Mt. Screen Club, held at Denver in July.

EXHIBITORS will undoubtedly find teaser campaigns most effective in exploiting "The Devil's Pass Key." In such case, the "teasers" should make their first appearance at least two weeks in advance of the picture.

"What is the Devil's Pass Key?"

That is the question which should be played up. Is it vanity? Is it extravagance? Is it suspicion? Is it deceit? Is it falsehood? Is it selfishness?

Newspaper headlines could be changed daily, in this respect. Placards and handbills may also be used to spread the question and its suggested answers. Essays can be written, various contests arranged, after which a prize can be given the person who writes the best letter on the subject.

It should not be difficult to persuade some minister to preach on the subject the Sunday preceding the first showing of the picture. Keys and devils, of course, can always be used with good effect.

Fashion Shop.

It should not be very expensive to stage a fashion show, either a la mode or representing different periods in history, each one revealing the fact that woman loves to dress and has always been given to self-adornment since the days of Mother Eve.

H. C. of L.

The idea of extravagance can be well tied up with the high cost of living. This idea would lend itself to display of placards.

"Resist the devil and he will flee from you."

"Reduce the cost of living—be economical.

Beat the profiteer—wear your old clothes.

"Is it necessary for a woman to be extravagant in dress to retain her husband's love?"

Buy gowns where they are selling at bargain prices. Go to ——.

Unique Suggestions

Special tickets printed on pasteboard cut to represent a key, would be a novelty.

Prior to the showing arouse local interest by procuring an old and interesting chest, fastened with a queer and intricate lock. Circulate the story that the box has been found at the bottom of a well, buried in someone's cellar, or was dug up when excavations were being made in the city streets. Place the chest on exhibition. Request that at a certain time and place everyone bring any keys that will be likely to unlock the box. Guarantee that whoever succeeds in unlocking the box may have whatever it is found to contain. Make sure beforehand that no key will unlock the box until the right person (who has previously been supplied with the right key), joins the crowd and, after trying several other keys, finally unlocks the box. Its contents can be dozens of small souvenir pasteboard keys of bright red with the words "The Devil's Pass Key" printed on each one. These will, of course, be eagerly circulated among the crowd. Or the box might contain dodgers, announcing the showing of the picture in the printed form of a key, as follows:

"THE DEVIL'S
PASS KEY
is the greatest
motion picture of
the year! It is
a thrilling, throbbing
sensationally spectacular
peep behind the scenes
of the swift moving
drama of real life—
the story of a GOOD
woman and a REAL man
who trod the primrose path
of folly to the brink of
the precipice and
hovered there until . . . .
A production such as only
ERIC VON STROHEIM
could make, supported by
the unlimited artistic, financial
and mechanical resources
of the Universal Film Mfg. Co.
A production that every
beautiful woman and every
manly man will delight in.
Coming to ———'s largest theatre,
the ———."

"Addressed" to Convent, Mae Busch arrives at Universal City, Cal.

Mae Busch, the interesting actress who plays the rôle of the dancer in "The Devil's Passkey."

SEVERAL years ago an eight-year-old miss was carefully wrapped up and addressed to St. Elizabeth's Convent, Madison, N. J. This almost commercial statement takes on considerable interest when one is further informed that the human baggage was wrapped up in Melbourne, Australia. and was sent to New Jersey alone. And now this far-travelled miss has arrived at Universal City and a very enviable position in the screen world. The name of this actress is Mae Busch, and the name is already known to a great many people and will be known to a great many more when her work in "The Devil's Pass Key" becomes better known.

When Eric von Stroheim engaged Miss Busch to appear as the coquettish French dancer in his photoplay of Parisian Life, "The Devil's Pass Key," which will soon be released all over the country, he remembered seeing her play a similar role in a musical comedy about five years ago—with Eddie Foy in "Over the River."

"Play it just as you did that part on the stage, only remember you are in Paris instead of New York, moving in a set that is broad on views and short on morals."

These were von Stroheim's directions to the clever young actress, and knowing ones who have had a pre-release view of "The Devil's Pass Kay" agree that Missu Busch gives a performance that conveys the idea of Paris as it is supposed to be.

Miss Busch's father and mother were both prominently associated with the professional life of Melbourne and Sydney, her mother as a prominent opera singer and her father was conductor of the Australian Symphony Orchestra. Mae came to America by herself at the age of eight, "addressed" to St. Elizabeth's Convent, Madison, New Jersey, where she received her education. It was an unusual journey, but little Mae made it safely. At the age of sixteen she was starred in vaudeville at the head of one of the Jesse Lasky "girl" acts, and later appeared in a number of musical productions.

While she was playing at the Orpheum in Los Angeles, Mack Sennett saw her and her first motion picture work was in Keystone comedies, but henceforth she will devote her talents to the more serious work in the silent drama. In "The Devil's Pass Key" Miss Busch has a role which could be easily overplayed or left inconspicuous. Miss Busch does neither. She is a thorough artist and she makes the temperamental and tempestuous Spanish dancer in her lavish and ornate setting a sparkling diamond of dramatic triumph. Von Stroheim was so pleased with her work that he immediately cast her for his next feature, "Foolish Wives," though that was six months away.

In the meantime, and just to keep her hand in, Mae Busch played in one Western photoplay. She regarded it as something of a lark, but the vivacious manner and unusual coiffure were as much in evidence as ever and made a big hit. But Mae Busch's special talents shine brightest in just the environment in which "The Devil's Pass Key" was conceived by Baroness de Meyer, who wrote the original story, "Clothes and Treachery," and von Stroheim, who put the story into the wonderful dramatic form in which it now appears.

An almost endless succession of

(*Continued on page* 35.)

International News

No. 55.

Immense Crowd Waits In Vain To Welcome Archbishop Mannix.—Liverpool, England.

Sub-titles.—The crowd, thinking the "fighting churchman" is aboard, cheers the Baltic. And disperses in disappointment when it realizes that British battleships have spirited him away. Archbishop Mannix, apostle of Irish freedom, who has been forbidden to enter Ireland.

Sir Thomas Lipton Brings Message of Cheer To Sing-Sing Prison.—Ossining, N. Y.

Sub-titles. — Sing-Sing prisoners 'welcome" a game loser. Fingerprinting Sir Tom.

A Jungle Monstrosity.—British Zoo gets a two-horned rhinoceros—one of the few in captivity.—*London, England.*

Sub-title.—And this ferocious monster's favorite dish is—combination salad.

Weston Yacht Race.—Speedy craft compete for Pacific Coast Title.—*San Diego, Cal.* (Omit from New England prints).

Sub-titles.—Bucking the wind. A close finish.

Artists Colony Stage Carnival In Honor of Pilgrims.—Ogunauit, Mo.

Sub-titles.—"The Pilgrim's landing." A "sea-gull" dance.

Blondes vs. Brunettes In One of Those Beauty Contests That Played Hob With California's Traffic Regulations.—Venice, Cal.

Sub-titles.—Do you blame 'em for crowding? Some job for the judges.

Thousands Thrilled by Dare Devil's Riding At Police Field Day.—Gravesend, N. Y.

Sub-titles.—How they handle the 'tough guy." How they keep in trim.

"Front Porching" for the Presidency with Senator Harding.—Marion, Ohio. First, greeting an Indian delegation.

Sub-titles.—He promises justice to the representatives of thirty-seven Red Men tribes. Next—a visit from G. A. R. veterans. And then, a talk to members of the Ohio State Legislature.

Why America Won. — Constant training—even en route to Antwerp—explains great United States victory in Olympic games. At sea with the Navy's athletes aboard the Frederick.

Tad Cartoon.—Dolling up the castle for the rich aunt who expects to stay at least a week.

"ONCE
TO
EVERY
WOMAN"

How Benjamin Put It Over

(*Continued from page 27*)

One of the things that Mr. Benjamin did that he did not tell anyone about was to run a big half-page advertisement in all of the papers announcing the Week and giving a calendar of dates and films. He paid for this himself and the investment was well worth while. He did not tell any of the exhibitors about it because he did not want them to slight their own advertisements, and in the same paper that contained the big announcement that is reproduced at the top of this page there was a great deal of extra space bought by each theatre. Here is the way that the Daily Oklahoman starts its lead story on theatricals the Sunday of the Universal Week:

Universal Stars Are Featured at Local Playhouses

Big Numbers Scheduled, Supplemented by Vaudeville and and Light Musical Comedy.

Big numbers on the screen one or two notable acts in vaudeville and light musical comedy appear to be the amusement magnets this week. A glance at the screen will convey the impression that this is Universal week, almost every playhouse in town playing the products of that mammoth concern.

Priscilla Dean, one of the most brilliant stars of a peculiarly individualistic type and a "natural-born" actress, is at the Empress in undoubtedly her biggest effort, "The Virgin of Stamboul." Eric von Stroheim, who most of us learned during the war to hate most cordially, because of his German portrayals, is featured in his own enormous production, "Blind Husbands," at the New Folly, and the other theatres have Universal pictures also.

Those who were fortunate enough to see "The Music Master" played by David Warfield during its original run of nearly three years in New York, will recall Lee Kohlmar. who played the leading juvenile role of Poons, the young German musician. It is the same Lee Kohlmar, now a star, who is featured with Rudolph Christians in "The Secret Gift," a drama of life to be shown at the ——— Theatre on ———.

human Harry Carey says

EVERY fellow is a boob by rights. That's why the Lord gives him the license to laugh at himself. But the more he laughs at himself the less of a boob he really is.

—Watch for "Sundown Slim."

"ADDRESSED" TO CONVENT, MAE BUSCH ARRIVES AT UNIVERSAL CITY, CAL.

(*Continued from page* 33.)

elaborate scenes enter vitally into the warp and woof of this Parisian story.

There is the famous race track in Paris where the Grand Prix, the French turf classic, is run. The audience sees the races, the grand stand filled with the wealth and fashion of Europe, and the boxes containing royalty and the nobility.

There is a panorama of Paris, the city of light and gayety, showing every familiar landmark from the Garre Du Nord to the Eiffel Tower—the bright streets, the smart shops and the cosmopolitan crowds.

A view of the beautiful gardens on the Seine, with its semi-military gathering following the war—with its refreshment tables in the open air, and the orchestra delighting the crowds with its American jazz selections.

An exact reproduction of the Theatre Francais, showing the beautiful auditorium with its huge audience in correct evening attire; for it is the premiere of a new play, and the wealth of Paris is in attendance. The stage is also shown, with its company of players, and the dressing rooms and green rooms where the actors congregate.

One of the scenes showing the fashionable establishment of Mme. Malot, modiste extraordinary, with its score of manequins who display the extravagant designs for which the shop is famous.

There are also views of the most popular restaurants and cafes of Paris, with their gay cabarets and beautiful women.

"THE DRAGON'S NET"

Episode No. 3

"A Watery Grave"

KEELER comes on the scene just in time to rescue her. At length they arrive in Yokohama and put up at the Grand Hotel. Carson and Redding trail Keeler and Marie. The two do some sightseeing in Yokohama, then leave for Tokyo, where Carson and Redding follow them. Marie and Keeler visit several places of interest and when in Sheba Park they are attacked by Carson and Redding. Keeler is knocked senseless, after which Carson searches him and finds the map. Marie puts up a good fight with Carson, but he overpowers her, gags and binds her, puts her into a 'ricksha and hurries to the marsh with her. Redding joins him there, the coolie who owns the ricksha following them. Carsoon fights the coolie as Redding leaves with Marie. Redding carries Marie to the shore, Carson following, and they put her into a sampan which was moored there. They tow the sampan out on the water, knock a hole in the boat, and leave Marie there to sink in the boat.

"The Profiteering Blues."

Two Reel Century Comedy

Featuring
MERTA STERLING and EDDIE LAMBERT

TWO brides and two grooms venture forth to find abodes but rent is high and dwellings scarce and all they find is a room in a lodging house big enough for one little fellow to hang on to a rope in the room and Merta's husband, a little fellow, attempts to fall asleep hanging on to the rope, but someone's shoes hanging alongside, prevent him from sleeping. Even the park would not harbor any of them, for when they had attempted to find refuge there, a copper had chased them, taking them for spooners.

However, Merta leaves her little husband in the little room and sallies forth with her brother and his bride. They find quarters in an outdoor hotel—50c. an hour to sleep in a hammock and be bothered to death all night by roosters and other things. When little hubby is thrown out of the lodging house he finds his way to the outdoor hotel and almost causes a big rumpus by falling on his wife when attempting to climb into the hammock over her.

Brother's wife had a "sweetie" who would never say "die" and he returns to steal the bride. He does, but hubby gives him the chase of his life.

But all troubles must end some time, but Merta and her husband start building their home. Their happiness is complete and five years later Merta and her hubby and the five little Mertas are still billing and cooing in the little home they call their own.

International News

No. 56.

Stars of Broadway Serenade Senator Harding At His Marion Home.—Marion, O.

Soldier Artists.—Living models help wounded heroes pursue their duties.—*Pelham Bay, New York.*

Milwaukee Officials Gaze On Beauties Entered In "News" Beauty Contest.—Milwaukee, Wis. (For Milwaukee prints only).

All Abroad For Fist Pony Blimp Excursion Over the Beautiful Pacific. —Los Angeles, Cal., to Catalina Islands.

Poland's Great Rally.—First and exclusive pictures of the remarkable demonstration that lead to the turning of the Russian tide at Warsaw's very gate.—*Warsaw, Poland.*

Sub-titles.—The whole city joins in solemn prayer for victory. Colors of the new volunteer organization are presented to General Haller, the Polish Commander. General Haller calls on all Poles to "fight to the death." Even women respond to the call. Tottering veterans of by-gone days and young schoolboys answer the call.

The New Speed Marvel.—Albert Hickman's sea sled dodges harbor traffic at sixty miles an hour.—*Boston, Mass.*

International Presents America's Triumph In the Great Olympic Games.—Antwerp, Belgium.

A PAGE OF TELEGRAMS

"The Devil's Passkey"

MILWAUKEE, WIS AUGUST 24, 1920.
MR. H. M. BERMAN
UNIVERSAL FILM EXCH. INC.
1600 BROADWAY NEW YORK

DEVILS PASS KEY GREAT SENSATION NOW PLAYING THIRD DAY ALHAMBRA CAPACITY BUSINESS FINDING IT IMPOSSIBILITY TO ACCOMMODATE ALL EVERYONE YOU MEET BOUND FOR ALHAMBRA ONE HEARS PASS KEY HERE THERE EVERYWHERE NO PICTURE EVER CREATED MORE TALK IN TOWN UNIVERSAL HAS MADE MANY A BIG ATTRACTION BUT NONE TO COMPARE WITH THIS IN STORY AND PRODUCTION PASS KEY NO DOUBT BIGGEST BOX OFFICE ATTRACTION RELEASED IN YEARS MORE PICTURES LIKE THIS AND OFTEN IS THE DEMAND WITHOUT EXCEPTION

GEORGE L LEVINE

MILWAUKEE WIS AUGUST 25, 1920.
MR. H. M. BERMAN
UNIVERSAL FILM EXCH. INC.
1600 BROADWAY NEW YORK

FOURTH DAY RUN PASSKEY SHOWS ONE HUNDRED PERCENT INCREASE IN CROWDS OVER THREE PREVIOUS DAY ONE CONTINUOUS LINE OF PEOPLE IN LOBBY SIDEWALK FROM FIRST PERFORMANCE IN MORNING TILL EVENING FINAL NEVER BEFORE HAS MILWAUKEE SEEN SUCH CROWDS BEFORE A THEATRE ATTEMPTING TO GAIN ADMISSION BEST OF ALL ENDORSEMENTS COMING IN TO MANAGEMENT ALHAMBRA EVERY HOUR OF DAY PASSKEY INVALUABLE JEWEL

GEORGE L. LEVINE

MILWAUKEE, WIS., AUGUST 28, 1920.
MR. H. M. BERMAN,
UNIVERSAL FILM COMPANY,
1600 BROADWAY,
NEW YORK CITY, N. Y.

SIX DAY OF PASS KEY AT ALHAMBRA PLAYING TO CAPACITY BUSINESS TURNING HUNDREDS AWAY DAILY EVERY TIME MANAGER SEES ME HE SAYS GIVE ME MORE PRODUCTIONS LIKE ABOVE MENTIONED WE HAVE THE BIGGEST BOX OFFICE ATTRACTION UNIVERSAL EVER MADE

GEO L. LEVINE

"Shipwrecked Among Cannibals"

H. M. BERMAN

OPENING OF CANNIBALS BIG SUCCESS HAD CROWDS WAITING IN LINE TWO HOURS BEFORE OPENING TIME TO GET IN ADMISSION LARGEST HOUSE EVER CHARGED GROSS RECEIPTS SUNDAY OPENING DAY CANNIBAL PICTURE EIGHTEEN HUNDRED THIRTY ONE AND FIFTY TWO CENTS THIS IS WONDERFUL BUSINESS BROKE ALL RECORDS AT DORIC THEATRE MAKING ARRANGEMENTS TO KEEP PICTURE ON AT LEAST FOUR WEEKS MANY THANKS YOUR KIND ADVICE

DORIC THEATRE,
KANSAS CITY MO

GEN MGR UNIVERSAL FILM EXCHANGE INC
220 SO STATE ST CHICAGO ILL

SHIPWRECKED AMONG CANNIBALS BROKE ALL RECORDS DORIC THEATRE AT BIGGEST PRICE EVER CHARGED EIGHTY THREE CENTS TOP MATINEE SEVEN HUNDRED FIFTY DOLLARS EIGHTY EIGHT CENTS NIGHT ONE THOUSAND EIGHT DOLLARS SIXTY FOUR CENTS TOTAL FOR THE DAY EIGHTEEN HUNDRED DOLLARS BEAT BIRTH OF RACE SEVEN HUNDRED DOLLARS. THESE PICTURES FORMERLY HELD HOUSE RECORD EVERYBODY IN TOWN TALKING CANNIBALS

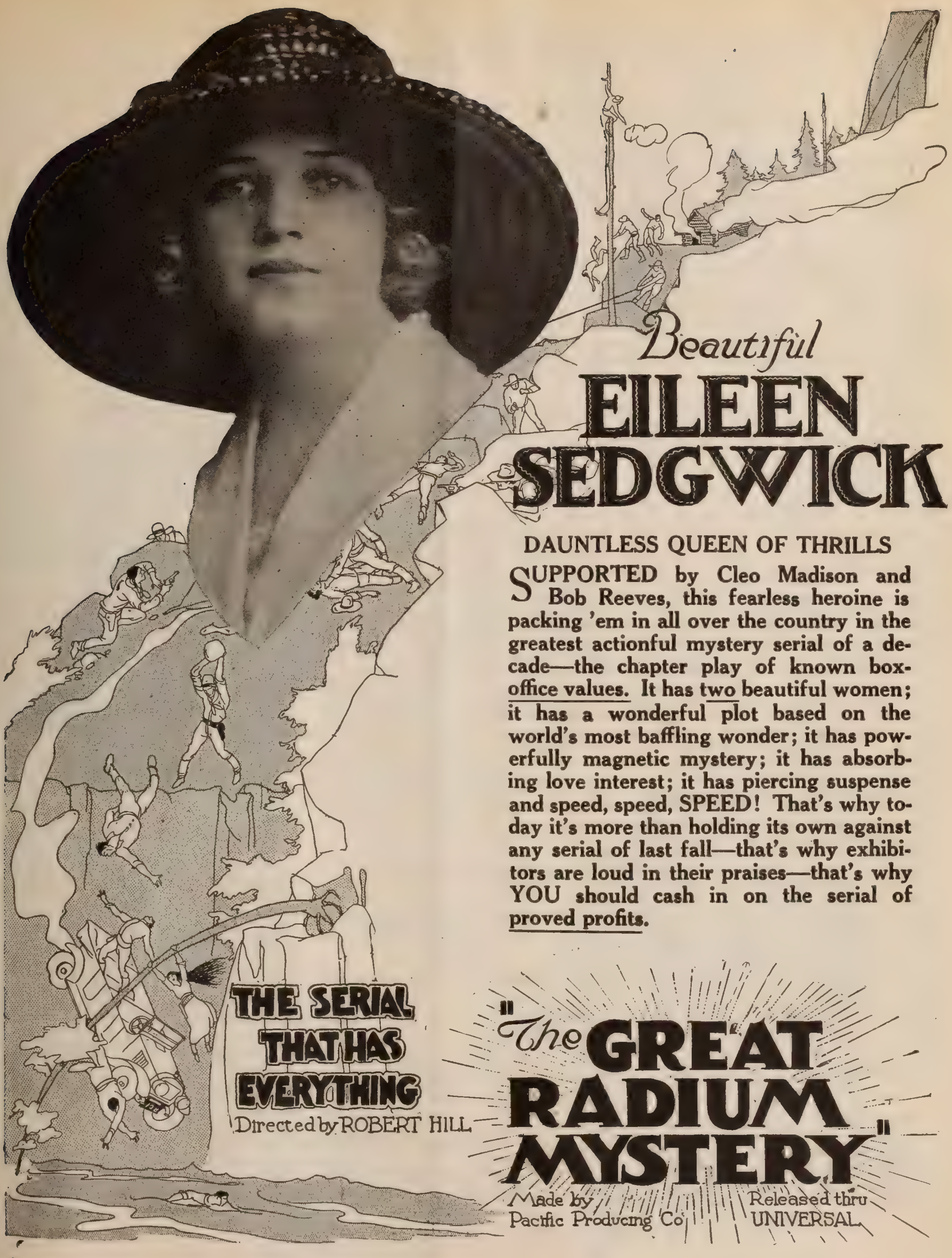
J. H. CALVERT
KANSAS CITY MO

"Under Crimson Skies"

SAN FRANCISCO CALIF JULY 29, 1920
MR. H. M. BERMAN

"UNDER CRIMSON SKIES" JUST FINISHED THREE DAY RUN IN MY THREE LITTLE MOUNTAIN TOWNS WALNUT CREEK BYRON AND OAKLEY ONE DAY EACH. IT HAS EVERYTHING INTENSE DRAMA THRILLING ACTION TOUCHES OF PATHOS AND COMEDY THAT HAS NOT BEEN EQUALLED TO MY MIND EVER BEFORE IN MOTION PICTURES BUSINESS HAS BEEN ON SLUMP. BUT THIS PRODUCTION HAS MORE THAN MADE UP FOR LOSSES ON MEDIOCRE PICTURES OF PAST FEW WEEKS. HAVE ARRANGED RETURN DATES NEXT MONTH WITH GRIFFITH IN SAN FRANCISCO.

G. E. PETERSON


THE SERIAL THAT HAS EVERYTHING

Beautiful

EILEEN SEDGWICK

DAUNTLESS QUEEN OF THRILLS

SUPPORTED by Cleo Madison and Bob Reeves, this fearless heroine is packing 'em in all over the country in the greatest actionful mystery serial of a decade—the chapter play of known box-office values. It has two beautiful women; it has a wonderful plot based on the world's most baffling wonder; it has powerfully magnetic mystery; it has absorbing love interest; it has piercing suspense and speed, speed, SPEED! That's why today it's more than holding its own against any serial of last fall—that's why exhibitors are loud in their praises—that's why YOU should cash in on the serial of proved profits.

Directed by ROBERT HILL

"The GREAT RADIUM MYSTERY"

Made by
Pacific Producing Co

Released thru
UNIVERSAL

"THE DRAGON'S NET"

Episode No. 4

"Into the Chasm"

KEELER has revived and followed the two men, being put on their trail by the coolie. The owner of the sinking boat stops Carson and Redding as they reach the shore, demanding payment for his boat. Redding leaves Carson to pay the man and Carson accidentally draws the stolen map from his pocket with the money, dropping it on the stones at his feet. Keeler reaches the shore in time to engage men to pole him out to the sinking boat, thereby saving Marie. Carson and Redding hurry away, and when Marie is brought ashore she finds the map which Carson dropped. She is unable to decipher the Chinese writing and the next morning gets the interpreter at the hotel to read it to her. Redding and Foo are near and after Marie leaves they question the interpreter who gives them the desired information.

The map shows the location of a cave near the Daibutsu and Marie visits the Idol in the guise of a pilgrim. Carson follows also disguised as a pilgrim. She sees him and gets rid of him by denouncing him to the Japs as a white man who plans to destroy the Idol. Her plan works and he is driven from the place while Marie is acclaimed as the savior of their Idol and is escorted by the cheering crowd to her hotel.

She then hastens to the cave where she hopes to find the Petal. Keeler also goes to the cave and follows her into it. Inside the cave Marie finds a Lotus Flower covered with mystic writing and takes it with her. Keeler is attacked by Carson, who has trailed him to the cave. Finding her way blocked, Marie turns and leaves through another opening of the cave. She finds herself on the brink of an immense cliff, her only way of escape a rope of vine which spans the chasm above the sea. Carson leaves Keeler with Redding outside the cave, then re-enters the cave and follows Marie to the cave. She starts to cross the chasm on the vine and after he has tried unsuccessfully to dislodge her by swaying the vine, he fires repeatedly at the vine, which falls, and Marie drops into the water below.

New Screen Magazine

No. 83

THE Canada Jay has earned the title of Camp Robber. He is a champion thief and there is very little food that he cannot manage to steal. He stores up his pantry, too, for the winter-time.

human Harry Carey says

YOU can kid yourself about waiting for your ship to come in but you'll be happy quicker if you'll get busy and row out to the ship.

—*Watch for "Sundown Slim"*

A paradox of nature is boiling water with cold water. When a vessel containing boiling water is corked, steam occupies all available space, pressing on the water and preventing bubbling. Cold water condenses the steam, restoring sufficient space to resume the boiling action.

The story of the diamond is a fascinating one. In its original form the diamond is a dull, lifeless affair, far different from the sparkling gems that are actually worn. The cutting of the diamond is a costly and careful process, requiring exquisite skill. Some diamond cutters work only one hour a day and receive a stipend of $300 weekly.

There is an animated called "Cinema Magic" and a collection of jokes entitled "With the Wise Birds" in this issue of the magazine.

"The Honor of the Range"

Two Reel Western Drama

CAST

Bud Kirkland	Leo Maloney
Betty	Lois Neilson
Buck Thorn	Fred Kohler
Billy Hall	J. Sahr

BILLY HALL, having deserted Bud Kirkland's post, and suspected of desertion, Kirkland goes after him to straighten the matter out, following up a clue in a letter from a girl found in Billy's effects.

He comes upon Billy on the girl's ranch the next morning, seeking to leave the girl against her protests. He goes, and Kirkland, thinking that she is Billy's sweetheart, offers his assistance as a friend of Billy's. He finds out that she will not be able to pay a sum she owes because of the thieving of her cattle. Billy has gone off to try to find the thieves.

In town, Billy gets into a card game with Thorne, to whom the girl is indebted, in the hope of squaring the debt, but he loses. Thorne laughs at Billy, and Billy follows him in an ill-humor. Kirkland, fearing trouble, follows the two and the girl, when she learns that the two have met, seeks the sheriff and rides off to Thorne's range.

Billy, morally certain that Thorne is at the bottom of the thieving, starts to drive away his cattle, in an effort to ruin him and is overseen by Kirkland. Billy is killed by Thorne and one of his men. Thorne gets the drop on Kirkland and forces him to leave, claiming that he killed a man whom he found stealing cattle. Kirkland, slinking in the underbrushes, finds Thorne branding one of the girl's cows. A fight follows, in which Thorne and his man are killer. Knowing that on the face of things Billy is a rustler, Kirkland puts the empty gun in Billy's hands and makes it appear as if Billy had been killed in discharge of his duty.

When the girl arrives, her grief at Billy's death is softened by her pride in him. Kirkland learns then that she is Billy's sister. He leaves for his post, carrying back with him the story of Billy's bravery as he has made it himself, leaving the reward to go to Betty. He is happy in the thought that he has kept the reputation of the rangers spotless and has saved the girl's faith in her brother. And then he can come back some time.

Let Your Crowd Go Wild With Excitement When The Fearless King of Cowboys Fights the Skull-Faced Demons — Play

ART ACORD

Supported by Mildred Moore, Beatrice Dominguez and George Field in the Startling Serial

"THE MOON RIDERS"

Directed by
AL. RUSSELL

The Healthiest
Excitement
Ever Screened

RELEASED THRU
UNIVERSAL

"Fix It For Me"

One Reel Star Comedy
Featuring
BARTINE BURKETTE

BROWN, the lawyer, had a good breach-of-promise suit in which Trixie, the beauteous chorus girl, was figuring on extracting some coin from some one. But Brown's wife thought Trixie was Brown's affinity, so he wished the case on poor Jack.

Now, Jack had a wife, pretty Bartine, who was O. K. in every respect, but Bartine's mother was suspicious of nature, and she began putting ideas into Bartine's little head. Whereupon Bartine grew jealous of Trixie and one fine day she and mother and Mrs. Brown betook themselves to Trixie's dressing room, where Brown and Jack were really in conference, but the men eluded them. They got back safely to their offices all right, only to be bombarded by the women, to whom they declared they had never been out of the office. However, the tangle is solved when Trixie appears on the scene with the defendant, whom she has finally decided to marry, thus ending the breach of promise suit.

Jack and Brown decide to make a perfect "killing" with murder cases after this, but certainly no more breach of promise cases.

"You Tell 'Em Lions, I'll Roar"

Two Reel Century Comedy
Featuring
THE CENTURY LIONS

IN these days of H. C. of L., a grocery shop is looked upon as a place in which there is ready money. The owners of this particular shop were still kittenish after six months of marriage.

Into their lovey-dovey midst came a villain, a terrible villain, who tried to do damage until hubby opened up the limburger case and caused him to swoon. But before he leaves, the villain shoots at hubby; hubby's trousers become inflamed; he jumps into the stream to extinguish the fire and is rescued by wifey.

When peace is again on earth and all is well, hubby and wifey go for a walk, and two crooks rob their safe. They trace the crooks to a vaudeville show where a lion tamer is letting some lions perform for the audience. Hubby and wife are so angry, they open the trap door and let the lions out, thinking the lions will attack the crooks, but the lions love all flesh and go after everybody, hubby and wifey included. They follow hubby, wifey and the crooks to the shop, where wifey locks herself in the cashier's booth, while hubby sits on the shelves. Hubby manages to open the cheese case, however, and the lions drop off when they inhale the cheese. Wifey manages to get back the money out of the crooks and they are once more left in peace and happiness.

"THE VANISHING DAGGER"

Episode 15
"The Great Pendulum"

CAST

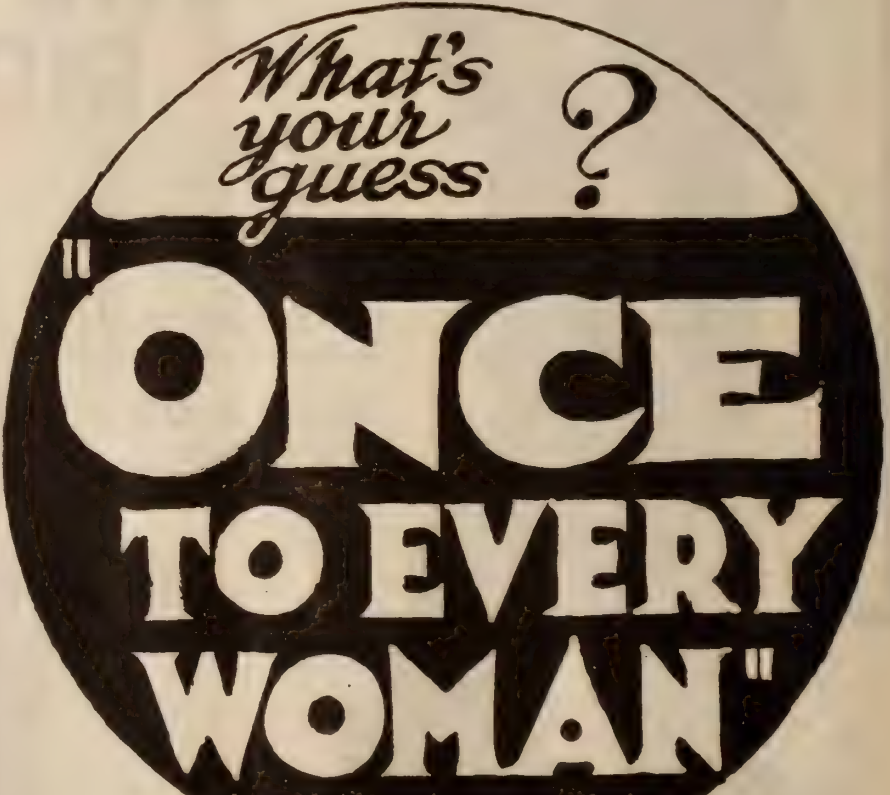
Grant	Eddie Polo
Zan	Karl Silvera
Sonia	Ruth Royce
Beth	Thelma Percy

GRANT is saved by a passing caravan and returns to America, where he learns that Beth has been spirited away. He does not learn, however, that she is in a hospital, but Zan and Sonia, who come to America to get the dagger from Grant, discover this, and have Beth sent out on a fake case.

Grant, as a member of the United Detective Agency, invades a nest of whisky smugglers, hoping to get a trace of Beth. They are led by Jean, who has come from England with the news of Mike's death. Jean overcomes Grant in a terrific fight, binds him and sets fire to the place, but Grant is rescued and passes unknown into the hospital just as Beth is coming out on the fake case.

In the hospital the surgeon discovers the dagger in Grant's effects, and recalling Beth's strange story to him, he places it in the safe. He tells Grant that Beth is in the hospital, but out on a case, and Grant scents foul play. Just as they go to the safe to get the dagger, they encounter the interne endeavoring to extract it and a fight follows, during which the dagger is hurled by the interne into a drain pipe. It is picked up by a man who flees with it, but he is overtaken by Grant, who recaptures it. Grant returns to the hospital just as Jean, who has seen Grant's rescue from the fire and told Zan of his whereabouts, arrives with a note demanding the dagger for Beth.

When Grant goes to Zan's den, he is seized, robbed of the dagger, bound and suspended from his wrists against a wall directly in the path of a huge pendulum, with which Zan plans to kill him in order to avenge Prince Narr's death. Zan and Sonia then leave with Beth as Grant is about to be crushed to death by the great pendulum as it swings closer and closer to him.



Von Stroheim's **MASTER PICTURE**

"THE DEVIL'S PASSKEY"

A picture of Paris, the wicked and Paris, the wonderful

Read this from MILWAUKEE

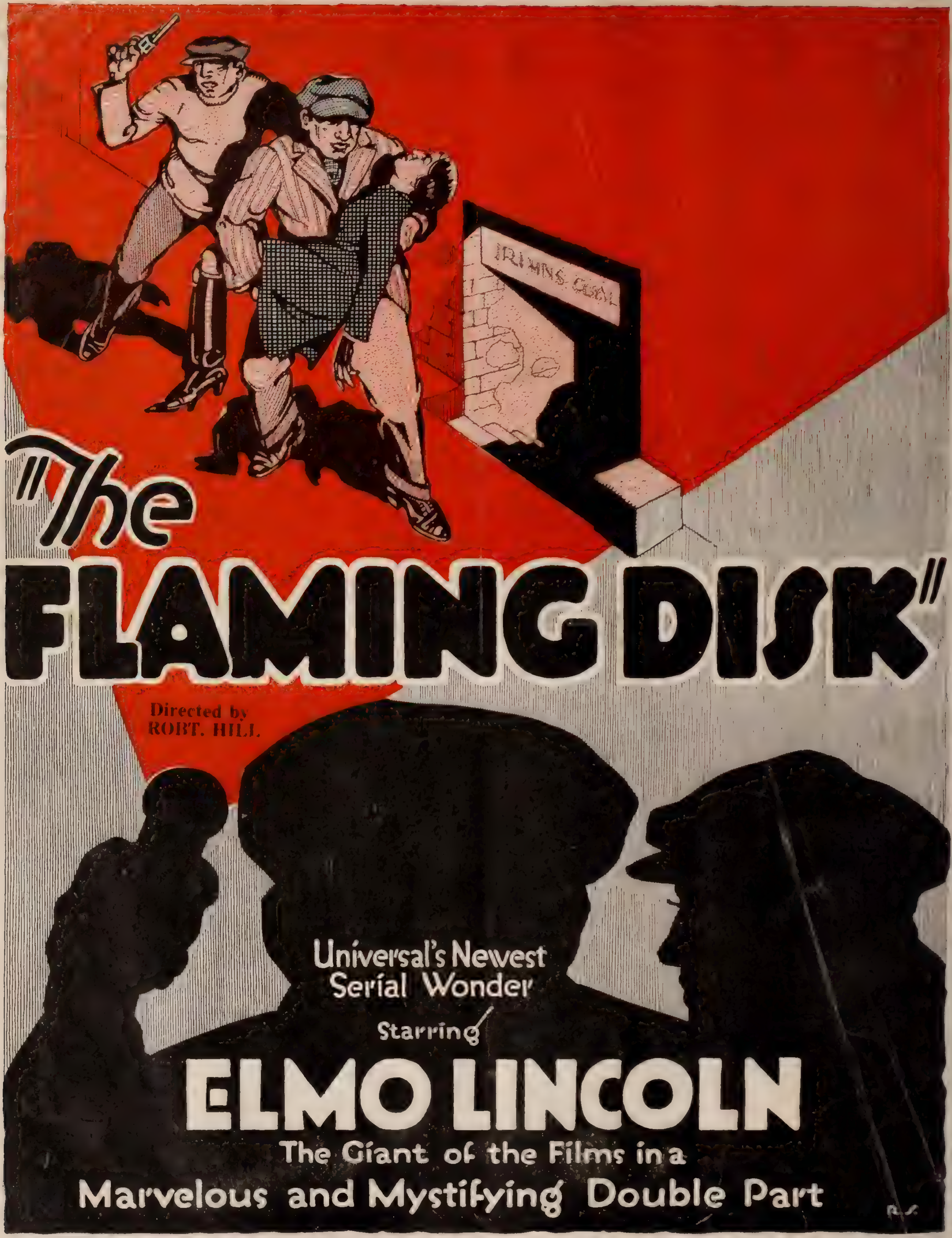
"Management very desirous of expressing satisfaction on 'The Devil's Passkey.' Opened at the ALHAMBRA today. Week's exploitation stunts proved great asset. The way Milwaukeeans turned out one would think the picture ran only one day. Box-office cashier had to be relieved twice, so steady were the receipts. Our prediction of the picture proving a big success now being realized. Thanks to George Levine."

EDW. J. WEISFELDT, Mgr.,
Saxe's Alhambra.

"As far as I can remember, no other Jewel brought so many people to doors of this theatre as 'The Devil's Passkey.' I cannot describe the enthusiasm of the crowds."

GEORGE LEVINE,
Milwaukee, Wis.

UNIVERSAL-JEWEL
PRODUCTION DE LUXE



"The FLAMING DISK"

Directed by
ROBT. HILL

Universal's Newest
Serial Wonder

Starring

ELMO LINCOLN

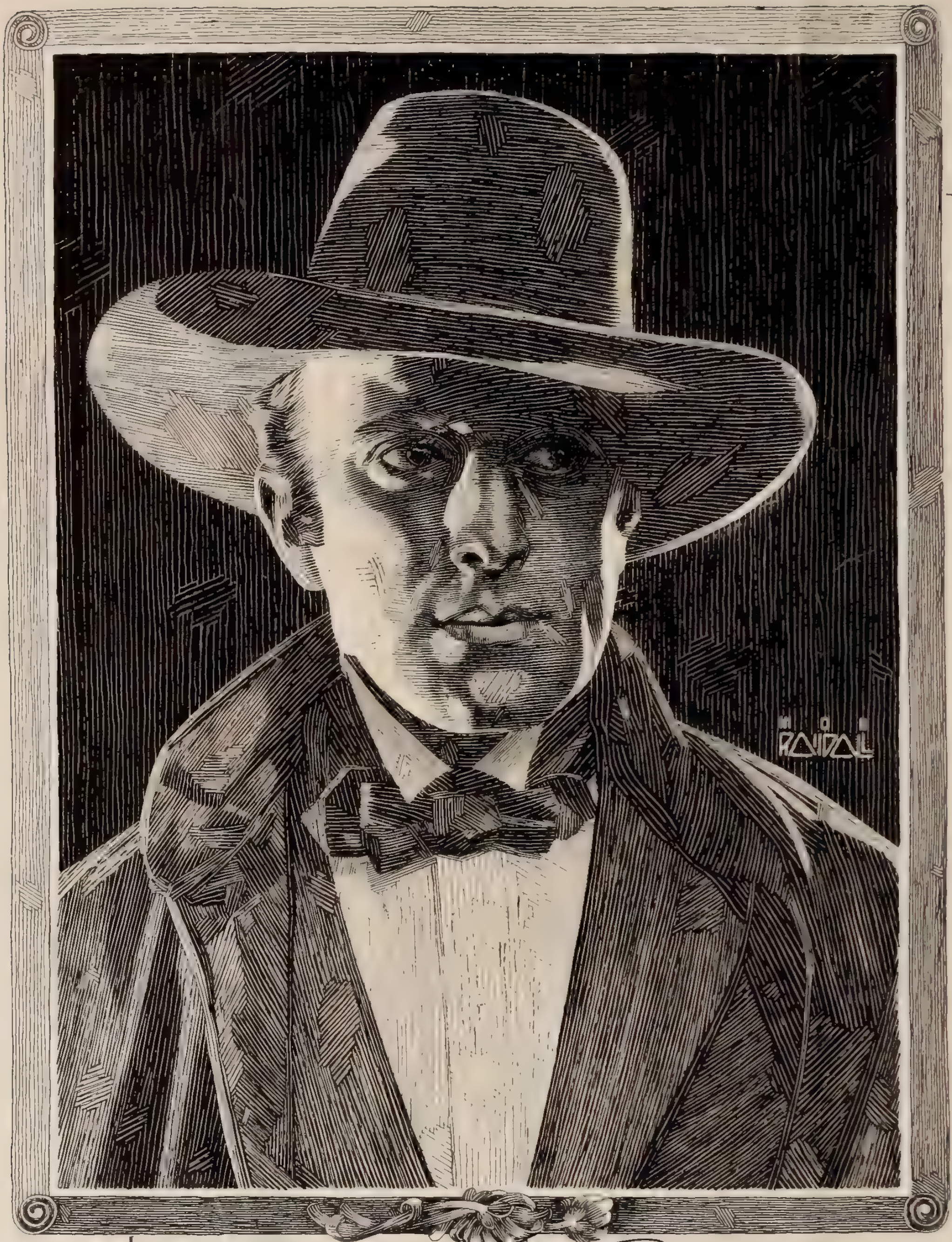
The Giant of the Films in a
Marvelous and Mystifying Double Part

The MOVIN
PICTU
WEE

HAL PHYFE
B.R.

"The DEVIL'S PASS KEY"

VOL 11, SEPT 18, 1920, NO. 5.



Universal's
New
Star Series

Carl Laemmle
presents

Frank Mayo

in

'HITCHIN' POSTS'

Directed by Jack Ford
Story by H.H. Shumate

Carmel Myers Returns to Screen in Wonderfully Human Picture

Carmel Myers in
"IN FOLLY'S TRAIL"
Universal

DIRECTOR .... Rollin S. Sturgeon
AUTHOR .... Katherine Leiser Robbins
SCENARIO BY .... Doris Schroeder
CAMERAMAN .... Harry Harris
AS A WHOLE ...... Very human little picture dealing with married life; appeals and entertains
STORY ...... Very realistic; holds interest steadily because of its true situations
DIRECTION .... Very good
PHOTOGRAPHY .... Very good
LIGHTINGS .... Some striking effects
CAMERA WORK .... Commendable
STAR .... Creates unusual and appealing character; beauty offset to best advantage
SUPPORT .... Headed by Thomas Holding
EXTERIORS .... Few used
INTERIORS .... Just right
DETAIL .... Excellent
CHARACTER OF STORY ...... Incompatibility of husband and wife who come from totally different sets
LENGTH OF PRODUCTION .... 4,825 feet

More and more it seems producers are realizing the value of the little human story, that small but strikingly dramatic "slice of life" that is so difficult to communicate to the film but which, once communicated, is fit matter to rival the far more pretentious production in entertainment value.

Of course these stories are very hard to find. It's easy enough to point out that there is drama in the life of the milkman and the family in the flat downstairs but there are comparitively few authors willing to search for it. C. Gardner Sullivan did, and found it, in "Stepping Out" and "Hairpins" and now Katherine Leiser Robbins has accomplished the feat in "In Folly's Trail."

Here is a simple little story, the central characters of which are a flighty little show girl, with small education and tastes that fairly lacerate finer sensibilities, and an artist whose refinement and culture are just a bit over-developed.

Their marriage occurs after a brief and glamorous courtship and then the incompatibility of the two temperaments begins to reveal itself. Lita is careless, eager for the companionship of her former roustabout friends, Howard seeks a quiet existence and devotion to his art—every act of his wife, the simple soul and heart of whom he loves dearly, grates on him.

Finally his inability to meet her half way results in a breach and it is only through the severe lecture read Howard by Lita's erstwhile suitor, Goldberg, a man of big purse and big heart, that he wakes to his selfishness and begs forgiveness.

The detail of this is splendid, the scenes between husband and wife being enriched by expression, acts and bits of business that give them the indelible stamp of reality. Nor has the director forgotton his production values. There are a number of extravagent and lavish scenes in the Goldberg home with revelry at its height that afford remarkable balance to the less spectacular level of the main action.

Carmel Myers creates an unusual and appealing character in Lita. She appears to live the part. Her beauty, too, is offset to its full advantage. O'Farrell is the last name they gave her which seems to strike a very minor discordant note. Thomas Holding plays the selfish husband excellently. George B. Williams as Goldberg does some delightful character work while others are Arthur Clayton, Viola Lind, W. H. Bainbridge and Beth Ivans.

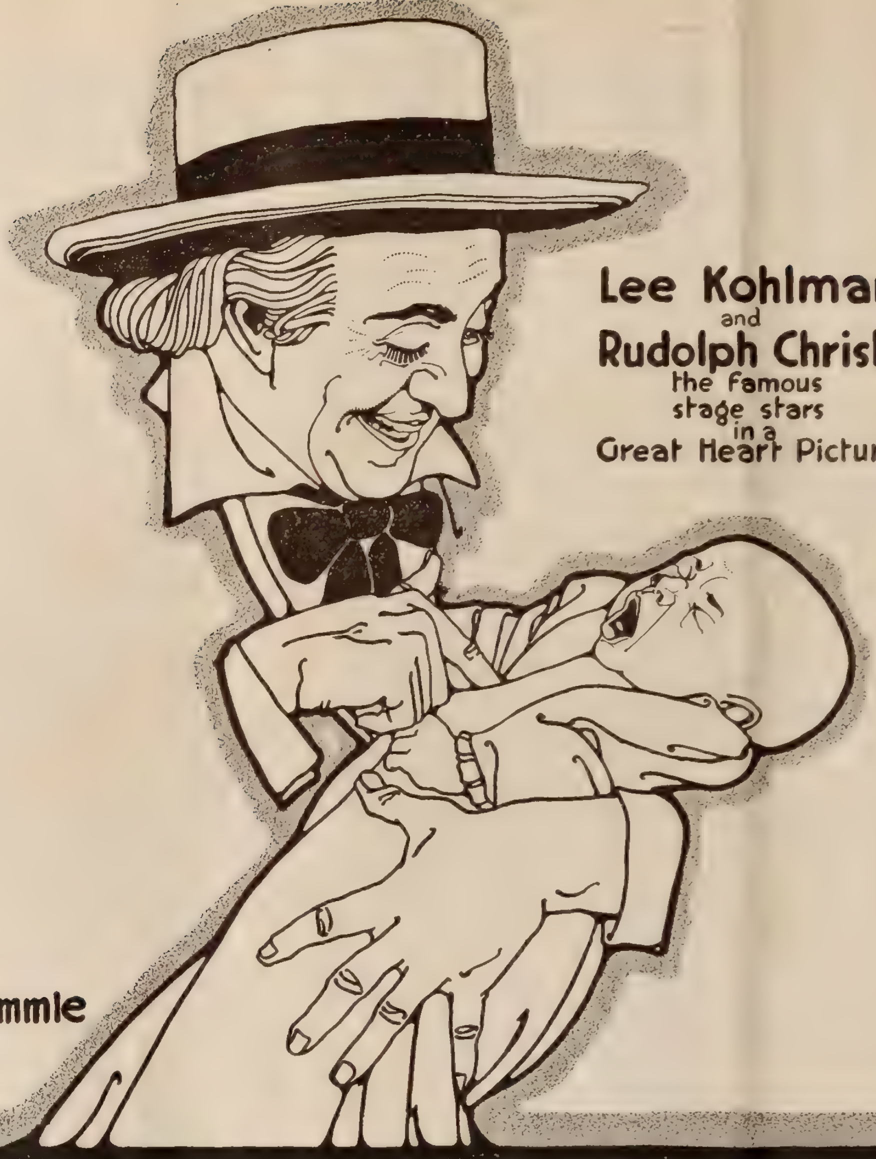
Can Stand a Lot of Boosting; They'll Love It

Box Office Analysis for the Exhibitor

"In Folly's Trail" is another little "human document," to employ a rather bromidic description. And like the other pictures that have confined themselves to the realities of life, in which there is a world of drama, it is bound to highly satisfy all audiences. It's drama is never clashing but always potent, coursing along beneath the surface and making itself felt at all times.

Certainly Miss Myers could not have wished for a better picture in which to be re-introduced to her fans. And she seems to
earlier screen appearances.

In advertising this stres
the story to the utmost
return to the screen
musical comedy stage.
and certainly the pict
audiences and to ba
use in exploiting it.



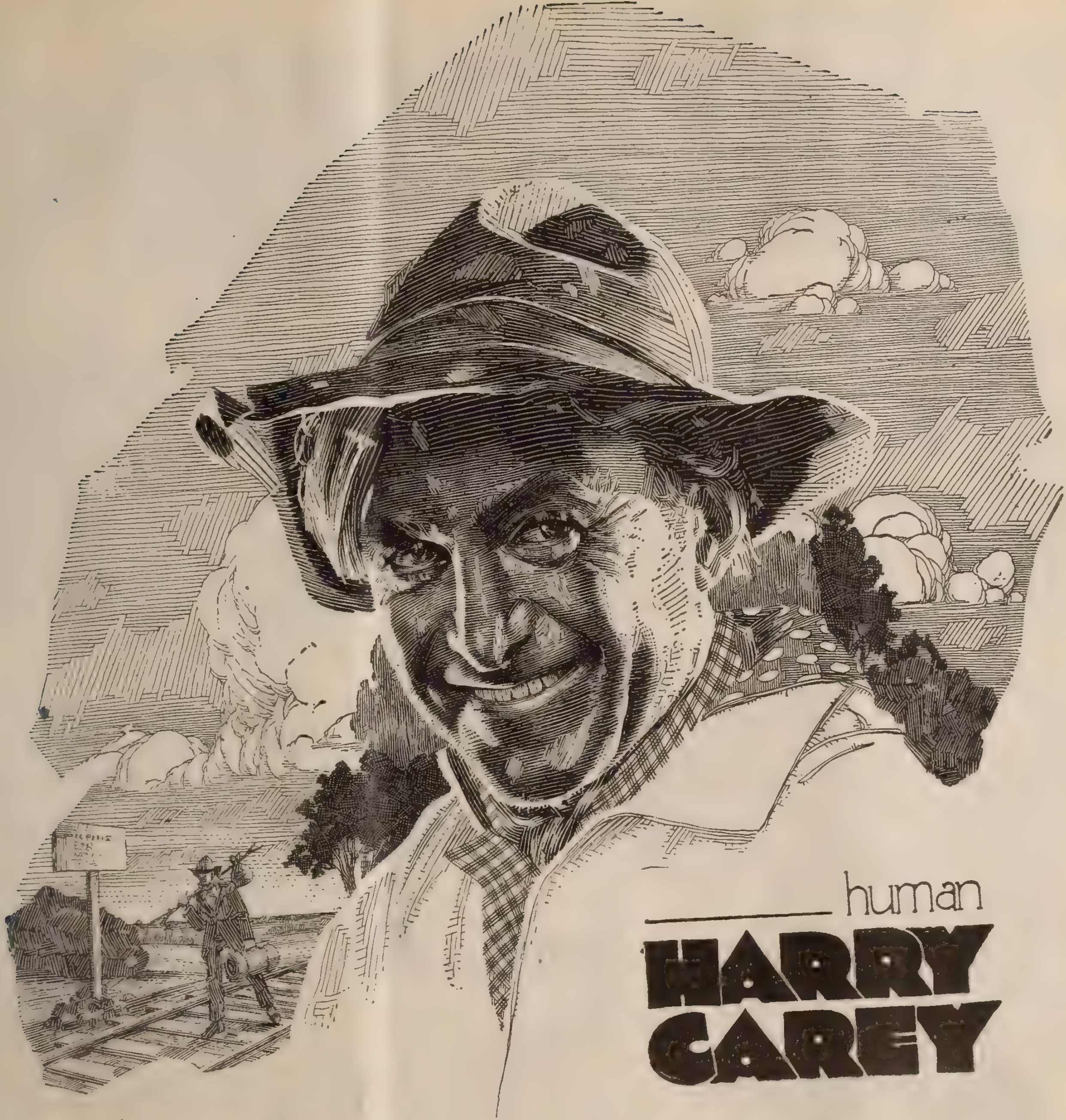
Lee Kohlmar
and
Rudolph Christians
the famous
stage stars
in a
Great Heart Picture

Carl Laemmle
offers

"The SECRET GIFT"

A Picture that will Please any Audience in any Theatre in the Country and that will add to your Reputation as a Chooser of fine Photoplays . . . . . .

UNIVERSAL SPECIAL ATTRACTION



human

HARRY CAREY

IN these super-strenuous days it's a positive treat to have some one like Harry Carey to bring us back to sanity—he's so lazily, laughingly human. Harry doesn't take life as seriously as most of us. He suspects it's pretty much of a big joke, anyway, and he'd rather trip up the lean and hungry Cassius in his picture and make him bust his nose than plug the poor villain with a six-shooter. Easy and natural, full of seemingly unconscious mannerisms that make you laugh, is it any wonder that human Harry Carey has come to be the best liked of all Western character players? See him in "Sundown Slim," rightful successor to that delightful scamp, "Overland Red," and you'll see one of the best pictures the screen has ever known.

Watch for
"SUN DOWN SLIM"

Appearing only in Universal Special Attractions

Carl Laemmle *presents*

"HITCHIN'

SAYS MOTION PICTURE NEWS: "Universal has provided FRANK MAYO with a splendid story, a capable cast and praiseworthy direction in this feature and the result is a picture that should interest in any house regardless of locality. Romance, thrills, dramatic moments and heart interest are all here and mixed in the correct formula. The locale is laid along the Mississippi River and in Texas in the 70's. The former scenes are entrancing indeed, as we see the old steamboat with its side paddles come into sight on the lazy river. The big scenes are laid in Texas at the time when the country was opened. Excitement predominates. And the director has not failed to keep it up. The picture is strong in love interest and is balanced with dramatic moments.

POSTS

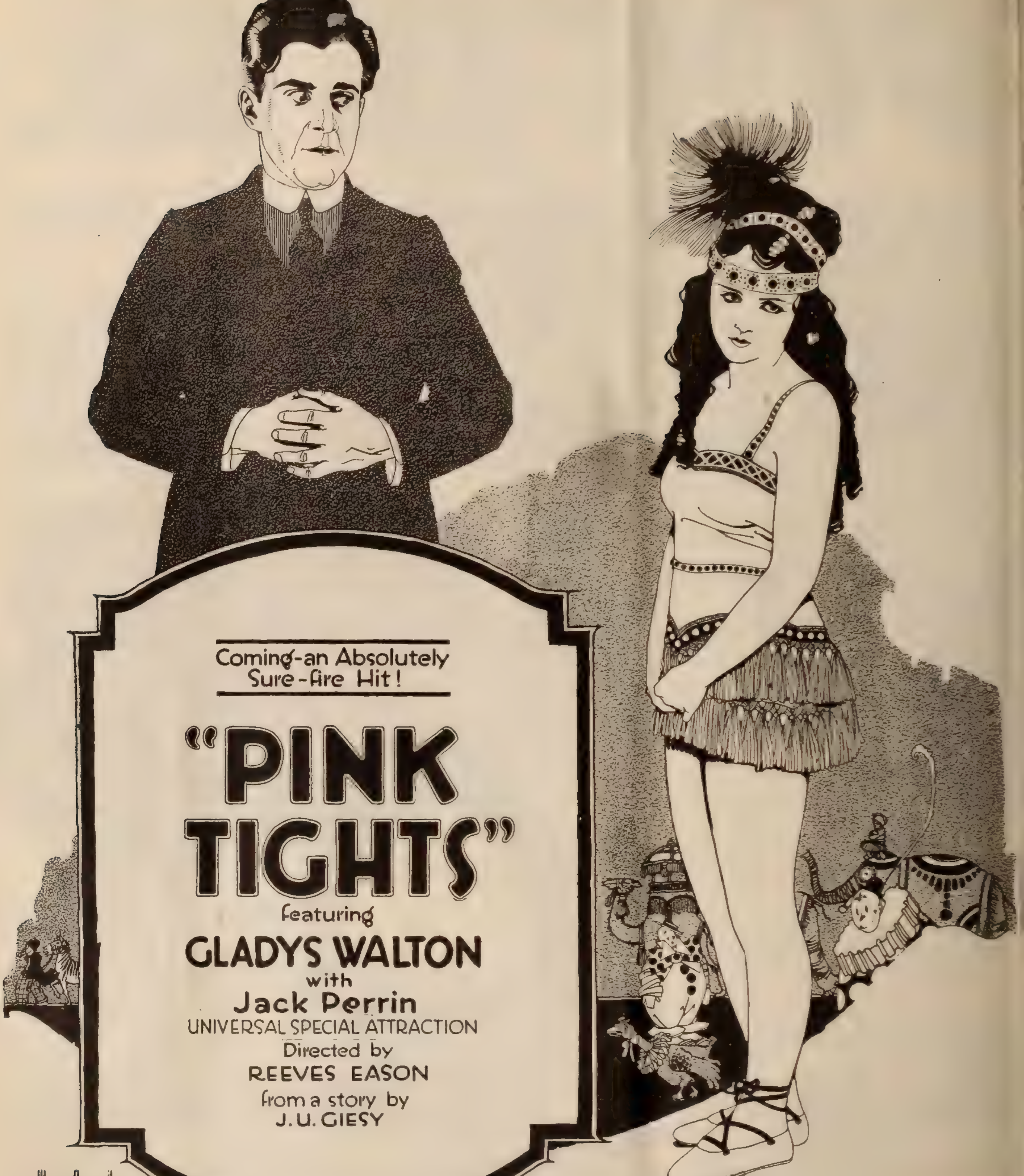
UNIVERSAL
SPECIAL
ATTRACTION

A Glorious Romance of Old Days on the Mississippi, starring

FRANK MAYO

DON'T be afraid to book this one, Mr. Exhibitor, for it surely has the right ingredients to interest any audience."

Directed by Jack Ford
Story by H.M. Shumate



Coming-an Absolutely Sure-fire Hit!

"PINK TIGHTS"

featuring

GLADYS WALTON

with

Jack Perrin

UNIVERSAL SPECIAL ATTRACTION

Directed by

REEVES EASON

from a story by

J. U. GIESY

Released Last November And Still Going Strong

FEW productions there are that can boast of such a record as that held by "Blind Husbands." And no better proof of the lasting qualities of this dramatic masterpiece could be forthcoming than the simple fact that to-day, more than ten months after release date, it still is pulling and pleasing crowds in the smaller towns. The records of the country's box-offices prove that the exhibitor who has not yet played this money-making marvel is passing up one of the safest bets in the business. Be a wise exhibitor—PLAY IT NOW.

Carl Laemmle presents

Von Stroheim's WONDER PLAY

"BLIND HUSBANDS"

UNIVERSAL-JEWEL
PRODUCTION DE LUXE

THE MOVING PICTURE WEEKLY

A MAGAZINE FOR MOTION PICTURE EXHIBITORS

Published Weekly by the MOVING PICTURE WEEKLY PUB. CO.
1600 BROADWAY, NEW YORK CITY

PAUL GULICK, *Editor.*

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Vol. 11 SEPTEMBER 18, 1920 No. 5

OUT WITH IT AT LAST!

THE best part of a secret is the pleasure that can be derived when it is fitting to finally disclose that secret to others.

Universal has been having any amount of good sport with the little "Once To Every Woman" riddles with which it has been teasing and tantalizing its friends for weeks past in the pages of the Moving Picture Weekly. Letters have poured in asking the "Whys and Wherefores" of it all and endeavoring to answer the cryptic question. To all of which Universal has maintained a smiling silence.

But all secrets must out sometime, and Universal has been looking forward with particular pleasure to a time fitting to divulge something about this one.

"Once to Every Woman" is the very apt title of the big Jewel production starring Dorothy Phillips which will be released sometime in October. It promises to be one of the biggest "Jewels" ever put over by Universal, and that is saying a lot, for Universal has recently "put over" such tremendous Jewel hits as "The Virgin of Stamboul," "The Breath of the Gods," "Under Crimson Skies" and "Shipwrecked Among Cannibals." Months in preparation, "Once to Every Woman" was skilfully guided to completion by no less a director than Allen Holubar, husband of Miss Phillips and the author and director of so many of those arresting productions in which she has recently startled screendom.

"Once to Every Woman" contains not only a big story and a vital story, but a "heart" story as well. And as such it will have a universal appeal. It portrays with telling force the life of a small town girl, blessed at birth with a golden gift, who sets out to conquer continents and who sees only herself, unconscious that others are living and loving and suffering near her.

The scenes are varied. The spectator is shown the uneventful life in a small Western town, the glamour of musical Rome, the splendor of high society life in New York, with its brilliant operatic season, its gorgeous gowns and beautiful women.

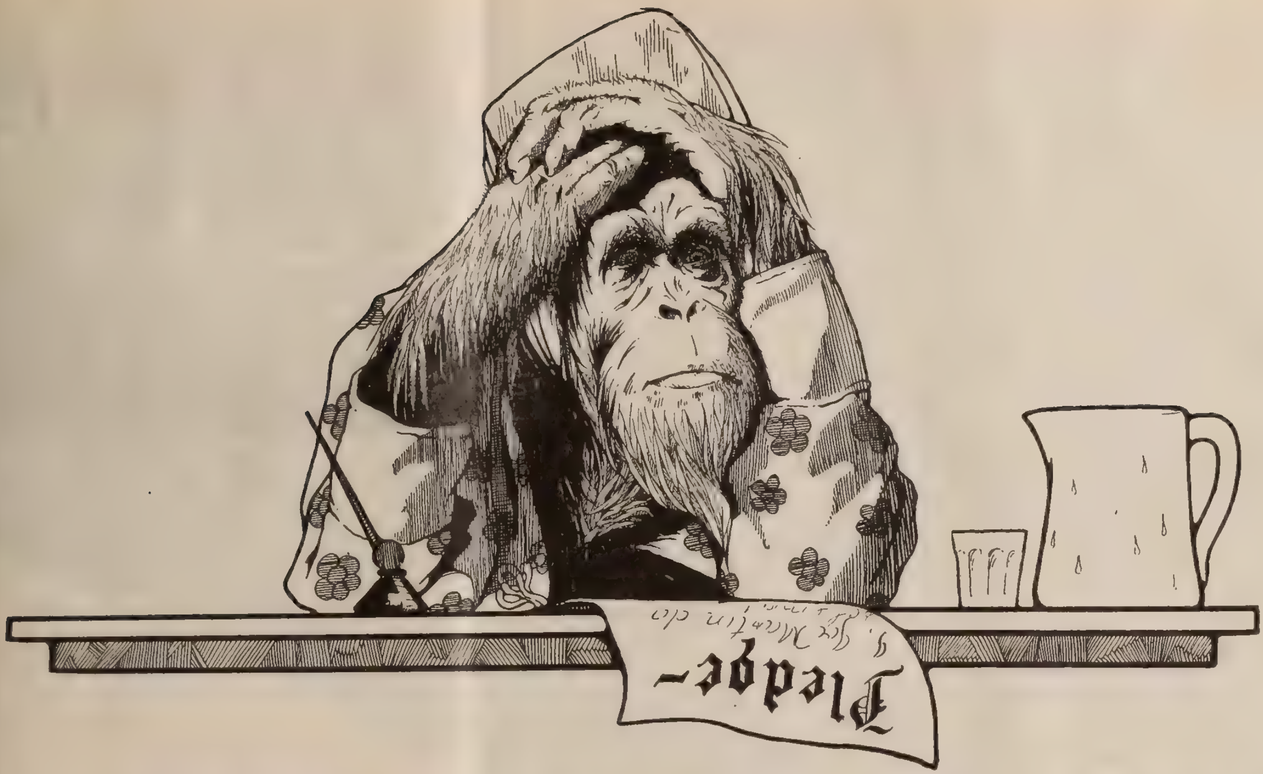
Dorothy Phillips, the star of "Once to Every Woman," needs no introduction to Universalites. She made screen history in "The Heart of Humanity," and she has to her credit in addition such phenomenal successes as "Destiny," "The Right to Happiness," "Paid in Advance," etc., all of them Universal productions.

"Once to Every Woman" is a vehicle well suited to the calm and the fire of Dorothy Phillips's artistic temperament, for it depicts the soul of a woman, a woman whose life was eventful, full of crises, full of emotions, both tender and fierce.

It is not, however, a picture for women only. It is a picture for everybody. It contains a plot abounding in intensity, action and suspense, and some big scenes that are thrilling indeed.

That is the gist of what Universal has to divulge of "Once to Every Woman" for the present. In seeing what really does happen "once" to Aurora Meredith in the picture-Aurora, who in reality typifies "Every Woman," in spite of her tinsel and and glitter, those who "hit" the Universal trail will find a rare treat.

Can it happen more than
"ONCE
TO
EVERY
WOMAN"
?



"A PROHIBITION MONKEY"

Directed by WILLIAM CAMPBELL

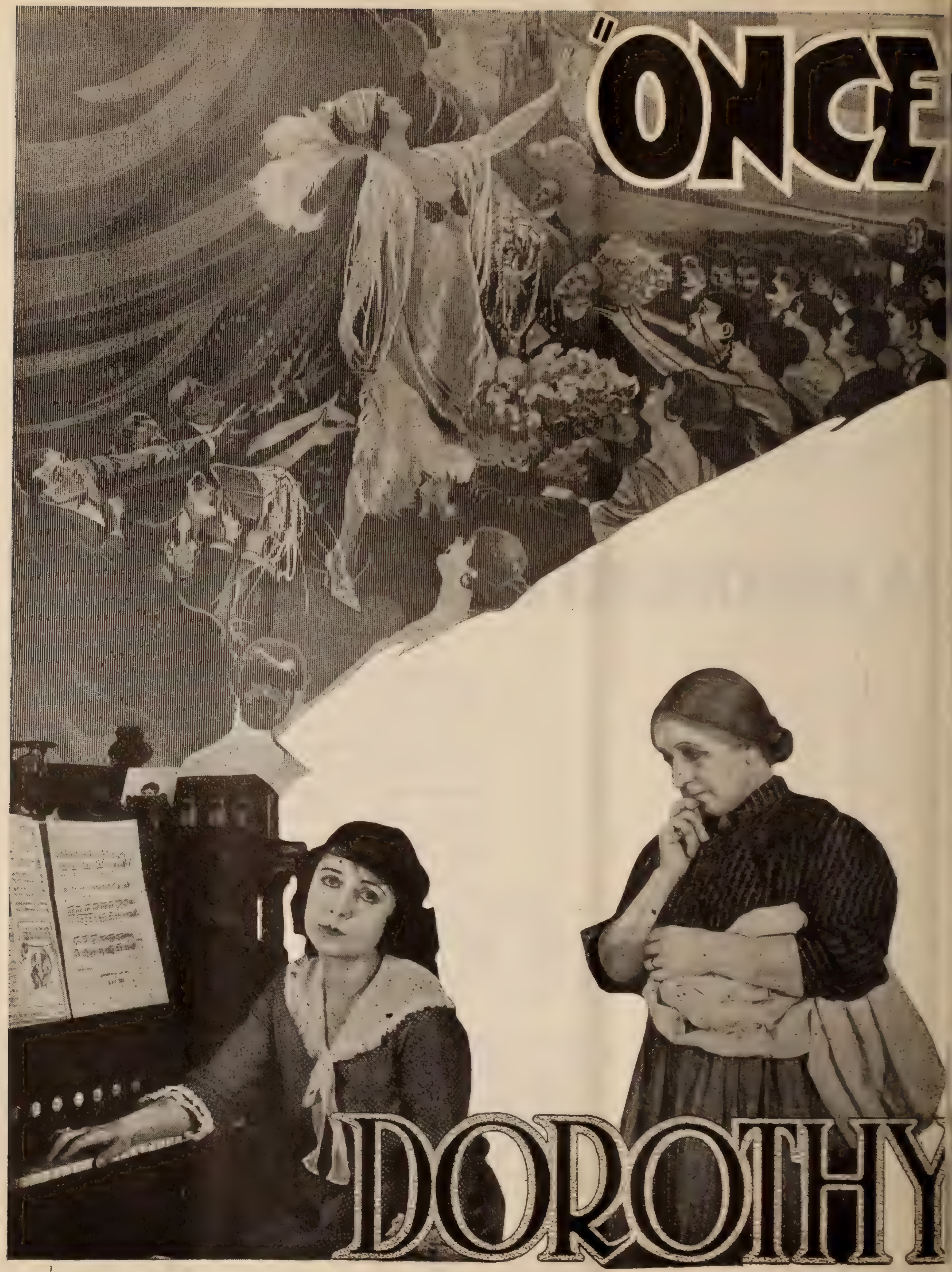
HERE'S Joe Martin at his laughingest best—in a whirlwind scream that covers everything in the comedy line from "parlor stuff" to spontaneous slapstick; from farce to burlesque and back again—with the irresistible Joe always the centre of the joyful doings. It's the trickiest, twinkliest, TIMELIEST comedy novelty ever filmed. Book it now—Released September 13.

MR. and MRS.

JOE MARTIN COMEDIES

UNIVERSAL-
JEWEL

XXX WATER
MORE of IT
JOE MARTIN'S WATER WAGON


"ONCE
DOROTHY

TO EVERY WOMAN"

IN this lastest and greatest of all DOROTHY PHILLIPS productions Carl Laemmle presents the exhibitors of the country with a picture which is certain to prove one of the biggest money-makers of the year.

Look back over the past two years. What stands out among the really great pictures of that period? "THE HEART OF HUMANITY—directed by Allen Holubar and starring Dorothy Phillips—a picture that swept the country, crowding houses to absolute capacity no matter what the locality, a Universal-Jewel which, in its heart-appeal, its drama, its story, its acting and its staging, set a new mark for producers to equal.

And now, in the fall of 1920, with the hot weather stowed away, the nation prosperous and everybody eager for entertainment comes just another such marvelous PHILLIPS picture, directed by the same genius, starring the same dazzling star, produced in the same lavish way, certain to draw the same crowds as the great war-play of recent memory.

Book "ONCE TO EVERY WOMAN" right now, today, as one bet you can count on this fall as a sure thing. Story, star, director—they're all here. All you have to do is to avail yourself of an opportunity that may not come again in a long time. Take our advice and see your Universal Exchange as to this great photodrama immediately.

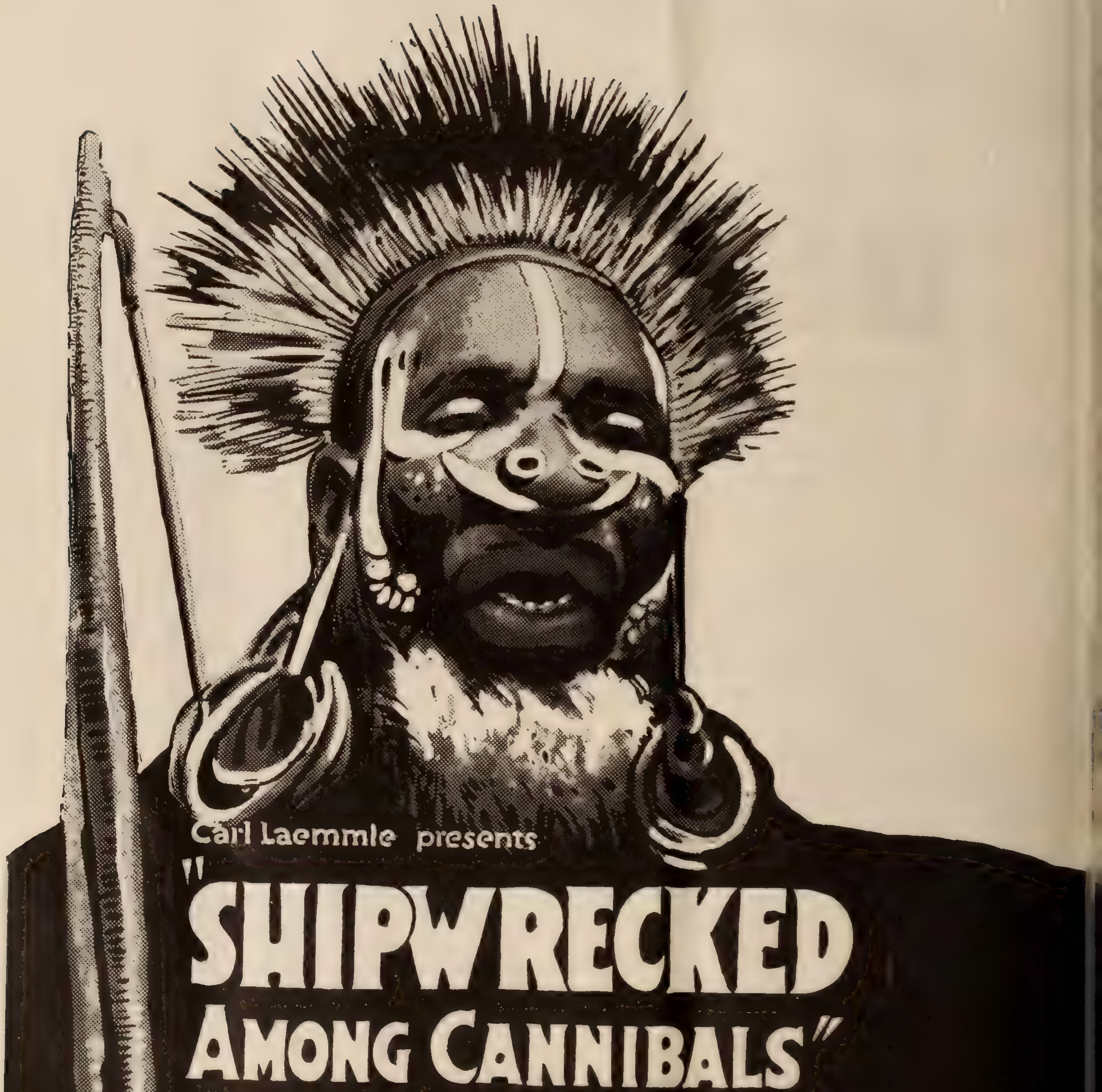
Produced under direction of
ALLEN HOLUBAR

Starring

PHILLIPS

UNIVERSAL-JEWEL
PRODUCTION DE LUXE

—and the


Carl Laemmle presents
"SHIPWRECKED
AMONG CANNIBALS"
Universal—Jewel

Business backs up the Critics!

"Photoplay" Says

"IT is the pictorial record of an exciting adventure among a strange and barbarous people. Its accompanying titles, which are unusually well written, are informing and of value. It is one of the films that should be placed in the archives of the National Geographical Society and preserved, and it should be accompanied wherever shown by an explanatory lecture prepared by the young men who made the films.

Too much credit cannot be given William F. Alder and Edward Laemmle."

The Wires Say

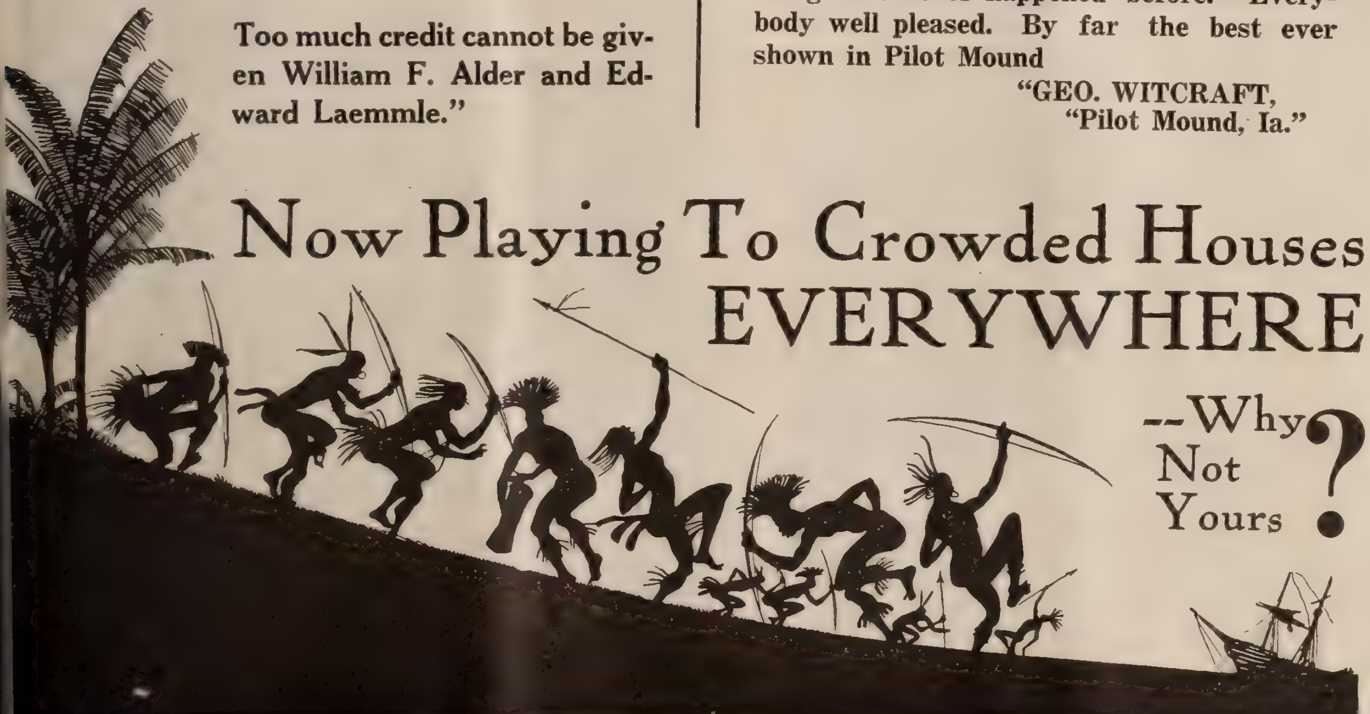
" 'Shipwrecked Among Cannibals' opened today to five hundred and sixty-one dollars, giving thorough satisfaction. The feature is novel and has very good phtography. Audiences much pleased, commending its excellence highly. Will go over over two thousand on three-day engagement.

"I. C. MISHLER,
"Altoona, Pa."

"We showed 'Shipwrecked Among Cannibals' last night and our house would not hold the people. Had to turn people away, something that never happened before. Everybody well pleased. By far the best ever shown in Pilot Mound

"GEO. WITCRAFT,
"Pilot Mound, Ia."

Now Playing To Crowded Houses EVERYWHERE



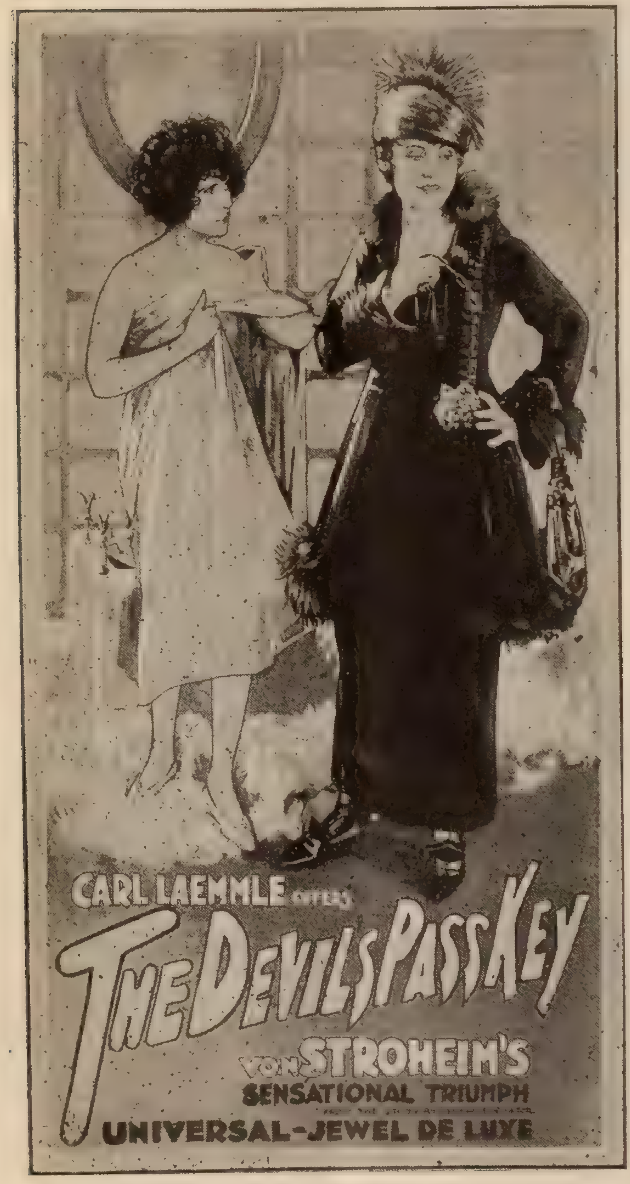
--Why Not Yours?

POSTERS

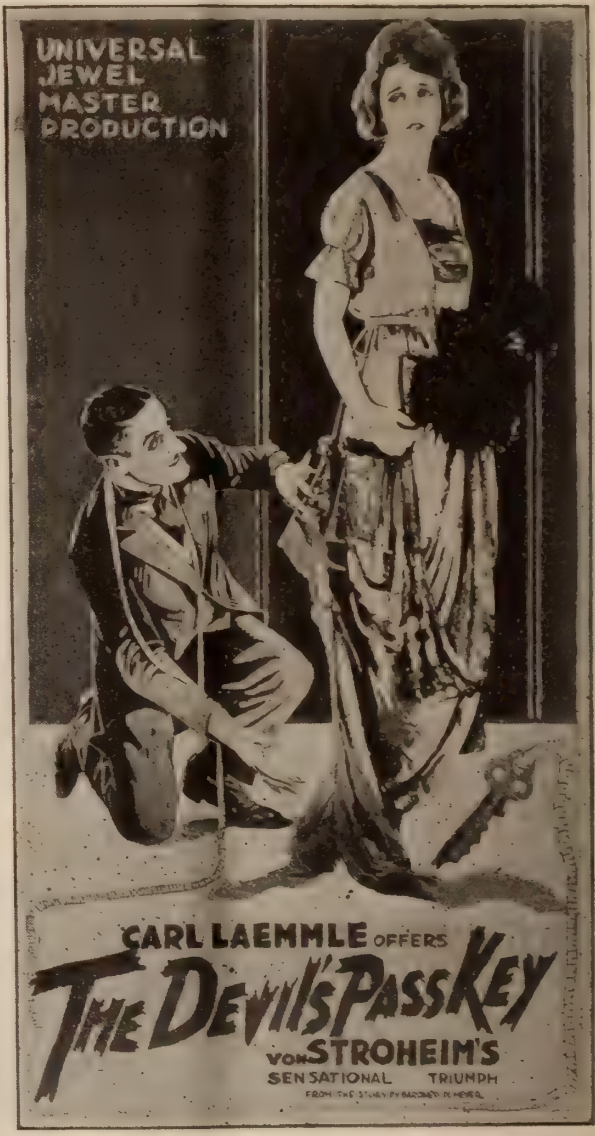
FOR

von STROHEIM'S

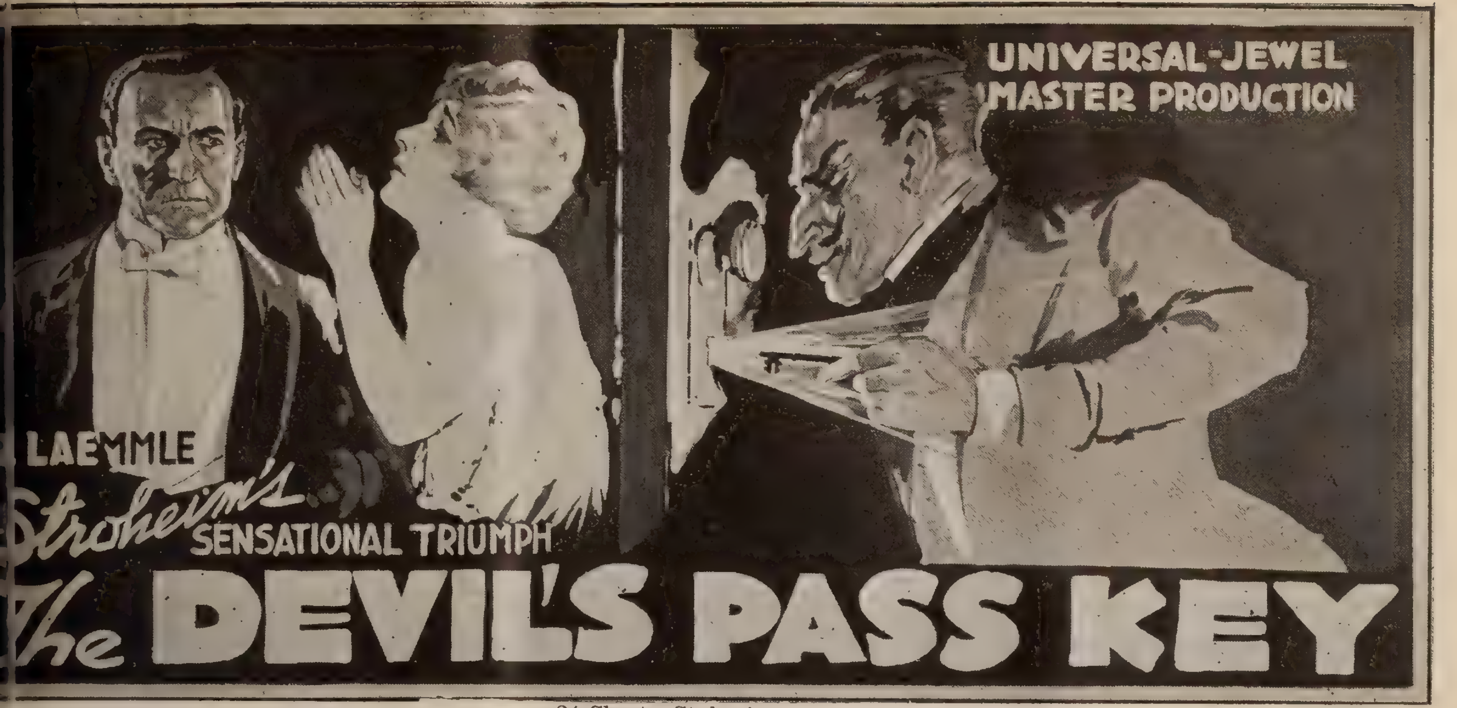
"The Devil's Passkey"


CARL LAEMMLE OFFERS
THE DEVIL'S PASSKEY
VON STROHEIM'S
SENSATIONAL TRIUMPH
UNIVERSAL-JEWEL DE LUXE

Three-Sheet—Style E

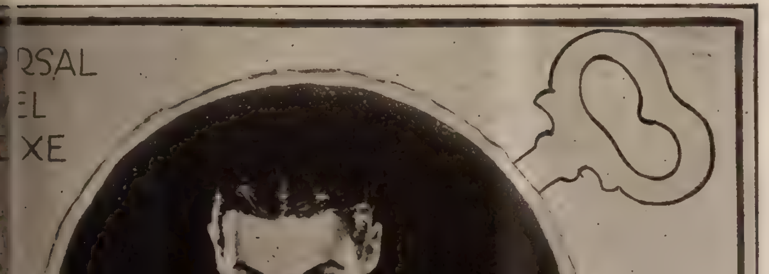

UNIVERSAL
JEWEL
MASTER
PRODUCTION
CARL LAEMMLE OFFERS
THE DEVIL'S PASSKEY
VON STROHEIM'S
SENSATIONAL TRIUMPH
FROM THE STORY BY BARONESS DE MEYER

Three-Sheet—Style D

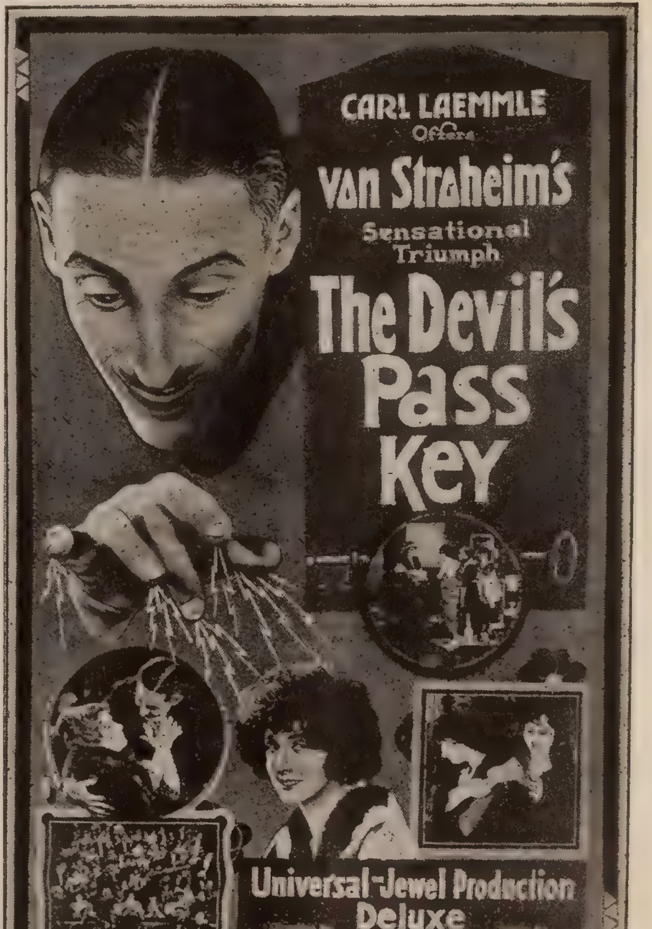

UNIVERSAL-JEWEL
MASTER PRODUCTION
LAEMMLE
Stroheim's
SENSATIONAL TRIUMPH
he DEVIL'S PASS KEY

24-Sheet—Style A

Dept. has devised a wonderful line of full-color posters for ction, consisting of a twenty-four, two threes, a six and a one-sheet.


RSAL
EL
XE
CARL
LAEMMLE
OFFERS
VON STROHEIM'S
SENSATIONAL
TRIUMPH
he Devil's
Pass Key
FROM THE STORY BY BARONESS DE MEYER

Six-Sheet


CARL LAEMMLE
Offers
von Straheim's
Sensational
Triumph
The Devil's
Pass
Key
Universal-Jewel Production
Deluxe

One-Sheet—Style R

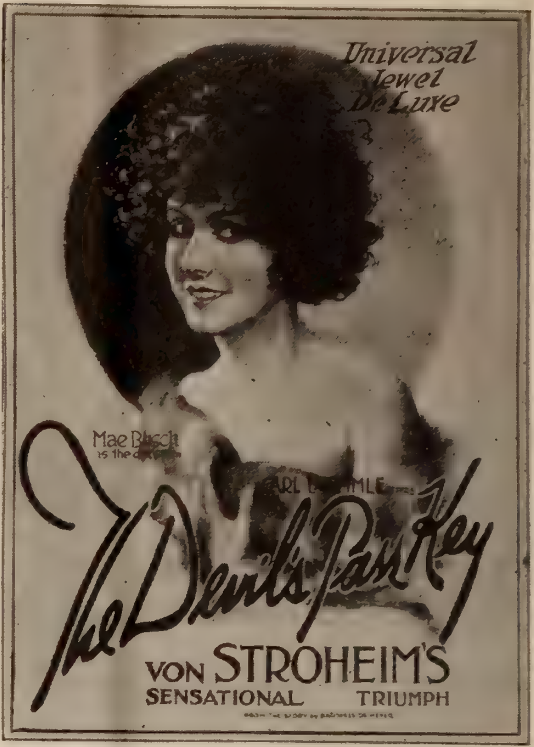
In "Civilian Clothes" Was Screen Officer

DURING the eighteen weeks that Eric von Stroheim was occupied in filming the Universal-Jewel production, "The Devil's Pass Key," which is to be shown at the ———— Theatre on ————, there was only one member of his star cast who was busier than the producer. That man was Clyde Fillmore, who plays the role of Captain Rex Strong in this enthralling story of modern Parisian life.

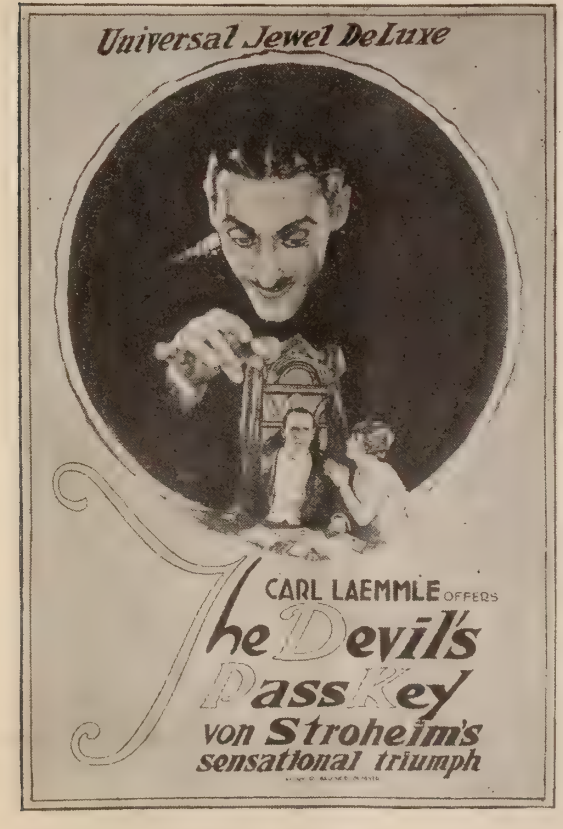
Throughout the making of "The Devil's Pass Key," Mr. Fillmore was playing a double role. From eight in the morning till sundown he was playing the screen hero in Von Stroheim's production at Universal City, and every evening, to say nothing of matinees on Wednesday and Saturday, he was playing the leading role in "Civilian Clothes" at the Morosco Theatre in Los Angeles.

Von Stroheim arranged that on the afternoons of the matinee days Mr. Fillmore would be excused, using those hours for scenes in which the matinee idol did not appear. Just when he slept during those eighteen weeks is still a mystery to his fellow players.

Fillmore was born in Morgan County, Ohio, but the family moved to Oregon in his early youth. He graduated from the University of Oregon, attended the Johns Hopkins University at Baltimore and was saved from a career in medicine when he was given an opportunity to act in a Washington stock company. His seven years on the stage were spent in companies managed by the late Charles Frohman, Belasco ,Morosco and Cohan and Harris. He entered the motion picture field in 1918 and has remained in film work ever since.



One-Sheet—Style B



*One-Sheet—Style C
and Window Card*

Smiles and Dimples Hide Devil's Design

ONE of the most important roles in Von Stroheim's latest Universal-Jewel production, "The Devil's Pass Key," announced for appearance at the ———— Theatre on ————, is that of Mme. Malot, a fashionable Parisian modiste, who trades on the folly and vanity of her patrons and leads them to extravagances far beyond their means.

This role required that the actress cast for the character of Mme. Malot must be young, attractive, able to wear the smartest gowns, must rise to dramatic heights and at the same time possess a keen sense of humor.

After interviewing many actresses Mr. von Stroheim finally selected Maude George for this role. In "The Devil's Pass Key" Miss George gives a character portrait of the Parisian modiste that ranks with the finest screen achievements. In the hands of any but the most skilful player the role would become coarse. As played by Miss George, it is typically Parisienne.

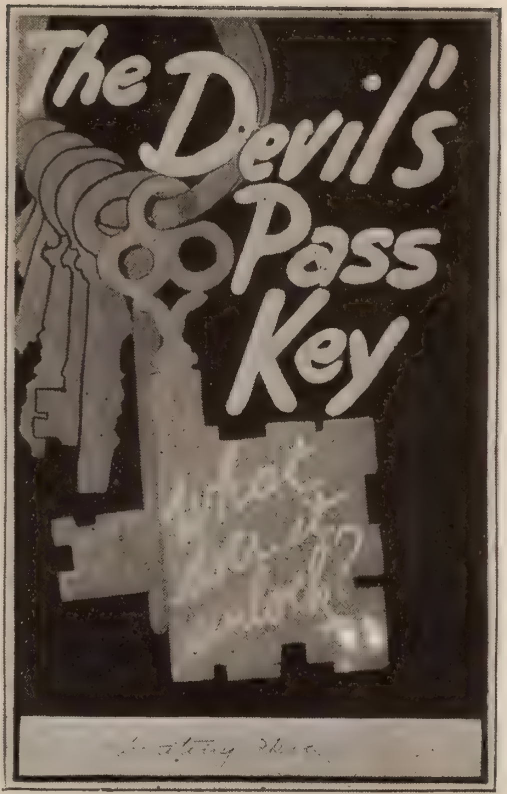
Maude George has been a well known figure on the metropolitan dramatic stage, playing two seasons with Nat C. Goodwin. When that famous comedian was engaged to play in several photodramas he insisted that Miss George be in his support, and thus she made her screen debut. She has remained in the films ever since ,appearing in such productions as "The Midnight Stage" with Frank Keenan, "Even As You and I" and "Idle Wives" with Lois Weber, "The Frame Up" with George Fawcett, and "Blue Blazes Rawden" with William S. Hart. According to Miss George, however, her present role is the most interesting she ever attempted.

Two Color Block Posters for "The Devil's Passkey"

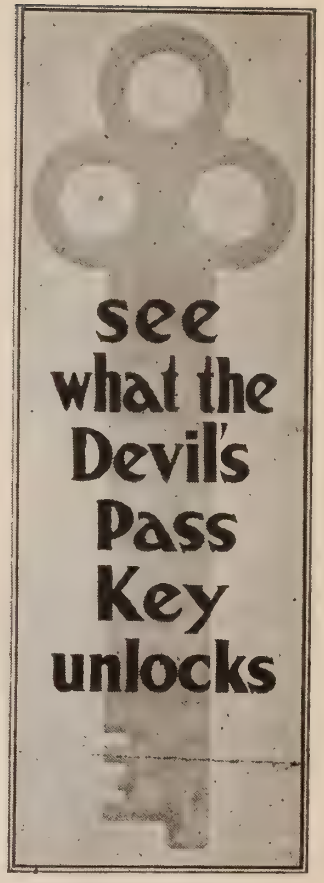
EXHIBITORS can always look to Universal for novelties and the accompanying illustrations show something "different" in the way of posters.

Reports of the reception of "The Devil's Passkey" have been so glowing, that Universal is backing up the picture with all possible advertising facilities, and in addition to the regular five-color lithograph posters, exquisite as they are, Universal is putting in use special two color block posters such as illustrated here in connection with this picture. These posters are novel and attractive and can be used not only conveniently but extensively as well. In fact they could be artistically plastered over a whole town without being anything but harmonious, striking and pleasing to the eye. Exhibitors therefore will find it well worth their while to take advantage of these posters.

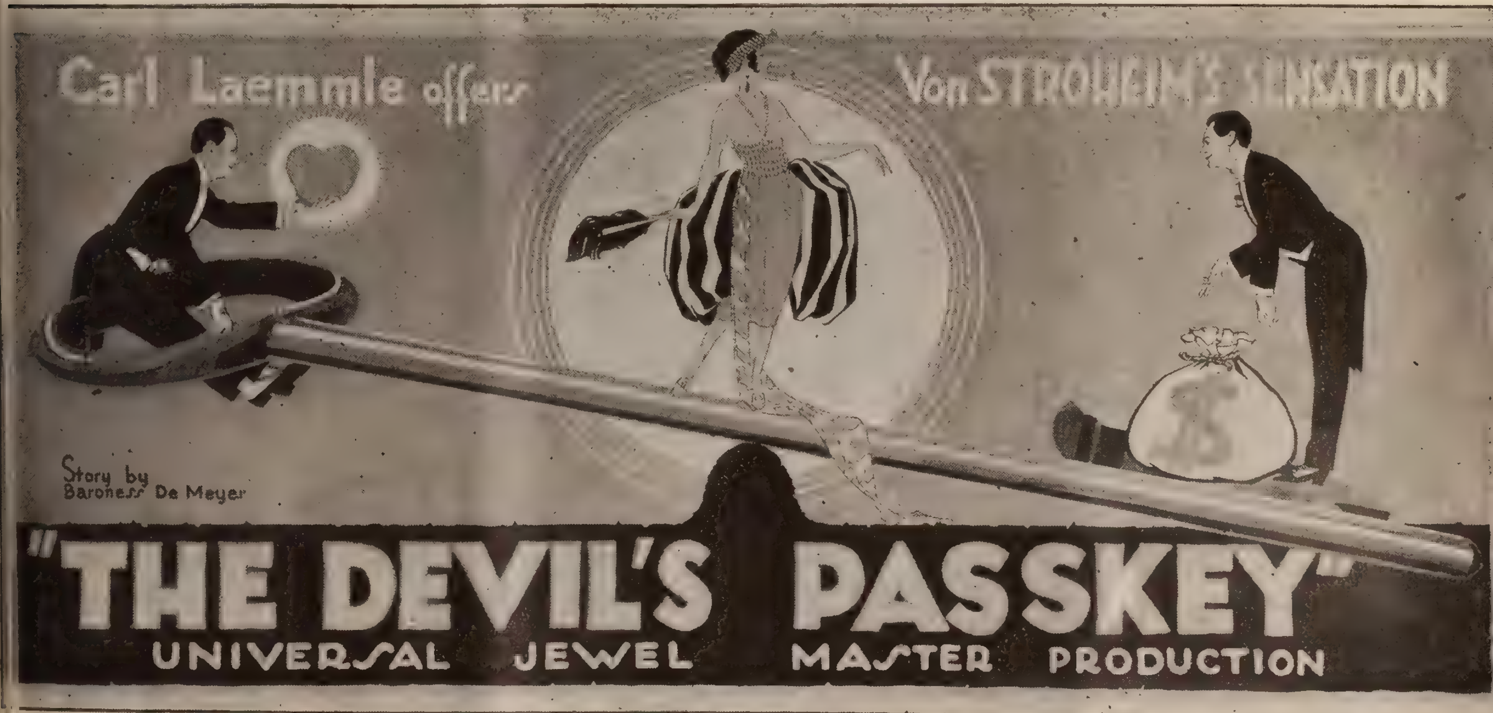
"The Devil's Passkey" is a Jewel production, made under the capable and talented direction of Eric von Stroheim, who was responsible for "Blind Husbands." It is a picture rich in story, in setting and in the variety of talents displayed by the actors who take part in it.


The Devil's Pass Key
what ... unlock?

Half-Sheet—Style G

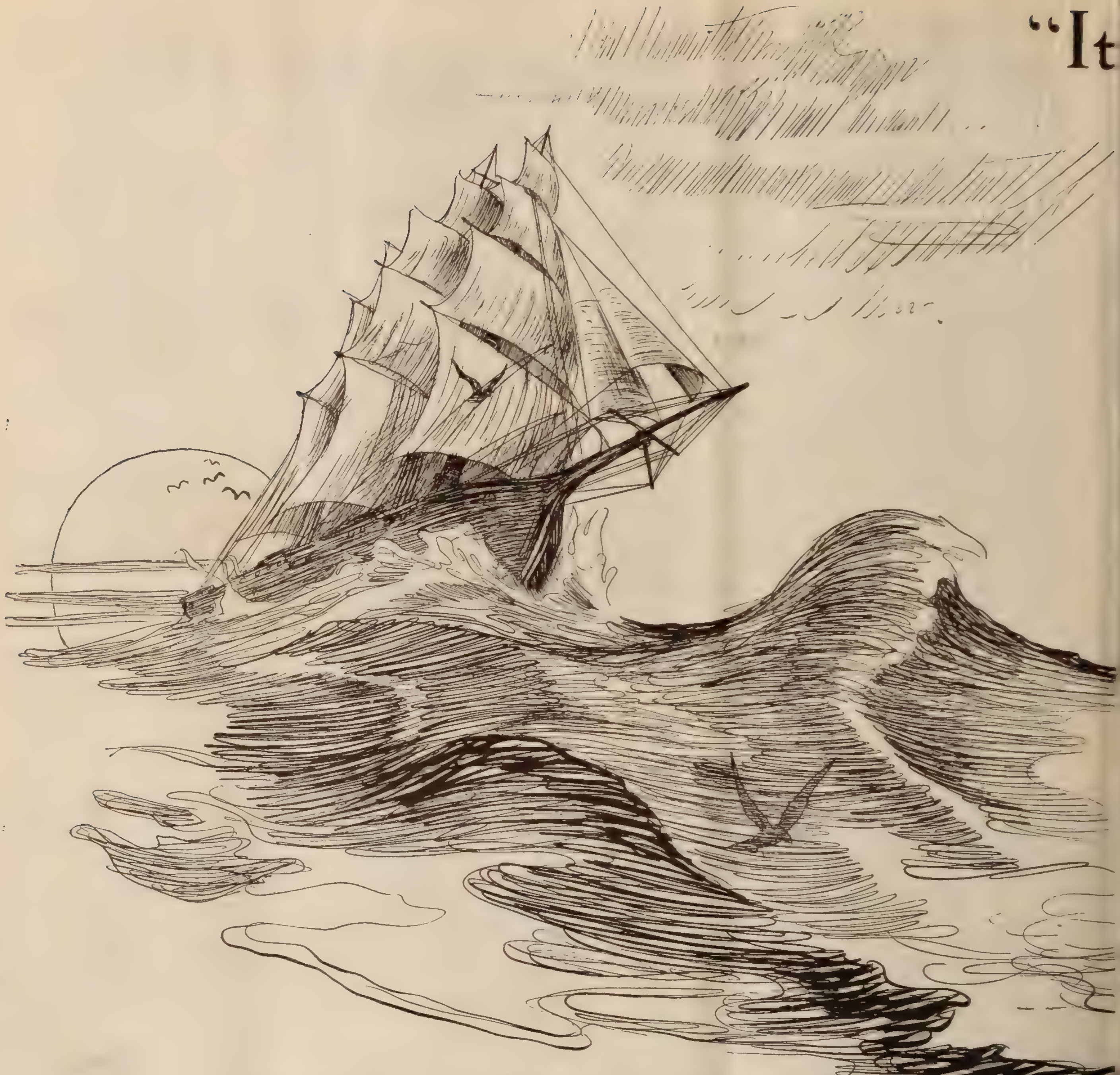

see what the Devil's Pass Key unlocks

Half-Sheet Streamer
14 x 42 *inches—Style H*


Carl Laemmle offers
Von STROHEIM'S SENSATION
Story by Baroness De Meyer
"THE DEVIL'S PASSKEY"
UNIVERSAL JEWEL MASTER PRODUCTION

24-Sheet—Style F

"It



ELMO LINCOLN *in*

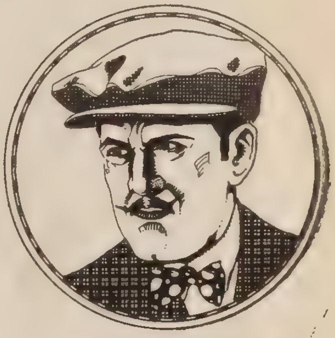
"UNDER

UNIVERSAL
JEWEL
SUPER
PRODUCTION

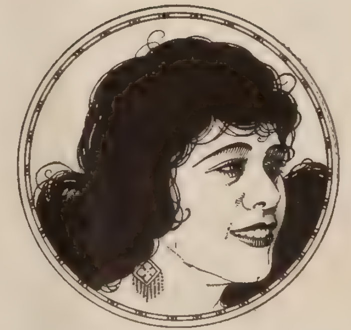
Did The Work...Heat No Effect–"

"UNDER CRIMSON SKIES' did the work," wires the Princess Theatre, Milwaukee. "Heat had no effect on our business at all. Business just like a real, cold show day. Every one pleased and we anticipate a very profitable week. We do not care if weather gets warmer as long as we can get pictures like 'Under Crimson Skies'."

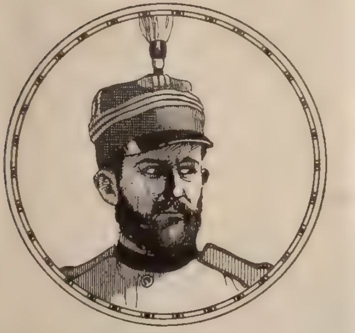
And what this stirring drama of the sea did for the Princess Theatre it will do for You—Book it.



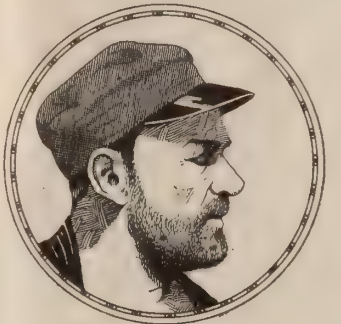
The Gun-runner



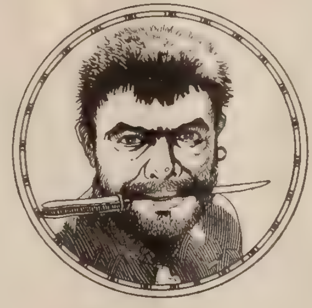
The Temptress



The General



The Mutineer

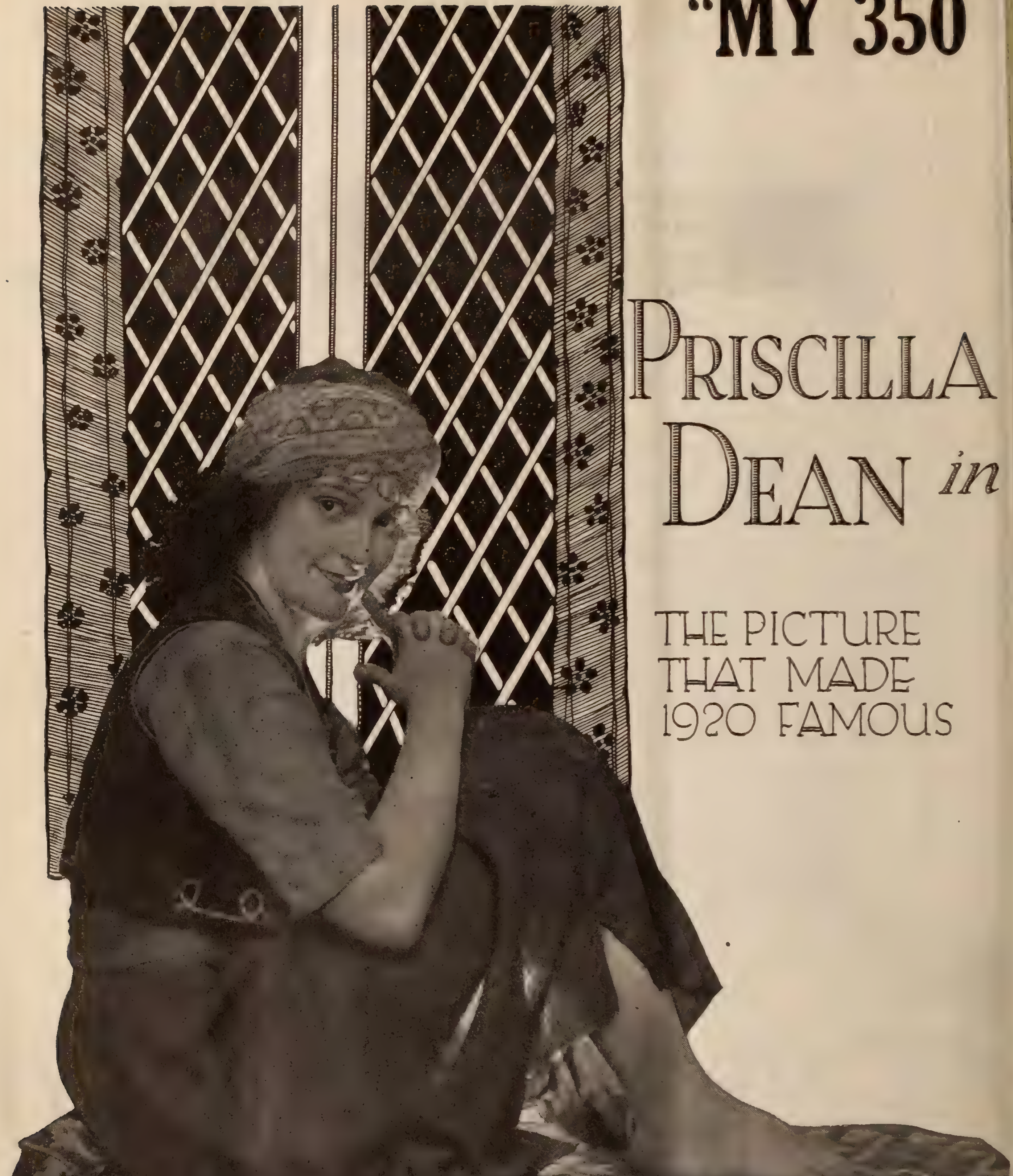


The Bronze Beast

Directed by Rex Ingram Story by J.G.Hawks

CRIMSON SKIES

"MY 350



PRISCILLA DEAN *in*

THE PICTURE
THAT MADE
1920 FAMOUS

SEAT HOUSE WAS PACKED"

"MY 350 house was packed from 12 M. to 9:30 P. M.," says manager M. Klein, of the Majestic Theatre, San Francisco. "I had 1,400 admissions at 15c. This is more by 450 admissions than I ever did on the best competing picture."

And the story is the same all over the country—this stupendous production is now cleaning up in the smaller theatres just as it cleaned up in the first and second runs. That's because its fame has preceded it—it's so well advertised by those who already have seen it that you actually contract for a ready-made audience when you book it.

Remember, any picture that your folks haven't seen is new—and any picture that proves itself as this one has means sure money for you. Book it—NOW.

"The VIRGIN of STAMBOUL"

DIRECTED BY
TOD BROWNING

STORY BY
H.H.VAN LOAN

**UNIVERSAL-JEWEL
PRODUCTION
DE LUXE**

"The BREATH OF THE GODS"

Made by Rollin Sturgeon from the famous novel by Sidney McCall

THE ALL-STAR CAST of this remarkable drama of secret diplomacy is, of itself, sufficient to lift it high above the day-to-day feature picture. And when we add to this assemblage of talent a story so dramatic and direction and settings so superb as those provided by Rollin Sturgeon, you will know why every critic in the trade without exception has praised "THE BREATH OF THE GODS" as one of the year's finest photoplays.

Book this picture as something worth while and something different—your audiences will thank you for it.

featuring

TSURU AOKI

with

J·BARNEY SHERRY

supported by

Stanhope Wheatcroft
Arthur Carewe
Ethel Shannon
and a great company

UNIVERSAL-JEWEL
SUPER-PRODUCTION

"Love and Gasoline"

Two-Reel Century Comedy
Featuring
CONNIE HENLEY, BUD JAMISON and HARRY KEATON

TWO men are rivals for the hand of a girl and the villain, seeing that he's losing out, decides to kidnap the girl. He grabs her and starts away with her in an antiquated carriage and the hero pursues them in an automobile. They have a smash-up and the villain grabs another conveyance and starts out again. There are numerous smash-ups until finally the hero overtakes them, rescues the girl, and they live happily ever afterwards.

"Rings and Things"

One-Reel Star Comedy

Cast

The Girl	**Josephine Hill**
The Boy	**Neal Burns**
The Child	**Zoe Rae**

NEAL buys an engagement ring for Josephine. On his way down the street he meets a lady friend with her baby sister. He shows his precious diamond to the girls and baby sister appropriates same, refusing to return it, in spite of the heartfelt plea of Neal and her sister.

Across the street a street vender is disposing of glass rings for 25c. each. Neal buys one and offers it to baby sister, who readily gives up the real for the imitation, as it is so much larger. Josephine, across the street in her machine, sees Neal buying the imitation and when he calls at her home with the real ring she throws it out of the window. He then explains the situation and they start on a hunt in the garden, for the treasure. The gardner finds it and offers it to his colored Lou in exchange for a piece of chicken. Neal buys it back from Lou and all are again happy.

International News
No. 57

New York City.—Hail the Conqueror! Suffragettes welcome their leader, Mrs. Carrie Chapman Catt, home from her triumphant campaign.

Wayne, Pa.—Ancient sport revived. Archery champions exhibit their skill at national tourney.

Petaluma, Cal.—(Omit from New England prints).—Honoring ye egg. California pays homage to the original breakfast food in annual festival.

North Trupo, Mass.—(For New England prints only).—Elaborate pageant marks tercentenary of the Pilgrim's landing.

New York Harbor.—Russian refugees get their first glimpse of Statue of Liberty.

Campaigning With Governor Cox.—Democratic Presidential candidate pays first visit to New York.

Rockport, Mass.—An awkward launching. Fishing schooner "bucks" taking the water and christeners have a narrow escape.

Brooklyn, N. Y.—Great strike ties up Brooklyn's transit lines; thousands hoofing.

Lakehurst, N. J.—Huge hangar soon ready for Uncle Sam's giant dirigible, R-38.

Warsaw, Poland.—First pictures of Poland's battalion of Women Warriors.

International News
No. 58.

Provincetown, Mass.—Honoring the Pilgrims. Elaborate parades mark Tercentenary Celebration.

Sub-titles.—Secretary of State Colby landing the New England Pioneers. The Pilgrim Monument by day. The Monument by night.

Brooklyn, N. Y.—Armored street cars. Transit company drives them out fearing violence in big strike.

In the Public Eye.—George White, Chairman of the Democratic National Committee.—*Chicago, Ill.*

Sub-titles.—The Senatorial Committee investigating campaign funds —Edge, Pomerene, Spencer, Kenyon and Reed. Mrs. Nicholas Longworth (Alice Roosevelt) and Fred Upham, Republican National Treasurer. Senator Harding, Republican Presidential candidate, meets of his former rivals, Governor Lowden of Illinois. Zbysko, the wrestler, demonstrates a new "fall." "Babe" Ruth, home-run king, boosts "corn Willie" to cut the cost of living.

South Shore, Mass. — Tornado spreads ruin. Real "western" cyclone visits New England with disastrous results.

Sub-titles.—Part of a home carried four miles by wind. Freaks of the storm—feathered survivors.

European Snapshots. — German Zeppelin surrendered to France, flies over Eiffel Tower, Paris, France.

Sub-titles.—The English Hunting season opens with a hound meet, Exmoor, England. German troops return from suppressing Reds in Ruhr district, Berlin, Germany. Coal is scarce in France and the street gammons are busy, Chatillon, France.

Asbury Park, N. J.—Prize baby group. Beauty records of other years surpassed in beach resort annual contest.

Memphis, Tenn.—Dare-devil flyers compete for the title "King of the Air." Introducing George Wright who likes excitement.

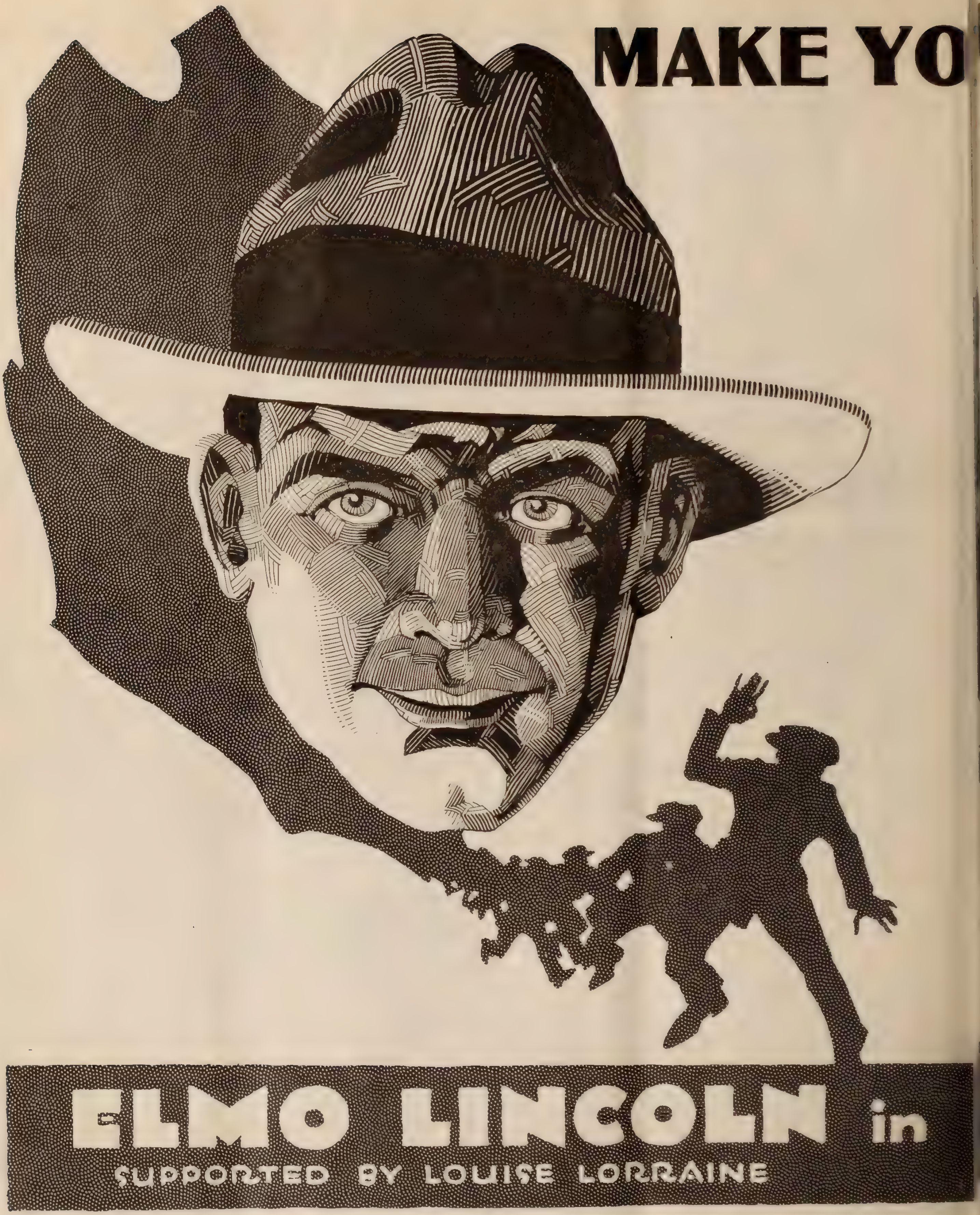
Dublin, Ireland.—International presents Ireland in turmoil. Graphic glimpses of the desperate situation caused by the struggle for independence.

Sub-titles.—With the Lord Mayor of Cork dying in prison from a self-imposed hunger-strike, ominous demonstrations like this in Dublin are everyday affairs. The death of the last Sinn Fein "hunger-striker" brought this demonstration. Ruined buildings—mysterious fires—are common throughout the land.

human Harry Carey says

THE busiest little animal on the whole desert is—the gopher. Take a tip from him when you want something—and gopher it.

—*Watch for "Sundown Slim."*



MAKE YO

ELMO LINCOLN in

SUPPORTED BY LOUISE LORRAINE

UR PROFIT PLANS NOW

YOU have our sincere word for it that this newest Universal Wonder Serial will make your profits as certain as to-morrow's sunrise. Whereas most serials have only either a big star and Action—in its general sense—or action and mystery—or star and mystery—"The Flaming Disk" has all of these and more. "The Flaming Disk" gives you the mighty Elmo Lincoln, himself the personification of Action; you get the Action of the story—the mystery of a baffling double role—the mystery of the Disk itself; more thrills than ever before were crowded one on top of the other. In short, you get everything that any other serial ever had and then some more! That's why we give you our word that your profits are certain.

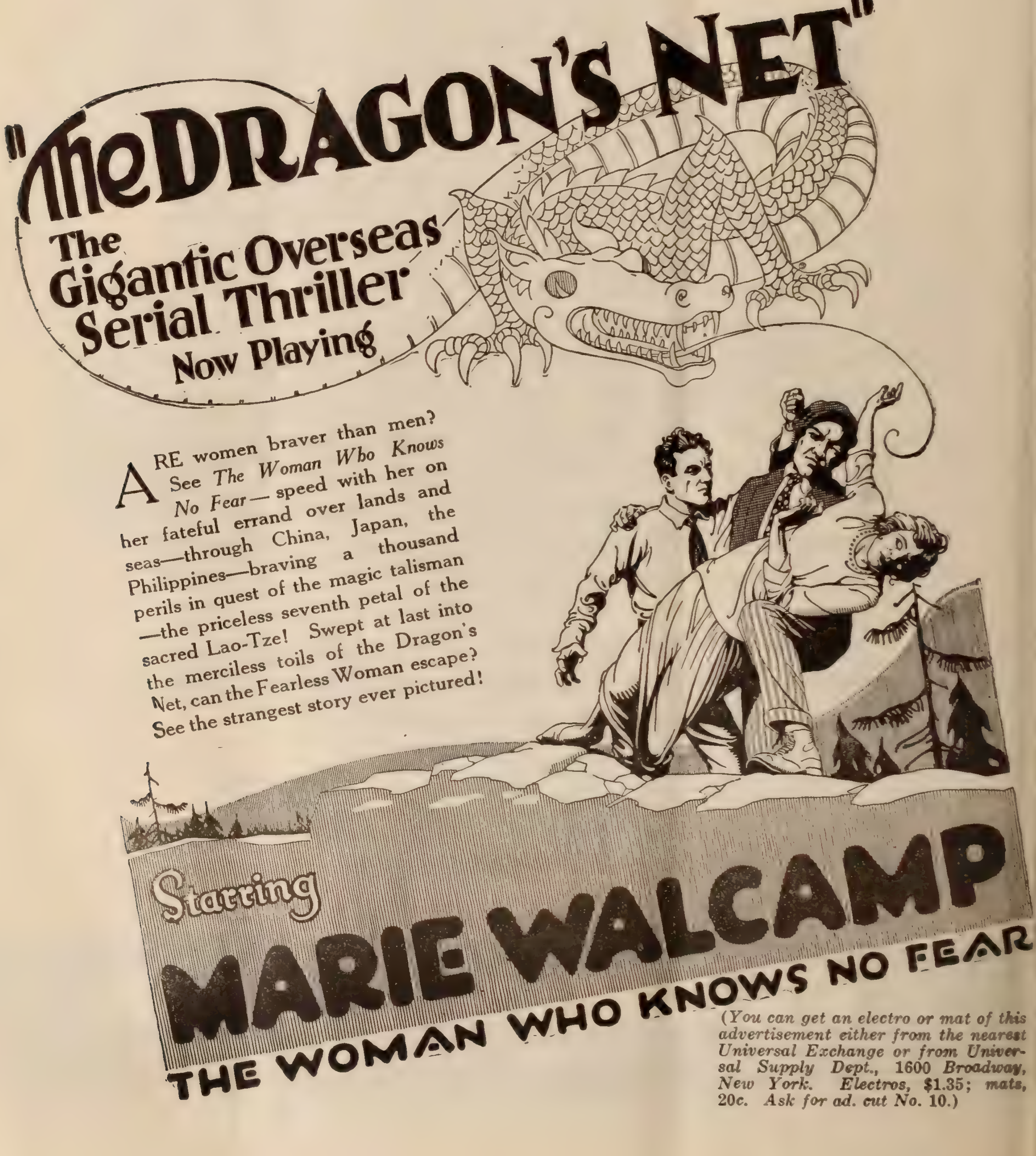
NOW—while you think of it—make arrangements to begin your eighteen money-making weeks on release date—October 4.

"The FLAMING DISK"

DIRECTED BY ROBERT HILL

RS

A Newspaper Ad Tha



"The DRAGON'S NET"

The Gigantic Overseas Serial Thriller

Now Playing

ARE women braver than men? See *The Woman Who Knows No Fear*— speed with her on her fateful errand over lands and seas—through China, Japan, the Philippines—braving a thousand perils in quest of the magic talisman—the priceless seventh petal of the sacred Lao-Tze! Swept at last into the merciless toils of the Dragon's Net, can the Fearless Woman escape? See the strangest story ever pictured!

Starring

MARIE WALCAMP

THE WOMAN WHO KNOWS NO FEAR

(You can get an electro or mat of this advertisement either from the nearest Universal Exchange or from Universal Supply Dept., 1600 Broadway, New York. Electros, $1.35; mats, 20c. Ask for ad. cut No. 10.)

t's Too Good To Miss

ON the following page is reproduced, exact size, a three-column newspaper advertisement that was left off the press sheet by the printer's mistake. We believe it to be too striking an example of the patron-pulling punch of all the advertisements on "The Dragon's Net" for you to miss. It is typical of the high class material furnished to help put over in a big way the only serial ever filmed in China, Japan, the Philippines and the United States. In this advertisement, as in all the others, you see the characters behind the message—the indefinable "something" that wins admissions from man, woman and child. And the best of it is that, powerful as the advertisements are, the serial backs up everything they claim. Book it—exploit it—advertise it—and profit!

It pays to Advertise
The Serial that
Travels as it Thrills

MARIE
WALCAMP

Daring Queen of Serials

Can it happen more than
"ONCE TO EVERY WOMAN"
?

"THE DRAGON'S NET"

Episode No. 5.

"A Jump For Life"

CAST.

Marie Carlton	Marie Walcamp
King Carson	Otto Lederer
Harlan Keeler	Harland Tucker
Dr. Redding	Wadsworth Harris

As Marie swings her way across the slender vine, Carson shoots; the vine snaps and Marie drops to the waters below but manages to swim to shore, where a passing automobile takes her to Nara, most famous of Japanese resorts.

Carson has captured her pocketbook and later when he and Redding search the unconscious Harlan, they find the map in addition and also a letter from McVay telling Harlan to proceed to Shanghai.

Carson and Redding go to Nara to meet Mitwer, another confederate and as Carson and Mitwer are discussing their plans, Marie, disguised as a coolie, overhears them and discovers the whereabouts of her purse. Carson feels that, dead or alive, Marie is helpless without the purse. Marie feels that way too, and at night she enters Carson's room and steals the purse from him. He pursues her, but she manages to elude him. The next morning Carson and Redding set out for Kobe and board the boat for Shanghai and Marie, heavily veiled, does likewise.

Harlan is also on the boat and recognizes Marie. Marie overhears Carson and Redding planning to send a telegram telling the Taoist confederates to waylay her when she leaves the boat at Shanghai, for they know now, through the theft of the purse, that she is alive, and they suspect her presence on the boat. However, the telegram canot go off for half an hour, as the wires are out of order and this gives Marie an inspiration. Bribing the electrician who had been repairing the wires, she dons his suit and then scales the p[illegible] pole. High up in the air she succeeds in damaging the wires, but not before she has been noticed. She swings herself along on the wire from one side to the next in a daring attempt to elude the officials, and then when she realizes that her action means imprisonment, she descends and makes a thrilling leap overboard.

Will the angry sea claim her for its victim?

"The Big Catch"

Two-Reel Western Drama

CAST.

Bill	Hoot Gibson
Jane	Dorothy Wood
Slow	Jim Corey
Buck	Harry Jackson
Harris	Chick Morrison
Sarah Smith	Ida Tenbrook

Billy Reeves, foreman of the Flying-M outfit, has an irresistible way with the ladies. His mates, jealous of his prowess and aiming to take him down a peg, are prompted by Slow Evans, Billy's pal, to take advantage of a column of matrimonial ads to fasten a man-hunting woman on Billy's trail. They frame a letter to the most formidable of the advertisers, a widow by the name of Schwartz, and they duplicate this letter to a number of others.

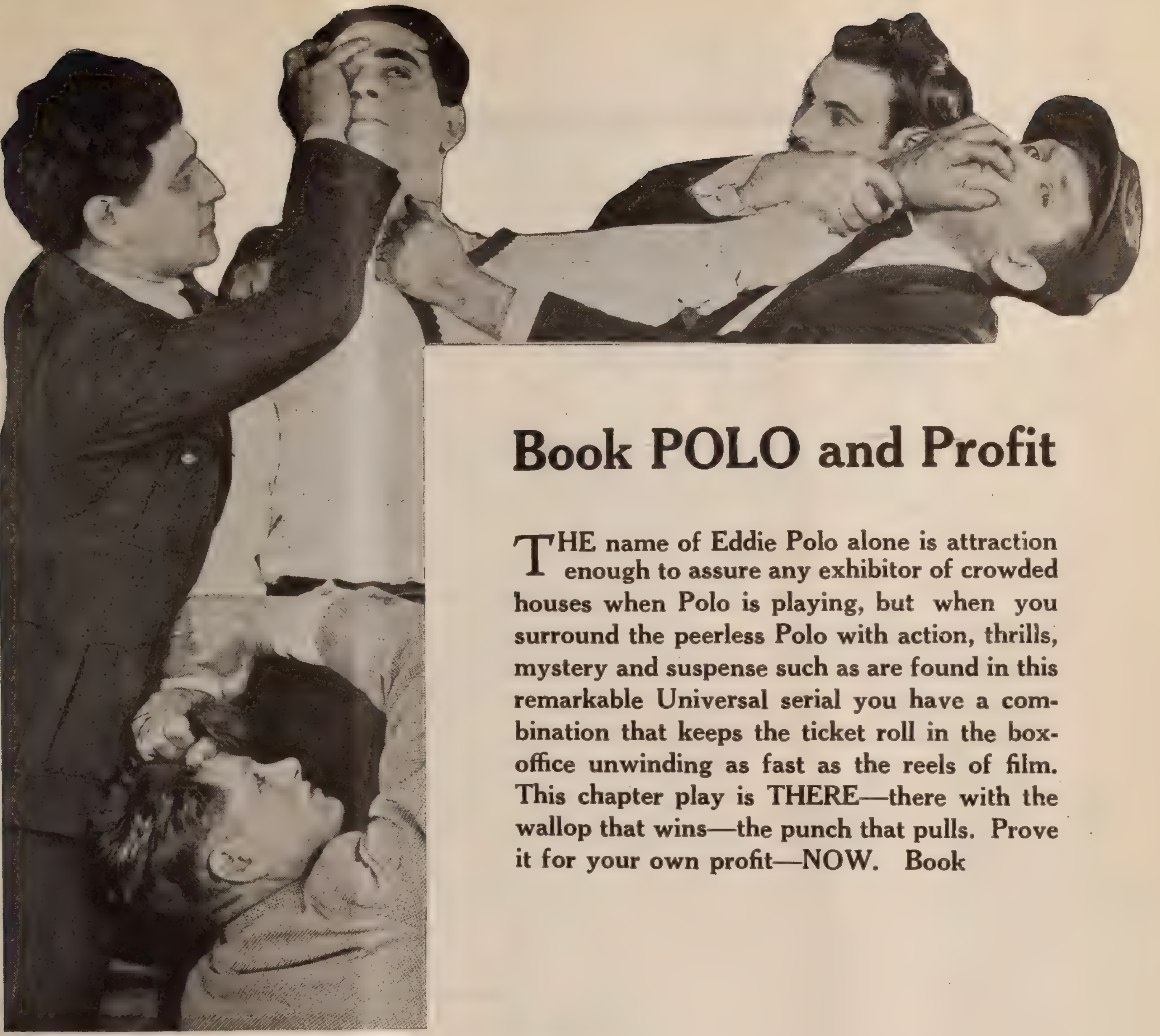
Baron, the owner of the ranch, is expecting a woman buyer from a firm in Omaha, with whom Baron wants to do business. Billy is deputied to meet the buyer and be nice to her, but the boss does not want the boys to know.

Slow and the boys are watching for the replies to their letters. On the way home they find on reading the mail that the Widow Schwartz has swallowed the bait and is on her way to town. To repair the damage they have wrought Slow is sent back to receive her and the plan is that the rest of the boys are to hold her up and give her a scare that will discourage her from going to the ranch. At the same time, a little way behind them, Billy is on his way to meet the lady buyer. On his way into town he lets fall information of his errand and the leader of a gang of bad men overhears it and passes the word along to his men. The widow is the first one off the train and calls for Billy, who, thinking she is the buyer, puts her in the buckboard and starts for the ranch. Slow keeps under cover until Billy has got out of sight and finds a pretty young girl looking for Billy. Slow supposes this is the matrimonial bet and mounts her on a horse. The bandits hold up Billy and the widow, carrying off the widow and leaving Billy tied up. The boys stop Slow and the girl and do their best to frighten her without effect. Billy gets the horses started and meets the boys and the girl. He marshals them to follow the bandits and the widow. They pick up the trail which leads to Chimney Rock Canyon, an inaccessible and impregnable retreat. Billy leaves the girl while he makes a circuit of the canyon rim, looking for the best place to make a drop into the bandit's camp. From an opposite place he sees the girl buyer seized by a bandit. He crosses to a tree and creeps upon the bandits, rescuing the girl and the widow. Slow, to make peace with the widow, promises to marry her, while Billy realizes that the girl is the mate he has been waiting all his life for.

human Harry Carey says

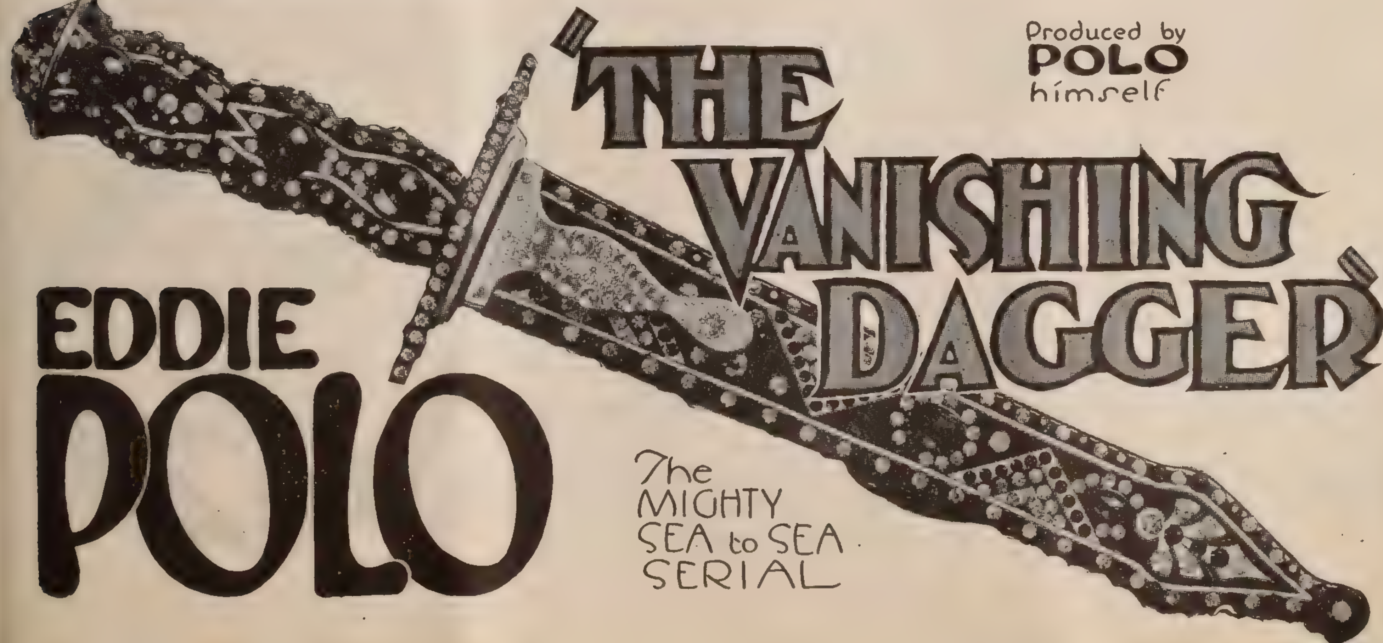
IT'S a long ways between water holes sometimes but you'll get there quicker if you pack a grin instead of a six-shooter.

Watch for "Sundown Slim."



Book POLO and Profit

THE name of Eddie Polo alone is attraction enough to assure any exhibitor of crowded houses when Polo is playing, but when you surround the peerless Polo with action, thrills, mystery and suspense such as are found in this remarkable Universal serial you have a combination that keeps the ticket roll in the box-office unwinding as fast as the reels of film. This chapter play is THERE—there with the wallop that wins—the punch that pulls. Prove it for your own profit—NOW. Book


"THE VANISHING DAGGER"
Produced by POLO himself
EDDIE POLO
The MIGHTY SEA to SEA SERIAL

human Harry Carey says

WHEN a quarrel flares up between you and an old friend, dump a bucket of laughs on it and put out the fire.

Watch for "Sundown Slim."

"THE VANISHING DAGGER"

Episode No. 16.

"Beneath the Sea"

CAST

Grant	Eddie Polo
Zan	Karl Silvera
Sonia	Ruth Royce
Beth	Thelma Percy

SONIA, Zan and Beth hasten to the wharf to catch a liner leaving for the Asiatic seas, but Sonia forces Zan to release Beth since she is jealous of Zan's attentions to Beth. Beth makes her escape, but Sonia follows her.

Grant, meanwhile, has freed himself of his bonds, and believing that Beth and Sonia have departed with Zan, he prepares to take the next steamer.

Beth, thinking Grant dead, wanders despondently in a park, followed by Sonia and her henchman. She attempts to commit suicide in the lake, when the reflection from the water shows her that the confession has not disappeared from her forehead, but she is saved and captured by Sonia.

Grant reads in a newspaper of the sinking of the steamer in which Zan has sailed, but the list of fatalities includes Zan's name only and not that of Beth and Sonia. Grant believes, therefore, that Beth is being held captive by Sonia and sets detectives on her trail. He himself organizes a salvage expedition and goes to the scene of the wreckage to recover the dagger from the sea, but, unknown to him, his crew is composed of Zan in disguise and some of his henchmen, all of whom had escaped from the wreckage.

Grant and Zan dive down into the sea, Zan wearing a faulty diver's suit intended for Grant. There is a fight for the dagger below sea and Zan's air hose breaks, but Grant, ripping open his diver's suit, saves Zan, bringing him to the surface, but drops the dagger, which falls to the bottom of the sea again. Grant, despite the warnings of all, dives to the bottom of the sea again after the dagger, this time without a diver's suit, since both are out of commission. He finds the dagger, but is surrounded and attacked by a school of great sharks. A desperate battle with these sea monsters is begun, with Grant apparently doomed to a horrible fate.

"Shipwrecked Among CANNIBALS"

Five-Reel Special

WILLIAM F. ALDER and Edward Laemmle, two Universal cameramen, set out on an expedition to the Orient and the South Seas to film unusual scenes and peoples. They arrive in Siam and take part in a native tiger hunt in which Alder narrowly escapes death when attacked by the tiger as he films the charging beast.

From Siam they go to Meraukee, a Dutch trading port, and set sail along the southern New Guinea coast. They are shipwrecked and forced to land on a cannibal coast. They placate the cannibals, Kia Kias, with trinkets and gifts of tobacco.

The cannibals are photographed doing their war dances, in their homes, preparing for the chase and for the war-path, and in their pasttimes.

One of the savages dies. The tribe thinks the camera-men are to blame. That night a terrific storm sweeps over the island, destroying the village. This also is blamed upon the intruders. The witch-women spur the warriors into preparing for a head-dance, the orgie which precedes the head-dance and human sacrifice.

Little suspecting their danger, the camera-men ask for permission to film the spectacle. They are rebuffed, but manage to photograph the weird dance from a camouflaged position. They are discovered and chased to the beach.

A Dutch rescuing party, sent out because of the expedition's long absence, arrives opportunely and repulses the cannibals in the nick of time. Peace is made between the adventurers and the savages, and the home journey is made without mishap.

New Screen Magazine

No. 84

TO combat the "mealy bug," the greatest insect enemy of California's lemon and orange crops, the U. S. Dept. of Agriculture breeds "lady bugs" by the millions. "Mealy bugs," fed on potato sprouts, provide food for lady bugs.

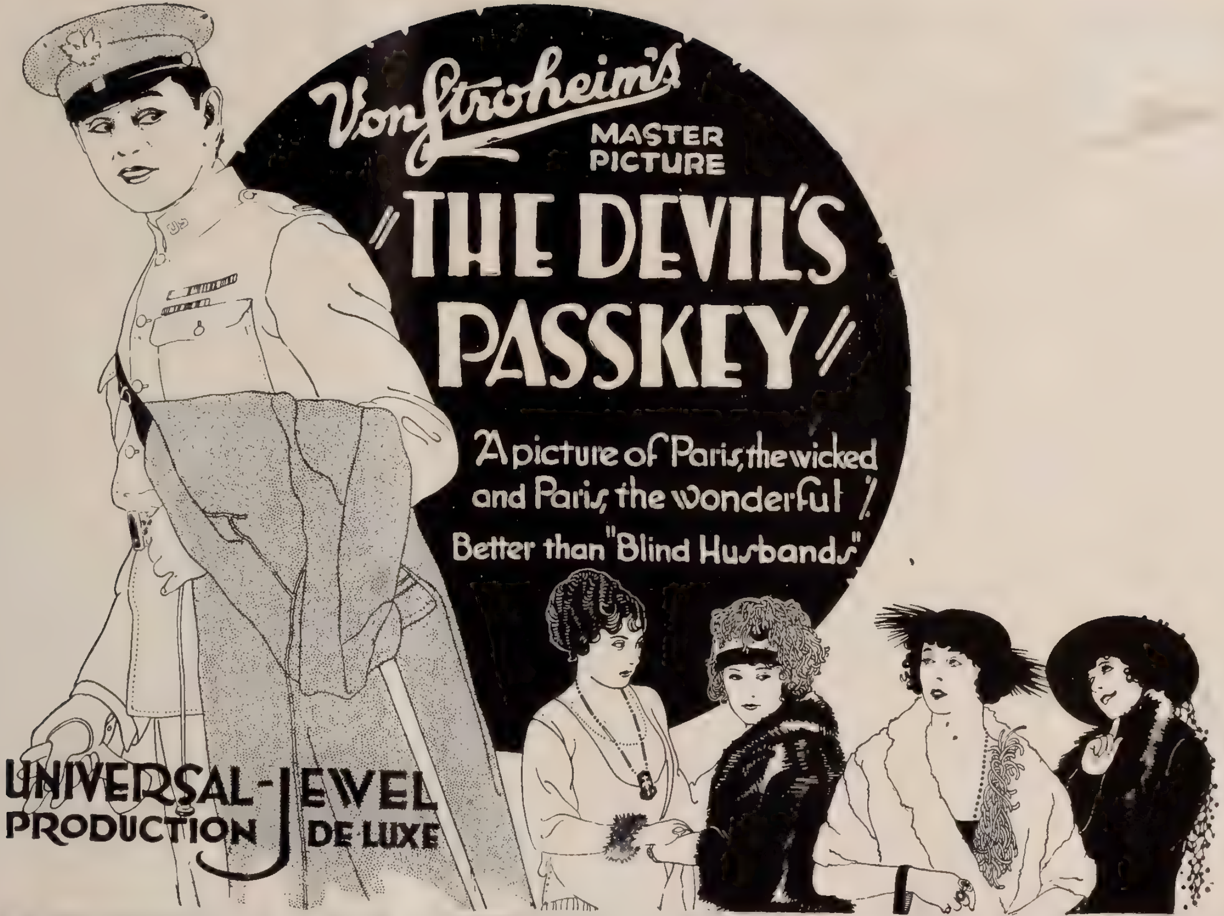
This issue of the magazine contains some animated drawings illustrating the principles of some startling illusions which were used in camouflaging our ships during the war.

"How To Have Your Picture Taken," by Lillian Russell, gives a few good tips on how everybody can have a good photograph taken.

"The House of A Thousand Wonders" is the very apt name given to the Smithsonian Institute in Washington, D. C., which is maintained by the government, and which is a wonderland to lovers of historical and natural curiosities. Among the chief historical treasures are a full uniform of General Washington and the first telegraph instrument, invented by Samuel Morse.

There is an animated entitled "Why Dogs Leave Home."

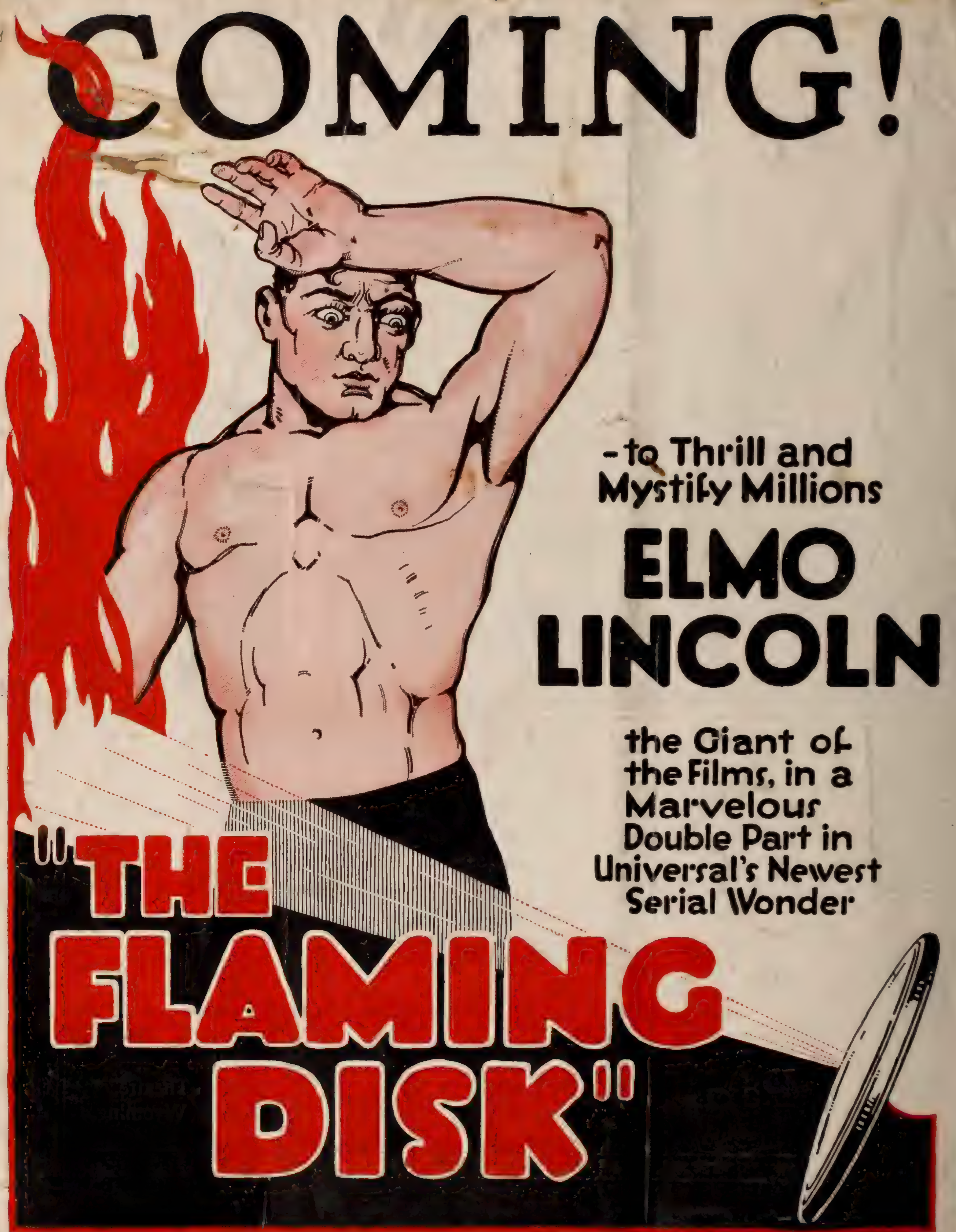
Can it happen more than
"ONCE TO EVERY WOMAN"
?


Von Stroheim's
MASTER PICTURE
"THE DEVIL'S PASSKEY"
A picture of Paris, the wicked and Paris, the wonderful!
Better than "Blind Husbands"
UNIVERSAL-JEWEL
PRODUCTION DE LUXE

Read a Western exhibitor's opinion on this picture of Paris

After screening "The Devil's Passkey" I am most anxious to express to you my great enthusiasm for Erich Von Stroheim's Master-production. Not only do I think that this, his second picture, its better than the first but I am frank to say I believe it to be a master picture of all past and recent pictures. The story is handled in the picture unusually well. Every detail has been carefully noted so that not a single thought is missing to do its part in entertaining. Each member of the cast seems to have been born for the role. I am sure that no exhibitor will make a mistake in going strong on this really massive production. It is equal to all that they say of it.

R. W. LITTLE,
American Theatre,
Laramie, Wyoming.


COMING!
-to Thrill and Mystify Millions
ELMO LINCOLN
the Giant of the Films, in a Marvelous Double Part in Universal's Newest Serial Wonder
"THE FLAMING DISK"

The MOVING PICTURE WEEKLY

HOOT GIBSON

IN

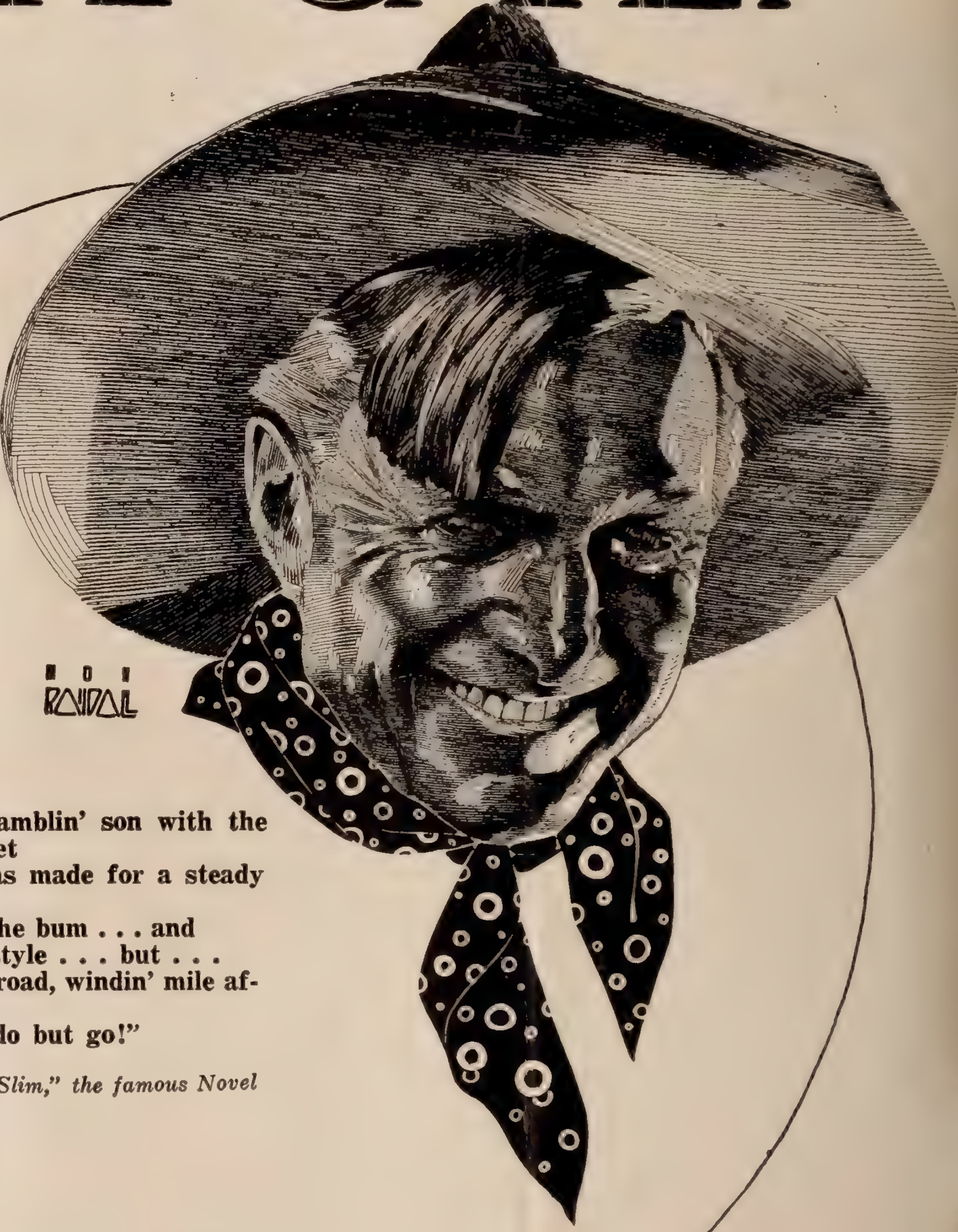
"ONE LAW FOR ALL"

UNIVERSAL'S FIRST AMERICANISM FILM

VOL 11 SEPT 25 1920 NO 6

HAL PHYFE

human
HARRY CAREY



"He was the ramblin' son with the nervous feet
That never was made for a steady beat.
He'd been on the bum . . . and
He'd lived in style . . . but . . .
There was the road, windin' mile after mile
And nothin' to do but go!"

—From "Sundown Slim," the famous Novel by Herbert Knibbs.

Watch for "Sundown Slim"

UNIVERSAL SPECIAL ATTRACTION

SAYS WID; "'In Folly's Trail' is a little human document. It is bound to highly satisfy all audiences. Its drama is never clashing but is always potent, coursing along beneath the surface and making itself felt at all times. Certainly, Miss Myers could not have wished for a better picture in which to be re-introduced to her fans."

Carmel Myers

in a delightfully appealing production

"In Folly's Trail"

Directed by
Rollin Sturgeon
From the story
by Katherine
Leiser Robbins

They thought Millionaires

EDDIE
LYONS
and
LEE
MORA

in the Bubbling Five-Reel
Hot-Water Comedy

Had a Lead-Pipe Cinch

—But oh, the sad and sudden awakening of those two pepful plumbers when they learned that they knew more about water in pipes than water in mining stocks! Their tickling trials and turbulent tribulations are going to make any audience become a sea of good humor, rippling waves of smiles and laughter. For here, indeed, is real comedy. It is built according to all the known laws of legitimate laugh-getting, and the result is a production that spells profit for the exhibitor—because every showman knows how readily folks spend money for anything than makes them laugh. And take our word for it—this will make them laugh. Book it.

The Picture With
Two Stars and Four
Leading Ladies

"ONCE A PLUMBER"

rom a story by Edgar Franklin

UNIVERSAL
SPECIAL ATTRACTION

Publicity and Service Page for Lyon

AT A GLANCE

SUBJECT—"Once a Plumber—"

LENGTH—Five Reels.

STARS—Eddie Lyons and Lee Moran.

PREVIOUS HITS—"Everything But the Truth," "La La Lucille."

DIRECTED BY—Lyons and Moran.

STORY BY—Edgar Franklin.

SCENARIO BY—C. B. Hoadley.

SUPPORTING CAST—Geo. B. Williams, Sidney Deane, Lillian Hackett, Edna Mae Wilson, Jane Elliott, Ethel Ritchie Lew Short.

LOCALE—A metropolitan suburb.

TIME—The present.

THUMB-NAIL THEME—The story of two young plumbers whose worldly ambitions lead them to social, financial and romantic heights from which they drop with a dull but grateful thud to the steadier level of their former existence.

ADVERTISING PUNCHES

1—The unapproachable comedy record of the stars.

2—The popularity of the author as a magazine humorist.

3—The ludicrous situation of two plumbers breaking into society.

4—The fact that in this story each of the stars has two leading ladies.

5—A side-splitting combination of fun, fashion and finance.

6—The Letts mansion, one of the show places of California, used as one of the locations.

7—The most spirited fight ever staged in a comedy.

8—A comic demonstration of the maxim, "A shoemaker should stick to his last."

9—A notable cast of finished farceurs and fair femininity.

10—A hearty laugh in every foot of film.

CAST

William Wilson	Eddie Lyons
Joseph Blynn	Lee Moran
Hoban	Geo. B. Williams
Fenelon	Sidney Deane
Parker	Jeff. Osborne
Mary Foster	Lillian Hackett
Kate Beard	Edna Mae Wilson
Gertrude Parker	Jane Elliott
Ethel Fenelon	Ethel Ritchie
Detective	Lew Short
2nd Detective	Harry Archer
Butler	Doc. Bytell

THE STORY

JOE BLYNN and William Wilson are owners of the plumbing shop in the village of Olmford. Joe and Will are balancing their books for the past year, when they are interrupted by Samuel Topp, the baker, a criminally inquisitive soul, who attempts to find out just how much the two young men have made. Topp is disposed of, and Joe announces with glee that they have cleared twenty-two hundred dollars each out of their business. The news does not seem to fill Will with joy. He is looking at the palatial home home of Hoban, the millionaire, and he informs Joe that they should have the same chance to make money that Hoban has. Joe is engaged to marry Mary Foster, and will is pledged to Kate Beard. They are pretty village girls. They come to to the shop, and Joe tells them how Blynn and Wilson are on the road to success. Will is still peevish. When the girls are gone Hoban drives up to the shop. He tells the boys that a pipe has burst in his home and the place is being flooded. After some argument, Joe and Will agree to go and fix the pipe. Hoban drives them in his car. There are two men on the Hoban lawn and two beautiful girls. The girls attract the attention of Will.

While the pipe is being repaired Will gives Joe the benefit of his views. He is overheard by Hoban, who, far from being displeased, tells the boys he will give them a chance to become millionaires. Joe begs Will to leave the place at once as he fears a trap. Will is in his element, however. Hoban calls a valet and has the boys dressed in suits of his two sons, who are in Europe. Hoban then turns them over to the two young ladies, who proceed to vamp them. Will falls at once for Gertrude Parker, but Joe, thinking of Mary, does not respond to the advances of Ethelyn Fenelon, niece and daughter respectively of Hoban's two friends. Mary and Kate hear that the boys are stopping with Hoban. They come to the place as maids and seek an opportunity to vent their scorn upon Will and Joe. Hoban makes Will president and Joe treasurer of the Sandia Copper Co. He has them sign papers and letters, and upon the arrival of Federal officers, who are after Parker and Fenelon, Will and Joe are taken into custody instead. The boys ask leave to change their clothes, and lock the Federal men in the bathroom while they make their escape. They cannot leave the grounds, however, as the place is surrounded by the robust male relatives of Mary and Kate, who are bent on vengeance. Fenelon and Parker attempt to make their getaway. Will decides to go back to the house and kill Hoban. He attacks Hoban and makes him explain. Hoban is overheard by the Federal officers, who have captured Parker and Fenelon. The villagers attack the house, and there is a merry fight. Later in the hospital Will and Joe explain to Kate and Mary.

ADVERTISING DISPLAY LINES

Once a plumber—always a plumber!

Lovely leading ladies! Four—Count 'em—four!

All their skill as plumbers couldn't keep them out of hot water. Lyons and Moran in "Once a Plumber—."

Two hard-working plumbers wanted a rest. They hadn't expected—arrest! But that's the fate Eate of Eddie and Lee in "Once a Plumber—."

Millionaires for a night! It was a modern Abrabian nightmare for those village plumbers, Eddie Lyons and Lee Moran.

They thought millionaires had a lead pipe cinch—but they decided that soldering lead pipes was a million times more fun. See Lyons and Moran in "Once a Plumber—."

They looked for a life of Jags, Janes and Jazz—but after they'd been vamped by experts they were glad to get back to the good old shop. See Lyons and Moran in "Once a Plumber—."

Moran in "Once A Plumber----"

ADVANCE STORY

When "Once a Plumber——" comes to the —— Theatre on ——, Eddie Lyons and Lee Moran will be seen in the overalls of honest toil. They are two plumbers who are anxious to find a quicker way of getting rich than by plumbing (if such is possible). They think they find it when they are elected president and secretary of a copper mining company. They find that the duties of the president and secretary consist of wearing jazzy sport clothes, drinking lots of gin rickeys and being vamped by a duo of pleasing experts. A little later some detectives arrive, and they find that another of their duties is to be the goats for the fraudulent promoters of a fake company. Instead of finding a quick way to get in a palace, they find it a quick way to get in jail.

"Once a Plumber——" is Lyons and Moran's third big comedy feature for Universal. Like the first one, "Everything but the Truth," it was written by Edgar Franklin. The scenario is by C. B. Hoadley, while Lyons and Moran are their own directors.

The comedy team has four pulchritudinous leading ladies in the delectable persons of Lillian Hackett, Edna Mae Wilson, Jane Elliott and Ethel Ritchie. Important comedy parts are played by George B. Williams, Sidney Deane and Jeff Osborne.

WELL-KNOWN ACTRESSES IN CAST OF "ONCE A PLUMBER—"

Of the four leading ladies in support of Eddie Lyons and Lee Moran in their comedy feature, "Once a Plumber——," now on view at the —— Theatre, there are two who have gained considerable prominence on the dramatic stage.

Edna Mae Wilson, who plays opposite Lee Moran in the role of the village maiden, made her debut in films at the age of three in D. W. Griffith's company presenting "The Ruling Passion." At the age of four she made her first stage appearance in "The Sign of the Rose," in which she played the child opposite George Beban. She then supported Arnold Daly in "The Things That Count," the title role in "The Bachelor's Baby" with Francis Wilson, Claudia in "The Prince Chap," and was selected to play Puck in Reginald Pole's London production of "A Midsummer Night's Dream," at the age of eight.

Jane Elliott, who plays opposite Eddie Lyons, made her stage debut in the La Salle Theatre musical comedies in Chicago. She then appeared in "Nobody Home," and played the roles of Frivolity, Beauty and Passion for three seasons in "Experience." She also played in such New York successes as "The Wanderer" and "Chu Chin Chow." Her role in "Once a Plumber——" is her first on the screen.

There are two other talented leading ladies in support of Eddie and Lee. Ethel Ritchie, who plays a vampish person, has appeared in a number of Universal features, especially in the role of the favorite wife of the sheik in "The Virgin of Stamboul." Lillian Hackett, who plays the role of Eddie Lyon's country sweetheart, is also well known to the majority of screen fans.

THEY GET THEM FIGHTING AS WELL AS LAUGHING

On a warm day last July Eddie Lyons and Lee Moran were staging a lively fight for one of the finishing scenes of their comedy feature, "Once a Plumber——," announced for next ——at the —— Theatre. Some fifty or sixty people were to take part in this free-for-all battle. The scene was a millionaire's mansion; Eddie and Lee were appearing as two young plumbers masquerading as plutocrats, and the combatants were the outraged populace of a small town intent on avenging an assumed insult to its municipal dignity.

On that same afternoon William J. Burns, famous detective, passing through Los Angeles, expressed a desire to visit the studios at Universal City, and he was accompanied to the film capital by George K. Home, chief of police of Los Angeles, and Stephen A. Connell of the United States Department of Justice. The distinguished visitors were being shown about the vast picture plant by an attendant, and finally they were led to the stage where Lyons and Moran were staging their private war. From within the enclosure came the din of battle. Faces were being punched, teeth were being loosened, ribs were being staved in. The sumptuous furnishings of a millionaire's drawing-room were being reduced to shreds and kindling wood.

The instincts of the guardians of the law quickly asserted themselves. The king of detectives and the chief of police rushed on the set, threw themselves in the midst of the fracas and succeedd in spoiling several hundred feet of realistic film. Then the visitors were introduced to Lyons and Moran, enjoyed a hearty laugh and watched as non-combatants while the scene was retaken.

NOTES—FOR "ONCE A PLUMBER—"

Screen history records no more emphatic success than the comedy features recently produced by Eddie Lyons and Lee Moran. Their first production, "Everything But The Truth," was a riot; their second feature, "La La Lucille," was even better, and their third comedy, "Once a Plumber," which is coming to the —— theatre ——, is said to be the funniest farce they have yet produced.

Edgar Franklin, well-known magazine and screen humorist, who wrote "Everything but the Truth," Lyons and Moran's first big comedy feature, is also the author of "Once a Plumber——," the hilarious farce which these comedy stars have just finished and which will be shown at the —— Theatre on —. In this comedy Eddie and Lee appear as small town steam fitters who break into society.

The ordinary photoplay has but one leading feminine role, but there are four leading ladies in Lyons and Moran's latest comedy feature, "Once a Plumber——," which is announced for —— at the —— Theatre. Playing opposite Eddie Lyons are Lillian Hackett and Ethel Ritchie, while Edna Mae Wilson and Jane Elliott make love to Lee Moran.

In "Once a Plumber——," the comedy feature in which Eddie Lyons and Lee Moran will appear at the —— Theatre next ——, the comedy stars are called upon to repair a burst water pipe in full view of the audience. Eddie and Lee spent several days with the chief plumber at Universal City, who finally declared them eligible to membership in the steam fitters union.

LYONS--

A Combinati

Pro

LEE MORAN

MOST people think that "stars" walk right into the studio and are "made" overnight. Naturally this does happen once in a while, but for the most part stardom, like everything else, is atttained by real honest endeavor, coupled, of course, with an amount of natural ability.

Eddie Lyons and Lee Moran are excellent examples of the persevering actors. Eight years ago they cast their lot with the movies, after a number of years of "legitimate" experience, and for most of that time they have been funmakers for Universal. They started in in an inconspicuous way to make comedies—one-reelers—and though they made folks laugh they were as earnest in their desire to provide good entertainment as they possibly could be. Naturally they progressed, and soon they were making two-reelers. Four hundred and sixty short comedies they had to their credit, when Universal rewarded them with a long-time contract to make five-reelers. That indeed was a momentous day for screendom, for Lyons and Moran kept right on persevering, and the several five-reel comedies that they have produced are among the most excellent light entertainment which the movie world has this year offered its public. "Everything but the Truth" was a winner, acclaimed so by everybody; but "La La Lucille" was a KNOCKOUT. And now there is "Once a Plumber," threatening to outrival them all.

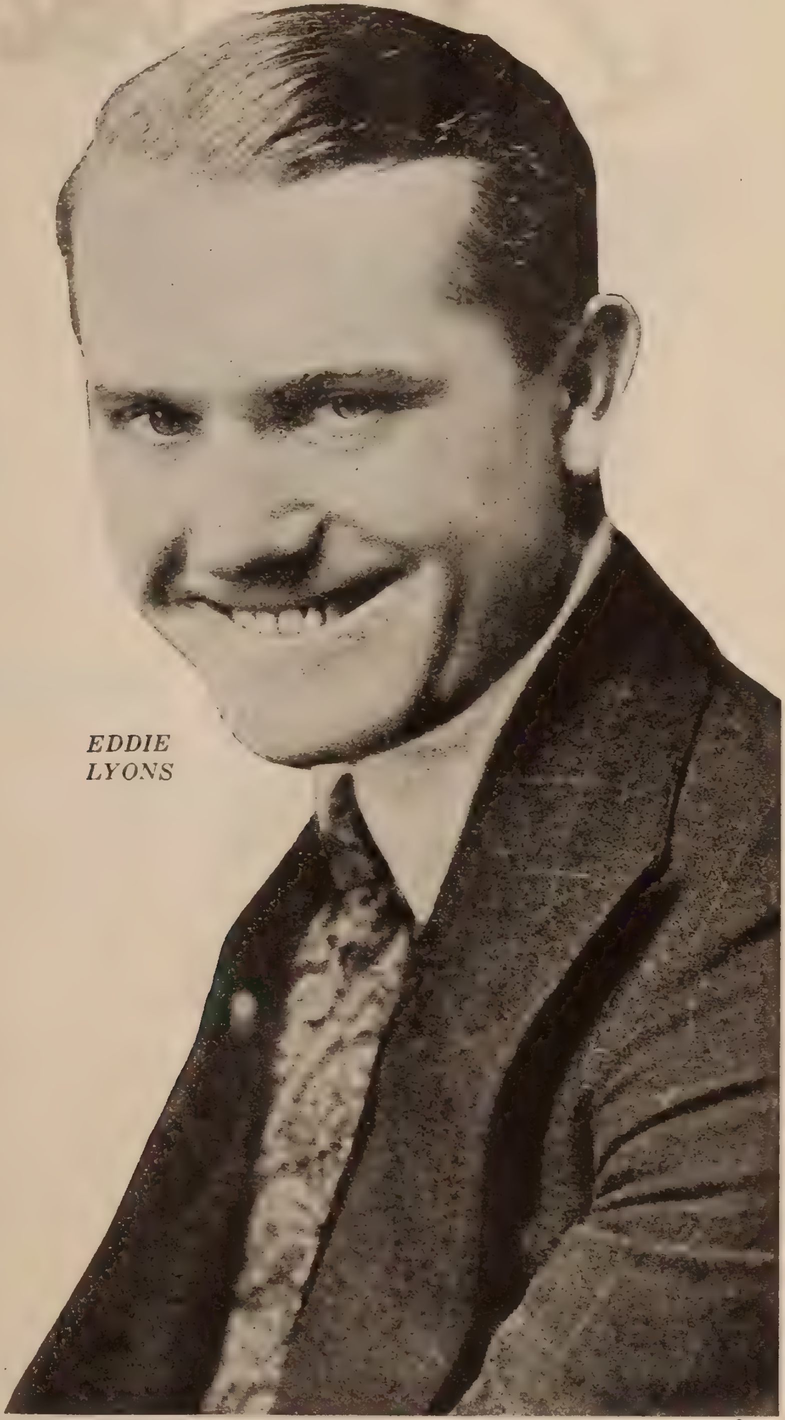
And what is more, Lyons-Moran are versatile in other branches of their "game" besides acting. They

MORAN

on that Spells

gress

are the capable directors of their own pictures; they cut them and title them and help edit them, and they have written dozens of scenarios. And many a well-known film actress to-day owes a good bit of her success to the excellent training she received in the Lyons-Moran comedies, with Lyons and Moran always there to advise and correct and encourage. In fact, it is almost a password at Universal City, when an actress throws her lot in with the funmakers, that eventual stardom will come her way. Priscilla Dean was a member of their comedy companies, as was Edith Roberts, both of them real luminaries of the screen to-day, and Mildred Moore, leading woman with Art Acord in the thrilling serial, "The Moon Riders," owes much of her progress to "the boys." And Universal's newest luminary, Gladys Walton, who will soon be starred in an enchanting picture called "Pink Tights," got her big chance when "the boys" gave her an ingenue lead in "La La Lucille," and thus helped her on the way to success.



EDDIE LYONS

Illinois is the birthplace of both Eddie and Lee, and Illinois may well be proud of them. Big men they are, with never a squabble to dim the radiance of a beautiful friendship and comraderie. Big actors they are, persevering and progressive — full of PERSONALITY. They will be names to be reckoned with in the future, in the very near future, and Universal is backing them up with the very best that there is to be had in the way of light comedies with force and snap.

Bet your Bottom

The Little Troublemaker

The Trouble-maker's Two Assistants

The Vigilance Committee

THE headline means exactly what it says. Here is a picture on which you can bet your bottom dollar, mortgage your theatre, hock the flivver and borrow a few on the old home.

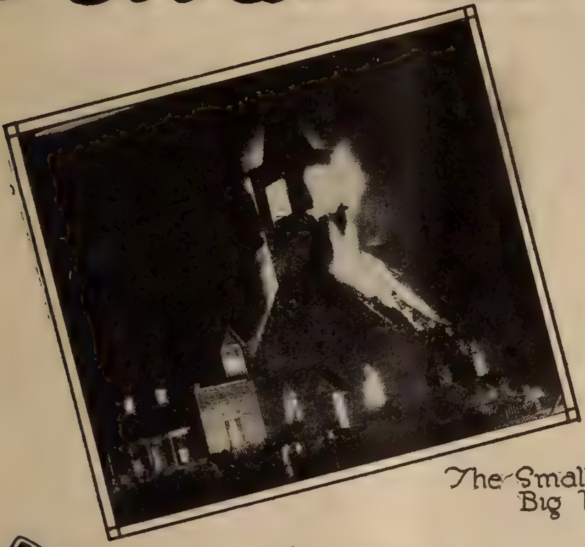
Here is a picture—not a great, big, brass-band super-production but just a simple, human story perfectly produced—which has in it every single thing that old showmen know is sure to make for the very widest popularity.

We're not going to tell you its story. We're simply going to make a statement and let it stand, confident that you realize what it means to us to give our iron-clad guarantee to an unheralded picture which is only one in a series. We are going to say that never—get that? never—in the whole story of Universal have we made a picture which, we felt, was so absolutely certain to please every soul in every audience everywhere it is shown.

"PINK TIGHTS," is not a sensational picture. It's something better than that. It's a clean, wholesome, small-town circus drama packed with heart-throbs, smiles and thrills —a little world-beater of a human document just cram-jam full of life and love and tears and laughter. Take this from us—if "PINK TIGHTS" doesn't make good with you and everybody in your house to the very limit we'll sell Universal City and go out of business. And our name goes right smack at the bottom of this statement.

UNIVERSAL

Dollar on this Picture



The Small Town's Big Thrill

The Way It Ended

"PINK TIGHTS"

UNIVERSAL SPECIAL ATTRACTION

Directed by Reeves Eason

Story by J.U. Giesy

Featuring

GLADYS WALTON

Supported by Jack Perrin, Master Breezy Eason, a Baby, a Pup, an Elephant, a Camel, a Jam bottle, a Balloon and a Host of Talent

LITTLE ALICE
GUISSEPE
CIRCUS
QUEEN OF THE AIR
WILL POSITIVELY JUMP CLOUDS
ADMIS

THE MOVING PICTURE WEEKLY

A MAGAZINE FOR MOTION PICTURE EXHIBITORS

Published Weekly by the MOVING PICTURE WEEKLY PUB. CO.
1600 BROADWAY, NEW YORK CITY

PAUL GULICK, *Editor*.
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Vol. 11 SEPTEMBER 25, 1920. No. 6

Who Wants To "Get In" That You Know?

The Dramatic Mirror, a screen and stage weekly, is conducting a beauty and ambition contest in conjunction with the Universal Film Manufacturing Company, and to the three girls who prove winners contracts are guaranteed to appear in Universal pictures at Universal City, California, with traveling expenses from their home to Universal City. In addition there are many other handsome prizes for those not among the first three but receiving a certain amount of votes. The judges will be Florenz Ziegfeld, Jr., producer of "The Follies"; Coles Phillips, famous for his pictures of beautiful girls; Frank Mayo, the handsome Universal star, and H. A. Wyckoff, Pres. of Dramatic Mirror.

This contest should prove an excellent opportunity for girls who feel that the screen is their proper medium. It is through just such a contest as this that Virginia Faire, leading lady of the recent Universal Special Attraction, "Under Northern Lights," was introduced to moviegoers, and there are numerous other girls in filmdom who "got in" in just that way. Gertrude Olmstead, who will soon be seen in Universal pictures, is also a "winner" of a beauty contest, and she, like Virginia Faire, will be given all possible encouragement by the Company's staff.

There are numerous regulations connected with the contest, and all information can best be had by applying to The Dramatic Mirror, 133 West 44th Street, New York City. The contest starts immediately.

Universal is very favorably inclined towards contests of this sort, for it feels that there are numerous attractive girls who would make excellent screen material, and there is no more effective way of getting in touch with them than through such a medium, and no more just way of making decisions as to their respective possibilities, for the judges are men of long and wide experience in work along these lines.

A "Jewel" That Shines With Undimmed Brilliancy

Universal officials are still a little dazed by the phenomenal success of "The Virgin of Stamboul." Letters and telegrams of praise and congratulation continue to pour in from exhibitors in such a constant stream that Universal has not had time to accept the picture's popularity as a matter of course and say "We told you so."

N. Rosen of the Park Theatre, Pittsburgh, has written in to the Universal home office to state that he made 50 per cent. more money with "The Virgin of Stamboul" than with any other picture he ever played, and he says he runs the largest productions produced.

Earle W. Forsythe of the Star Theatre, Canonsburg, Pa., wrote in, loudly calling for more pictures like the big Oriental photoplay. He explained that Canonsburg is a small town, but that no picture is too big for him to play. He asked for a return engagement for the Priscilla Dean picture.

From the Liberty Theatre in Sacramento, California, and the New Garrick, Minneapolis, have come word that "The Virgin of Stamboul" opened in these cities in competition with the season's greatest activity on the part of Old Sol. The high-flying mercury, however, had no effect on the crowds that poured into the two playhouses where the big Universal-Jewel production was being shown.

Just:
"ONCE
TO EVERY
WOMAN"

In Rockingham, N. C., the picture played date and date with a heavy rainstorm and came out in the lead. W. Atkinson, manager of the theatre in that place, sent word that "The Virgin of Stamboul" was by far the best picture that ever had been shown there.

"Another "Virgin" booster was Horace W. Kruse, manager of the Welfare Department of the St. Louis, Rocky Mountain and Pacific Company, who booked it for all of that company's construction camps in the Southwest.

JOE MARTIN

JOE MARTIN and his talented wife have made some mighty good comedies in the past, but Joe certainly has outdone himself in his latest. Honestly, this one is so good that all of the usual descriptions sound weak and flat in trying to describe it. Mr. Exhibitor, this one has a comedy wallop that's going to tip the scales over almost any feature! Book it—laugh—and grow fat in the box office!

UNIVERSAL-JEWEL

"A PROHIBITION MONKEY"

Directed by William Campbell

UNIVERSAL-JEWEL

Let out of the cage and off to a flying start September 15

Feature

I'll die before I'll tell his hiding place!

The Plunge into the Icy Lake

HERE is a new series of sterling short subjects that must, by the very virtue of their entertainment value, leap into instant popularity. They are a real find for the man who wants to lend a balance to his show by presenting two-reelers of feature quality.

Clean, strong and vigorous, these sweeping two-reelers fairly breathe the spirit of romance and adventure in the Great Outdoors. You know yourself how popular tales of the Northwest Mounted Police always have been. And here are six such stories filmed with a virile action and punch that make them stand out as the finest examples of short screen entertainment.

There's a refreshing difference about this series. The pictures are not "Westerns" in the ordinarily accepted sense. Somehow the clean-limbed sons of the forest seem more likeable; there is an almost noble appeal about the scenic playground of the Gods that lies in Northwest America. And beautiful crystallline photography helps makes these fast-moving little dramas truly appealing pictures of the deeds of strong men and loyal women in a real man's country.

As Wid's so truly says, "Northwestern two-reelers are not very plentiful at present, but a few of the type of those being turned out by Universal by Jacques Jaccard will always be welcomed by picture patrons." Let your convictions be your guide. Act NOW.

When the breaking heart yearns for comfort

Universal always did make the best short stuff.

Stuff in 2 reels

THE NEW

"RED RIDER" SERIES

Featuring

LEONARD CLAPHAM

and

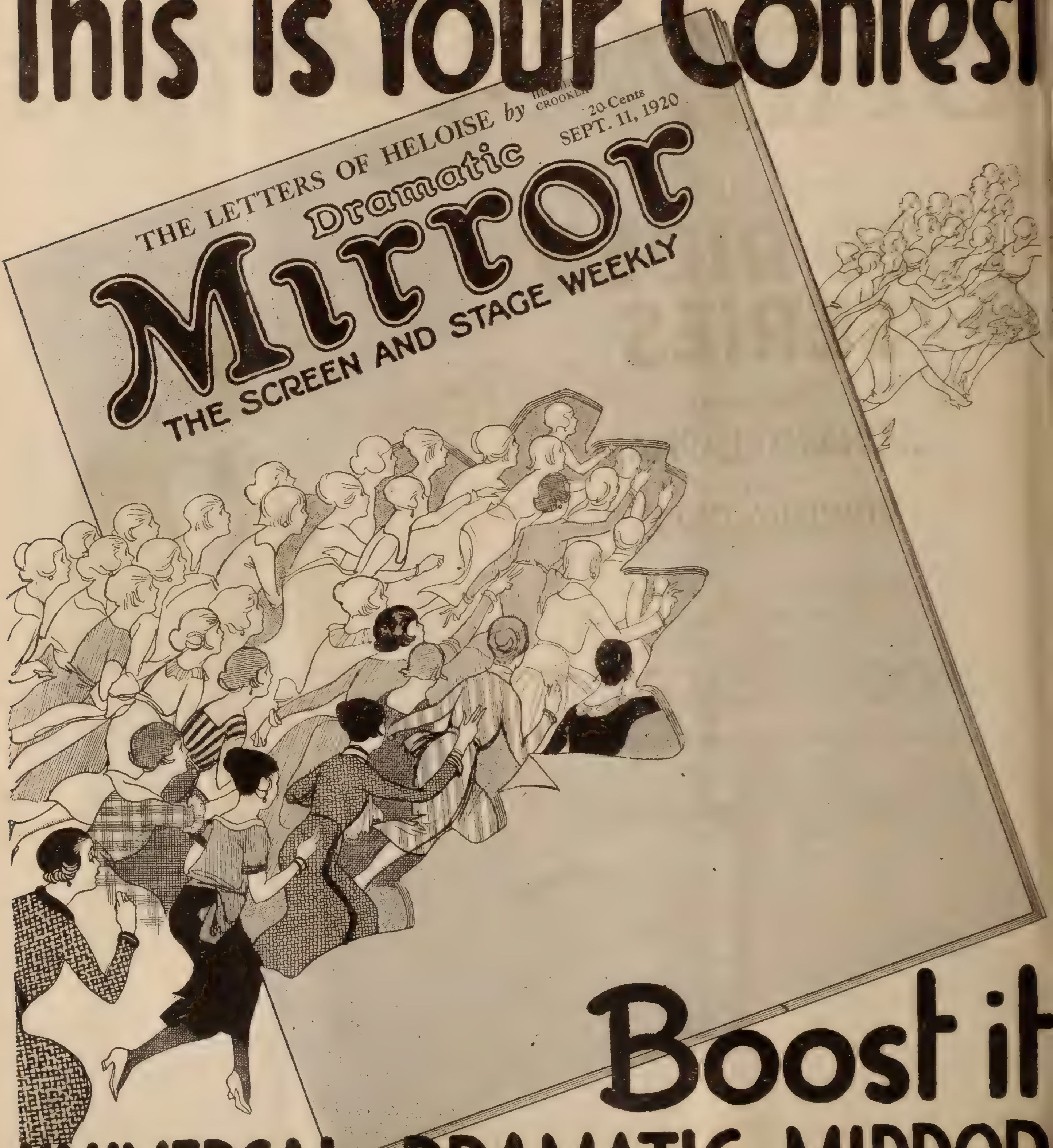
VIRGINIA FAIRE

Romances of the Northwest Mounted Police
Written and Directed by

JACQUES JACCARD

Released Weekly, beginning Oct. 4,
First Release
"A Son of the North"

This is Your Contest


THE LETTERS OF HELOISE by
CROOKER
20 Cents
SEPT. 11, 1920
Dramatic
Mirror
THE SCREEN AND STAGE WEEKLY

Boost it

UNIVERSAL-DRAMATIC MIRROR

too!

UNIVERSAL CITY

Help the Girl Contestants of Your Town—and They'll Help You!

In its issue of August 7th, THE DRAMATIC MIRROR, the nationally known screen-and-stage weekly, opened in conjunction with Universal, a great country-wide Subscription Contest—which will result in the selection of three of the winning girl contestants for engagement by the Universal Film Manufacturing Company to appear in its productions at a generous salary.

A GREAT OFFER

In addition to the above offer of the UNIVERSAL to engage three of the winners of this Contest, The DRAMATIC MIRROR will present every girl securing more than a certain number of subscriptions with a strand of beautiful Nataline pearls, whose regular value is $25.00 in any retail jewelry store. Thus, every contestant who puts forth a reasonable amount of effort in advancing the circulation of this prominent screen-and-stage publication is sure of a return in addition to her commission on the subscriptions secured, while three of the winners will win, through their beauty and natural talent, opportunity to appear in UNIVERSAL pictures.

THEY CAN'T LOSE!

Here, at last, is the right kind of a contest—one in which every girl who really works, will win a prize—and here, as you, yourself, will be the first to see, is a contest to which you can lend your aid and know that every bit of encouragement you give will come back to you like bread on the waters in the form of increased interest in moving pictures and in your theatre.

HOW TO HELP YOURSELF BY HELPING THEM

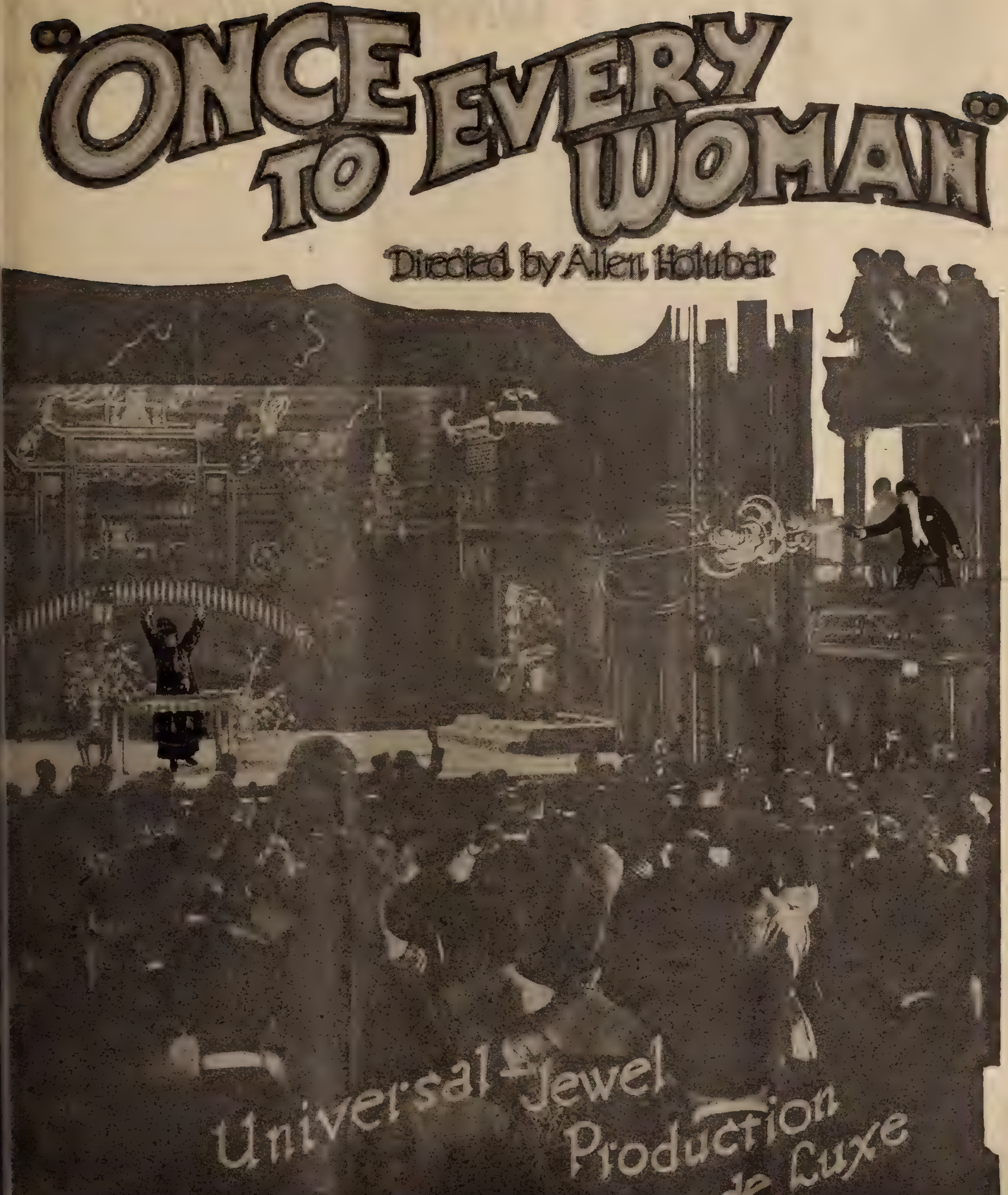
Write today to The DRAMATIC MIRROR, 133 West 44th St., New York City for full particulars. Without a doubt, a great many ways of utilizing this contest will immediately suggest themselves to yourself and to your publicity man. One of the first will be the use of a slide encouraging girls who are anxious to make money, or secure a strand of pearls, or appear in UNIVERSAL productions, to write The DRAMATIC MIRROR at the above address and secure the particulars of the Subscription Contest. We make no further suggestions for the reason that the encouragement of this Contest is a purely local proposition and should be handled in those ways best suited to your own community.

ISING STAR CONTEST

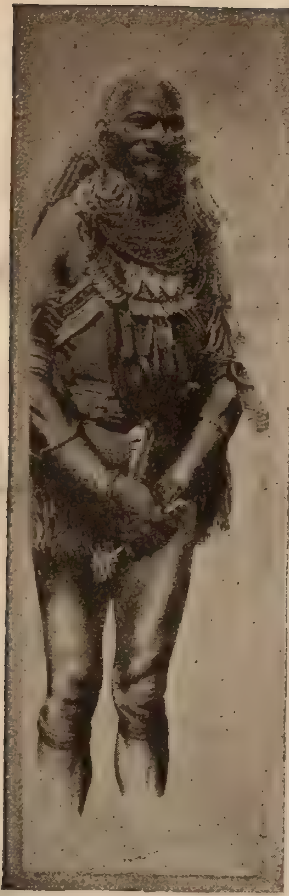
CARL LAEMMLE,
Presents

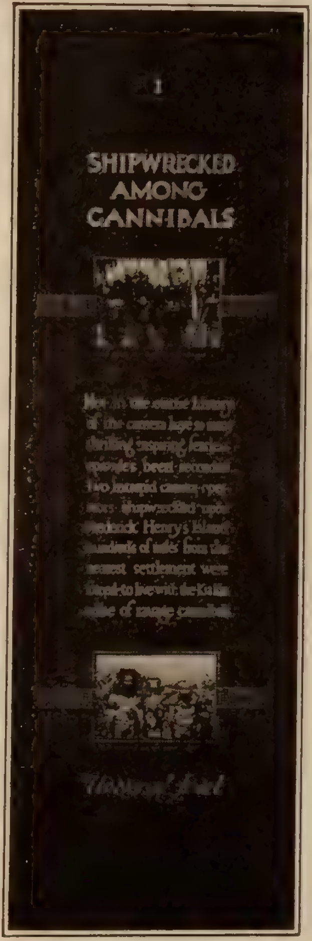
Dorothy Phillips

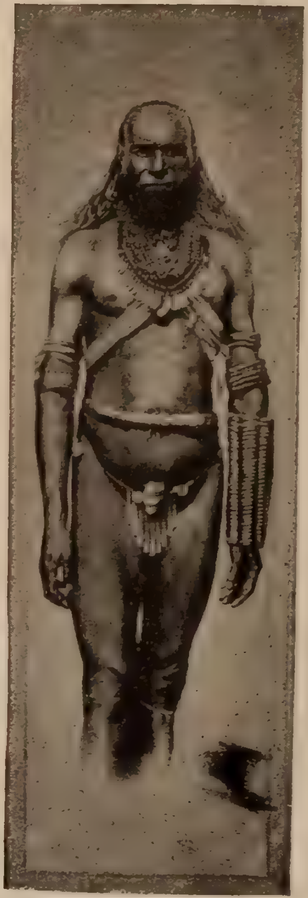
America's foremost emotional actress in a modern drama of universal appeal that runs the gamut from the little red schoolhouse to the stage of the Metropolitan. A play of heart-throbs and great moments.


"ONCE TO EVERY WOMAN"
Directed by Allen Holubar
Universal-Jewel Production de Luxe

Here's what's pulling 'en
--these 20 x 68 Pan







FFERENT kinds of pictures need different kinds of exploitation. You wouldn't circus a society drama written around a sweet young thing but, by the same reasoning, you wouldn't exploit a picture of the most ferocious savages ever known with an engraved card of invitation. "SHIPWRECKED AMONG CANNIBALS" is a sensational picture if there ever was one and you need to tell the world just how sensational it is. You can go the limit with adjectives but adjectives alone won't do it justice. That's why we had these big oil paintings made—to give every passer-by a true idea of exactly what they'll see inside. Do they pull? We'll say they do!

TWO TO THREE!

"Thanks for your co-operation. The house record on 'SHIPWRECKED' went sky-high! I did more business on the two days I played the Cannibal picture than I ever did on the biggest pictures that I have played for three days, at other tmes. And I did this big business at advanced admission, too."

C. J. CASSIE,
Moberly Theatre.

NO BULL ABOUT THIS PICTURE

"I'm not going to bull you. I'm going to give you my opinion briefly and explicitly on the three-day run of 'SHIPWRECKED AMONG CANNIBALS.' Here it is. It got the money! Thanks for your favors."

PETER LIND,
Bijou, Cairo, Ills.

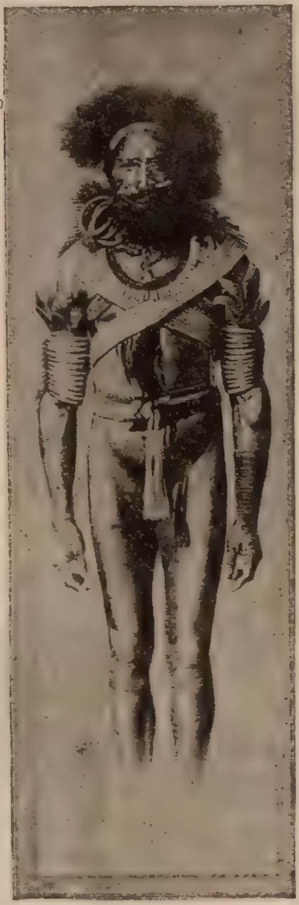
CARL LAEMMLE
PRESENTS SIX
REELS OF
HUMAN REVELATION

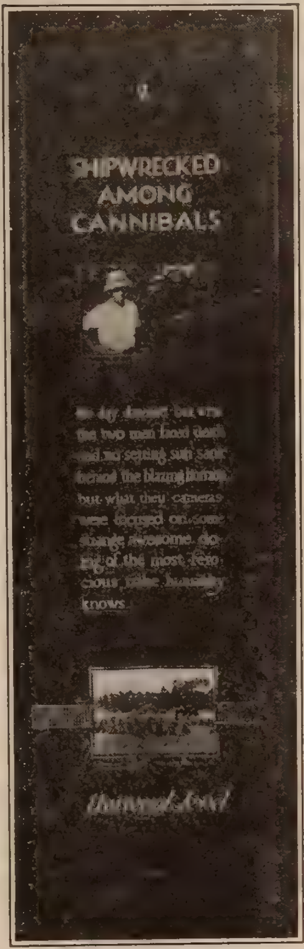
"SHIPWRECKED

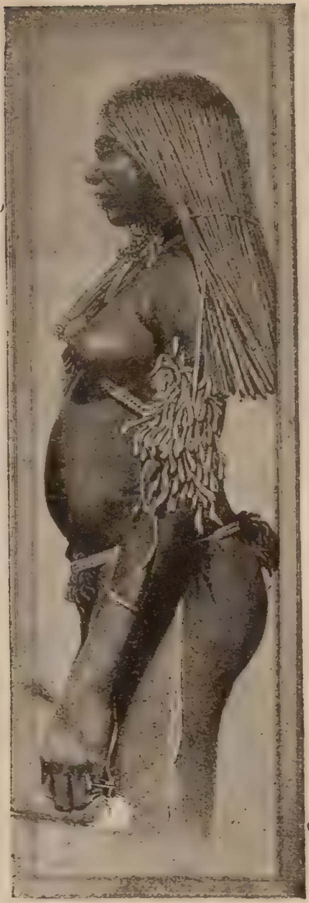
in All over the Country
ls and Oil Paintings

FROM every theatre that has used these big 20 x 68 oil paintings has come the same statement. "The oil paintings and the lettered panels with the stills had crowds around them from morn till dewy eve! This is the best possible kind of advertising for this kind of a picture. Best of all, there's no 'bull' about it. If anything, the film is stronger than the paintings."

See your Exchange about these big pullers at the same time you book. Everybody is using them and everybody is getting the same big results. Why not you?







COULD NOT HOLD 'EM!

"We showed 'SHIPWRECKED AMONG CANNIBALS' last night and our house would not hold the people. Had to turn people away, something that never happened before. Everybody well pleased. This is by far the best picture ever shown in Pilot Mound."

GEO. WITCRAFT,
Pilot Md. Ia.

THOROUGH SATISFACTION

" 'SHIPWRECKED AMONG CANNIBALS' opened today to five hundred and sixty-one dollars, giving thorough satisfaction. This feature is novel and its photography very good. Our audiences were much pleased, commending its excellence highly. We will go over two thousand on the three-day engagement."

I. C. MISHLER,
Altoona, Pa.

AMONG CANNIBALS" UNIVERSAL JEWEL

CARL LAEMMLE presents

"The BREATH OF THE GODS"

Directed by Rollin Sturgeon
From the novel by Sidney McCall

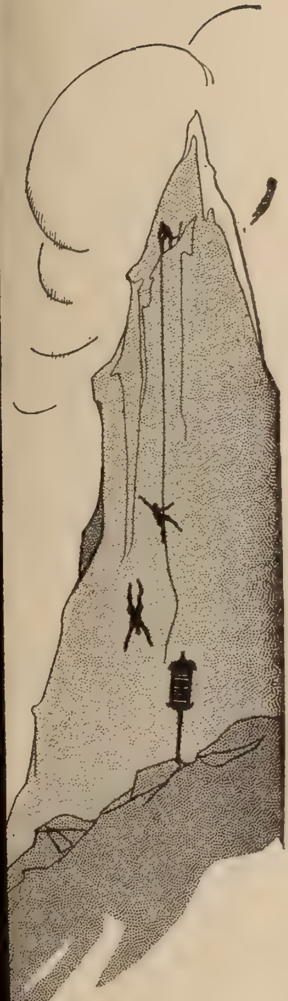
JUDICIOUS showmen know how to handle a novelty—that's why so many wise exhibitors are making money on this sterling photodrama. For it is something different—a picture whose superb settings and atmosphere alone lift it high above the ordinary run. But added to these are a real all-star cast, deep-rooted drama, compelling color, pulsing life and a host of other things that make it really worth while—that make it different enough to stand out—PROFITABLY. You'll be glad you played it.

featuring
TSURU AOKI with
J. Barney Sherry
and an
ALL-STAR CAST

UNIVERSAL-JEWEL
SUPER-PRODUCTION

It's Never Too Late To Make Money

AND there never was a better time than right now for the smaller exhibitor to profit in a big way on the photodrama that has delivered the goods every time and everywhere it has been presented. Remember, there might be newer pictures than this, but there are very few better ones. And to the man who can't afford to pay first-run prices on big pictures this offers the opportunity of the season. GRAB IT.



CARL
LAEMMLE
Presents

Von Stroheim's
WONDER
PLAY

"BLIND HUSBANDS"

Universal Jewel Production de Luxe

Here's The Picture of Proved Profits

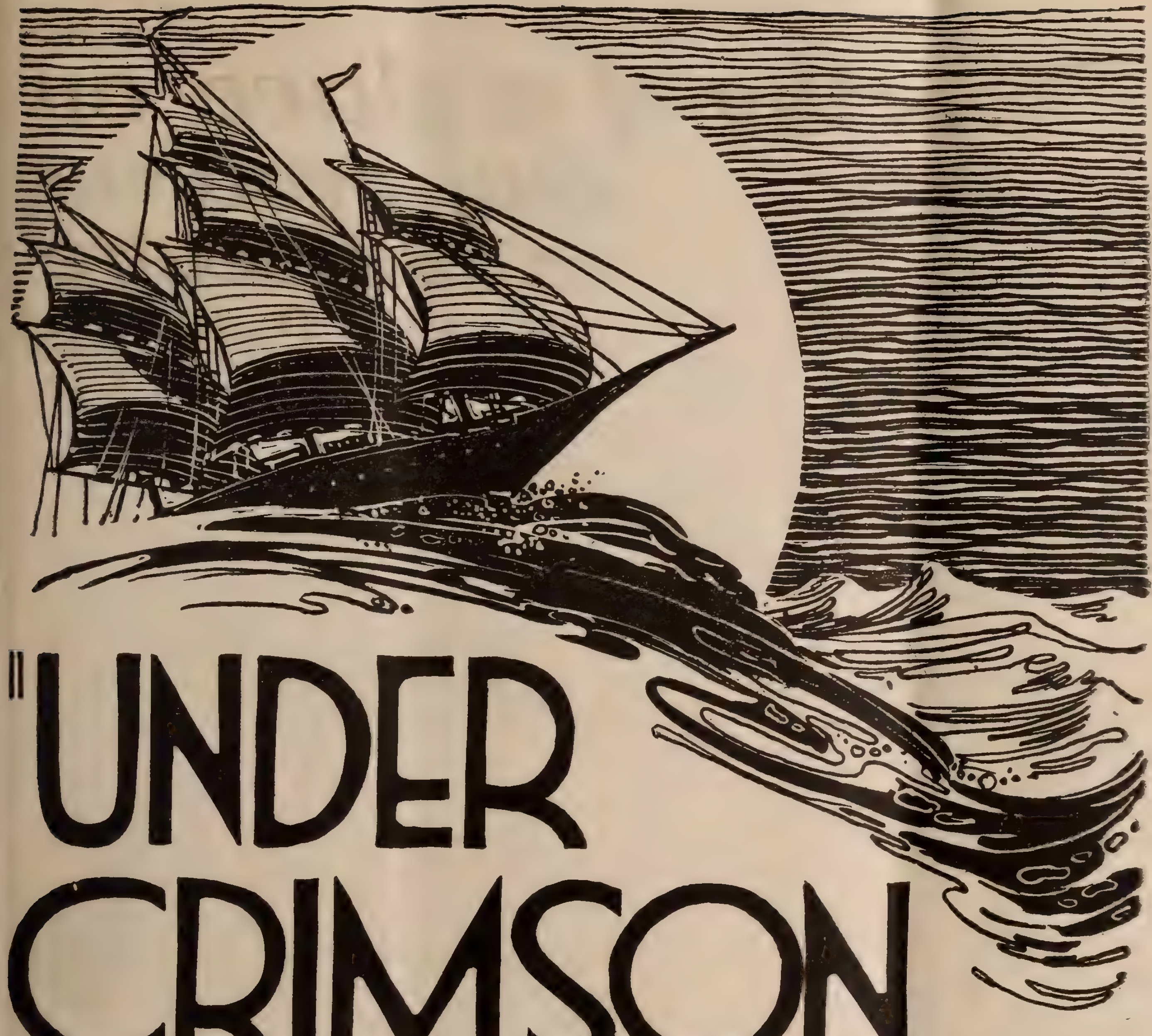
IT'S the picture that has made money for every one of the hundreds of exhibitors who have played it—the picture that you, Mr. Smaller Exhibitor, who can't afford to take chances, can play and count your chickens before they are hatched. It's a sure winner with the odds in your favor. Play it.

PRISCILLA DEAN in

"The VIRGIN of STAMBOUL"

DIRECTED BY TOD BROWNING
STORY BY
H.H. VAN LOAN

UNIVERSAL-JEWEL
PRODUCTION DE LUXE



"UNDER CRIMSON SKIES"

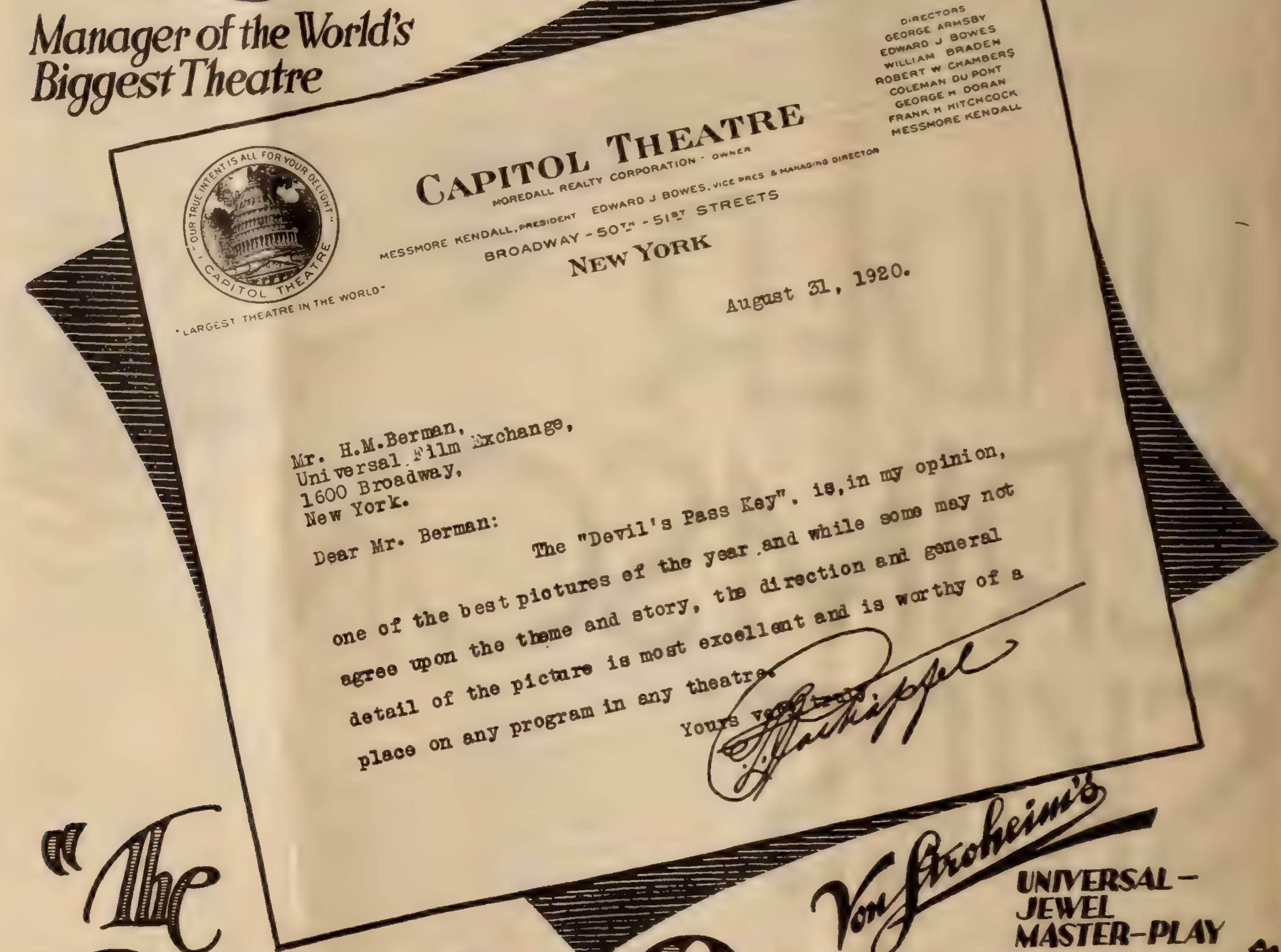
UNIVERSAL-JEWEL
Super-production, starring
ELMO LINCOLN
Directed by REX INGRAM
Story by J. G. HAWKS

THE most popular stories—and pictures—are those of romance and adventure out of doors. It's a long, long time since the screen has seen a really fine romance of the sea—that's part of the reason why "UNDER CRIMSON SKIES" has been such a huge success—the rest of it lies in the tropical locations, the marvelous photography, the big dramatic thrills of the play itself and the splendid acting of a great company. You can play this picture with the absolute certainty that it will rouse and please and fascinate everyone of every age in your house. It's the Picture that Has Everything. Book it now—today.

"Worthy of a place on any program in any Theatre"

—says **S. L. Rothapfel**

Manager of the World's Biggest Theatre



"OUR TRUE INTENT IS ALL FOR YOUR DELIGHT" CAPITOL THEATRE

"LARGEST THEATRE IN THE WORLD"

CAPITOL THEATRE
MOREDALL REALTY CORPORATION - OWNER
MESSMORE KENDALL, PRESIDENT EDWARD J BOWES, VICE PRES & MANAGING DIRECTOR
BROADWAY - 50TH - 51ST STREETS
NEW YORK

DIRECTORS
GEORGE ARMSBY
EDWARD J BOWES
WILLIAM BRADEN
ROBERT W CHAMBERS
COLEMAN DU PONT
GEORGE H DORAN
FRANK H HITCHCOCK
MESSMORE KENDALL

August 31, 1920.

Mr. H.M.Berman,
Universal Film Exchange,
1600 Broadway,
New York.

Dear Mr. Berman:

The "Devil's Pass Key", is, in my opinion, one of the best pictures of the year and while some may not agree upon the theme and story, the direction and general detail of the picture is most excellent and is worthy of a place on any program in any theatre.

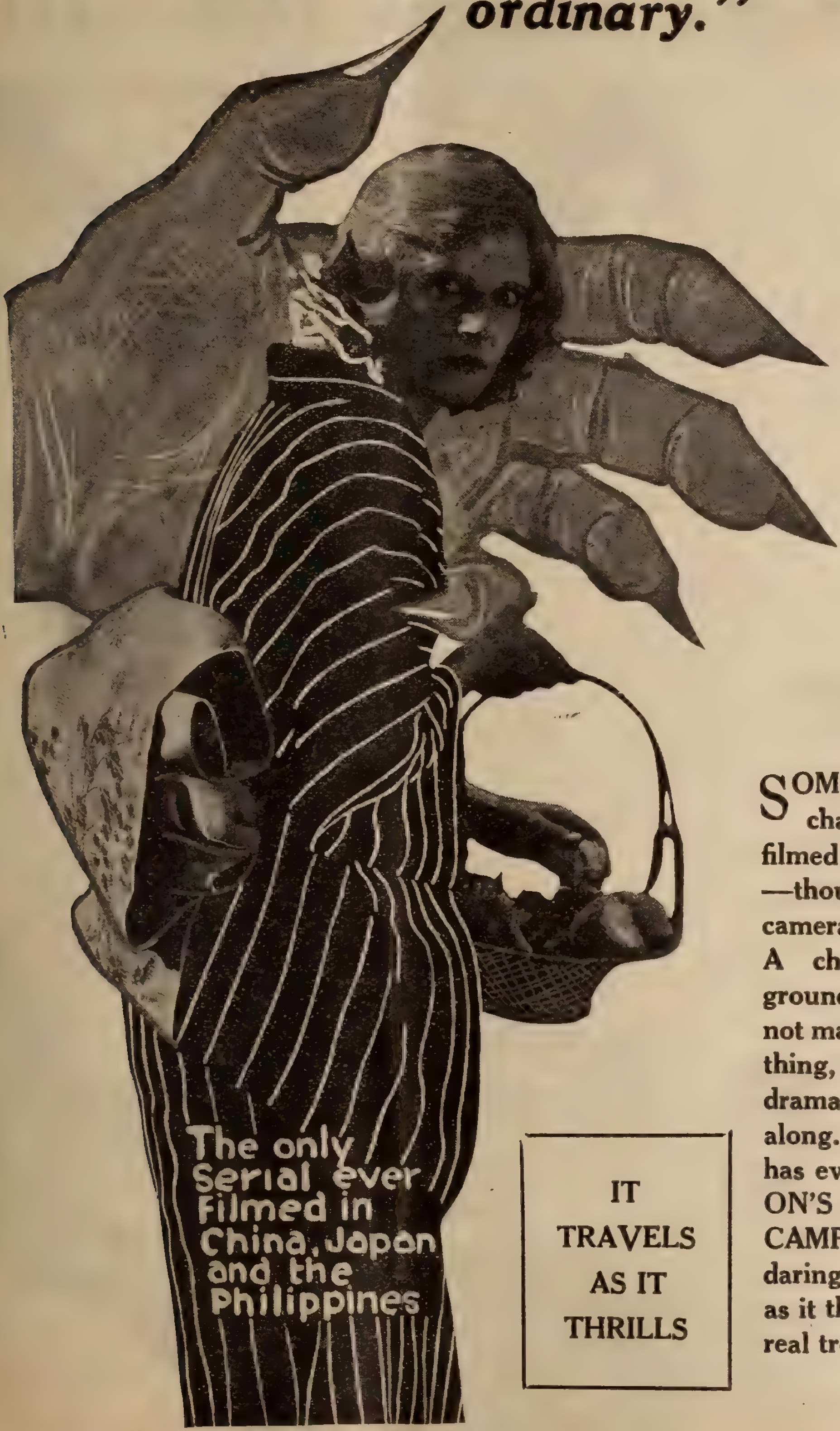
Yours very truly
S. L. Rothapfel

Von Stroheim's

"The DEVIL'S PASSKEY"

UNIVERSAL-JEWEL MASTER-PLAY

WID Says -- "This is certainly out of the ordinary."



Dashing

MARIE WALCAMP

'The Woman Who Knows No Fear"

in

"THE DRAGON'S NET"

Directed by
HENRY McRAE

SOMETHING entirely different in chapter-plays, a serial actually filmed in the very home of mystery—thousands of scenes shot where a camera never before was permitted. A chapter-picture whose backgrounds for its thrillng action were not made in a studio but are the real thing, fascinating the eye while the drama of its great story sweeps you along. For real novelty, no serial has ever surpassed "THE DRAGON'S NET"—and MARIE WALCAMP sets a new pace in feats of daring. Book this serial that travels as it thrills and give your patrons a real treat.

IT
TRAVELS
AS IT
THRILLS

NUMBER FIVE of "YOUR FULL-HOUSE FIVE"

STILL PULLING PATRONS WITH THE POWER OF ITS MODERN HERCULES

ELMO LINCOLN

In the Record-Breaking Profit-Making Serial

"ELMO THE FEARLESS"

**Directed by
J. P. McGOWAN**

RELEASED
THRU
UNIVERSAL

A "Scoop" That Every Exhibitor Can Cash On

FOR the first time in history, moving pictures have been taken of the Pope Benedict XV, the head of the Roman Catholic Church. Remarkable "shots" of the pontiff in his famous home, the Vatican, and in the grounds and chapels nearby, recently were taken by Captain Ariel Varges, dean of camera-men, and now the general European representative of the International News. The films were rushed to this country and have just arrived, it is announced by Universal, through which the International News Reels are released.

The first and exclusive pictures of the Pope will be released without delay, in two installments, of which the first has been incorporated in International News No. 61, released September 14th. Additional views of the supreme prelate will be included in International News Reel No. 62, released several days later.

The obtainment of these pictures marks one of the greatest feats in the history of film news. It will serve to put the news reel on a higher plane than ever before, as it not only marks the screen introduction of the most beloved and most notable Church dignitary in the world, but it marks the breaking of an age-old precedent which heretofore has kept the head of the Roman Catholic Church from in front of the moving picture camera's eye.

For many months International had striven to unbar the way into the Vatican for its camera men. E. B. Hatrick, general news manager of the International Film Service Company, finally saw his chance when it was announced that unusual honors would be accorded to Americans at the Vatican upon the arrival and presentation of the Knights of Columbus delegation visiting Europe.

After considerable parleying with James A. Flaherty, Supreme Knight for the Knights of Columbus, and John Kennedy, general publicity representative of the K. of C., Hatrick gained the attention of the Vatican and won the coveted privilege.

International at once put its most trusted foreign representative on the job; Captain Varges already was known as the most intrepid and successful camera-man in the game. World famous as a globe-trotter and camera-man, he had filmed the most famous people in the world, including the King and Queen of Belgium, during the war, the rulers of France and England, the present rulers of Germany, an dalso the Russian dictators, Lenine and Trotsky.

The International moving pictures show the Knights of Columbus arriving at the Vatican headed by Supreme Knight Flaherty and Edward L. Hearn. The Knights also are shown at St. Peter's. Then the interior of the sacred chapel of Our Lady of Lourdes was taken—the first pictures ever filmed of that holy spot. The arrival of the celebrated Vatican Choir was caught by the camera.

The arrival of the Pope with all the ceremony of the occasion next came before the camera and the procedure of investing the Holy Father with his sacred vestments. There followed the most sacred scene ever filmed—the celebration of Mass by the Pope himself. After the religious rites pertinent to the occasion, the Pope smilingly posed for Captain Varges, permitting excellent close-ups of himself surrounded by some of his Cardinals, by Supreme Knight Flaherty and the other Knights. Scenes of the Pope's historic Swiss guards also are included in the International prize.

This recent concession on the part of Pope Benedict to the motion picture world, a great step in the relationship between the Pope and his people, is in line with the liberal views of the present Pontiff. Almost from the time he was elevated, shortly after the beginning of the great war, he became noted for the far-sightedness and modern view-point of his edicts.

human Harry Carey says

IF you have to keep riding your hired hands better kid 'em along with a work-spur 'stead of something that raises the blood.

Watch for "Sundown Slim."

"His Master's Breath"

Two-Reel Century Comedy

Featuring

BROWNIE, THE WONDER DOG

MR. RYE still retained his bottle habit of baby days, but the contents were a little bit stronger than milk. His wife spent lonely nights waiting up until all hours for hubby to come home. Their dog, Brownie, escorted his master on his wild escapades and usually smuggled his master into bed before the wife discovered his return. Mr. Rock, their next door neighbor also suffered from that same affliction, but his wife was a modern "Tarzan" and her hubby quivered and shrunk when he entered the house. His dog was not as clever as the Rye dog—he usually made some noise and awoke Mrs. Rock—then the fun began—bricka-brac, rolling pins, etc., were in flying order for quite a while until friend hubby was rocked to sleep with some missile.

Messrs. Rock and Rye were "boozem" friends. They start off to business one morning, but stray to the roof of a nearby house for a little nip —the nip was not sufficient, so they seclude themselves in an empty house where they find a perfectly lovely "still." However, the Federal agent has seen them enter and calls for the reserves, thinking Rock and Rye owned the still and the wives also arrive on the scene. In the meantime, the dog-catchers are after Brownie who eludes them and follows his master. His master ties him to the gate of the empty house while he goes inside. The dog catcher discovers the dog; the dog makes a strenuous effort to get away and pulls the front side of the house with him. A rip-roaring hilarious chase follows.

Finally husbands and wives make up and promise to be good to one another, while Brownie looks on with a wise old grin.

WITHIN two weeks—on October 4, to be exact—this flaming serial sensation is going to start a conflagration of success for exhibitors. You can take our sincere word for it—the popularity of this latest serial wonder is going to spread like wildfire—it's going to sweep serial lovers with a flame of healthy excitement as hot as the Disk itself. And that means that you are in for a harvest of coin for eighteen weeks. Prevent future regrets—book it NOW.

ELMO LINCOLN

Supported by Louise Lorraine
in the Smashing Serial Sensation

"THE FLAMING DISK."

DIRECTED BY
ROBERT HILL

**Released
thru
UNIVERSAL**

"A Gamlin' Fool"

Two Reel Western Drama

CAST

'Happy" Newton	Hoot Gibson
Steve (Yellow Slicker)	Jim Corey
June Burton	Dorothy Wood
Sheriff	Harry Jackson
Rawhide Burton	Chick Morrison

"HAPPY" NEWTON, a good-natured "boomer" cowpuncher, leaves the range and heads West. He fall in with a pair of cowpunchers, and, succumbing to his usual weakness, gambling, he loses his hat, shirt, horse and saddle.

In the meantime the stage has been robbed by the Yellow Slicker, so-called because of the oilskin garment he wears. After robbing the stage, the Yellow Sticker betakes himself to an isolated cabin, where he leaves his hat, slicker and horse and hurries for the Burton ranch, where, as a cover for his outlawry, he is employed as foreman.

Happy, hatless, coatless and horseless, passes the outlaw's cabin, where he borrows the slicker, hat and horse, leaving a note behind to explain. Naturally, in town, he is taken for the Yellow Slicker and he has to beat a retreat, and, throwing his dice, he decides with their help on the Burton ranch. There things are in bad shape. June, the daughter, is running the ranch for her invalided father. They owe money to Steve Irons (really the Yellow Slicker), and he demands immediate payment or he will foreclose. The brokers have disappointed June, and the money will not arrive until a later stage, before which time Steve has threatened to foreclose. And to make matters worse, Steve insists on marrying June, but is rebuffed.

In applying for work at the ranch, June assumes that Happy is the Slicker and induces him to hold up the midnight stage so that she can get the money to meet her debt. Happy decides to do so, but Steve interferes, having overheard the plan. However, Happy makes a getaway, pursued by the sheriff's posse, which has been directed by Steve, but the girl, by a clever ruse, leads the posse finally in the opposite direction. She loses the posse and is imprisoned by Steve in his cabin. Steve starts out then to grab the midnight stage, but Happy has already accomplished the feat and makes for the cabin. Inside he is captured by Steve. Finally he is taken by the posse. He tries to tell his story, but is not believed. Fortunately, he remembers the note he left in the cabin which provides his alibi.

Who is the Slicker, however? Happy gets a flash in noting Steve's uneasiness, and taking out his trustworthy dice, he rolls them to decide whether Steve is the Slicker. They tell him the truth; there is a fight, and some of the stuff lost on the earlier stage which Steve had held up is uncovered.

The posse leaves with Steve, and Happy is blissful in the thought that with his reward money he can buy an interest in the Burton ranch and be near the dearest girl in the world —June.

"The Belle and the Bill"

One Reel Star Comedy

Featuring

BARTINE BURKETTE

EVE occupied room eight, but did not pay her bill. She vamped the kind-hearted bellhop, however, and he paid the bill.

Eve's husband comes on the scene, and demands with vengeance in his eye the name of the man who paid his wife's bill. The bellhop shifts the blame on the clerk, and a mad chase around the hotel follows, in which Berry M. Deep, an undertaker, takes part. But the bellhop's guilt comes to light and the chase is reversed.

In the meantime, the bellhop's wife had sensed her husband's infidelity, but she had gone to a fortune teller to confirm it. She and the fortune teller start out on a quest for husband the bellhop, and this takes them to a neighboring beach, where Eve, delightfully rigged out in an alluring bathing dress, the bellhop, the wife, the fortune teller, Eve's husband and some others get all mixed up with each other, falling in the water and falling on dry land until the scramble is finally straightened. Husband bellhop is ordered home by his wife, and Eve likewise takes the matrimonial reins in her hand.

New Screen Magazine

No. 85

FULLER'S EARTH, that blessing of the housewife, is in its original form a deposit of clay found in the beds of dry streams. It is used as a filter basin in refining oils, lard and animal fats, but its most valuable use is as a household remedy.

Dr. Hereward Carrington, a scientific investigator and author, continues to expose spiritualist fakes and their frauds. Among the tricks exposed is "the matter through matter" fraud.

Leslie Elton provides an amusing "Cinema Luke" animated, in which he and Luke, a girl, a baby and others have an exciting time of it.

"THE VANISHING DAGGER"

Episode No. 17

"Beasts of the Jungle"

CAST

Grant	Eddie Polo
Zan	Karl Silvera
Sonia	Ruth Royce
Beth	Thelma Percy

GRANT is victor in his undersea battle with the sharks and reaches the surface with the dagger. But on the raft he is overpowered by Zan and his men, robbed of the dagger (from which, however, he has secretly extracted the vial of magic fluid) and cast adrift on the sea. The captain of the tug, who has not witnessed Zan's villainy, believes Grant the victim of sharks and returns to port.

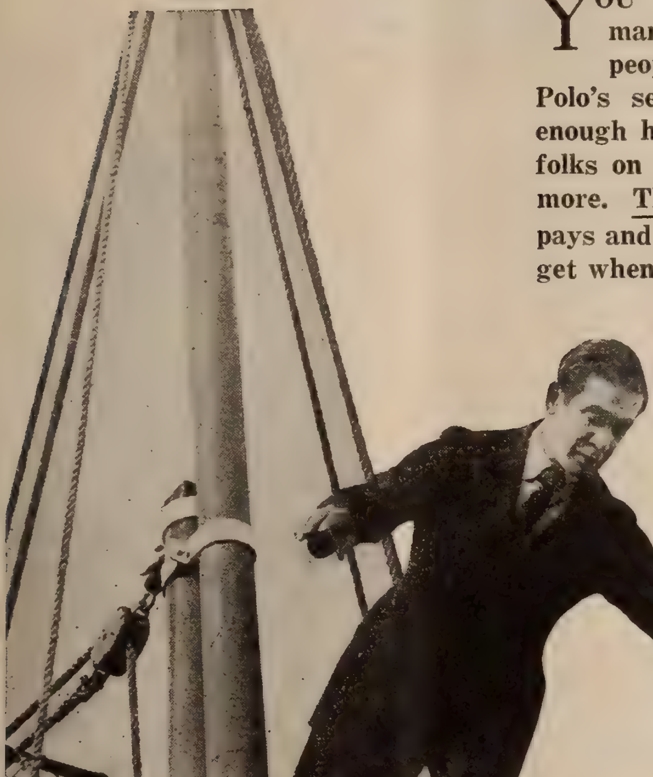
In Los Angeles, the first mate, unsatisfied with his pay, robs Zan of the dagger. Sonia, meantime, has been holding Beth Latimer a prisoner. By means of mysticism, Sonia locates Zan and they get together again, reconciled, still holding Beth prisoner. From a newspaper Sonia has left on the table, Beth learns Grant is alive, but she knows nothing beyond his departure on the salvage expedition, in quest of the dagger. Zan sends forth his men to comb the city for the first mate.

Meantime, Grant has drifted to an unchartered smugglers' island off the coast of California. Jean, now a member of the smugglers' band, recognizes him. Grant is seized as a spy. Determined to destroy him for their own protection, the smugglers carry him into the jungle, tie him to the limb of a tree, and leave him a prey to the wild beasts at night. Grant is attacked by a leopard, but succeeds in freeing his hands and chokes it to death in a fight in which he hangs suspended from his feet from the tree limb. Getting his feet free, Grant seeks refuge in a cave, only to be attacked by a great lion.

Just
"ONCE
TO EVERY
WOMAN"

JAM 'EM IN ON POLO NIGHTS

YOU can do it easily because there are as many Polo dollars in your town as there are people. Get all of those waiting dollars with Polo's sensational serial—a chapter play with enough healthy excitement every second to keep folks on the edges of their seats and holler for more. That's the kind of a serial that pays and pays and pays, and that's the kind of a serial you get when you play—



EDDIE POLO

IN THE MIGHTY
SEA-TO-SEA SERIAL

"THE VANISHING DAGGER"

Any POLO Episode Is Enough Excitement for One Night

UNIVERSAL ALWAYS DID MAKE THE BEST SHORT STUFF

International News

No. 59

Marion, Ohio.—Senator Harding as a baseball fan. Chicago Cubs play Marion's best for the presidential candidate's enjoyment.

..Sub-Titles.—He used to play on the home town nine—watch that curve. A real fan—he keeps his own score. Marion loses—but the Senator's impartial.

Milwaukee, Wis. (for Milwaukee only).—Prize beauty chosen. Look at this procession and you can realize the job the judges had in Wisconsin News Contest.

Sub-Titles. — The quintet selected for the "finale." And the fairest of the fair—Miss Marjorie Matasek. Presented with the first prize of $1,000.

Philadelphia, Pa.—Another Noah's ark. Africa sends over a lot of candidates for Americanization.

Sub-Titles.—The "Whatisit" — and some of his better-known friends. At the New York Zoological Gardens—Russian refugee children have the time of their lives. Their first glimpse of the man-eaters.

New York City.—Exciting contests mark revival of eight-oar shell racing.

Sub-Title. — The Harlem Unions win by a "hair."

Blue Plains, D. C. (To be omitted from Milwaukee).—The last of the slaves. Comfortable homes provided for faithful darkeys who served their masters well in the days of '61.

Sub-Titles.—Survivors of a dying clan. West Jardon, 90 years old, General Logan's slave and bodyguard. No more "dark and dreary days." Eight-seven but full of pep.

Brooklyn, N. Y.—Car strikers join thousands marching in Labor Day parade.

On the Atlantic—Submarine perils. Narow escape from death of crew of S-5 shows dangers cheerfully braved by undersea heroes in tests like these.

Sub-Titles.—In a diving test such as this the S-5's air chambers flooded and the craft "grounded" on the botom. The S-5 should have emerged as shown here, but instead it struck, imprisoning her crew for 45 hours. And here is Engineer William G. Grace, showing how he bored through the S-5 and rescued its crew from their ocean tomb. Some of the heroic cre wof the S-5.

Cork, Ireland.—Lord Mayor McSwiney. First pictures of the Irish patriot who is dying from a self-imposed hunger strike in a London prison.

Metz, France.—Knights of Columbus presents Lafayette Statue as tribute to France.

Tad cartoon .

International News

No. 60

Benton Harbor, Mich.—Jack Dempsey still heavyweight champion. Knocks out Billy Miske without half trying. The champ in training.

Sub-Titles.—Jack and Bill Tate, his sparring partner. (The champ likes big ones.) The $150,000 ticket line at the Dempsey-Miske bout. Just before the fight started.

New Bedford, Mass.—The toll of the sea. Schooner St. Croix, wrecked in storm, almost a total loss.

Sub-Title.—And off Point Reyes, California, the breakers pound the grounded Dutch steamer Arakan.

Cambridge, Mass.—Football again! Squad of 92 huskies report for first try-out at Harvard.

Sub-Titles.—A little "light work." This looks bad for Yale. Captain Horween, Crimson star.

Long Beach, L. I.—Winter bathing suits. Fashion's latest is a fur creation for shivery days.

Ostend, Belgium.—The Vindictive raised! British craft heroically sunk in 1918 to block Ostend Harbor is finally reclaimed.

Fort Sheridan, Ill.—Old rivals "make-up." Senator Harding beat General Wood for the nomination but there's no hard feelings.

Sub-Titles.—Mrs. Harding and Mrs. Wood. Senator Harding meets a few real heroes.

Rocpkort, Mass.—Uncle Sam tests his railway guns. Only battery of its kind in America has first firing practice.

New York City.—New York Cotton Exchange, a half century old, and these are the first pictures ever made of the Bulls and Bears in action.

Lake Hopatcong, N. J.—With the speed boys 65 miles an hour is slow when these high-powered boats go to it.

Sub-Title.—"Miss New Orleans," said to be the fastest boat in the world, outspeeds a seaplane, New Orleans, La.

Washington, D. C.—Paper clothing for the whole family. Department of Commerce tries out samples from Germany.

Sub-Titles.—Paper suits for pa, ma and sonny for a total of five dollars. A three-piece suit for $2.65 (but how about the winter wind?) They're wearing these in London and Berlin.

New York Harbor.—Thrilling farewell. Floral good-by from the air for F. E. J. Cox, sailing on Imperator for International air races. Aviator Harry Rogers drops a bonquet below. And Captain C. R. Collins, president of the Aviators Club of Pennsylvania, bids Mr. Cox a cheery farewell.

Antwerp, Belgium.—The final chapter of America's triumph in Olympic games. (The women's diving event.)

"THE DRAGON'S NET"

Episode No. 6

"Captured In China."

CAST

Marie Carlton	**Marie Walcamp**
Harlan Keeler	**Harland Tucker**
Dr. Redding	**Wadsworth Harris**
King Carson	**Otto Lederer**

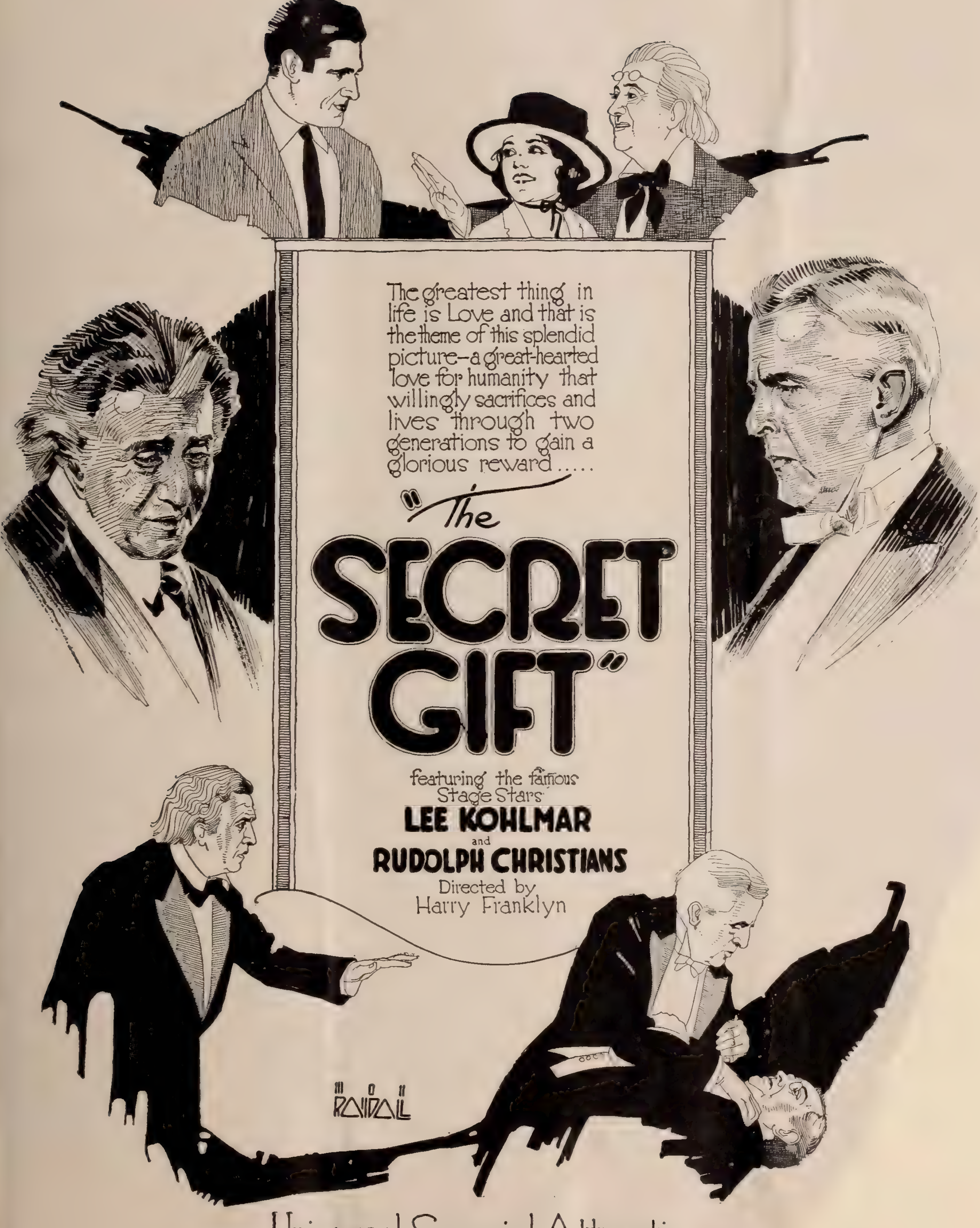
A CHINESE schooner picks Marie up after her spectacular jump and she is befriended by a woman on board who fits her out in a Chinese costume. The schooner lands and Marie is taken by her kind friend to the walled city of Woosong. Unfortunately Woosong is also the home of some of the Taoist agents and thither Foo comes also after the steamer has docked at Shanghai.

Harlan, in the meantime, thinking that Redding is a friend, accompanies him to the same hotel.

Foo follows up Marie and her friend and makes Marie his captive. She is taken to the Rock Gardens, once the home of a mandarin, but now the abode of the notorious gang. These gardens consist of such a labyrinth of rocky passages that it is impossible to wend one's way out. Marie makes a desperate attempt to escape but fails. However, she manages to write on a slip of paper the words "please help prisoner in Rock Gardens," and pins it on the coat of one of the guards who is going without.

Marie hears Foo give his henchman orders to get her so that he may get from her information of the petals. She wanders about in the mazes of the labyrinths endeavoring to get away from them, but finally they seize her. What horrible torture is Foo preparing for her to get from her the information of the petals?

Just:
"ONCE TO EVERY WOMAN"



The greatest thing in life is Love and that is the theme of this splendid picture—a great-hearted love for humanity that willingly sacrifices and lives through two generations to gain a glorious reward.....

"The SECRET GIFT"

featuring the famous
Stage Stars
LEE KOHLMAR
and
RUDOLPH CHRISTIANS
Directed by
Harry Franklyn

Universal Special Attraction

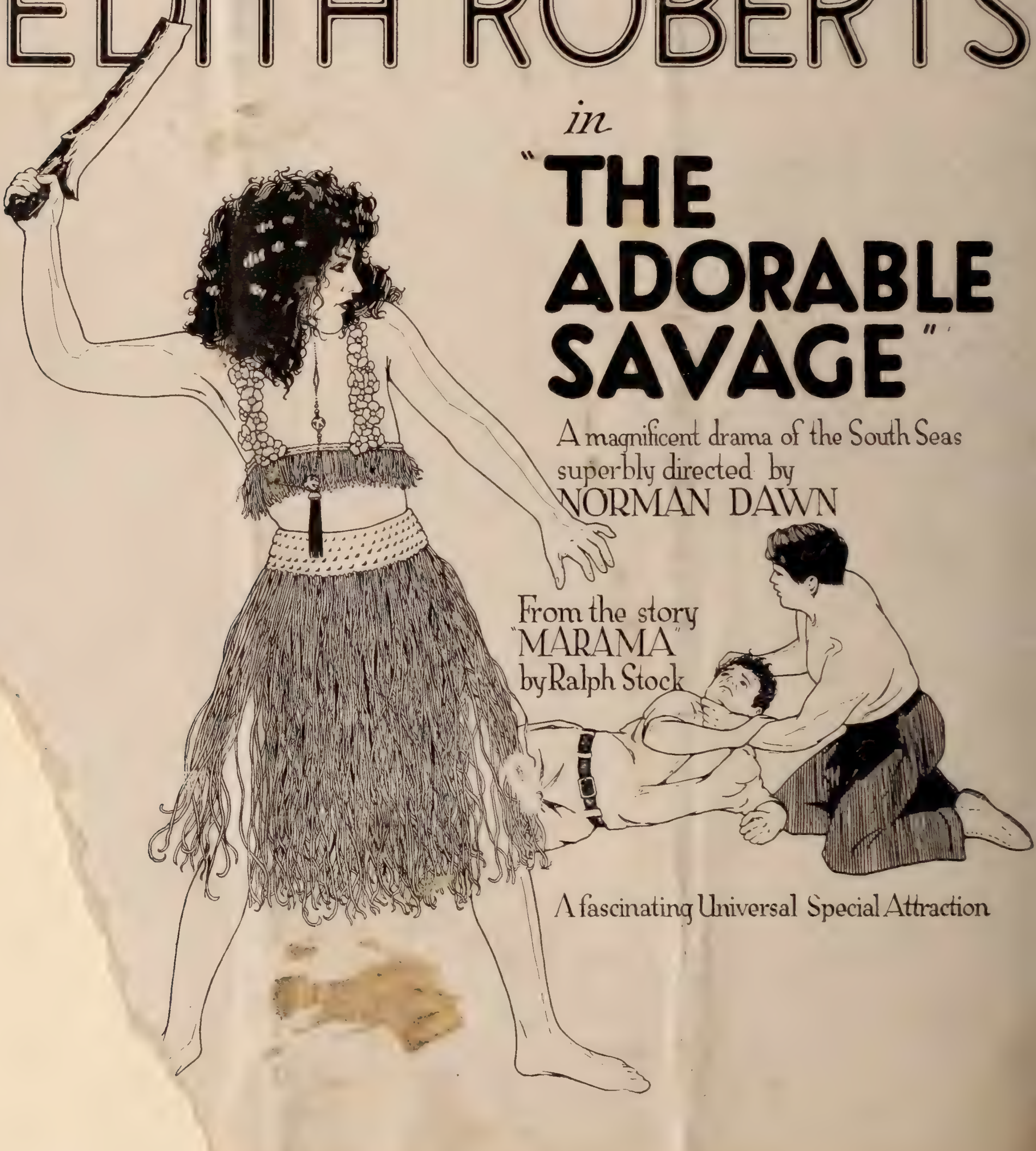
Like a beautiful Tigress of the Tropics—

EDITH ROBERTS

in

"THE ADORABLE SAVAGE"

A magnificent drama of the South Seas superbly directed by NORMAN DAWN



From the story "MARAMA" by Ralph Stock

A fascinating Universal Special Attraction

The
MOVING
PICTURE
WEEKLY

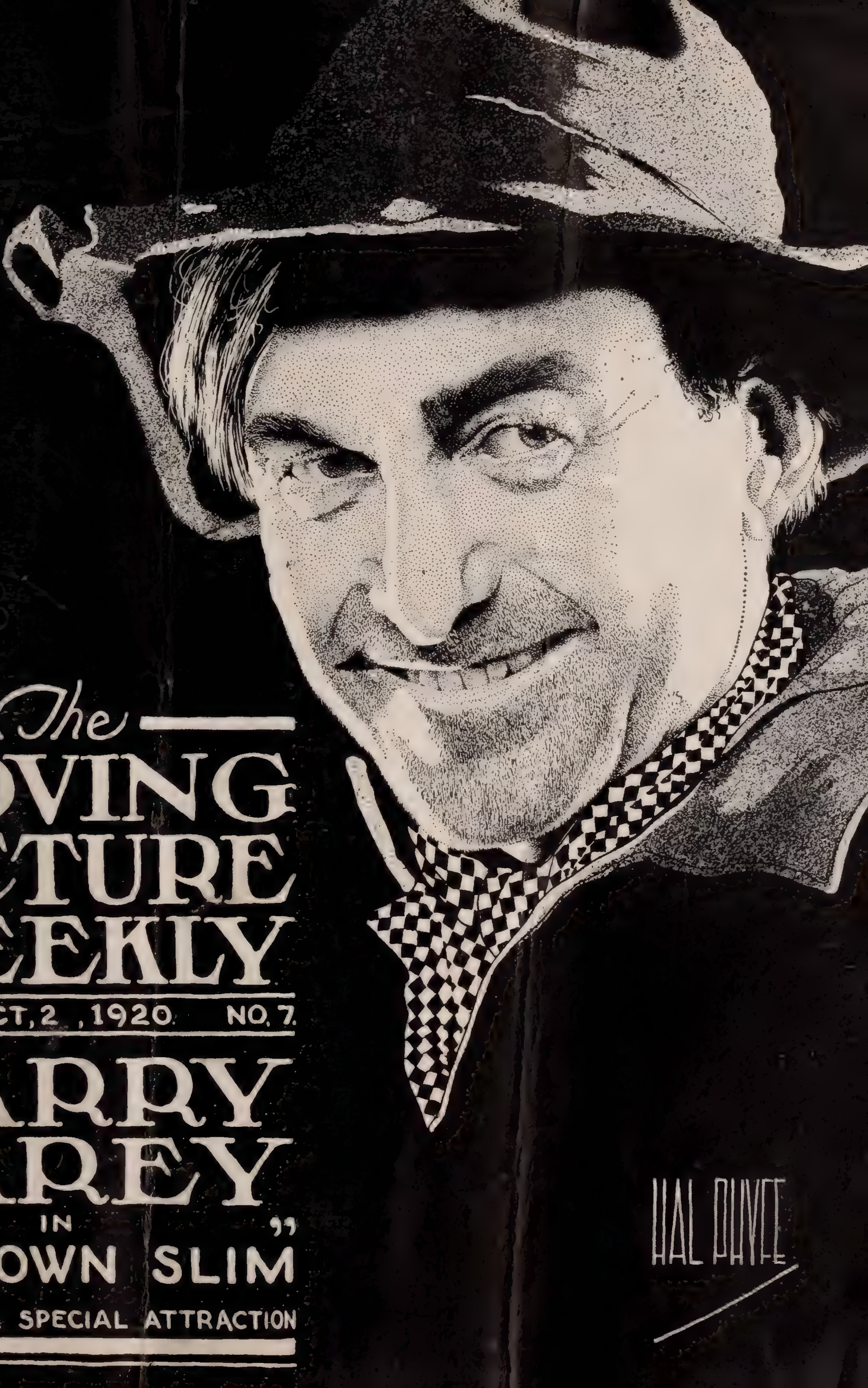
VOL 11. OCT, 2 , 1920. NO. 7.

HARRY CAREY

"IN"

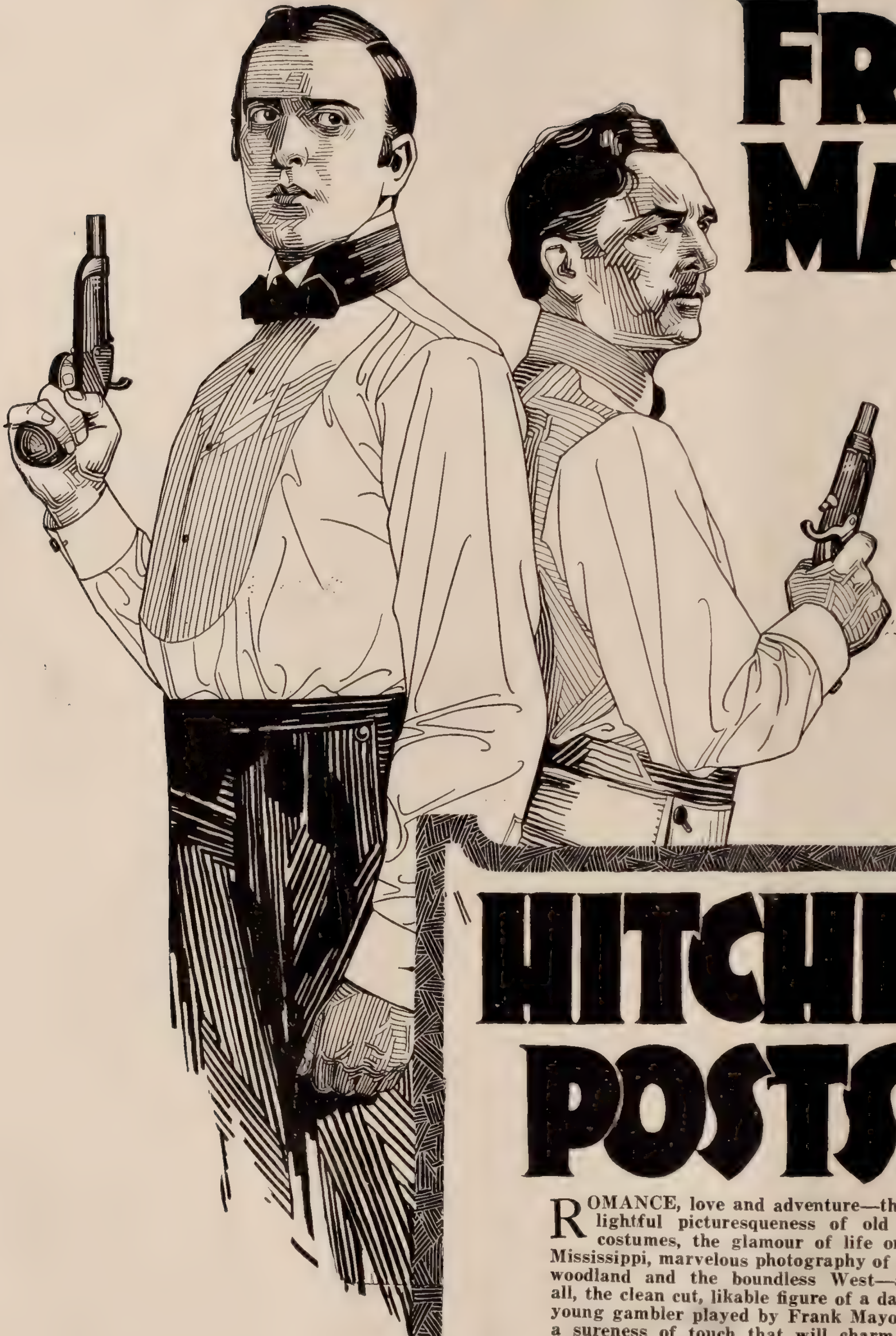
SUNDOWN SLIM

UNIVERSAL SPECIAL ATTRACTION



FRANK MAYO

in



—a Glorious Romance of Old Days on the Mississippi

Directed by
Jack Ford

"HITCHIN' POSTS"

ROMANCE, love and adventure—the delightful picturesqueness of old time costumes, the glamour of life on the Mississippi, marvelous photography of river, woodland and the boundless West—above all, the clean cut, likable figure of a dashing young gambler played by Frank Mayo with a sureness of touch that will charm your every audience.

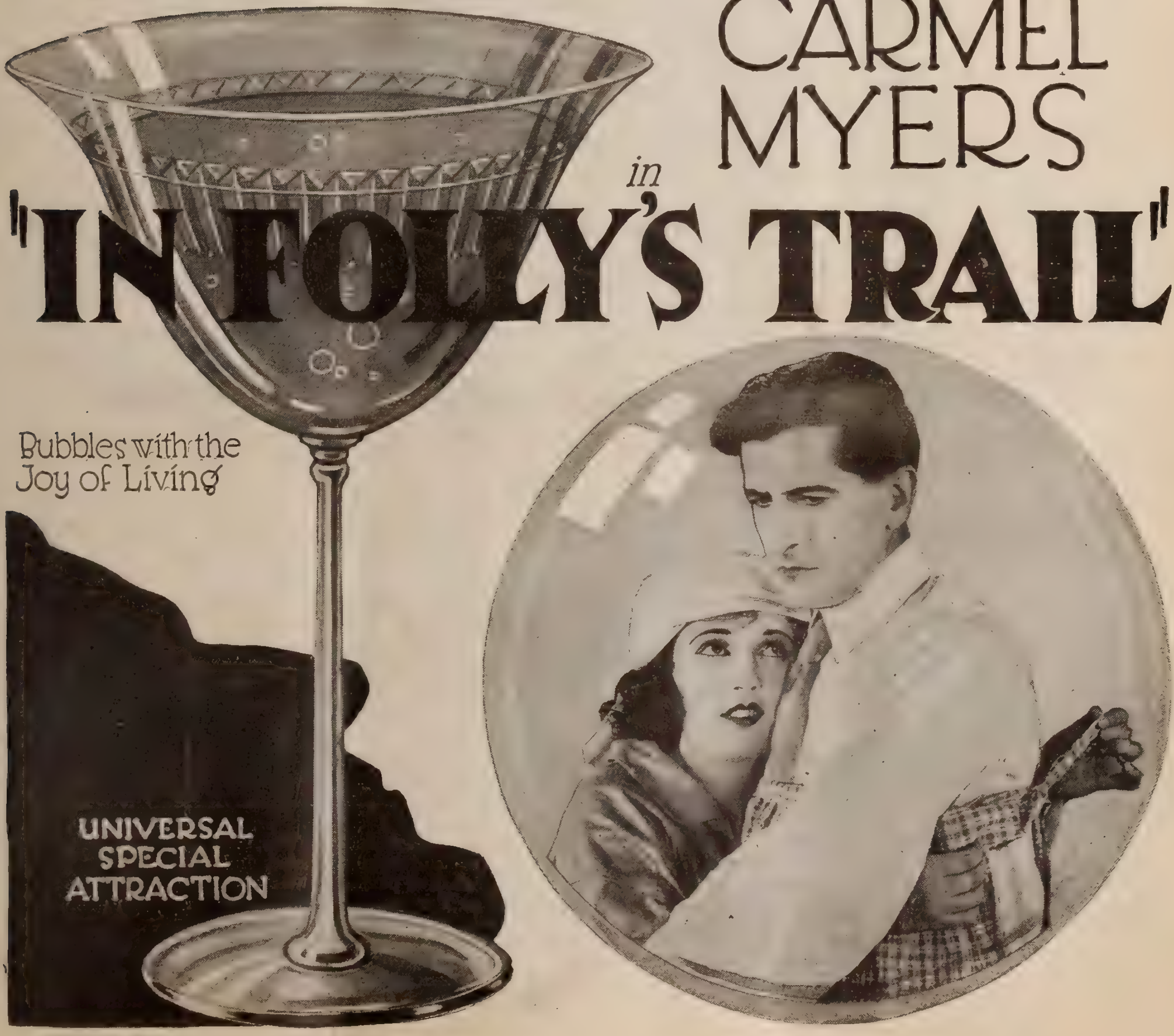
UNIVERSAL
SPECIAL
ATTRACTION

HERE'S a picture whose only purpose is to please and satisfy—and its objective is admirably attained. For it's one of the sort of pictures that audiences like for its all-around excellence—an offering in which the human qualities blend with attractive color in such harmony as surely to make itself felt at the box-office. Book it.

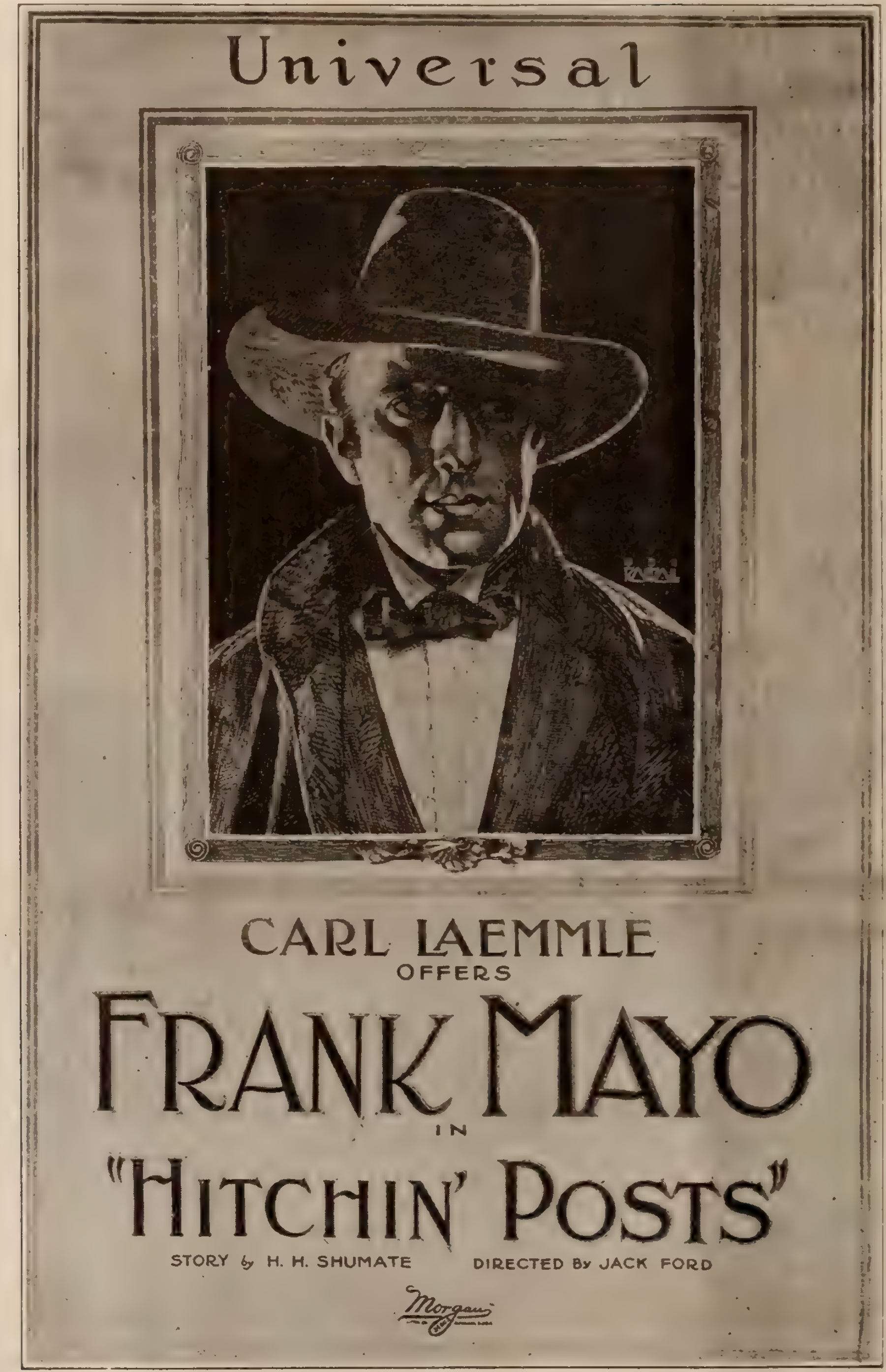
CARMEL MYERS

in

"IN FOLLY'S TRAIL"


Bubbles with the Joy of Living
UNIVERSAL SPECIAL ATTRACTION

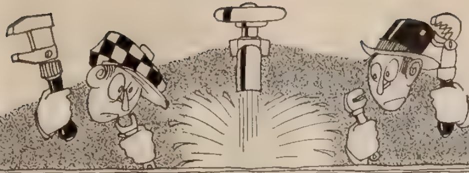
New Kind of Poster for "Hitchin' Posts"



Universal

CARL LAEMMLE
OFFERS
FRANK MAYO
IN
"HITCHIN' POSTS"
STORY by H. H. SHUMATE DIRECTED By JACK FORD

THE Poster Department of the Universal is always looking for the newest things in art with which to advertise Universal Pictures, and they very frequently hit upon a real novelty for that purpose. The one-sheet poster of "Hitchin' Posts," illustrated on this page, is something entirely new, as far as posters are concerned. It is a duo-pen etching made by Mon Randall, who is devoting his energies to reproducing Universal artists in his favorite medium. This one-sheet is already beginning to attract a great deal of attention and others along the same line may be expected from the Poster Department.



EDDIE LYONS
and
LEE MORAN

IN THE BUBBLING
FIVE REEL HOT-
WATER COMEDY
THAT WILL FLOOD
YOUR HOUSE
WITH GOOD HUMOR

"ONCE A PLUMBER"

From a Story by Edgar Franklyn....

UNIVERSAL
SPECIAL ATTRACTION.

They said she

The stabbing tongues of the puritanical prudes of Pleasantown wagged viciously when they saw the circus girl in tights. They said that such a woman was eternally damned. They demanded of the young preacher that he make the Sheriff run her out of town.

But their jeers turned to tears; fingers that had pointed in scorn bent in a caress when those "holier-than-thou" folks were humbled into Understanding by the soul that lay under the spangles—

Mr. Exhibitor—the foregoing is only the briefest of glimpses into a picture with a most powerful audience appeal. Never were we more sincere or more sure of our ground than when we say "Pink Tights" will please everyone who sees it. It must make good for you—for you, yourself, no matter how hard-boiled a spectator you may be, will enjoy seeing it as well as playing it.

UNIVERSAL SPECIAL

"PINK

Featuring **GLADYS WALTON**

Directed by Reeves Eason

was booked for Hell

A bottle of jam—a baby—a mischievous boy—a circus—a greased pig—a parachute jump—a camel—a fight—freaks—church—a surprise party—a young, susceptible preacher—a girl—old maids—a church afire—a rescue—a dog—an owl—a child's bank—a sheriff—a vigilante committee—an owl—flowers—a pond—shapely legs—a lie—a roof—

—And these are only a few of the scores of ingredients that have so been mixed and presented in "Pink Tights" as to result in one of the best all-around pictures Universal has ever produced. Truly, here is everything that showmen know a picture must have. The exhibitor who plays this proves his right to be a showman—for he proves himself a picker of a profit-maker. See it yourself at your Universal Exchange to-day!

ATTRACTION

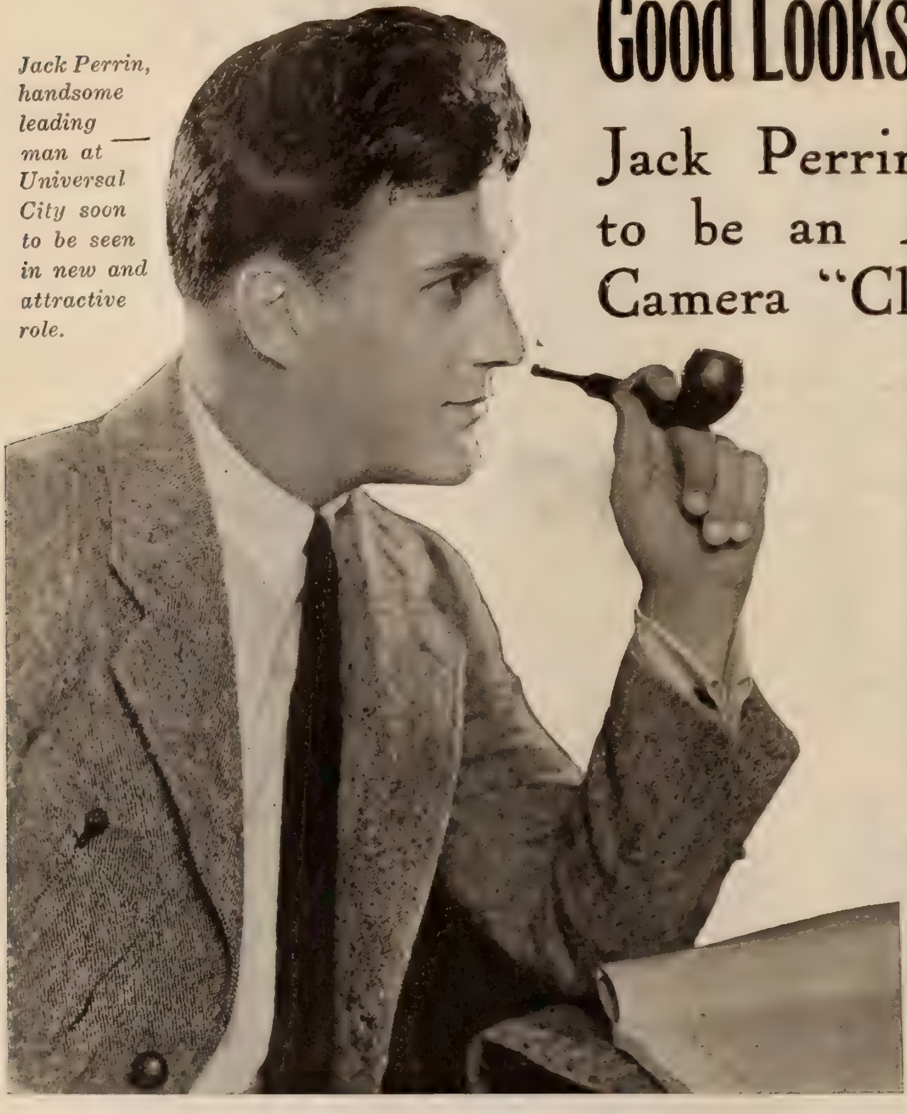
TIGHTS"

nd JACK PERRIN

from a Story by J.U. Geisy ◆

Good Looks Change Career

Jack Perrin never wanted to be an Actor, but the Camera "Claimed" Him before he had a chance to escape



Jack Perrin, handsome leading man at Universal City soon to be seen in new and attractive role.

BACK in Three Rivers, Michigan, a small boy once dreamed about being a scenario writer and turning out "thrillers" for the screen. He continued to dream about it when he was graduated from school and became a reporter on a small town newspaper, and the dream was so persistent that he finally chucked up his job and betook himself to California. He landed at Universal City safely and soundly, and he began to try to write scenarios. He didn't try very long, however, for in the years that he had been dreaming about it he had grown into a six-footer, handsome and strong, and the very first director that noticed him pounced on him as a fine type for the movies. So Jack, much against his will, became an actor, and an actor he remains and probably will remain for some time to come, for he has proven that he has a goodly share of ability as well as good looks.

Like a good many others, Jack started in in two-reelers of the Western kind, but when a fellow is handsome and well built and athletic and can act well in addition, some serial is bound to grab him sooner or later, and before Jack Perrin could realize it, he was co-starring with Kathleen O'Connor in that daring serial, "The Lion Man." Then the rough and tumble stuff was discarded, and Jack became a real leading man.

Jack Perrin has proven a splendid foil to two very pretty little stars recently. Towering several heads above her, he made charming love to piquant Edith Roberts in "The Adorable Savage," her last starring vehicle, in which Jack was featured with her. And more recently he played the gentle but virile minister who loved but lost the little circus girl of "Pink Tights," a role so spiritedly played by petite Gladys Walton, a charming and vivacious newcomer in the ranks of Universal's stars. And now comes the news that Jack is again to be associated with beauty, for he will play opposite Eva Novak in "Out of the Sunset." This time he will play the role of an aviator, and as Jack learned flying while in the army and still keeps in practice at one of the Los Angeles aviation fields, he will fit quite naturally into the role.

Many a man envies Jack Perrin, for after spending his working hours in association with such pretty girls as Kathleen O'Connor, Edith Roberts, Gladys Walton and Eva Novak, Jack goes home to an equally pretty little wife. For Mrs. Perrin is no other than Josephine Hill, who used to be a Universal leading ladyette and graduated into five-reelers when she supported Frank Mayo in "Burnt Wings." Their marriage was a recent event and was a culmination of a pretty romance which originated in Universal City.

"Handsome Jack Perrin" ought not to regret that fate twisted his plans and made him an actor, for success has been his and will continue to be his, judging from the way in which his art is growing.

Ethel Ritchie adds a New Type to Her Delightful Impersonations.

Charming Actress Now "Vamps" Eddie Lyons and Lee Moran.

Four views of Ethel Ritchie, erstwhile cowgirls, now "vamping" merrily at Universal City.

NOT so long ago Ethel Ritchie, arrayed in beads, spangles and Oriental silks, "hoolo-hoolad" for her lord and master, the sheik, in the big Jewel feature, "The Virgin of Stamboul," starring Priscilla Dean. For Ethel was the sheik's favorite wife, and as such it behooved her to entertain him and keep alive his preference for her. Ethel played the role so well and looked so charming that favorable notices poured in on her from all sides.

It was a long jump from a sheik's wife to the corduroy breeches and khaki shirt of a frontier maid, but Ethel took the jump neatly and deftly when she was engaged to play the feminine lead in two Western dramas of the rapid-action variety, directed by Jack Ford.

And now Ethel "has gone and done it," like so many others, and is busily using her alluring graces to "vamp" Eddie Lyons and Lee Moran in their latest comedy, "Once a Plumber——." She turns the boys' heads to such a degree that they entirely forget the village belles to whom they have plighted their troth and are quite ready to fall into the trap set for them by the predatory millionaire. All of which proves what a versatile and accomplished young lady Ethel really is.

But what makes Ethel Ritchie a jewel among vampires is the fact that she is so unlike the part she plays on the screen. She is a Los Angeles girl who looks upon acting simply as a profession. She has no illusions and little temperament and uses her income to support herself and her mother in a comfortable Hollywood bungalow and to educate a younger sister. Off the screen Ethel regards a cigarette as a purely masculine adornment and a cocktail as a thing forbidden.

Ethel has brown eyes and hair, is a trifle over medium height and just old enough to vote at the next election. If she ever decides to run for an office herself it is certain that she will receive the vote of the masculine portion of her district.

Publicity and Service Page for Gladys W

AT A GLANCE

SUBJECT—"Pink Tights."

FEATURED PLAYERS — Gladys Walton and Jack Perrin.

PREVIOUS HITS—Miss Walton—Lead with Lyons-Moran and in "The Watchmaker."
Mr. Perrin—Leads in "The Lion Man" and "The Adorable Savage."

DIRECTED BY—Reeves Eason.

STORY BY—J. U. Giesy.

SCENARIO BY—Philip Hurn.

SUPPORTING CAST—Dave Dyas, Stanton Heck, Rosa Gore, Dan Crimmins, Dorothea Wolbert, Reeves Eason, Jr., Martin Neilan.

LOCALE—An Eastern Village. A Circus Lot.

TIME—The Present.

THUMB-NAIL THEME—A story of a little circus parachute jumper whose abbreviated attire stirs the wrath of the puritanical villagers and what transpires when she drops, practically out of the sky, on the roof of the parsonage.

ADVERTISING PUNCHES

1—The fascinating lure of a circus story.

2—The crowds, the freaks, the animals and the performers.

3—A thrilling balloon ascension and a drop from the clouds in a parachute.

4—The youth, beauty and charm of Gladys Walton as the "Queen of the Air."

5—The fine acting and manly appearance of "Handsome" Jack Perrin as the young minister.

6—The excruciatingly funny small-town types portrayed by Rosa Gore, Dan Crimmins and Dorothea Wolbert.

7—The presence in the cast of Breezy Eason, Jr., cleverest of screen youngsters.

8—A lesson in charity—the struggle of narrow creed versus broad humanity.

9—The clever manner in which the author has combined tense melodrama with sparkling comedy.

10—The skilful direction of Reeves Eason and the artistic photography of Bertram Miller.

CAST

Rev. Jonathan Meek	Jack Perrin
Mazie Darnton	Gladys Walton
Jerry McKeen	Dave Dyas
Bullato	Stanton Heck
Mrs. Shamfeller	Rosa Gore
Smiley Dodd	Dan Crimmins
Mrs. Bump	Dorothea Wolbert
Johnnie Bump	Reeves Eason, Jr.
Willie Shamfeller	Martin Neilan

THE STORY

MAZIE DARNTON, otherwise known as Mademoiselle Gabrielle Saint Simon, "Queen of the Air," hits Pleasantown, Pa., with a circus. Her act is a thrilling ascent in a balloon, from which she jumps through the clouds in a parachute. Jerry McKeen attempts to get her to marry him and give up her dangerous work, but she is not quite ready. However, Jerry gets a marriage license. Bullato, the strong man, makes love to Mazie, but she repulses him. Jerry beats up the strong man, but Mazie tells him that the man she marries must trust her.

Jonathan Meek is the pastor of Pleasantown's most orthodox church. He has just come out of divinity school and needs his job, but he knows little about life and less about women. His congregation agree that the circus is the invention of the devil and ask him to preach against it that Sunday. He sets about preparing a sermon, while the morals committee go forth to protest against Mazie appearing in tights. The committee is made up of the town undertaker, Smiley Sodd; his sister, Mrs. Shamfeller, and Mrs. Ezra Bump, whose small son Johnnie, is continually getting into trouble.

Mazie makes her flight in the balloon, and in making her descent lands on roof of Pastor Meek's house on the outskirts of the town, near Iverson's Pond. The balloon lands in the pond. Pastor Meek takes Mazie, including her tights, into the house, afraid that the neighbors might misunderstand if they saw him talking to her. And while Mazie is getting acquainted with the minister, the ladies' auxiliary is getting ready to descend upon Pastor Meek for an old-fashioned surprise party. The pastor rushes Mazie into his bedroom and gives her the key, explaining that if she is caught there he will be in disgrace and will lose his job. The surprise party gets into full swing, while Jerry McKeen drags the pond for Mazie's body.

Johnnie Bump discovers Mazie's presence in Pastor Meek's bedroom by looking through the keyhole. He tries to tell folks while the minister is making a speech, but no one will listen to him. He flees from the house and tries to tell Jerry about Mazie's whereabouts. But Jerry is beside himself with anxiety and will not listen. Finally Johnnie gets Bullato to listen to his story. Bullato sees Mazie through the window and determines to get his revenge. He tells Jerry his girl is in the minister's bedroom and puts the worst interpretation upon it. Jerry enters the house just as the minister is trying to smuggle Mazie out the front door. While the merrymakers are in the dining-room, Jerry faces Mazie, and for a moment it looks as though there would be a scene. But Mazie's better nature wins out. Though she is tempted to tell the small-town people what she thinks of them, she keeps her peace and simply says to Jerry: "Have you got the marriage license?"

Jerry gets the point. She is asking him to trust her—no matter what the evidence is against her. He does, and the minister agrees to mary them both then and there. The strong man, Bullato, is crestfallen. Mazie changes from her tights into a becoming dress, and she and Jerry are married. The surprise party turns into a wedding feast, and Mazie makes a big hit with the churchgoers. After she and Jerry have left several of them ask Pastor Meek to be easy on the circus people. They have found out that they are like real human beings and apt to be quite as good as other people. Pastor Meek changes his sermon from the harsh tirade he had planned to a preachment of the doctrine of brotherly love.

ADVANCE NOTES

The largest crowd ever assembled for "atmosphere" in a motion picture scene will be shown in "Pink Tights," the story of the big tops featuring Gladys Walton and Jack Perrin and announced for next —— at the —— Theatre. Some 8,000 people and more than a thousand automobiles are to be seen in the huge lot surrounding the circus and side show tent especially erected for this feature.

Little Reeves Eason, pronounced by many directors to be the cleverest four-year-old in the films, has the role of Johnnie Bump, who causes much of the trouble in the circus drama, "Pink Tights," which is to be shown at the —— Theatre on ——. The youngster has appeared in a number of prominent juvenile roles of late, but he is said to have virtually stepped out of a Briggs newspaper cartoon in his present part.

lton and Jack Perrin in “Pink Tights”

ADVANCE STORY

THE glitter and glamour of the circus, which appeal to children of all ages from six to sixty, are one reason for the more than ordinary interest displayed in the coming of “Pink Tights” to the —— Theatre on ——. For “Pink Tights” is a romance of the tented world, the tanbark ring and the “big top.” Its heroine is little Mazie Darnton, known on the billboards as Mlle. Gabrielle St. Simone, whose specialty is to ascend to the clouds in a balloon and then drop to the earth at the end of a parachute.

Mazie is sick of the life she is leading—the ceaseless travel, the dirt and the grime—and she longs to remain in one of the small towns through which they pass, dreaming of every village as clean, sweet and white.

When the circus reaches Pleasanton a few nrarow-minded women of the church rise in their wrath against the silken-tighted Mlle. Gabrielle as pictured on the bills and appeal to the young minister to forbid the exhibition. In the meanwhile Mazie, making her afternoon ascension, is carried far from the lot by a high wind, and in dropping from the balloon lands on the roof of the minister’s house. The parson stands the shock quite well, but, afraid of its effect on the militant women of his congregation, hides Mazie in his bedroom pending the departure of the committee.

The featured players in this story are Gladys Walton as Mazie and Jack Perrin as the minister, with other excellent roles in the hands of Dave Dyas, Stanton Heck, Dorothea Wolbert, Rosa Gore, Dan Crimmins, Breezy Eason, Jr., Martin Neilan and others. Reeves Eason directed the production.

ADVANCE NOTES

A balloon ascension and a parachute drop are features of “Pink Tights,” the circus story by J. U. Giesy, which is to be seen at the —— Theatre on ——. Gladys Walton, former comedy star, who appears as the fascinating little serial performer in this tale of the sawdust ring, is one of the most daring young athletes of the screen.

Stanton Heck, the physical marvel who has won as much praise and admiration for his striking physique as for his splendid acting on the stage and screen, has the role of Bullato, the strong man in the side show, in “Pink Tights,” the circus story booked for next —— at the —— Theatre . Gladys Walton and Jack Perrin have the featured roles in his photodrama.

FATHER AND SON BOTH HELP PUT OVER “PINK TIGHTS”

THERE is a unique combination of father and son in the production of “Pink Tights,” the romance of the tented shows in which Gladys Walton and Jack Perrin are featured and which is winning considerable favor at the —— Theatre.

Reeves Eason, well-known author, director and producer, under whose supervision “Pink Tights” was filmed, is the senior member of this combination, while his four-year-old son, Reeves, Jr., declared by many directors to be the cleverest youngster in the films, completes this union of cinematic geniuses.

Reeves Eason is essentially an “action director.” He has a knack of putting a terrific wallop in what would appear to be a tame situation and of quickening the pace of the ordinary slow movement. He has made a success of such punchy productions as “A Siren of the Slums,” “In Sheep’s Clothing, “Poets of the Peaks,” “Nine-Tenths of the Law,” “The Man Hunter,” “The Fighting Line,” “Jack of Hearts” and other virile dramas. He also directed two of Harry Carey’s recent features, “Human Stuff” and “Blue Streak McCoy.”

Under his father’s tutelage young Eason has developed a natural dramatic ability, backed by remarkable intelligence for one so young. In “Pink Tights” he has the role of small town youngster who might have stepped out of a “Days of Real Sport” cartoon drawn by Briggs.

THERE ARE LAUGHS AS WELL AS THRILLS IN “PINK TIGHTS”

WHILE “Pink Tights” the romance of the big show, in which Gladys Walton and Jack Perrin are co-featured in the respective roles of the circus performer and the minister, is essentially a drama of thrills and action, the author has provided an abundance of comedy relief, and the casting director at Universal City has seen to it that the principal roles are in able hands.

“Pink Tights” is to be shown at the —— Theatre next ——, and patrons of that playhouse may expect to laugh heartily as well as to enjoy some exciting drama.

The chief comedy roles are those of Mrs. Shamfeller the leader of the Ladies’ Aid Society, who heads the movement to keep the circus out of town; Mrs. Bump, another scandal monger of puritanical cast, and Smiley Dodd, the village undertaker, who can see virtue in nothing that does not send business in his direction.

To portray these roles, the director is fortunate enough to have the services of Rosa Gore, Dorothea Wolbert and Dan Crimmins, a trio of character funmakers which can always be depended upon for hilarious results. Each of these three comedy experts has had years of experience on the legitimate stage as well as on the screen, although this is the first time all three of them have had an opportunity to combine their skill at producing laughter.

ADVERTISING DISPLAY LINES

Mazie’s legs—they upset a village, unsettled a minister and wrecked a circus.

Up in the pastor’s room was a girl in tights! It was a “Surprise Party” all right.

Out of the sky dropped a spangled seraphim of the circus—and the minister wrote no more that day.

Do ladies have legs? “No!” said they of Pleasanton. But Mazie made them change their minds.

“That brazen hussy should be run out of town!” But they gave her their prayers, their tears, and their love.

Beautiful daredevil, she envied—Oh so much!—The folks who lived in the white, cool, little villages the circus passed through.

Tights . . . ! They typified the abominations of Babylon and Burlique, but the pastor saw her crystal soul, not her body’s flimsy sheath.

He had never seen a lady’s legs before. Yet the minister felt no thrill when this lithe-limbed vision faced him, apparently out of the sky

THE MOVING PICTURE WEEKLY
A MAGAZINE FOR MOTION PICTURE EXHIBITORS

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PAUL GULICK, *Editor.*
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Vol. 11 OCTOBER 2, 1920. No. 7

Here's the Good Old Sob Stuff

NOWADAYS when a moving picture exhibitor is offered something for nothing he isn't interested at all, unless he's insulted. There ain't no such animule in our industry any more. And you, Mr. Exhibitor, are going to be asked to pay just as much for Universal's "Pink Tights" as the parson paid in this very beautiful story when he discovered a distressed pair of pink tights, symmetrically filled out, astride the ridgepole of his bachelor cottage. You may imagine that the devil was to pay because the cottage was in a staid New England village (which cost the Universal just $19,000 to build), and the pink tights belonged to a beautiful but unconventional girl of the circus, whose precarious salary depended upon the sensation she created by alighting via parachute from a balloon, and more especially on the softness of the spot on which she alighted. She certainly never picked out that puritan roof.

No, "Pink Tights" is far from "something for nothing." But the Universal is not going to charge one cent extra because of the expense of "Pink Tights" or of the wonderful humanness of the picture. A very inexpensive picture may be just as satisfactory to an audience as one that cost half a million, and a whole lot of exhibitors know that. Universal promised for this year eight pictures each from six stars and four specials. "Pink Tights" is one of those specials. But the Universal promised to put them in at the same figure as the best series pictures. So you will get a bargain and a very big one when you book this picture, and you are sure of one of the best pictures of the year. All the trade paper reviews declare it to be an exceptional picture in every way. Every exhibitor who has seen it has booked it without hesitation. It has that rare emotional quality that only half a dozen pictures a year contain, and you know from practical experience that when you find a picture with the good old sob stuff you shelve everything else and play it. There is no Priscilla Dean or Dorothy Phillips in it, but you just keep your eye on little Gladys Walton, who is the shapely lady who graces the pink tights. With another play like this, she will be made as a star. She first attracted attention in "La La Lucille," and Universal took a chance and put her in "Pink Tights." She filled the bill, as you will see. Jack Perrin and little Breezy Eason are chief supporters, and "Pop" Eason turned in a corking job of direction. If you don't play "Pink Tights" you're a sucker, that's all, and you don't know a good thing when you see it.t

Hoot Gibson Appears in Americanism Film

SOME months ago ex-Secretary Franklin K. Lane summoned the motion picture industry to a service which was gladly accepted. The summons came in the remarkable form of a joint request from the Senate and the House of Representatives, an honor which has seldom if ever been accorded this industry or any other.

Universal is now ready with its first picture in response to this summons for the work of Americanism. The picture is entitled "One Law for All," but don't get the idea that this picture is a propaganda picture or that it is going to be sold on the basis of Americanism alone.

It was specified that these pictures should be good westerns first of all, of the sort in which Hoot Gibson is starring, and that the Americanism message should be the subordinate theme in the story. On that basis Universal takes pleasure in introducing to exhibitors its first Americanism picture, "One Law for All," with Hoot Gibson, and guarantees it to be fully up to the standard of its other Hoot Gibson pictures.

It is an excellent Americanism picture and also a "crackerjack" western.

human Harry Carey says

LIFE is a poker game, in which a happy grin is as good as a full-house and a laugh as good as a royal flush.

Watch for "Sundown Slim."

——if All the Three Winners lived in Your Town

IF all the three girls who are going to win contracts to appear in UNIVERSAL PICTURES this next year happened to live in your town you know as well as you know your own name that your business would get a great big boost thru the UNIVERSAL-DRAMATIC MIRROR SUBSCRIPTION CONTEST. Even if only one of them lived in your town, you would benefit—and the same thing holds good even if you have only a number of eager contestants. Anything that stimulates interest in moving pictures is good for you and your theatre—get busy today and ask the DRAMATIC MIRROR, 133 West 44th St., New York City, as to the terms of this country-wide contest—in which every girl who expends a little effort may win a prize and in which three will win contracts with UNIVERSAL. Read the rules and you'll see the chances it gives you to stir up a great big interest in your theatre. Write that postal—act on this matter today.

Boost the UNIVERSAL DRAMATIC MIRROR SUBSCRIPTION CONTEST

FINDS

Universal has been particularly happy in discovering future Stars from the ranks of the Unknown

by

Adele D. Topper

THERE is no industry in the world in which progressiveness is so much an absolute necessity as the film industry. Universal grasped this fundamental principle in its early beginnings, and as a result it has always been on the lookout for the new—new devices of photography and lighting, new scenic effects, new stories, new writers and new actors. In fact, so far as the latter is concerned, there have been few organizations which can compete with Universal in the developing of screen personalities. This country is full of well-known motion picture actors who were at one time working and learning under the Universal banner, and Universal is still at it, finding and placing new artists.

Two charming pictures posed by Miss Armstrong, who will play the feminine lead in Von Stroheim's forthcoming stupendous production, "Foolish Wives."

There have been a number of very happy "finds" lately at Universal City. Take, for example, Marguerite Armstrong. A comparative newcomer to the screen, Erich Von Stroheim nevertheless recognized that there was more to Miss Armstrong than a pretty face and a wealth of golden hair, and assigned to her the role of leading lady in his next production, "Foolish Wives." This will be a picture on the scale of "The Devil's Passkey," dealing also with the gay life around Paris and Monte Carlo, and the sets that are being constructed are said to rival in gorgeousness and exquisiteness anything that Von Stroheim has done before. Which is saying a lot indeed. Von Stroheim will have all the familiar favorites with him again in this picture—Sam de Grasse, Rudolph Christians, Maude George and Mae Busch, and himself besides, but it is Miss Armstrong on whom all eyes are expectantly turned, for much is looked for from her.

But Von Stroheim isn't the only man in Universal City who has been making discoveries. Harry Carey says he has "gone and done it" too in the person of "Mignonne," the charming little girl who will be his leading lady in "Sundown Slim," his next release, and whose picture heads this article. "Mignonne" isn't her right name at all, but Harry is not going to let the secret out just yet. Although she is new to the screen, she has been a well-known figure on the speaking stage since early childhood. "Mignonne" is a lucky girl indeed, for she couldn't, according to critics, get a better picture in which to make her start than "Sundown Slim." It was written by H. H. Knibbs of "Overland Red" fame; its scenario was prepared by Carey himself; it was directed by the competent Val Paul; it was realistically filmed on the big Mojave desert, and its cast includes such excellent artists as Frances Conrad, Otto Meyers, Charles Le Moyne, Joseph Harris, Duke Lee and others. Carey himself is "bugs" about the picture, which is one of the "free air and open road" kind, and it has another one of those "human" roles for Carey in which he can make himself so endearing. Mignonne's

You Might Think ← This Was Douglas Fairbanks Unless You Looked At This →

screen start is an auspicious one; there is no doubt of that.

"From a Bathing Girl to a Leading Lady"—no this is not the title of a new novel, but a brief summary of the career of Louise Lorraine, the spunky little lady who supported Elmo Lincoln in "Elmo the Fearless." Louise didn't have a "swelled head," but started right at the very bottom, appearing as a diving nymph in a number of water comedies. But when one has youth and ability and looks, and when one has plenty of "pep" and real "nerve," getting ahead seems to be self-evident, and Louise is now a full-fledged leading lady in serials and an excellent little foil for the mighty and masterful Elmo. Lincoln, by the way, is working like a Trojan on his next serial, "The Flaming Disk," and Louise is abetting him at every turn. "The Flaming Disk" will be a real thriller; it abounds in any number of feats of skill and daring, and it has in addition a corking good mystery story. This serial is being made under the skilful direction of Robert Hill, and in it Lincoln will prove his versatility by acting a dual role, and Louise will have any number of chances to show how really game a little girl, a girlish sort of a girl at that, can be.

But all the recent "finds" in Universal City have not been restricted to the feminine sex. Every once in a while some one remembers about casting an eagle eye out for a mere man, and that's probably how Dave Dyas whose pictures appear above got noticed. Dave could easily double for Douglas Fairbanks, and he is nimble like him too, for he used to be a star athlete back in the old University of California days, but on that fact Dave's sudden rise does not rest. For Dave can act, and he proved it in "Pink Tights," the unusual little story of circus life and a minister which will be released on October 4th. This picture stars Gladys Walton, also a recent "find," and handsome Jack Perrin, once a "find" himself, and although Dave isn't the star, he marries the leading lady in the end, so what more could he ask. "Pink Tights" is one of the prettiest stories told on the screen in many a day, and Reeves Eason, who directed it, has done his "darndest" to make the circus scenes as realistic as he possibly could. Little "Breezy" Eason, the four-year-old wonder child of the screen, has a prominent part in the picture which his father is directing.

There are also Eva Novak, whom Universal has just signed up to star in coming "special attractions," and Virginia Faire and Gertrude Olmstead, both winners of beauty contests. And there is Pansy Porter, who will support the dauntless Eddie Polo in his next serial, "The King of the Circus." And there will be many others, for Universal believes that the best way to get new stars is to find them, and after you've found them to keep them and to give them every opportunity for their talents.

See if you can pick out Miss Lorraine among the Century Bathing Beauties.

Close-Up of Louise Lorraine

Star of "Pink Tights" Keeps in the Pink of Condition

Gladys Walton and Jack Perrin in an alluring scene in "Pink Tights."

DOESN'T the little lady on the camel's back look as if she were having the time of her young life?

Gladys Walton, who occupies the exalted position, admits that her role in "Pink Tights," the picture from which this scene is taken, provided her with loads of sport. For Gladys is an athletic little lady, who likes to run and hike and row and dive and do all sorts of stunts, and the atmosphere of a circus tent, which forms the background of the story, was very much to her liking indeed. Gladys considers health her best ally and believes that the fact that she has always kept in the "pink" of condition is largely responsible for her success in life.

Gladys has indeed met with success, although her life is only seventeen years young. She practically stepped right into leading roles, supporting Lyons and Moran in "La La Lucille," and Rudolph Christians and Lee Kohlmar in "The Secret Gift," and now she is the star in "Pink Tights," a picture well suited to her youthful vivacity and buoyancy.

Featured with Gladys Walton in this picture is Jack Perrin; and as Jack Perrin is a tall, handsome and immensely athletic gentleman, his wonderful personality is an excellent foil for that of the little star, who is so serious and earnest about the cultivation of her health and athletic tendencies.

California Show Place is Filmed by Lyons and Moran

THE palatial home and extensive ground of Arthur Letts, multi-millionaire merchant of Los Angeles, were secured by Eddie Lyons and Lee Moran for a sequence of scenes in their latest comedy feature, "Once a Plumber——."

The Letts home is one of the show places of Southern California. It is located in the foothills of the Hollywood Mountains, and the grounds are about a half mile square.

On only one former occasion has this estate been used as a background for a motion picture, and Lyons and Moran were very fortunate in being allowed to use the place for an entire week. A lawn party was staged on the grounds for one of the scenes in the Universal comedy in which 200 people were used.

In "Once a Plumber——" Eddie and Lee appear as two young steam fitters who are called to the summer home of a financier to repair a leaky pipe while a week-end party is in progress. In order to shield two young friends of the millionaire, who have violated the blue sky law, Eddie and Lee are persuaded to pose in their place. Their plumbers' instincts, however, not only spoil the plans of their hosts, but save them from false arrest and imprisonment.

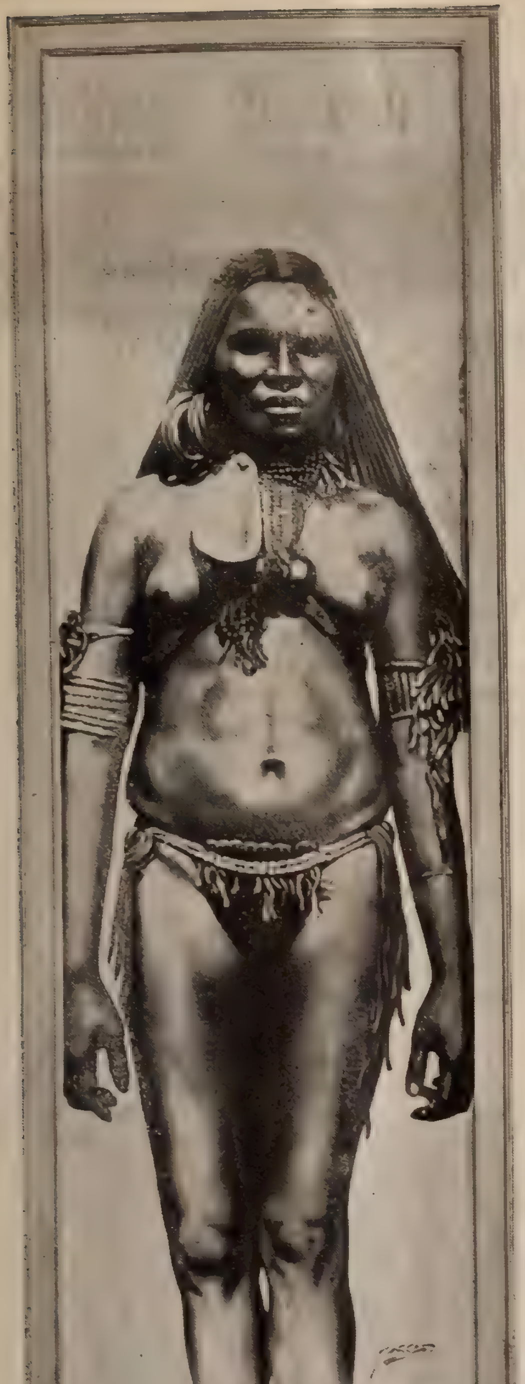
"The Adorable Savage" Hits The High Water Mark

"This is the most remarkable picture I have played. If there ever was a 'special' this is it. 'Great' is the word, take it from me. Boost it high! It is some picture."

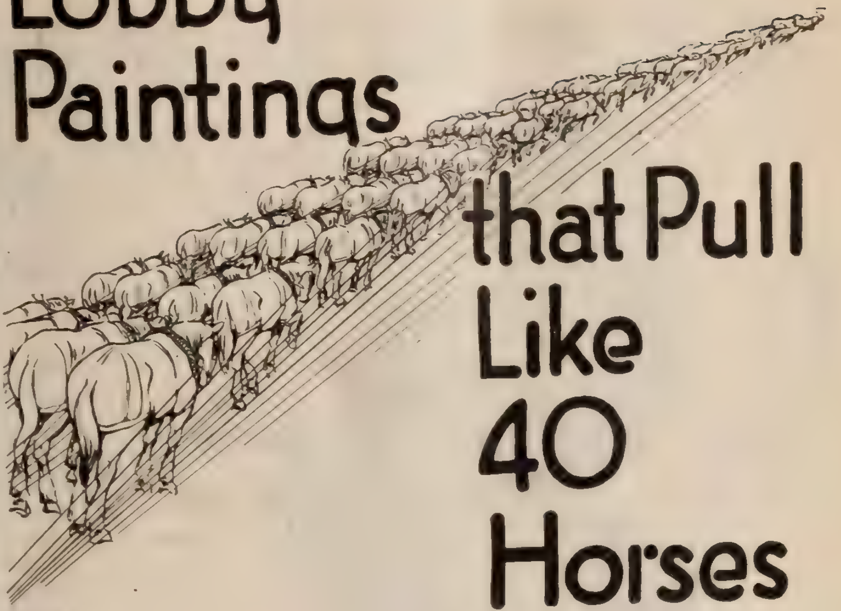
NED PEDIGO,
Highland Theatre, Guthrie, Oklahoma.

"I can not help but writing you about the feature 'The Adorable Savage.' It is without question one of the best that it has ever been my pleasure to show. It surely was fine and if we can take it as a criterion of what the future 48 releases for this year will be I for one am mighty glad that I have got them contracted for. You are at liberty to use this letter if you so desire."

P. G. THIELEN,
Manitowoc, Wis.



Lobby Paintings that Pull Like 40 Horses



THE thing that makes "SHIPWRECKED AMONG CANNIBALS" a sensation in the picture business—next to the picture itself—is it ability to pull in the money. We don't allude to its word-of-mouth advertising, because the picture takes care of itself in this regard—we refer to the big drag its lobby display has on the man in the street. This is because these big 20 x 68 oil paintings, and lettered panels with stills, show him a race of beings the like of which he did not know existed—and the figures are so big that he can't get away from them. They hit him in the eye!

Take our word for it—every single exhibitor who has used these paintings has absolutely cleaned up on this picture. See your exchange about them today—they are in no way offensive—and, goshallhemlock, how they do pull in the coin!

UNIVERSAL-JEWEL

"SHIPWRECKED AMONG CANNIBALS"

Prevent Regrets--
Book This Now

NO exhibitor who has his ear to the ground has failed to learn what "the other fellow" did with "The Virgin of Stamboul." And no exhibitor who has heard of the profits made for showmen by this picture has failed to admit to himself that he ought to present it some time. Take the word of hundreds of showmen: you can't go wrong on this picture. And, if a hint is as good as a bookful, you'll BOOK IT NOW.

PRISCILLA DEAN

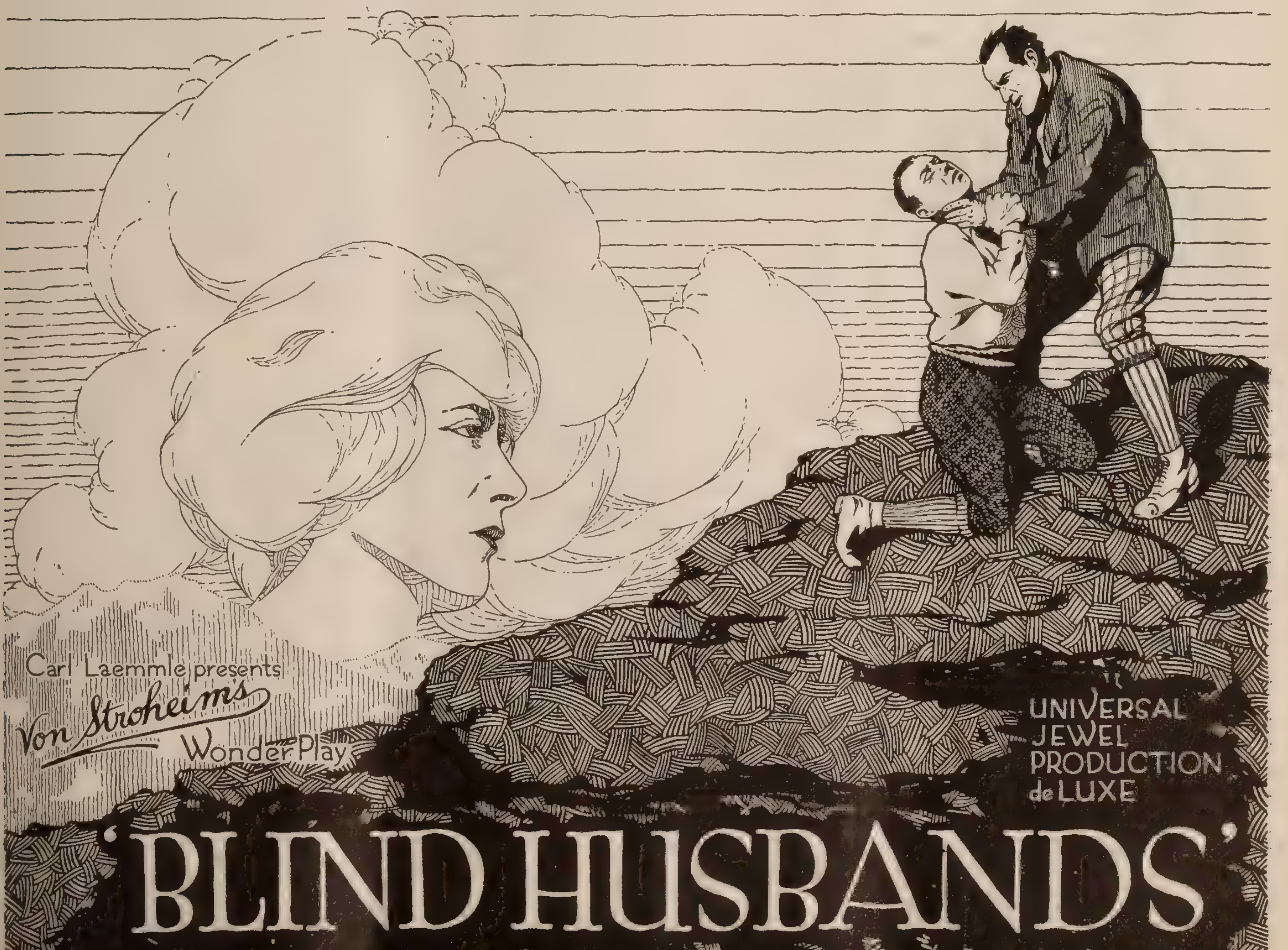
In "The
VIRGIN of STAMBOUL"

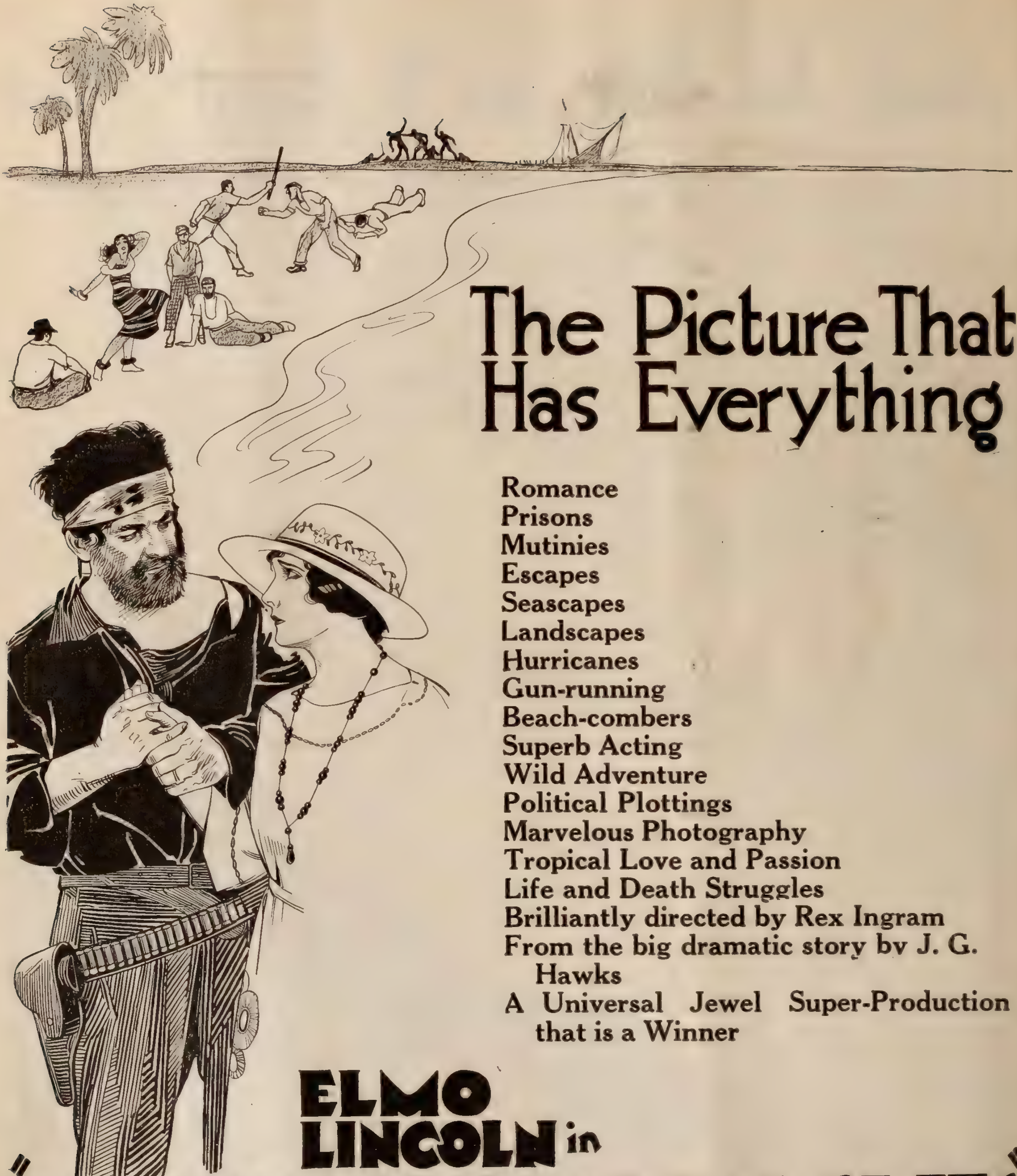
Directed by TOD BROWNING
Story by H.H. VAN LOAN

UNIVERSAL-
JEWEL
PRODUCTION DE LUXE

Just As Big As It Ever Was

THAT'S one important fact you can't afford to overlook, Mr. Smaller Exhibitor: "Blind Husbands" today is just as big an attraction for the man who hasn't played it as it would have been had he played it the day it was released. You know that—the history of the picture business isn't so full of stories of unprecedented successes of untried pictures that you can have failed to learn what this photodramatic masterpiece already has done. And the sooner YOU book it the sooner you profit. Book it NOW.


Carl Laemmle presents
Von Stroheim's
Wonder Play
UNIVERSAL
JEWEL
PRODUCTION
de LUXE
'BLIND HUSBANDS'



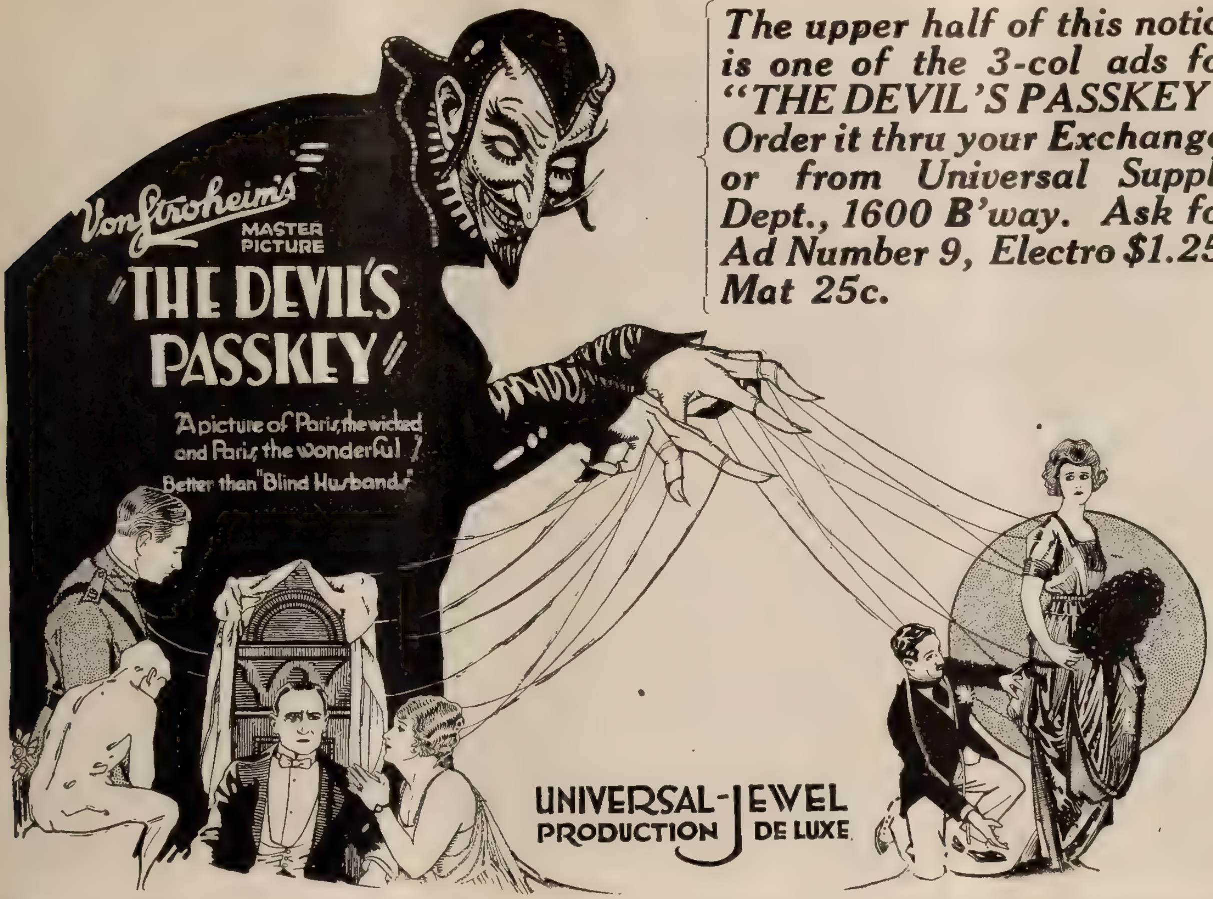
The Picture That Has Everything

- Romance
- Prisons
- Mutinies
- Escapes
- Seascapes
- Landscapes
- Hurricanes
- Gun-running
- Beach-combers
- Superb Acting
- Wild Adventure
- Political Plottings
- Marvelous Photography
- Tropical Love and Passion
- Life and Death Struggles
- Brilliantly directed by Rex Ingram
- From the big dramatic story by J. G. Hawks
- A Universal Jewel Super-Production that is a Winner

ELMO LINCOLN in

"UNDER CRIMSON SKIES"

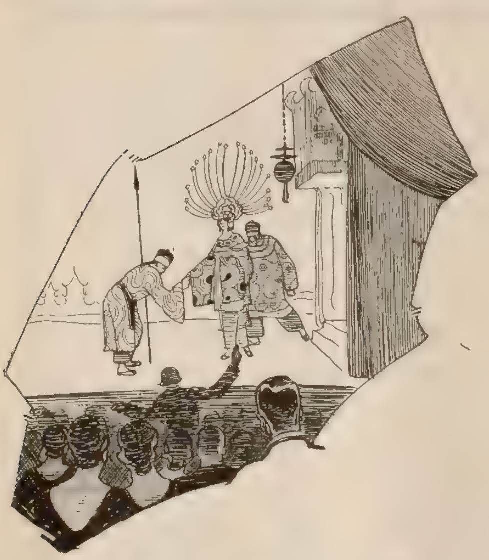
The upper half of this notice is one of the 3-col ads for "THE DEVIL'S PASSKEY" Order it thru your Exchange, or from Universal Supply Dept., 1600 B'way. Ask for Ad Number 9, Electro $1.25, Mat 25c.


Von Stroheim's
MASTER PICTURE
"THE DEVIL'S PASSKEY"
A picture of Paris, the wicked and Paris, the wonderful!
Better than "Blind Husbands"
UNIVERSAL-JEWEL
PRODUCTION DE LUXE

Read what the New York TIMES says

"IT is as a cinematician, a worker with moving pictures which are inherently and independently dramatic, that Mr. Von Stroheim is chiefly distinguished. He has realized that the substance of the photoplay is the dramatic motion picture, not the subtitle, nor the spectacular scene, nor the beauty of the star, nor the sentiment nor the surprises of any story, but moving pictures that have meaning, that are where they are in a photoplay because they are an integral part of it, telling in themselves some essential incident of the story, exposing suddenly some unexpected, but consistent, side of the character of one of the people in the plot. It is by his accomplishments in moving pictures, therefore, that his story is unfolded forcefully and his characters made definite and comprehensible individuals."

"ONCE TO EVERY WOMAN"



AURORA MEREDITH stood in the shabby little parlor of her small-town home, on one hand, the worldy-wise woman who promised her fame and fortune thru her golden voice, on the other, her great-hearted, unselfish mother. The moment of the great decision had come. Should she ask her family to sacrifice still farther and send her abroad to study for a career—or should she stay in the old home and see all her girlish dreams turn to ashes? Just such decisions come once to every woman. And every woman will want to know how Aurora Meredith decided.

Carl Laemmle presents a
Great Universal—Jewel
Production de Luxe, directed
by Allen Holubar featuring

DOROTHY PHILLIPS

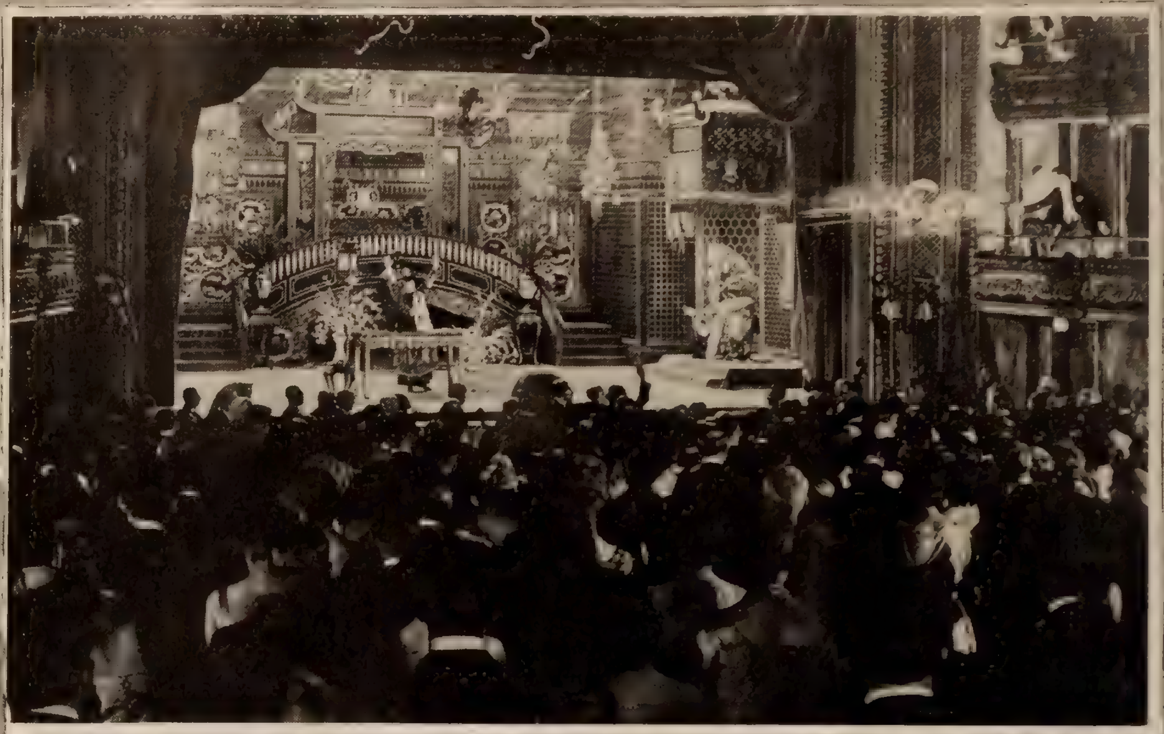
"ONCE TO EVERY WOMAN"

SHE had won—but now she must pay! With the plaudits of a mighty Metropolitan audience still reaching her thru the closed door of her dressing room, came Visconti—he who had befriended her in her hour of dire need—and demanded her love. Mad with jealousy, half-suspecting he had been tricked by the gorgeous songbird, he hurled the door shut behind him and burst into a torrent of passionate words that were their own threat of a terrible revenge if she denied him that which her heart would not let her give. A scene that will hold every woman breathless—for every woman must reap what she sows.

Carl Laemmle presents a
Great Universal-Jewel
Production de Luxe, directed
by Allen Holubar, featuring

DOROTHY PHILLIPS

"ONCE TO EVERY WOMAN"

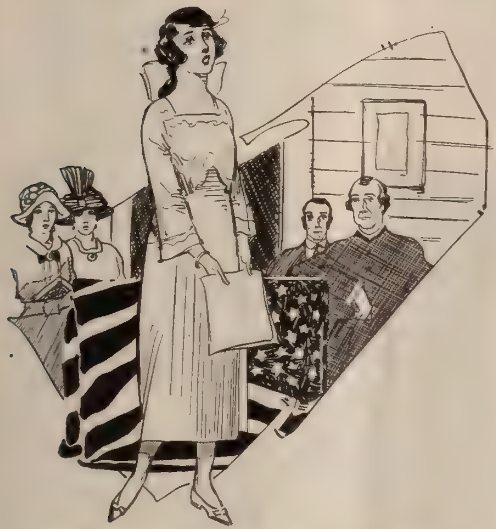


THE scene—the mighty stage of the Metropolitan. The audience—America's wealthiest and most fashionable. The moment—the final great aria of the amazing new prima donna. As the last perfect note dies away, a man in a stage box leaps to his feet and points something at the lone figure on the stage. A shot—and then—a mad, fighting, clawing, terror-stricken mob of people,—rushing like a flood thru the passages of the Opera. One of the most tremendous scenes that the screen has ever known. A picture of a frenzy of human fright that will live in your memory for years. The dramatic high-point of "Once to Every Woman."

Carl Laemmle presents a
Great Universal—Jewel
Production de Luxe, directed
by Allen Holubar, featuring

DOROTHY PHILLIPS

"ONCE TO EVERY WOMAN"



IN the magnificent apartment of the songbird, physicians are gathered in consultation. A few low-toned words and then one of them breaks the news to the woman who, last night, had all America at her feet. "The shock has paralyzed your vocal chords. You will never sing again."

And now—what can she do? Her career has been ruined—creditors clamor for their pay—her fair-weather friends have deserted her. Her only refuge is—home. The home which her selfishnesses has kept in abject poverty all these years. Does she go back? What does she find? How does it all end? View this picture and you'll see a perfect finish to a perfect picture.

Carl Laemmle presents a
Great Universal—Jewel
Production de Luxe, directed
by Allen Holubar, featuring

DOROTHY PHILLIPS

Carl Laemmle Presents An

ALL-STAR CAST

IN

"The BREATH OF THE GODS"

HERE truly is an all-star cast—for every one of the principals has either been starred or featured alone. Here you get them all in a picture that is as deeply dramatic as it is colorfully compelling—a picture distinctly worth booking on the score of its difference alone. Believe the men who have booked this—it will make money for you and your folks will thank you for having presented it.

Made by ROLLIN STURGEON
from the famous novel by
SIDNEY McCALL

UNIVERSAL-JEWEL
SUPER-PRODUCTION

TSURU AOKI
with
J. BARNEY SHERRY
supported by
STANHOPE WHEATCROFT
ARTHUR CAREWE
ETHEL SHANNON
and a great company

Comedy with a punch

JOE MARTIN

IN

"A PROHIBITION MONKEY"

Directed by William Campbell
UNIVERSAL-JEWEL

You can be sure of the kick in any of Joe Martin's stuff, but especially into his two latest has he distilled a whole theatre full of bonded laughs. Joe knows that these days most folks want theirs straight, and not only does he come across with the real stuff, but with each straight, outright laugh he serves a giggling chaser that makes 'em just howl for more. Get off on a Joe Martin party—you'll be happy and you'll make money.

COMING SOON

"A WILD NIGHT"

Stories to be Used in Connec

Mr. Kanda, proprietor of the Universal house in Muroran, Japan.

JAPANESE EXHIBITOR ENTERTAINS MARIE WALCAMP

MR. KANDA, proprietor of the Universal house in Muroran, Japan, known there as the Kandakan Theatre, played host to Marie Walcamp while she was touring the Orient as star of the thrilling serial, "The Dragon's Net," most of which was made in China and Japan. Mr. Kanda is a firm believer in Universal pictures, and in his flourishing theatre Marie Walcamp, erstwhile star of "The Lion's Claws," "The Red Glove," "The Spur and Saddle Series," is a great favorite. Small wonder then that she received so welcome a reception from him.

Miss Walcamp was entertained in numerous theatres throughout "The Flowery Kingdom," and she made innumerable personal appearances. At these appearances the theatres were always crowded to the doors, and the Japanese papers were full of stories concerning the beautiful daredevil.

Razu Mori, one of the most prominent actresses in Japan, expressed a desire to meet Miss Walcamp and Henry McRae, director of the expedition, arranged for an introduction. Miss Mori was so delighted with the personality of Marie Walcamp and the wonders of the serial being filmed right in Japan that she expressed a desire to take part in the serial, and Mr. McRae arranged for her appearances in some of the scenes. In addition, one of the most gifted of Japanese actors had himself photographed with Miss Walcamp and was delighted with the result.

In a letter written from Tokio to Mr. Carl Laemmle, president of the Universal Film Manufacturing Company, Miss Eleanor L. Fried, who accompanied the Walcamp expedition as business manager, admirably summarizes the furore which the presence of Miss Walcamp in Japan created. She writes as follows:

"Miss Walcamp hasn't been alone since she set foot on Japanese soil. There is never a time when Miss Walcamp is on the street or in a rikshaw or in a car that she isn't surrounded by hordes of people, craning their necks to get a glimpse of their serial star. It took her half an hour the other night, after making a personal appearance, to wedge her way through the crowd. Mr. McRae attempted to shoot a scene at Osakasa Park, one of the prominent streets of Tokio, and in spite of the police protection which we had received, it was physically impossible to shoot with a crowd of thousands packed around us like so many sardines."

HENRY MC RAE RETURNS COURTESY OF MR. WANG

IT would appear that Henry McRae, who headed the recent Universal expedition to the Orient to film the "The Dragon's Net," with Marie Walcamp, became personally acquainted with every person of note in China, Japan and the Philippines during his trip. Since his return to Universal City a few weeks ago more than a score of visitors to America from the Far East have called at the film capital to shake hands with the Universal director and to talk over the events which occurred at some time or other on the trip.

A few days ago Mr. McRae received a call from H. H. Wang, president of the Commercial Press of Shanghai, and one of the foremost business men in China. He was accompanied by David W. Yoh, a technical scientist, who is here to study the manufacture of inks and colors.

It seems that Mr. McRae had used the vast establishment of the Commercial Press in Shanghai as the scene of one of his episodes in the picture, and Mr. Wang and other officials of the company appeared in the picture. McRae selected the reel containing the scenes and flashed it on the screen for his visitors.

MYSTERY PLAYS AN IMPORTANT PART IN "THE DRAGON'S NET"

"THE Dragon's Net" abounds in thrills and action, but, what is more, it abounds in mystery of a fascinating sort, which is in keeping with the Oriental atmosphere in which most of the episodes are placed.

The picture below depicts an anxious moment when Marie falls in the clutches of Foo, leader of the band of Taoist priests, who try to block Marie's progress at every step. Foo himself is the embodiment of mystery, not alone because of the astounding manner in which he appears and disappears at crucial moments, but because of his impenetrable and immobile countenance.

Foo and the cruel band of Taoists, of which he is the head, play an important part in the serial and provide many of the thrills. They are aware that Marie Carlton is searching desperately for the golden lotus petals originally taken from their shrine, and although Marie is guiltless as far as the theft is concerned, they are relentless in their efforts to get her out of the way. All sorts of tortures are prepared for the girl whenever she falls into their hands, and they do not stop at death itself.

Miss Walcamp performed many dangerous feats while this serial was being made, diving from dizzy heights, scaling high walls, and penetrating into all sorts of dark and mysterious caves and caverns.

Marie in the clutches of the mysterious Foo.

on with "The Dragon's Net"

MARIE WALCAMP MAKES ATTRACTIVE FIGURE IN JAPANESE GARB

IN the making of "The Dragon's Net," Director McRae utilized to the fullest the many excellent opportunities for bringing actual Oriental typpes on the screen. Many an obscure Japanese woman was lifted to dizzy heights of joy by a chance to do a "bit" in the production, and likewise many a prominent Oriental woman was overjoyed at a chance to really act in the "movies." In fact, so multitudinous were the eager aspirants for movie honors that Director McRae was often impeded in the progress of his production.

During the course of the action Marie Walcamp's role often demands that she disguise herself as an Oriental, and it is then that the pretty star has an opportunity to show how attractive she can look in the strange garb of the Far East. The Oriental costumes fit her graceful and lithe figure admirably.

It was not necessary for Miss Walcamp to take with her trunks full of gowns and frocks, as movie stars usually do, for her role in "The Dragon's net" is a daredevil and hazardous one, and when she is not wearing the garb of the Orient, demands that her clothes be simple, durable and easy to move about in, and we therefore usually find Marie in sport togs of plain but "nifty" cut.

Clothes in this instance were the least concern of this serial-making band of travelers. What was more important to them was the outfit for the actual making of the film, and the company carried with it to the Orient a complete portable film laboratory with 168,000 feet of motion picture film. The expedition was equipped with drying drums, film tanks and a printing machine, and carried in all one hundred trunks. They occupied the larger part of a trans-Pacific boat leaving the City of Seattle for Yokohama.

WADSWORTH HARRIS MEETS ODD EXPERIENCE IN JAPAN

MEMBERS of the Universal company, with Marie Walcamp, who filmed "The Dragon's Net," a serial, in Japan, met with many surprises while visiting the Land of the Rising Sun, but none so great as that experienced by Wadsworth Harris, one of the Universal players, who accidentally came face to face in a hotel in Miyonoshita, Japan, with a cousin he had sought for many years.

It had been twenty years since the two cousins had seen each other. It was some time before they could convince each other of their respective identities. The register of the Fujiya Hotel, where both were stopping, finally settled the matter.

Marie Walcamp in disguise as a Japanese.

Miss Walcamp and a little Philippine friend.

WALCAMP SERIAL COMPANY VISITS THE PHILIPPINES

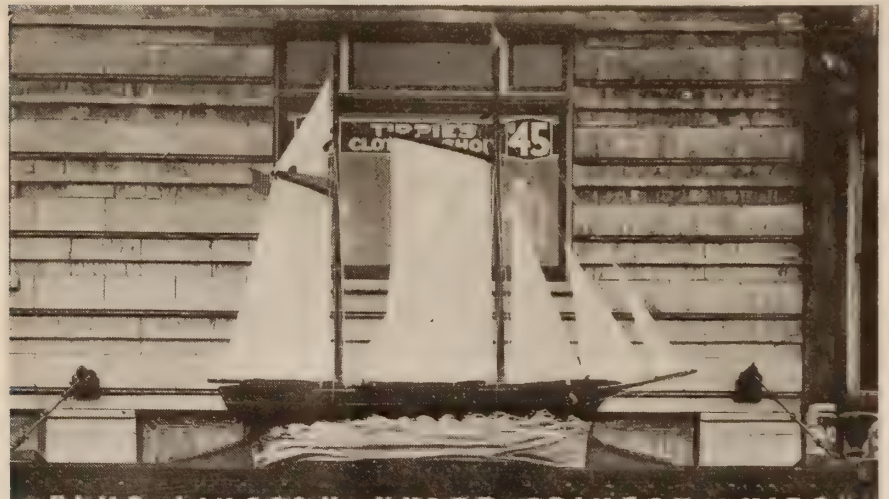
WHILE the majority of the scenes in "The Dragon's Net," starring Marie Walcamp, "The Woman Who Knows No Fear," were shot in China and Japan, the company, under the direction of Henry McRae, also visited the Philippines. When they reached those islands Governor Harrison accorded them the heartiest of welcomes and every possible honor. He put a coast-guard vessel with a crew of forty-five men at the disposal of Mr. McRae and his party, and they skirted the islands of the Sultan of Sulu, the land of the fierce Moros, and went as far south as Jolo and Cebu, taking pictures everywhere.

Miss Walcamp was delighted with the Philippine "kiddies" and made numerous friends among them, as is evinced by the picture shown above. The expedition had a very jolly time of it in the islands and was loathe to leave them. Wadsworth Harris, who plays the role of Dr. Redding in the serial, and who was formerly a Shakespearian actor, made himself immensely popular in the "Islands" by conducting some readings there for students of English. All the rest of the cast, which in addition to Miss Walcamp and Wadsworth Harris, included Harland Tucker, the leading man, and Otto Lederer, "the villain," mingled freely with the inhabitants and were cordially and enthusiastically received by them.

How The Kinema Theatre, Salt Lake City, Put Over "Under Crimson Skies"

THE accompaning photograph shows the novel lobby display used by the Kinema Theatre, Salt Lake City, in putting over the Super-Jewel Production, "UNDER CRIMSON SKIES," during the week of July 18th. This idea was originated by Mr. C. C. Chellew, local manager, and Claude Gray, Publicity Manager.

The ship on top of the marque is a schooner rigged sailing vessel, eighteen feet long and the masts are twenty-five feet high. The vessel in itself is perfect in every detail. A wireless telegraph apparatus was used in connection with same which attracted considerable attention. Twenty-four miniature sailing vessels were also used with inserts in the shape of steering wheels bearing attractive catch lines.



Unusual lobby for the Kinema Thearte, Salt Lake City, for "Under Crimson Skies."

The inside of the lobby was decorated with miniature ships and other marine articles furnished by the local United States Naval Recruiting Station. This lobby display was pronounced by Salt Lakers as being the most original that has ever been seen in Salt Lake.

Particular mention should be made of the special music furnished by Henry Pyle on the organ, also electrical storm effects during the storm scene, the realism of which practically took the audience off their feet.

The picture ran for one full week and did capacity business for seven days irrespective of temperature 105 degrees in the shade.

RUNNING STRONG!

"Alhambra finished weeks run of 'The Devil's Passkey.' Tonight very last performance and still turning hundreds away. Business of week deserves special mention and enthusiastic patrons bring feeling of great satisfaction to management which compliments Universal on Passkey production. Awaiting your future pictures with drawing power equal to this."

Edw. J. Weisfeldt, Mgr.,
Saxes Alhambra Theatre,
Milwaukee, Wis.

The Bison Theatre Plays To Crowded Houses, Running Universal Pictures Exclusively

THE MOON RIDERS

Two views of the popular Bison Theatre of Brownsville, Pa., a 100 per cent. Universal house, showing attractive arrangements of posters announcing Universal pictures.

THE Bison theatre flourishes out in Brownsville, Pa. and it is a "gem" of a theatre. It is a 100% Uinversal House, showing nothing but "Universal-made" pictures. It is owned and controlled by Mr. T. S. Wright whose faith in the Universal product is firm. It derives its name "Bison" from the two reel western features released by Universal and it has been called that since the house was opened. On the day that he uses the "Bisons" or two reel western dramas, Mr. Wright makes a special feature of them.

The two views of the Bison Theatre above would indicate that Mr. Wright is strong for serial stuff and recognizes the value of the thrilling and "actionfull" serials made by Universal. He is prominently advertising "The Moon Riders" and Elmo Lincoln in "Elmo, The Fearless," two of the most thrilling serials made recently by the Company. To the left of the display is a poster announcing a western called "Finger Prints" with Bob Reeves and on the right center a poster advertising a star comedy, "Butting In On Baby." Mr. Wright is keenly alive to the excellent qualities of Universal comedy stuff and on the extreme right of the picture there is a poster advertising one of the excellent Century dog comedies, "My Dog Pal," featuring Brownie, The Wonder Dog, and directed by the skillful Fred Fishback.

The "Jewels" are a Joy to the Joy Theatre

Universal Film Exchanges, Inc.,
1600 Broadway,
New York City.

Did a surprisingly large business with "THE GREAT AIR ROBBERY" and the picture was splendidly appreciated.

THEODORE COLEMAN,
Joy Theatre, Mt. Carmel, Ill.

Universal Film Exchanges, Inc.,
1600 Broadway,
New York City.

Did biggest business of the year with "BLIND HUSBANDS." Played two days and people were standing for hours trying to get in. Is a sure money getter.

THEODORE COLEMAN,
Joy Theatre, Mt. Carmel, Ill.

HERE S THE STUFF THAT SELLS SEATS

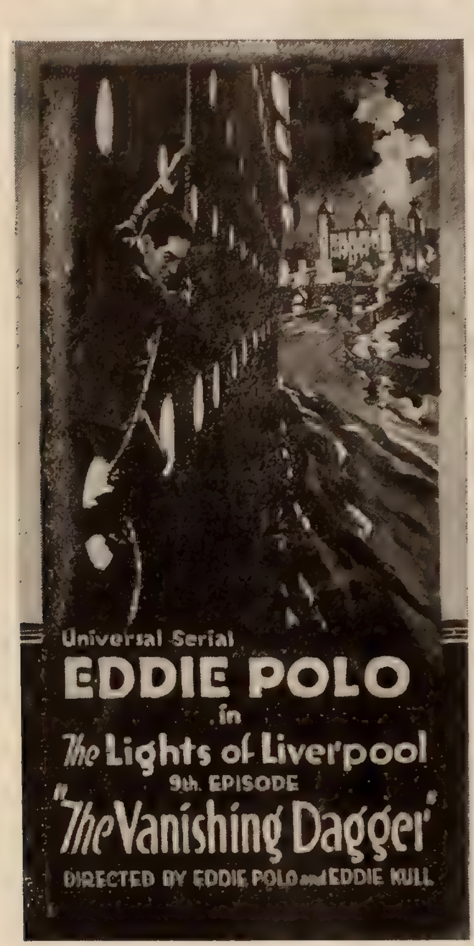
Action Posters With
a Punch and a Pull That
Are Backed Up On the Screen

EDDIE
POLO

In the Mighty
Sea-to-Sea Serial

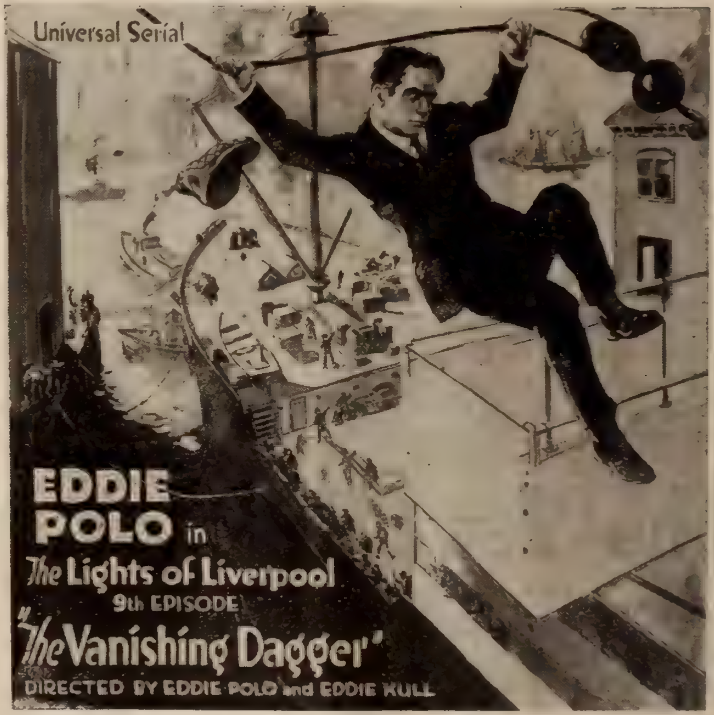
"THE VANISHING DAGGER"

POLO
plus
PAPER
pulls
PROFITS


Universal Serial
EDDIE POLO
in
The Lights of Liverpool
9th. EPISODE
"The Vanishing Dagger"
DIRECTED BY EDDIE POLO and EDDIE KULL

Three-Sheet

EDDIE POLO, in this speedy serial, will make money for any exhibitor. And when you back up the peerless Polo with the sort of paper that grabs 'em by the collar and pulls 'em right in off the sidewalk you're multiplying your profits. Let folks know you've got Polo and they'll let you know you've got their serial favorite. Go to it!


Universal Serial
EDDIE
POLO in
The Lights of Liverpool
9th EPISODE
"The Vanishing Dagger"
DIRECTED BY EDDIE POLO and EDDIE KULL

Six-Sheet

Produced by POLO Himself

RELEASED THRU UNIVERSAL

10,000 MILES OF CHANGING SCENES

THAT'S what you get in the only serial ever filmed in China, Japan, the Philippines and the United States—something entirely novel in the line of compelling chapter plays—something that will pull and pull—

MARIE WALCAMP

in the Serial that Travels as it Thrills

"the DRAGON'S NET"

Directed by
Henry McRae

Released thru
Universal

NOW

See The Mighty Elmo In A Dashing Double Role

The Serial that will Thrill and Mystify Millions

Released thru UNIVERSAL

BOOKING LIKE WILD-FIRE

PRE-RELEASE bookings of this newest serial wonder show just the sort of stuff it is made of. No better indication of its worth could be forthcoming. Hundreds of exhibitors all over the country already have made arrangements to begin eighteen profit-making weeks on release date—October 4—and when so many exhibitors show eagerness to grab a money-maker it's certainly up to YOU to get busy to-day. Take it from the headquarters of serial successes—here's a chapter play that will pull enough dollars into your box-office to make you a serial enthusiast for life.

ELMO LINCOLN

In the Burning Serial Sensation

"The FLAMING DISK"

Its Record Shows You Can't Go Wrong

on

ELMO LINCOLN

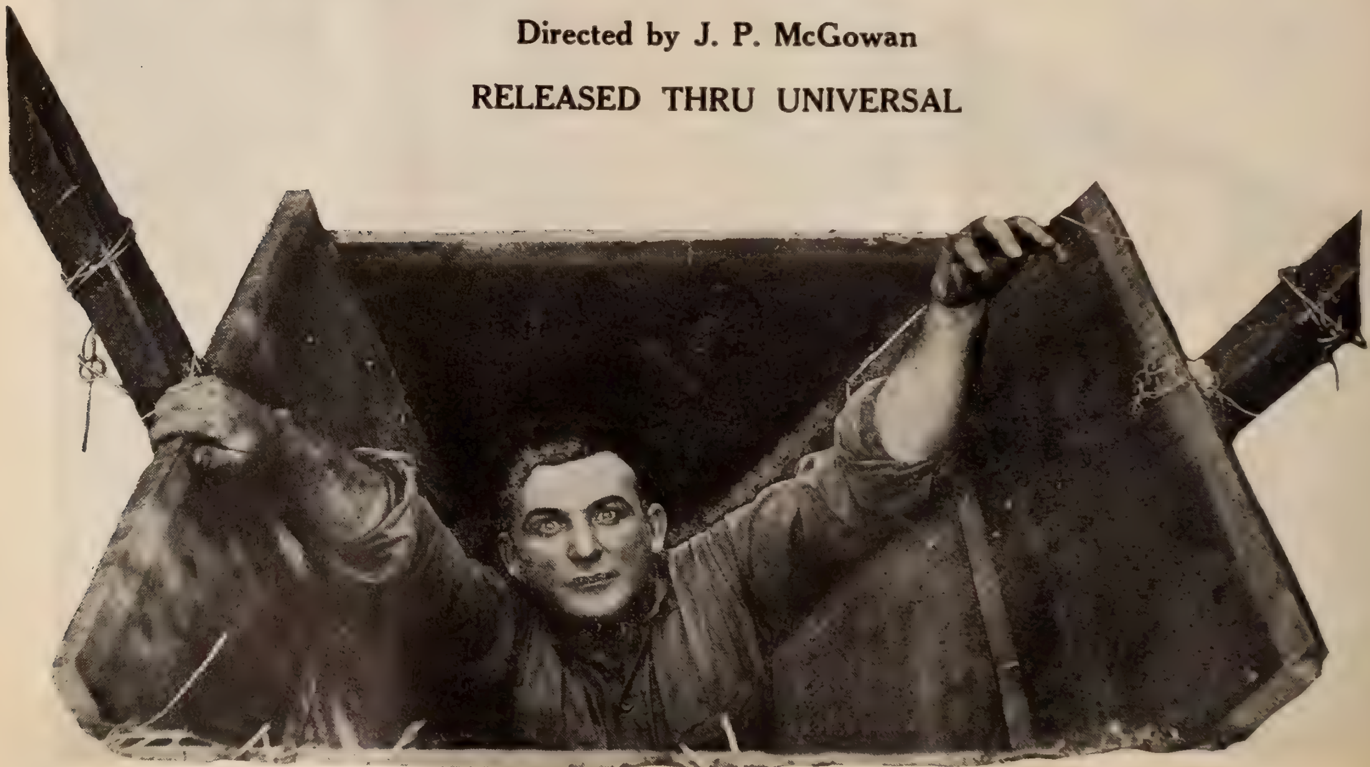
In the Serial That's Crowding Houses Everywhere—

EVERY one of the millions of fans who now are following this smashing serial sensation is a booster—just the same as every one of the hundreds of exhibitors who are playing it is making profits that grow every week. You can't get away from a fact—and the record-breaking pace of this chapter play is a conceded fact. Book on facts and figures—begin this serial NOW.

"ELMO THE FEARLESS"

Directed by J. P. McGowan

RELEASED THRU UNIVERSAL



"THE FLAMING DISK"

Episode No. 1

"The Rails of Death"

CAST

Elmo Gray	**Elmo Lincoln**
Jim Gray, his brother	**Elmo Lincoln**
Rodney Stanton	**Roy Watson**
Stanley W. Barrows	**George Williams**
Professor Robert Wade	**Lee Kohlmar**
Helen Wade	**Louise Lorraine**
Briggs	**Fred Hamer**
Stella Dean	**Fay Holderness**
Bat Hogan	**Monte Montague**
Con Dawson	**Jenks Harris**

PROFESSOR ROBERT WADE has toiled years and spent a fortune in perfecting "The Flaming Disk," a lens that will reduce iron and steel to ashes, of such intensity is it possessed. Professor Wade lives a secluded life with his only child, Helen.

Rodney Stanton, head of a criminal band, realizes to what criminal purposes the lens can be put and is anxious to get hold of it. Abetting Stanton are Jim Gray, whom Stanton controls by a strange hypnotic power, Stella Dean who is in the employ of Barrows, district chief of the U. S. Secret Service and thus of immense value to Stanton, Briggs, an inquisitive butler and Bat and Con.

The United States Government is also anxious to secure the lens and the gang is informed of this by Stella.

Jim Gray's brother, Elmo, in the employ of the U. S. Secret Service, is a complete antithesis to Jim—a noble manly chap, realizing the seriousness of the service to which he is devoting all his energy. He rescues Helen Wade from a runaway horse and thus makes her acquaintance. Helen is business manager for her father and goes on a mission to Barrow's office to show him the lens. Some of the gang attack her and Barrows in an effort to obtain the lens, but Elmo, entering in time, cleans them up.

Jim Gray, whom Elmo tries constantly to influence for the good but with no success, hatches a plan whereby he will go to Wade's house and impersonate Elmo. This is a simple matter, for Elmo and Jim are twins and look exactly alike. Jim calls on the Wades. The Wade house adjoins an empty house, and by switching about the house numbers Elmo is inveigled into the empty house and kept prisoner there when he, too, comes to the Wade house as a representative of the government to view the lens.

Wade shows Jim the lens, but Helen, who has been watching him closely, tells her father that he is an impostor. Jim shows his colors and demands the lens. A terrible fight ensues. In the meantime Elmo, in the adjoining house, after a fierce battle, has freed himself and made for the Wade rooms, but is rendered unconscious by the gang. During the fight the lens is broken. The gang succeed in getting one piece, but the other piece is stolen by a mysterious motorcyclist who has passed by the house, taken in the situation and appropriated the piece of lens.

The gang clears out of the place, taking with them Helen to their quarters at Redbrook. They fear her knowledge of the lens would be dangerous to them if she were free.

When Elmo comes to and realizes that Helen has been kidnapped he starts in pursuit in an automobile. He makes a mad dash across the country and recklessly rides right into the path of a fast approaching freight train.

"THE DRAGON'S NET"

Episode No. 7

"The Unseen Foe"

CAST

Marie Carlton	**Marie Walcamp**
Harlan Keeler	**Harland Tucker**
Dr. Redding	**Wadsworth Harris**
King Carson	**Otto Lederer**

PEGGY ALDRICH, while shopping in Woosong, picks Marie's note from the guards coat and further aids in rescuing Marie whom she then takes to her aunt's home in Shanghai. Peggy and Marie go to the races where Marie is lucky and wins sufficient money to carry on her purpose.

Carson and Redding hatch a new plan to do away with Marie. While the girls are out in their limousine, they "knock out" their chauffeur and Carson disguises himself in his clothes. In this way he manages to kidnap Marie and to leave Peggy unconscious on the roadside. Marie is taken to the Loongwah Pagoda where she is imprisoned but by a desperate swinging jump, Marie makes her escape. She runs into Peggy who has recovered and is driving home.

Carson and Redding meet Keeler who is going to Peking. They are also bound for that direction. Marie too wants to go to Peking but is too ill and Peggy jumps at a chance to aid her, and insists on going herself. Peggy reaches the wharf too late for the Peking boat and hires a man in a small boat to row her out to the steamer. Carson, who has been prowling about the docks, recognizes her as Marie's friend and starts in pursuit.

In the meantime, the gang has gotten wind of Marie's whereabouts and one of their number, a crook, makes for the home of Peggy's aunt. Abetted by a henchman, who is in the aunt's employ, he enters Marie's room and as she is tossing restlessly about, he prepares to choke her.

At almost the same moment, Carson has reached Peggy's boat and grapples with her in an intense struggle.

International News

No. 61.

Roslyn, N. Y.—"Chick" Evans captures amateur golf title before big crowd.

Sub-Titles.—Francis Ouimet, former champion, beaten in the finals. Evans doesn't mind "traps." For the second time Evans wins the National Amateur Cup.

Spa, Belgium.—Contest of giants. Many nations represented in a race between war tanks.

Boston, Mass.—The "bike" comes back. Hundreds of enthusiasts in a picturesque run revive memories of ante-flivver days.

Sub-Title.—The grandad of the "bikes"—seventy-five years old.

New York City.—School days again. And all over the land scenes like this in New York are being enacted.

Sub-Titles.—Everybody's first day at school. It certainly is hard to keep your mind on your work. Gee whiz, ain't this day ever gonna end?

Lake Hopatcong, N. J.—A speedy finish. Lake Hopatcong Yacht Club winds up season with thrilling boat race.

Sub-Titles.—Mighty close. Giving her male rivals a run for their money. One of those neck and neck finishes.

Rome Italy.—International presents first and exclusive pictures of His Holiness, Pope Benedict XV. Photographed by Captain Ariel Varges at the aVtican, Rome, Italy.

Sub-Titles.—On the occasion of the Knights of Columbus pilgrimage to the Eternal City, and for the first time in history, the head of the Roman Catholic Church consents to pose for a moving picture camera. The knights of Columbus, led by Supreme Knight James A. Flaherty and Edward L. Hearn, arrive at the Vatican. Approaching the renowned St. Peter's. The first pictures ever made within the sacred chapel of Our Lady of Lourdas—The arrival of the famed Vatican Choir. The Holy Father arrives. The Pope receives his vestments. Sacred moments—His Holiness celebrates mass. And then smilingly poses for the cameraman with the Knights of Columbus Pilgrims grouped about him. The faithful Swiss Guards attend the Pope's departure. For the second instalment of these historic pictures, see the next Internation News, No. 62.

Tad cartoon.

"THE VANISHING DAGGER"

Episode No. 18.
"Silver Linings"

Grant	Eddie Polo
Zan	Karl Silvera
Sonia	Ruth Royce
Beth	Thelma Percy

WHILE Grant is battling with the lion in the cave, the smugglers decide to go back and see what the wild beasts have done to him. Grant kills the lion and circles back to the island shore, seeking means to escape from the island. The smugglers after a futile search for trace of him, have about decided the beasts of the jungle have made a clean feast of him when they spy him making his way along the shore. They give chase and fire upon him. He falls, apparently wounded. But just as they are about to pounce upon his inert form on the top of the cliffs overlooking the sea, Grant, who has been shamming, leaps to the edge of the cliff and dives into the sea swimming for a tug that is moored off shore. The smugglers give chase in a dory, but Grant reaches the tug, overcomes two seamen and eludes his pursuers, putting out to sea.

Meantime, Zan and Sonia, by means of a magic mirror, learn the first mate has pawned the dagger and fled to Chile. They leave Beth under guard while they rob the pawnshop and regain the dagger. Beth escapes and goes to the police to whom she tells her story. While she is there, she learns thru a detective that Grant has returned safely and is awaiting word of her at his apartments. Over the phone, she arranges to meet Grant, who still retains the magic fluid from the dagger. On applying the fluid to Beth's forehead, Grant finds it does not work. He recalls the Numidian ritual and realizes the dagger itself is necessary to remove the murder confession from his fiancee's forehead. Zan and Sonia return to their rooms, learn of Beth's escape and also that the fluid is missing from the dagger. Zan, reaching Grant by phone, offers to remove the confession from Beth's forehead if Grant will surrender the vial and allow him and Sonia to depart unmolested. Grant agrees. Zan removes the confession. Suddenly the police, who have taken Zan's trail after the pawnshop robbery, rush in. Zan and Sonia think themselves double-crossed and about to surrender, when Grant intervenes, telling the police they are mistaken—that Zan and Sonia are his guests. The police leave. Grant turns the vial over to Zan. Grant's magnanimity overwhelms Zan and Sonia, who repent of their villainous acts. Zan tells Grant he has taught him what a real man should be. Zan and Sonia leave for Numidia with the dagger, to claim the throne.

Grant now reveals to Beth that he has lost his estate. He is a pauper. He says he will take her back to her parents in England whenever she is ready. She prepares to leave with the Warrens. But at the train, seeing he will not propose, she tells him she wants not his riches, but his love. Grant grabs her, leaps from the train and, both bareheaded, they race for a minister.

International News

No. 62.

Syracuse, N. Y. (To be omitted from California prints).—Harness kings in record speed races for Empire stake.

San Francisco, Cal. (For California only).—California honors 70th "birthday" with brilliant parade.

Coney Island, N. Y.—Good-by Summer. Coney's giddy season draws to a close in a whirl of gaiety.

Sub-Titles.—Hold your seat—We're shooting the chutes. A farewell glimpse of Coney the beautiful—The fairy city as day blooms into brilliant night.

Marion, Ohio.—Negro voters greet Senator Harding. Colored Republicans visit presidential candidate's home.

Sub-Titles.—And among those present is General John J. Pershing. Hand-shaking is one of the presidential candidate's main duties.

Antwerp, Belgium. — The world's best diver. Here is Fred Koehler of Denmark in action winning the international title.

Sub-Titles.—But when it comes to swimming your Uncle Sam cannot be beat. Norman Ross wins a 2,000-yard race. And the U. S. Navy crew is in a class by itself against Europe's best.

New York City.—Dynamite explosion spreads ruin and death in heart of Wall Street.

Rome, Italy. — International presents a visit to the Pope with the Knights of Columbus. Exclusive pictures photographed by Captain Ariel Varges at the Vatican.

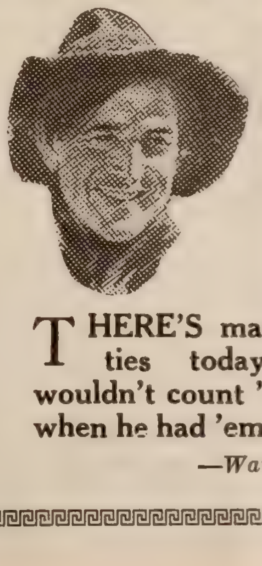
New Screen Magazine

No. 86

"See America First!" That is a slogan which new screen magazine 86 preaches when it shows some delightful mountain and brook scenes of the American countryside. These scenes can vie in beauty with the Alps or Pyrennes.

Uncle Sam is busily at work in the Treasbury Building in Washington, D. C., printing paper money. There are several kinds of presses, but no machine ever invented equals the human hand in the delicate operation of polishing and printing plate. The "shots" include scenes where the money is examined and checked and scenes of the silver vaults. There is a great vault in which are kept all the plates for printing paper money, and of all the 4,500 employees in the bureau, only five have ever entered this vault.

This issue of the magazine has a pleasing diversion on "How to Pick Your Husband by His Cigar" and some humorous excerpts entitled "With the Wise Birds."



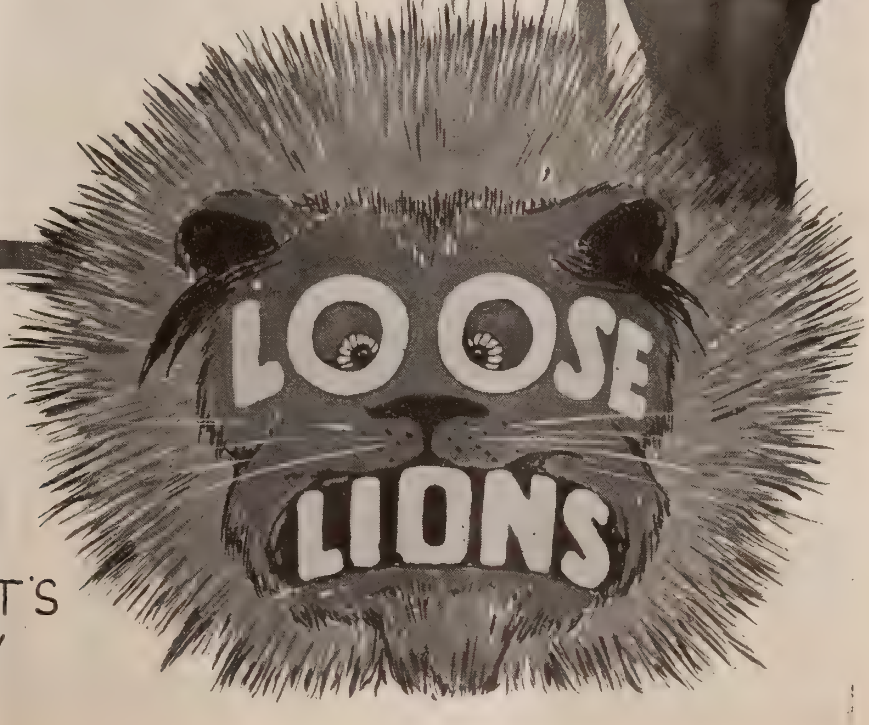
human Harry Carey says

THERE'S many a hobo counting ties today all because he wouldn't count 'em—in his family—when he had 'em.

—*Watch for "Sundown Slim."*

Oh, You Cutie!

"HAVE you heard that this comedy of ours is a knockout? You bet! The boss looked it over and said that while any Century Lion Comedy would make 'em laugh, this one would make 'em roar. So I guess you and I and the lions and all the other million and one things in our picture are not so bad, what? And I guess the exhibitors who grab 'Loose Lions' are in for a little extra coin, hey? Well, here's hoping all the live showmen give their folks a treat with this one. S'long."



100 LAUGHS-THAT'S
A CENTURY

SHORT

Featuring
LEONARD CLAPHAM
and
VIRGINIA FAIRE
Romances of the Northwest
Mounted Police
Written and Directed by
JACQUES JACCARD

THE NEW
"RED RIDER"

STUFF WORTH FEATURING

YOU know how difficult it is these days to find really meritorious short stuff—subjects of lesser length than so-called features that can be featured honestly on a program instead of being used merely as fillers or "chasers." Here you have them—a series of two-reelers that live up in every respect to the standards set in pictures of greater length. Here are six clean, straightforward, vigorous tales of the Northwest Mounted Police filmed among backgrounds that make their pictorial appeal as welcome as their swift movement and their alluring romance and adventure. Your patrons will like these pictures because they are really quality features in two reels; you'll like them because they'll make money for you. Try one and be convinced.

Released Weekly
Beginning Oct. 4
with
"A Son of the North"

TWO REELS EACH
SERIES

"The Grinning Granger"

Two Reel Western Drama

"Grinning" Granger	Hoot Gibson
Ruth Ransom	Dorothy Wood
Ned Ransom	Kansas Moehring
"Boney" Simons	Jim Corey
Sheriff	Harry Jackson

"GRINNING" Granger, a wandering cowpuncher, incurs the enmity of "Boney" Simons by whipping him for beating a horse. He further antagonizes him by interfering when Simons attempts to force his unwelcome attention upon Ruth Ransom whose brother, Ned, owns the Lazy-A outfit.

Simons rides to town in a rage and there meets Ned whom he duns for a settlement of a gambling debt. An argument starts which ends in a fight. Granger rides into town and at a distance sees Simons attempting to draw a gun on Ransom who is unarmed. Granger runs to the latter's help but gets there too late. Simons shoots the boy, drops the gun beside him and makes a getaway.

The sheriff hears the shot and hurries to the scene where he finds Granger bending over the body with Simon's gun—still smoking—in his hand. He promptly arrests him for the crime.

Simons, elated at the thought of his enemy being in jail for his crime, goes to the window to make fun of him and tells him that there is now no one to prevent him from having his way with Ruth.

Granger realizes the need for immediate action and setting his bed afire starts to yell for help. When the sheriff enters with water, Granger by a clever trick escapes and leaves the sheriff locked inside.

He rides to the ranch, arriving in time to prevent Simons from having his way with Ruth and a fight starts. Simons gets the better of it and throws Granger across the room. As he does so, Granger has hold of his shirt and he takes with him a big pearl button clutched in his hand.

The sheriff arrives in time to keep Simons from killing Granger, and Granger, realizing possibilities in the button he has in his hand tries a ruse to make Simons admit the shooting. He pretends to draw the button from his pocket and tells the sheriff that he found it in Ransom's hand right after the shooting and ends by saying—"And I think it belongs here!"

As he ends, he suddenly jumps forward and fits the button to its place on Simon's shirt. Simons falls for the bluff and admits his guilt but he has the gang covered and starts to back away. He opens the door and backs into the arms of two deputies who are waiting outside.

As he turns to leave the sheriff tells Ruth "Yore brother is still unconscious, but the doc says he'll pull through." Ruth and Granger are happy in the thought that no misery will cloud their new-found love.

"A Son of the North"

Kirk MacLean	Leonard Clapham
Jean Codrae	Virginia Faire
Jake Williams	Chas. Brinley
Baptiste Codrae	Frank Staples
Uncle Abner	Herbert Bethew

IN the little half deserted fur trading station sat Kirk MacLean in his cabin, pondering over a message he had just received notifying him of his heirship to a title and estate left him by his brother. Kirk is also pondering over a letter which he has received from Angie, his former sweetheart, who writes that she is coming to pay him a visit with her mother. She explains that the reason she returned the engagement ring was due to her mother's persuasion, but now she has encouraged her mother to relent and they will visit him. Kirk seems somewhat despondent until the thought of his new sweetheart, Jean Codrae, brings on a smile. Kirk is brought to his feet by a sudden shot and rushes to the door where he is confronted by the scene of Jake Williams, a criminal, whom he has been looking for, running wildly. He chases him, but soon loses track of him and returns to his cabin.

Baptiste Codrae who runs the White Tavern in the town of Lebec, secures a promise from Pierre LeFevre, an influential agent of the Hudson Bay Fur Company, to open a Hudson Bay Trading Post, in return for which he promises to secure the promise of his daughter Jean to marry Pierre. She vehemently refuses and jumps through a window and runs to Kirk's cabin for protection. Baptiste and Pierre follow her and demand of Kirk that he release Jean, which he refuses. He is challenged by Pierre to a fist fight in the saloon, and accepts. As Kirk enters the saloon he is attacked by Pierre with a gun and finally overcomes Pierre and wrests the gun from him. They then start to fight while the crowd eagerly watches. Jake, who has been watching from the outside, sets fire to the cabin and the people all disperse, leaving Kirk and Pierre to fight it out alone. Kirk finally overcomes Pierre, but not before th ecabin is all aflame. He rescues Pierre from the flames and goes back to his cabin.

Lady Malborough and her daughter Angy, have arrived at Kirk's cabin and are awaiting his arrival. They soon find out that they are not welcome, when Kirk tells them that Jean is to be his wife, and they gather up their luggage and depart for England.

"A Shot-Gun Wedding"

Two Reel Century Comedy

Featuring
HARRY SWEET and MERTA STERLING

HARRY and Inez are hired help. Charles owns the ranch and a fat daughter, Merta, whom he is anxious to marry off. He promises Harry half an interest in the ranch if he will marry Merta, but Harry loves Inez and refuses.

Jack, the villain, also loves Inez. He tries to "do" Harry and gets him in Merta's bedroom. Father Charles discovers Harry there, and Harry is forced to marry Merta immediately, with Jack acting as the minister.

But fortune favors our hero, for he discovers that he is not legally married to Merta. He leaves and there follows a happy reunion with Inez.

human
Harry
Carey
says

DON'T get sore when the only girl tells you where you fell down. She'd never tell the felluh she hates.

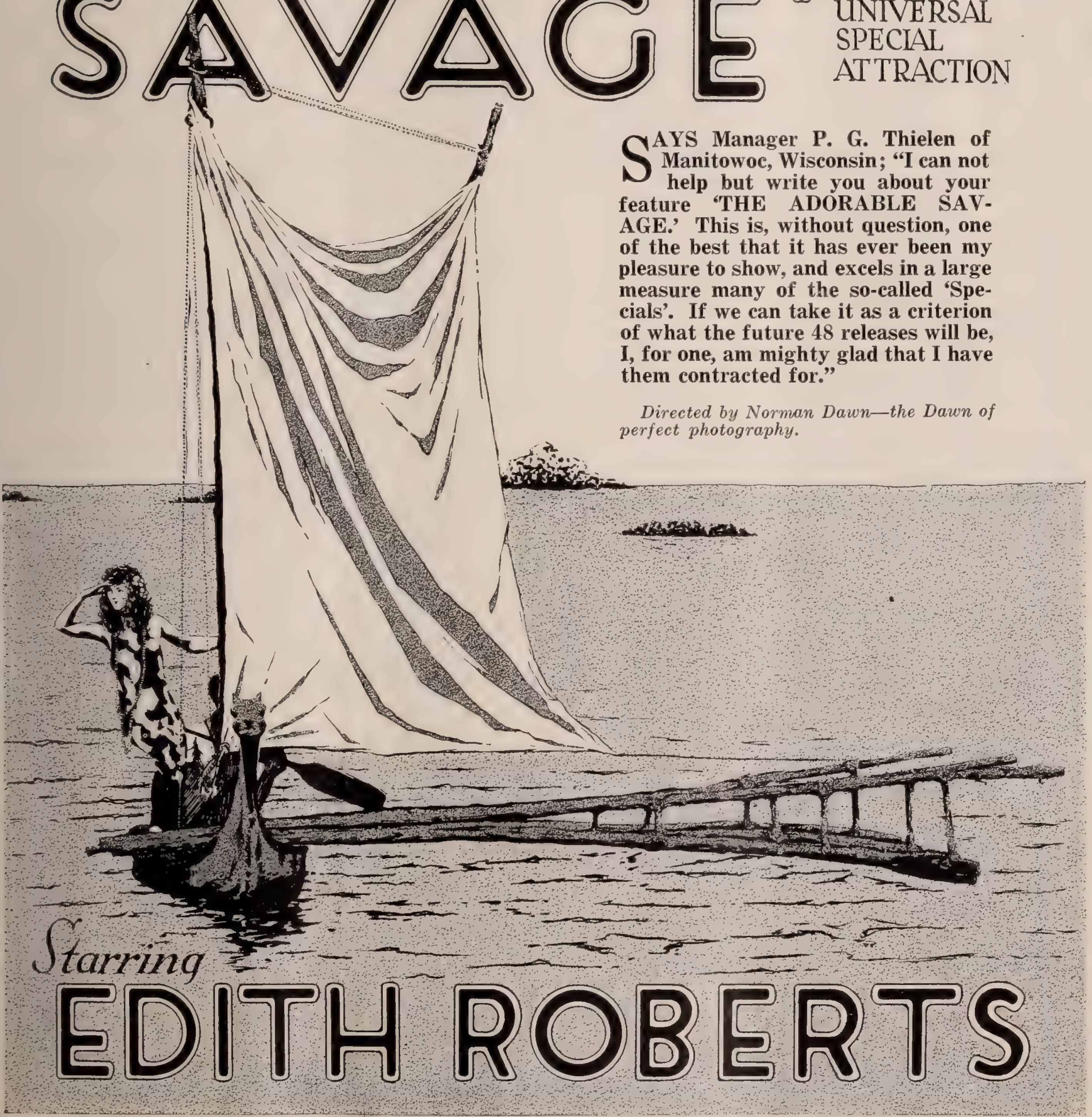
Watch for "Sundown Slim."

"The ADORABLE SAVAGE"

UNIVERSAL
SPECIAL
ATTRACTION

SAYS Manager P. G. Thielen of Manitowoc, Wisconsin; "I can not help but write you about your feature 'THE ADORABLE SAVAGE.' This is, without question, one of the best that it has ever been my pleasure to show, and excels in a large measure many of the so-called 'Specials'. If we can take it as a criterion of what the future 48 releases will be, I, for one, am mighty glad that I have them contracted for."

Directed by Norman Dawn—the Dawn of perfect photography.



Starring

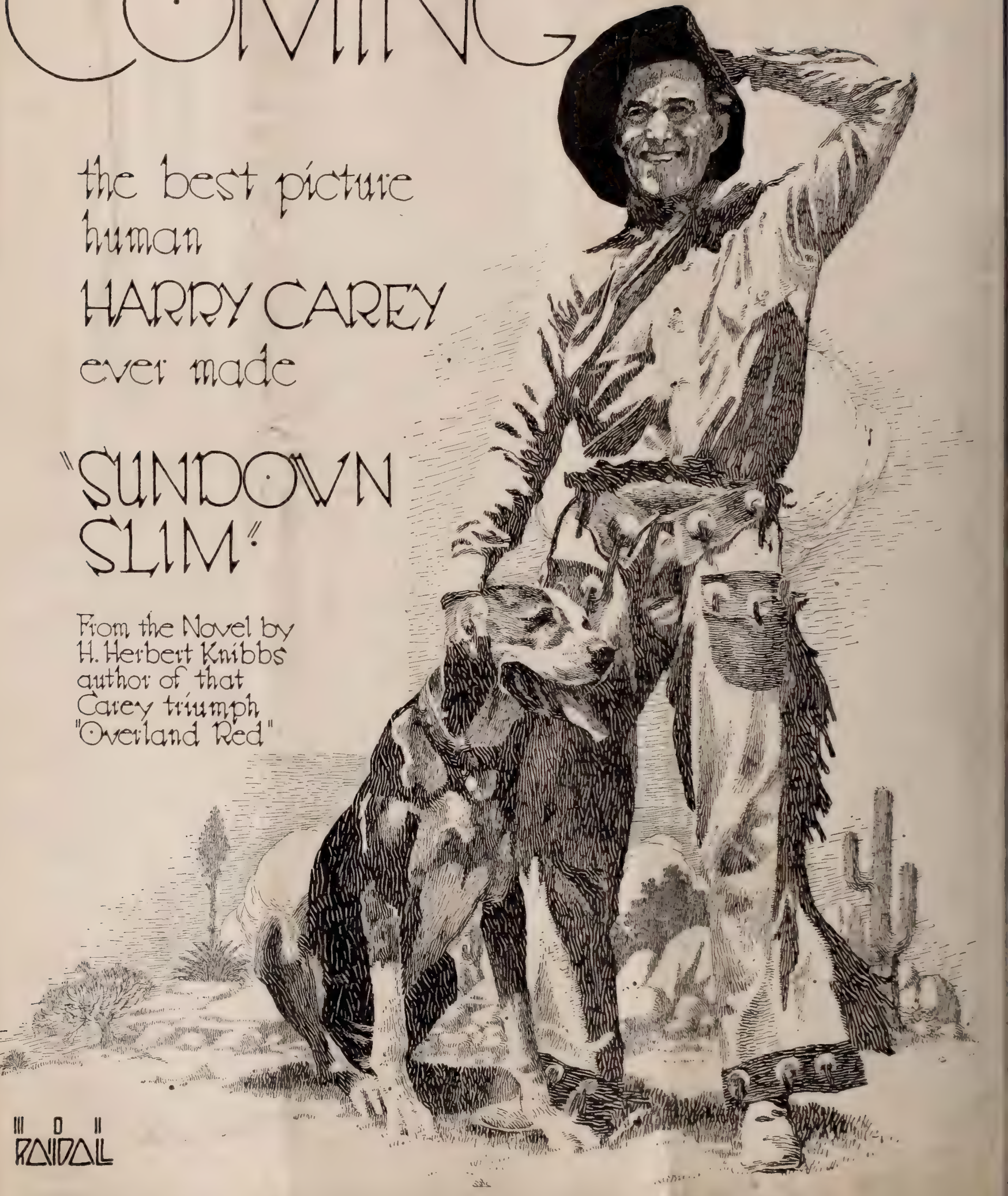
EDITH ROBERTS

COMING

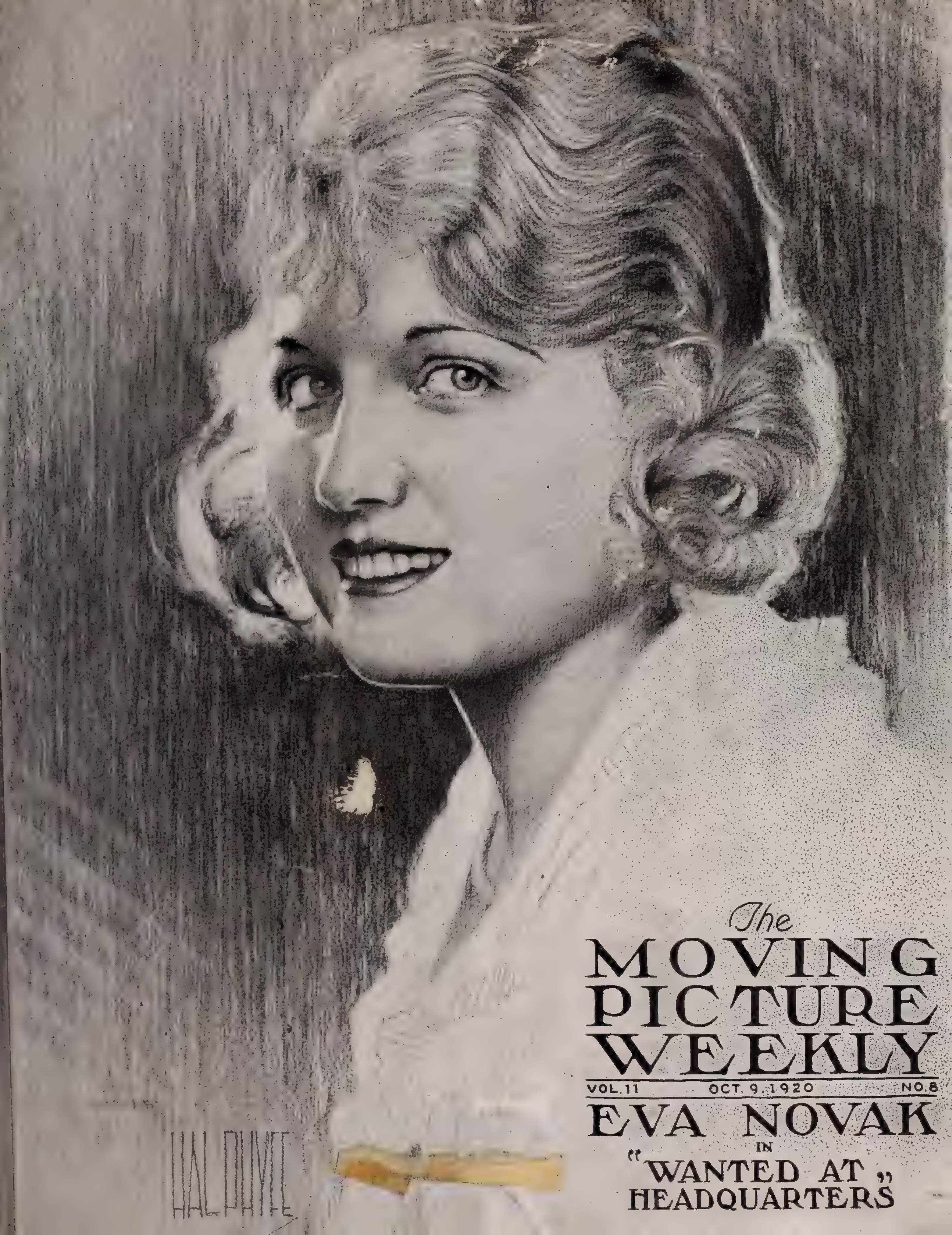
the best picture
human
HARRY CAREY
ever made

"SUNDOWN SLIM"

From the Novel by
H. Herbert Knibbs
author of that
Carey triumph
"Overland Red"



RANDALL



The MOVING PICTURE WEEKLY

VOL. 11 OCT. 9, 1920 NO. 8

EVA NOVAK

IN

"WANTED AT HEADQUARTERS"

Picturesque!

Universal
Special
Attraction

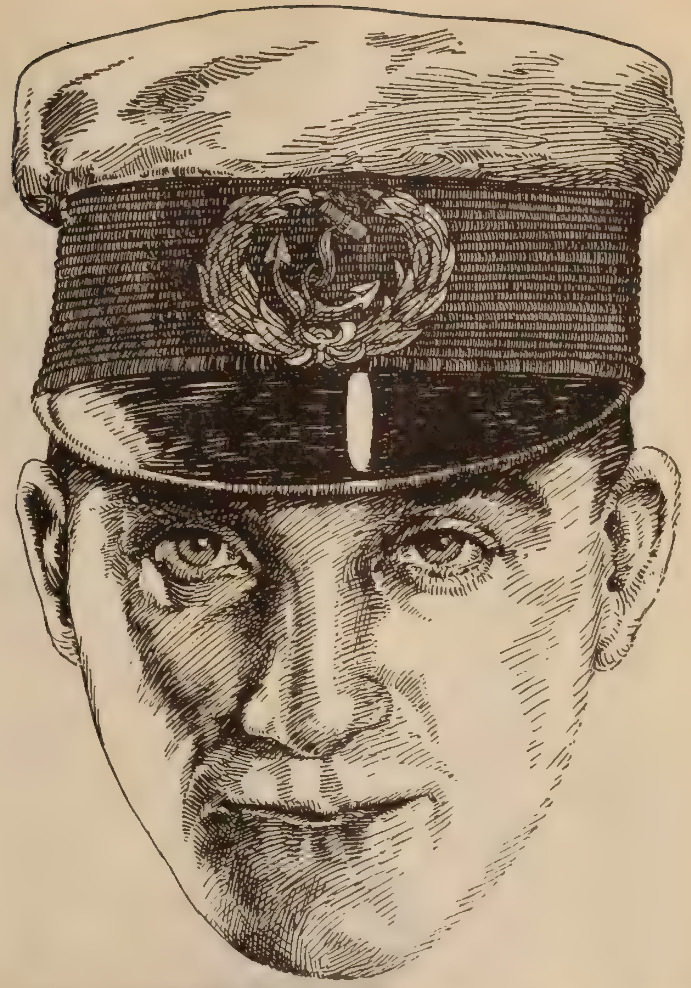
FRANK MAYO

in a Glorious Romance of old
days on the Mississippi when
gentlemen fought at the drop
of a hat for a woman's love.
Made by Jack Ford
from the story by H.H. Shumate

"HITCHIN' POSTS"

Drama that Thrills!
Romance that Fascinates!
Adventure that Astounds!

"THE PICTURE THAT HAS EVERYTHING"



Carl Laemmle offers
A magnificent and massive picturization
of J.C.Hawks' sturring story

"UNDER CRIMSON SKIES"

A Tremendous Story of
Seething Adventure
on Land and Sea

Story by
J.G.Hawks
Directed by
Rex Ingram

STARRING

ELMO LINCOLN

UNIVERSAL
JEWEL
SUPER-PRODUCTION

Think of This In YOUR House

THINK what it would mean to your box-office to book a picture that has made money for every exhibitor who has played it—think what it would mean to your patrons to be presented with a picture that already has pleased millions—think of the certain profits that will be yours—then act at once.

PRISCILLA DEAN

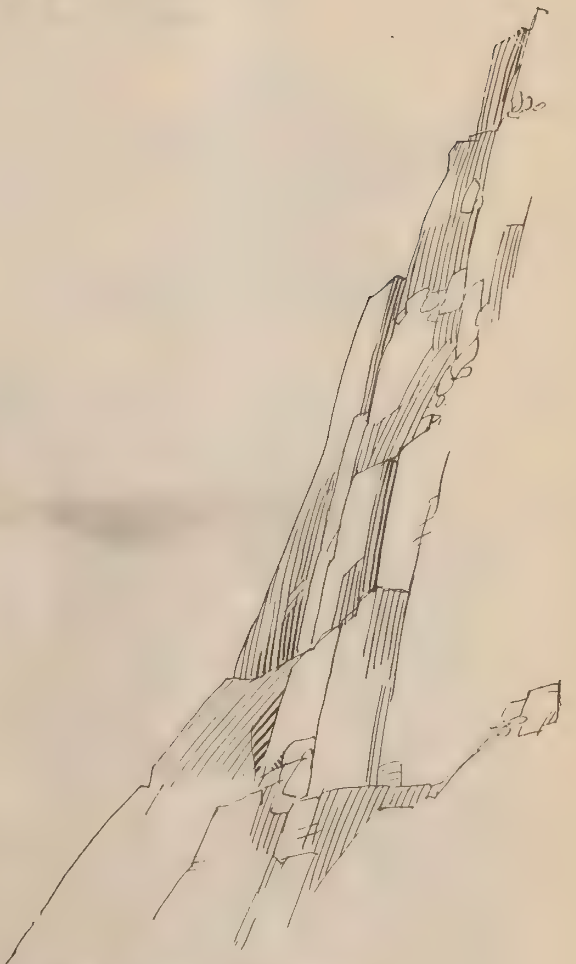
IN

"THE VIRGIN OF STAMBOUL"

Directed by TOD BROWNING
Story by H. H. VAN LOAN

UNIVERSAL-JEWEL PRODUCTION DE LUXE

You're Safe When You Book On Past Performance



AND here's a picture that has a record for performance that stands alone and almost unequaled. Never has it failed to bring extra money for the exhibitor, and never has it failed to satisfy and leave a lasting impression on those who saw it. And to-day, almost a year after its release, it still is holding up to its overnight reputation. Surely a picture like that will make money for any exhibitor. Have you played it yet? If so, play it again; if not—

Play It NOW

Von Stroheim's Wonder Play "BLIND HUSBANDS"

UNIVERSAL-JEWEL PRODUCTION DE LUXE

An all-Star Cast—
an all-absorbing Drama

featuring

TSURU AOKI

with

J. BARNEY SHERRY

Supported by

STANHOPE WHEATCROFT

ARTHUR CAREWE

ETHEL SHANNON

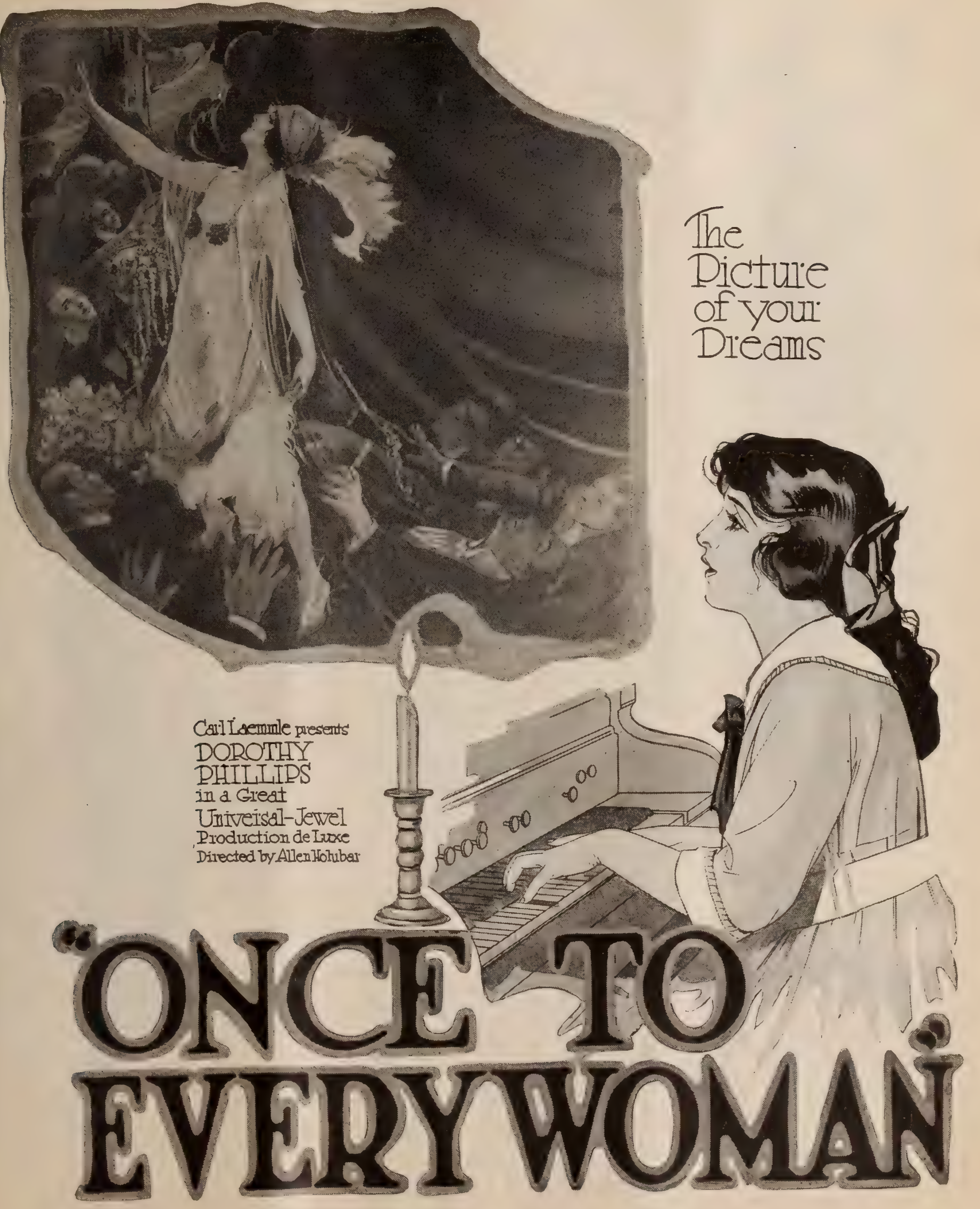
and

a great company

"The BREATH OF THE GODS"

UNIVERSAL-JEWEL
SUPER PRODUCTION

Made by
Rollin
Sturgeon
from the
famous
Novel by
Sidney
McCall



The
Picture
of your
Dreams

Carl Laemmle presents
DOROTHY
PHILLIPS
in a Great
Universal-Jewel
Production de Luxe
Directed by Allen Holubar

"ONCE TO EVERY WOMAN"

Carl Laemmle presents

ONCE to EVERY

THE most successful novels ever published in America have always had for their principal characters small town people—and the same is true of the successful stage plays, because of their universal appeal. That, too, is why "ONCE TO EVERY WOMAN" will reach deep into the hearts of your every audience—because your people will sympathize with all its characters—whom they know so well.

The girl whom fame and fortune called.

The Mother who sacrificed, even to the end.

The Lover who gave her up to further her career.

DOROTHY PHILLIPS

WOMAN"

THE balancing of the small town parts of the story with the action abroad and the great scene in the Metropolitan Opera House is one of the greatest things that Allen Holubar ever did. Here is a great drama that takes the city audience to the country and the country audience to the city and that thrills, and appeals to both. Book it today for the season's greatest heart picture.

The Songbird—while fortune lasted.

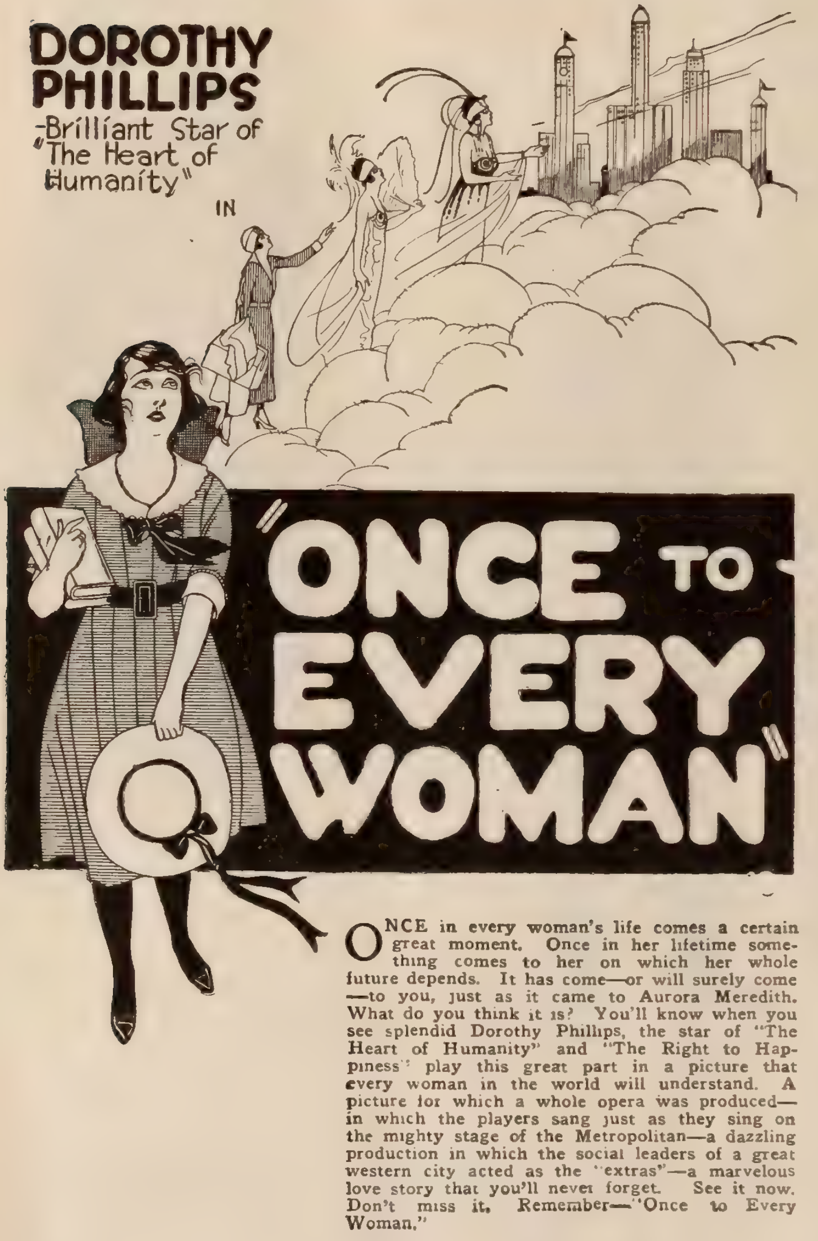
The one who would not take "no" for an answer.

The Man of Title who would do anything but marry.

UNIVERSAL-
JEWEL PRODUCTION DE LUXE
Directed by ALLEN HOLUBAR

Use This Strong 2-Col. Ad.

THIS picture owns a title that will draw money while the house across the street stays empty—for which reason we have played it up in this 2-column advertisement in a fashion that will ensure its being read no matter what surrounds it in your paper. Use this ad without fail. Order it from your Exchange or from the Universal Supply Dept., 1600 Broadway, New York. Electro 85c., Mat. 15c. Ad. No. 3.



ONCE in every woman's life comes a certain great moment. Once in her lifetime something comes to her on which her whole future depends. It has come—or will surely come—to you, just as it came to Aurora Meredith. What do you think it is? You'll know when you see splendid Dorothy Phillips, the star of "The Heart of Humanity" and "The Right to Happiness" play this great part in a picture that every woman in the world will understand. A picture for which a whole opera was produced—in which the players sang just as they sing on the mighty stage of the Metropolitan—a dazzling production in which the social leaders of a great western city acted as the "extras"—a marvelous love story that you'll never forget. See it now. Don't miss it. Remember—"Once to Every Woman."

UNIVERSAL - JEWEL

That Spanish Fire

Mae
Bush

EACH time a new character appears in "The Devil's Passkey" you says to yourself, unconsciously, "**Here** is the dominating player." Yet all soon become so admirably blended in the sweep of the drama that you are conscious only of the perfect whole. Nevertheless, you'll never forget the Spanish fire that flames in the character of Odera, the tigerish little dancer, played by Mae Bush.

With Von Stroheim, talent like this is like beautiful, irridescent clay in the hands of the master-potter. His is the mind that moulds it into a figure of perpetual fascination. And of such things by the hundreds is "The Devil's Passkey" builded. That's why it is proving the year's big attraction from a box-office view point—which is what you, the exhibitor, must think of.

Carl Laemmle
presents
Von Stroheim's
MASTER
PICTURE

"The DEVIL'S PASSKEY"

UNIVERSAL-JEWEL PRODUCTION DE LUXE

THE MOVING PICTURE WEEKLY
A MAGAZINE FOR MOTION PICTURE EXHIBITORS

Published Weekly by the MOVING PICTURE WEEKLY PUB. CO.
1600 BROADWAY, NEW YORK CITY

PAUL GULICK, *Editor.*
(Copyright, 1920, Universal Film Mfg. Co. All Rights Reserved.)
Vol. 11 OCTOBER 9, 1920. No. 8

EDITORIALS

PEGGY has consented to write a series of letters to Betty. Doesn't sound very exciting, but just the same the editor ventures the prediction that you, gentle reader, are wondering who in the world Betty is and who is Peggy and why does she want to take up beautiful white space in the Weekly to write to Betty every week when Mr. Burleson's boys would convey it to her much more cheaply if no more expeditely. For the present, at least, we are forced to keep the identity of both girls a strict secret. But we will let you in on this much—one is working for the Universal now and the other has left the company to enter the perpetual occupation of matrimony. This latter is Betty.

Betty is on her honeymoon, and after she sees Niagara Falls, it is her ambition to visit all of the cities in which the Universal has exchanges and there meet the managers with whom she has corresponded so often. It may be that we will want to publish some of the letters that Betty writes to Peggy, but Betty is very anxious to keep in touch with the Home Office and she has consented to have Peggy's letters to her published in the Moving Picture Weekly. The first one will be found on page 26 of this issue. Get into the habit of reading the Betty Letters. They are going to be good.

WE had something to say editorially last week about "Pink Tights." After we read it over we decided that it was all right as far as it went, but it did not go far enough. We said a lot about what a wonderful bargain this picture was for exhibitors. It is all that, because most producers would have charged you just twice as much as the Universal will charge and after you saw the film you would have paid it gladly and have made a big profit. So now all you have to do is to add what the Universal will save you to the profit that you are going to make and then thank the Universal.

human Harry Carey says

EVERY hobo knows that those who have the least give the most. (Excuse me, pardner—I didn't mean to make you feel bad.)

Watch for "Sundown Slim."

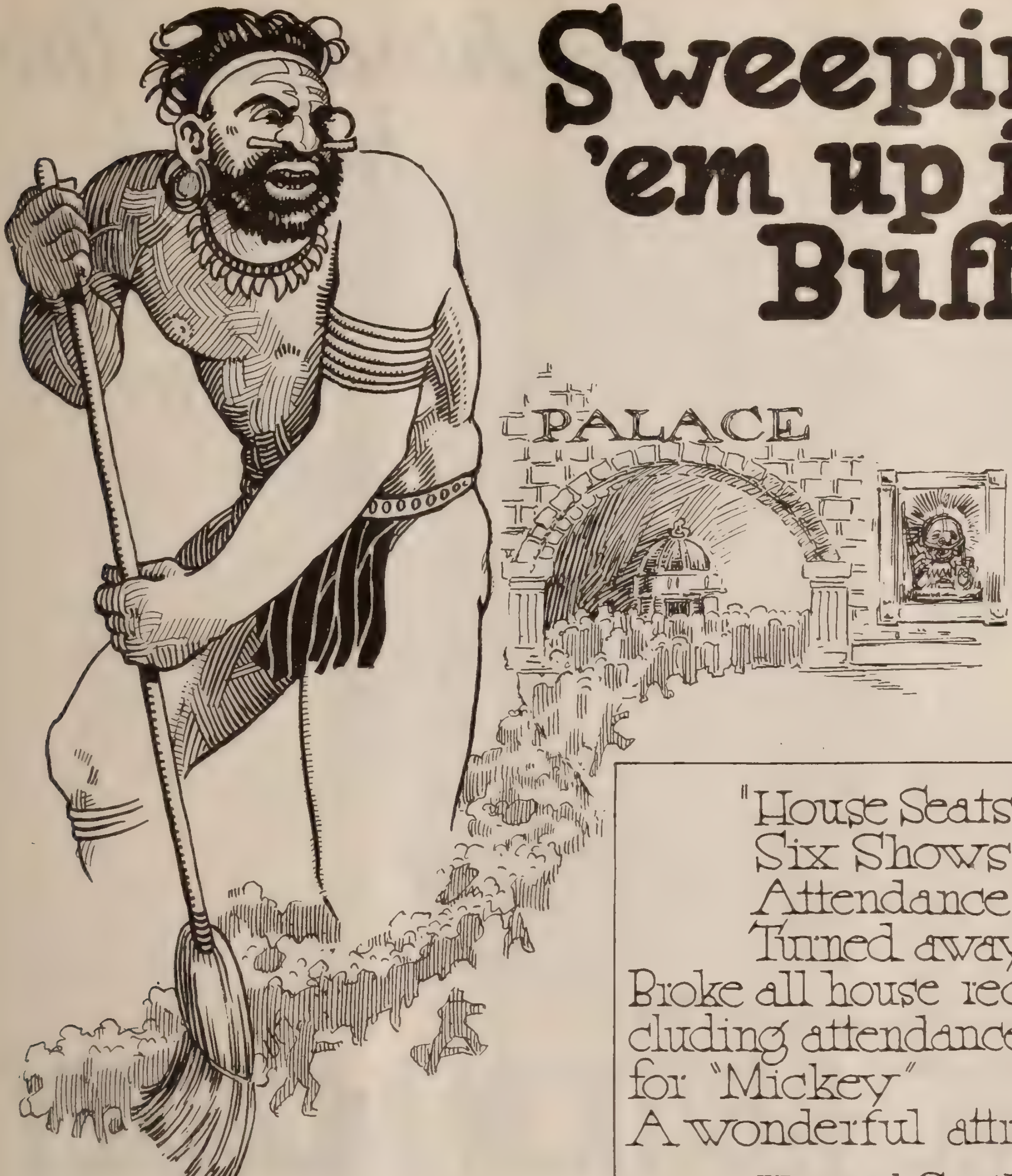
But that is not what we started to say at all. So many people who have seen "Pink Tights" have talked so enthusiastically about it, and so few have even regarded it as mediocre that we have been forced to the conclusion that it is the type of picture that is best calculated to appeal to all classes of people. It is truly Universal in its appeal. If you have an audience of "blue stockings," and you're to be pitied if you have, nothing could be better for them than to see "Pink Tights." It is the best medicine for that disease that has ever been prescribed. Give them a dose and see that they are there, even if you have to get them there under the the pretext that it is something they should criticize. It is the only way to cure them.

And if you have any other kind of audience in the world—rich, poor, thin, fat, tall, short, sweet tempered or sour, romantic or practical, optimistic or bilious, gay or sad, cultured or ignorant, eastern or western, it is all the same. You don't need to worry. Human nature is the same everywhere, and "Pink Tights" is just plumb full of human nature.

CHARLES ROSENZWEIG, general sales manager of the Big "U" Exchange, Universal's New York City branch was the guest of honor recently at a luncheon in the Yacht Room of the Hotel Astor, given by members of the Big "U" sales force. The occasion of the party was the first anniversary of Rosenzweig's elevation to sales managership.

David Brill, a Universal salesman, acted as toastmaster and presented Rosenzweig with a handsome watch-fob as a token of esteem of the Big "U" sales force.

Sweeping 'em up in Buffalo

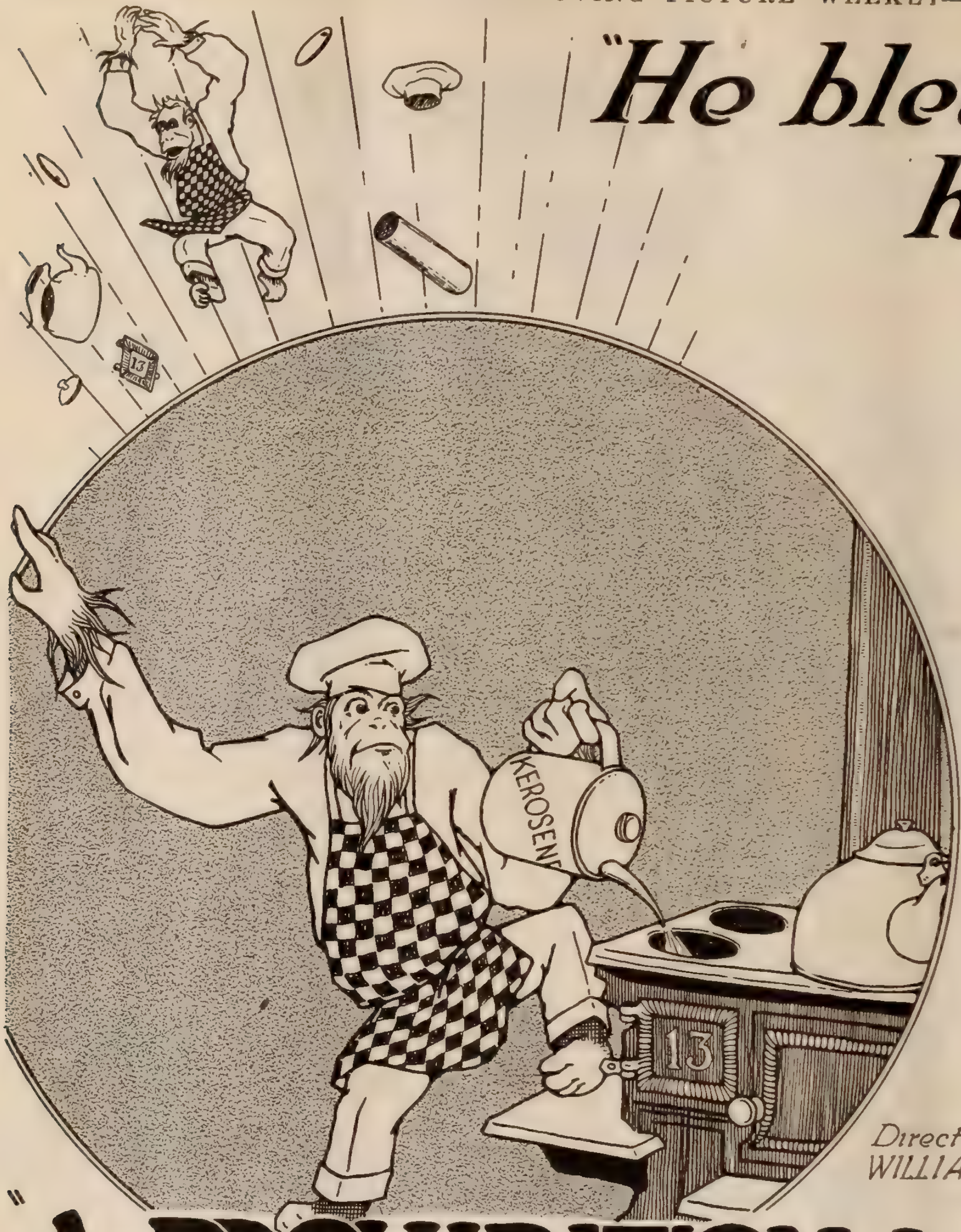


"House Seats 780
Six Shows
Attendance 4680
Turned away 2000
Broke all house records including attendance figures for "Mickey"
A wonderful attraction"

Howard Smith, Mgr.

"SHIPWRECKED among CANNIBALS"

The Universal-Jewel Sensation



"He blew up the house"–

is what they say of JOE MARTIN

Directed by
WILLIAM A. CAMPBELL

"A PROHIBITION MONKEY"

KNOW how to make home brew? The kind with "authority?" Well, you take some malt, and some hops, and some sugar, and some water, and some—but sh-h-h-h-h!, the Revenuers might get wise. We'll just slip you the quiet tip that you ought to let your folks see Joe Martin in his latest humdinger.

COMING SOON

"A WILD NIGHT"

JOE MARTIN COMEDIES

UNIVERSAL
JEWEL

Big Tie-up Is Arranged For "Sundown Slim"

SUNDOWN·SLIM
By the Author of "Overland·Red"
H·H·KNIBBS

Attractive cover for novel of "Sundown Slim"

UNIVERSAL has just completed arrangements for a fruitful tie-up by whch Harry Carey's latest picture, "Sundown Slim," from the novel by H. H. Knibbs, will be exploited in book-stores all over the country. The arrangement is with the Houghton Mifflin Company, publishers of the Knibbs' novel, who also published "Overland Red," Knibbs' previous novel, from which Carey's great picture of the same name was made.

In addition the publishers are syndicating to 300 of the leading newspapers through the country a series of mats containing a head of Harry Carey and choice sayings from "Sundown Slim." These will cover a period of two months, using a saying a day.

The window displays will be made available to every book-store and news-dealer in the United States. By arrangement with Universal the book-dealers will be notified in advance of "Sundown Slim" showings in their towns, in plenty of time to arrange for the Houghton Mifflin Company's window display.

Knibbs himself took active part in the direction of the photoplay. He spent weeks with the Carey company in the sun-baked Mojave desert, where he endured considerable discomfort from the heat and the terrific sand storms in order to lend his valuable co-operation to the making of "Sundown Slim." Knibbs was familiar with the desert, for he had tramped it at intervals for nine years and written most of his stories and poems around it. It was quite natural, therefore, for him to formulate a few simple but effective rules for the company. They were, not to eat much, drink much, or ever get excited, and it is in a great measure due to these instructions that the company was so generally in good physical condition during the weeks that were spent on the torrid plains of the Mojave.

Knibbs has woven a very beautiful character around Sundown Slim, and Carey has acted him with such a delicate human touch that the publishers anticipate a new run on the novel which already is immensely popular. As a result, they have ordered several hundred thousand additional copies to meet the demands of the tie-up with the Harry Carey picture.

Publicity and Service Pages for

AT A GLANCE

SUBJECT—"Sundown Slim."

STAR—Harry Carey.

PREVIOUS HITS—"Marked Men," "Overland Red," "Human Stuff," "Bullet Proof," "Blue Streak McCoy," etc.

DIRECTED BY—Val Paul.

SCENARIO BY—M. Herbert Knibbs.

SUPPORTING CAST — Mignonne, Frances Conrad, Otto Meyers, Ed. Jones, J. M. Foster, Ted Brooke, Charles LeMoyne, Duke Lee, Joseph Harris Genevieve Blinn, Ed. Price.

LOCALE—Arizona—the desert and the ranch country.

TIME—The Present.

THUMB-NAIL THEME—The story of a happy-go-lucky tramp whose touch of human nature stifles a bitter feud that has disrupted two rival camps and gives him the joy of bringing happiness to those who have befriended him.

ADVERTISING PUNCHES

1—The tremendous popularity and drawing powers of the star.

2—The fact that Harry Carey appears in the role of a happy hobo —similar to the one he played in his recent triumph, "Overland Red."

3—The popularity of the novel by H. Herbert Knibbs, on which the photodrama is based.

4—The fact that Harry Carey, formerly a successful playwright, made his own screen adaptation of the story.

5—A thrilling roundup participated in by Carey's flying squadron of rough-riding cowpunchers.

6—A new leading lady in the person of Mignonne, who makes her screen debut in this picture.

7—The star's excellent acting support.

8—Amusing sub-titles in the breezy verse of Sundown Slim, the tramp-poet.

9—The fact that H. Herbert Knibbs, novelist and author, acted as technical director in the atmospheric scenes.

10—The able direction of Val Paul and the exquisite cinematography of Harry Fowler.

CAST

Sundown Slim	**Harry Carey**
Bud Shoop	**Otto Meyers**
Sheriff	**Ed. Jones**
Anita	**Mignonne**
Jack Corliss	**J. M. Foster**
Billy Corliss	**Ted Brooke**
Fadeaway	**Charles Le Moyne**
Eleanor Loring	**Frances Conrad**
Loring	**Duke Lee**
Fernando	**Joseph Harris**
Mrs. Fernando	**Genevieve Blinn**
Shorty	**Ed. Price**

OUT of a filthy box-car into the clean open range came Washington Hicks, or Sundown Slim, as he introduced himself into Western life. Tired of the wandering existence which had been his for years, he is looking for a job as cook. He charms all by his tramp poetry.

Near the little western settlement were two ranches—one, The Concho, a cattle ranch owned by Jack Corliss, and the other, a sheep ranch owned by David Loring. Jack is in love with Loring's daughter, Eleanor, but there is bad blood between the two ranchers—the old sheep-cattle feud.

Fadeaway, a bad cowboy employed by Corliss, insults Anita, the daughter of Fernando, the chief sheep-herder of the Loring ranch. He is surprised by Eleanor, who rescues Anita, and is herself insulted. Jack appears and fires the cowboy, who swears revenge.

In the Last Chance saloon Sundown Slim discovers an old pal of the road, Bill Corliss, brother of the ranch owner, who had come home a drunken ruin, to pry more money from his brother. Jack comes to the saloon and blaming Sundown for Billy's condition, kicks the tramp out of the place. He later repents and goes in search of Sundown, when he finds that Fadeaway had sent the tramp on a wild-goose chase to the American Hotel, a deserted shack near a desert water-hole, where the hobo expects to find a job as cook.

Jack sends Sundown to The Concho as the new cook. En route the tramp stops for dinner with Fernando and falls in love with Anita. In the meantime Fadeaway has induced Billy to help him rob the safe in the Concho office. Sundown surprises them and is felled by Fadeaway. Billy is shot by Fernando by mistake. The Spanish sheep-herder had been trailing Fadeaway to avenge his daughter.

To cover his pal Billy, Sundown takes the blame for robbing the safe and is put in jail. Meanwhile Fadeaway learns that Fernando fired the shot that hit Billy, and starts the sheriff after him. Billy recovers and clears Sundown, who is released from jail.

The feud between the cattle and sheep ranch is at its height and the cowboys are strong for bringing Fernando to an untimely end. Fadeaway urges them on.

Sundown, upon being released from jail, helps Jack by staking a claim to the American Hotel vicinity, because of its water-hole. Then he goes to see Anita, and for her sake takes food to her father, a fugitive. Fadeaway follows him and shoots the sheep-herder, whom Sundown takes to his new home, near the water-hole, after swearing vengeance.

Fadeaway leads the sheriff to the water-hole. Fernando is dying, and Sundown Slim refuses them admittance. Fadeaway tries to force the issue, and Sundown Slim kills him. The law is on the side of the hobo, who is defending his home. Fernando, however, soon dies.

Sundown Slim, well established in his new home, turns to Anita for comfort and companionship. He visits her, engagement ring in hand, but discovers that she loves his pal Billy, whom she had nursed back to health. Sundown Slim conceals his love and wishes them happiness. He resignedly settles down to the joys of a rancher's life at the American Hotel.

ADVERTISING DISPLAY LINES

Carey's classic of the cow country—"Sundown Slim."

"Sundown Slim" was a member in good standing of the tie walking Union, but he went on strike.

"He was the ramblin' son with the nervous feet that never was made for a steady beat," referring to "Sundown Slim," alias Harry Carey.

"I'm sick o' seeing scenery—just lead me to the beanery, where there's something more than air to chew"—song of "Sundown Slim."

Long, lean, lanky laureate of the last chance saloon, "Sundown Slim" disarmed barkeep, watchdog, sheriff alike—and his weapon was his smile.

Harry Carey in "Sundown Slim"

AUTHORS TAKE JOY IN WRITING FOR CAREY

THE skill and artistry of Harry Carey in depicting a role require no higher tribute than the fact that every author whose story he has portrayed on the screen has thanked him personally or by letter for his faithful portrait of the chaarcter he has drawn.

Peter B. Kyne, famous California novelist, whose best story, "The Three Godfathers," was played by Harry Carey in the films under the title of "Marked Men," wrote the Universal star after seeing the picture in San Francisco, acknowledging himself indebted to the actor for his fine interpreation of his story Eugene Manlove Rhodes, celebrated writer of the great West, has personally thanked Carey every time he filmed one of his stories, and came to Universal City recently with one of his newest novels, "West Is West," asking "Cheyenne Harry" to use it on the screen. H. H. Van Loan, one of the most successful of screen writers, saw a preview of the late Universal production, "Blue Streak McCoy," which he wrote and in which Carey played the leading role, and immediately wired Mr. Carey congratulating him on the manner in which he portrayed the title role.

When Harry Carey recently scored one of his biggest triumphs in "Overland Red," the author, H. H. Knibbs, came to Los Angeles to tell the star what a thrill it afforded him to see the character he created actually living and breathing on the screen. He also brought with him his newest novel, "Sundown Slim," pronounced by everyone even a better story than "Overland Red," and prevailed upon Carey to produce it on the silver sheet. This Mr. Carey has done, and "Sundown Slim" will be presented at the ——— Theater on ———.

REAL SHERIFF ACTS IN "SUNDOWN SLIM"

THE sheriff in "Sundown Slim" is no actor. He is "sure 'nough." Years ago Ed Jones was a sheriff in Arizona, and more than once he had notorious "bad" men in his custody.

This is not the first time Ed Jones has played a sheriff for Harry Carey. He knows the ways of the cattle country and the customs thereof, and in his brief movie span he has played many western parts. In fact, he is a real cattleman himself—or was. Ed Jones and his dad, a rancher from Texas, had 1,600 head on the Cow Creek ranch, a section and a half in Yavapaid Country. Two years ago they sold their property because of the sheepmen.

"The enmity between sheepmen and cattlemen is not fiction," said Ed Jones out at Universal City the other day. "'Course it ain't so bloody now—there were times when pardners would fight for years and a hundred men or more would be killed. Twenty-five years ago there weren't any sheep to speak of, only cattle. Then the sheepmen came driving their herds easily from range to range, and trouble started.

"The government allows sheep highways a mile wide and one of these touched our ranch. Sheep were supposed to move four miles a day, but they took their time and even wandered off the path, so that grazing got mighty thin for the cattle.

"I got the movie bug now I guess—been at it about four years. Last September I went up to Calgary and bought some cattle and fed them all Winter. When Spring came I sold them and here I am in the movies again."

"Sundown Slim," which shows at the ——— Theater on ———, shows Harry Carey as a hobo who mixes in a feud between cow and sheep men with thrilling, sometimes fascinating, results.

STERLING ACTORS APPEAR WITH HARRY CAREY

EVERYONE who has followed the Harry Carey productions for the past few years has become familiar with the dependable acting of Joseph Harris and Charles LeMoyne, two players who have appeared in the majority of this star's recent photodramas. They will therefore be glad to know that both Harris and LeMoyne have excellent parts in Carey's latest production, "Sundown Slim," which is announced for next ——— at the ——— Theater.

Both these actors usually appear in "heavy" roles, but occasionally they have shown their versatility by playing sympathetic parts. In "Marked Men," for instance, while Joe Harris appeared as the Mexican outlaw who escaped from prison, his exquisite acting when the trio found the infant on the desert, when the cross was planted over the grave of the mother and when he gave his life to save that of the newborn babe, easily won the hearts of every audience Harris also played the villain role in "Human Stuff" with Harry Carey, and in "Sundown Slim" plays a distinctive character role entirely different from any in which he has yet been seen on the screen.

Charles LeMoyne has played so many sheriff roles in motion pictures that several counties in Southern California have presented him with deputy badges. He played the sheriff with Harry Carey in "Marked Men," the crooked minion of the law in "Overland Red," the ranch superintendent in "Human Stuff," one of the Boone gang in "Bullet Proof," the bad man in "Blue Streak McCoy," and in "Sundown Slim" he again tries to match his wits against Harry Carey.

In real life Harry Carey, Joe Harris and Charles LeMoyne are fast friends, and they always forget their differences the moment the camera stops clicking.

ADVANCE NOTES FOR "SUNDOWN SLIM"

"Sundown Slim," the story in which Harry Carey has scored his most recent success, and which is to be shown at the ——— Theater next ———, is from the pen of H. Herbert Knibbs, the same author who wrote "Overland Red" for this popular star. Both stories met with unusual success in novel form, and as Mr. Carey made his own screen adaptation, it is natural that he overlooked no opportunity for interesting action.

Harry Carey has discovered a new leading woman in the person of the young actress who plays the role of the Mexican girl, Anita, in his latest success, "Sundown Slim," announced for next ——— at the ——— Theater. He has given the young lady the name of Mignonne, although she has appeared on the speaking stage almost since childhood under her proper appellation.

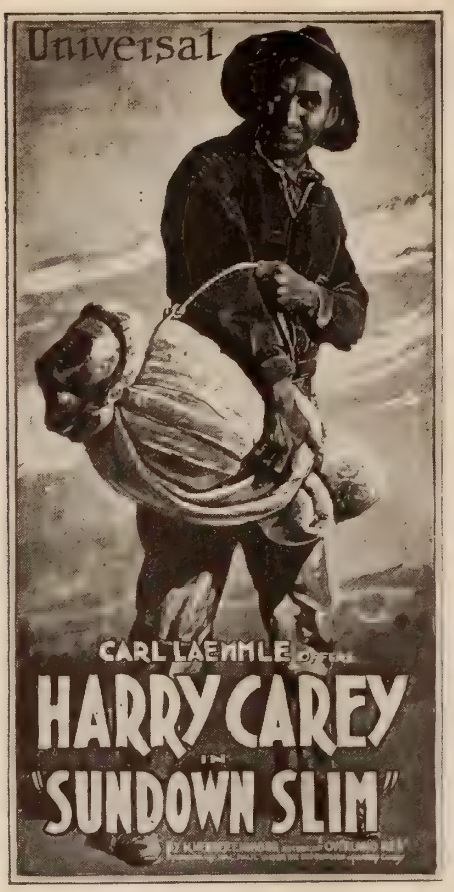
Three weeks were spent on desert location by Harry Carey and his supporting company to film a sequence of scenes in "Sundown Slim," the H. Herbert Knibbs story, which will be shown next ——— at the ——— Theater. These scenes were made in the month of July and the temperature in the arid country between Victorville and Barstow averaged about 15 degrses throughout the company's stay.

POSTERS FOR "S

ACTIVITY has never been at a greater height in the poster department of the Universal than at the present time. With so many excellent pictures to offer and with production keyed up to the greatest possible extent, the department is busy backing up to the best of its ability the numerous productions.

Special attention is now being given to Harry Carey's latest Special Attraction release entitled "Sundown Slim." Made from the famous novel of the same name by H. H. Knibbs, who was also responsible for that corking good Carey picture "Overland Red," scenariorized by Carey himself and directed by the energetic Val Paul, Carey himself felt convinced that he had made a really big picture and the Universal agrees with him. The poster department has prepared for use some very lovely five color litho posters which can be procured at all the Universal exchanges. Examples of a three sheet, a six sheet and two one sheets are illustrated on these pages. The three sheet and one sheet make particularly effective cut-outs for lobby display.

Carey's picturesque role in "Sundown Slim" is well brought out and emphasized in these posters. Carey plays "a knight of the road, kindly and carefree who, with his bed slung over his shoulder, trudges smilingly along, sympathizing and helping wherever he can, though oftimes weary, hungry and sad at heart himself. Universal has done everything in its power to provide the picture with the background suited to its main idea and most of it was filmed in "the open country," in the real ranchlands of America. There are some striking desert scenes and some striking scenes of ranch life, and much care was taken to observe the most minute details of costume and manners. In the six sheet poster below is the figure of a sheep herder. Much attention was given to the proper portrayal of this interesting type in the picture with excellent results.

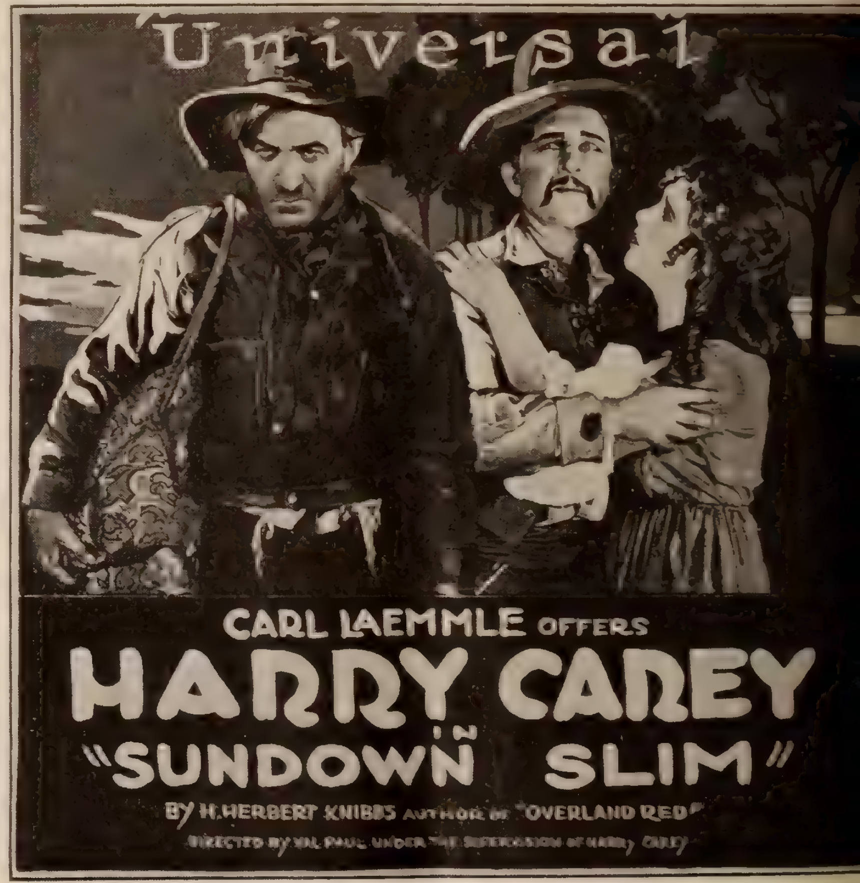


Three-Sheet Posters

HARRY CAREY PORTRAYS HOBO IN DELIGHTFUL FASHION

WHY the tramp has not been used more often in the drama and on the screen as a sympathetic character is quite a puzzle after one has seen Harry Carey portray the amiable knight of the road in a recent feature, "Overland Red," and the title role in his present production, "Sundown Slim."

The hobo character has been used for many years, but always for comedy relief, and never to be taken seriously. H. Herbert Knibbs, popular novelist, has tramped the roads and by-ways to get material for his stories; he has eaten chow with the tattered wanderers, has sat by their campfires and exchanged stories and has ridden the brake-beams on many occasions to get the proper atmosphere for his novels. And in his two best known stories, "Overland Red" and "Sundown Slim," he has pictured the better class of tramp as he found him, a, happy-go-lucky, likable chap, usually the victim of some early misfortune, or overcome with an irresistible wanderlust. His hobo is good natured, thoroughly human, susceptible to kindness, and quite capable of heroic chivalry under certain conditions.


Universal
CARL LAEMMLE OFFERS
HARRY CAREY
IN
"SUNDOWN SLIM"
BY H. HERBERT KNIBBS AUTHOR OF "OVERLAND RED"
DIRECTED BY VAL PAUL UNDER THE SUPERVISION OF HARRY CAREY

Six-Sheet

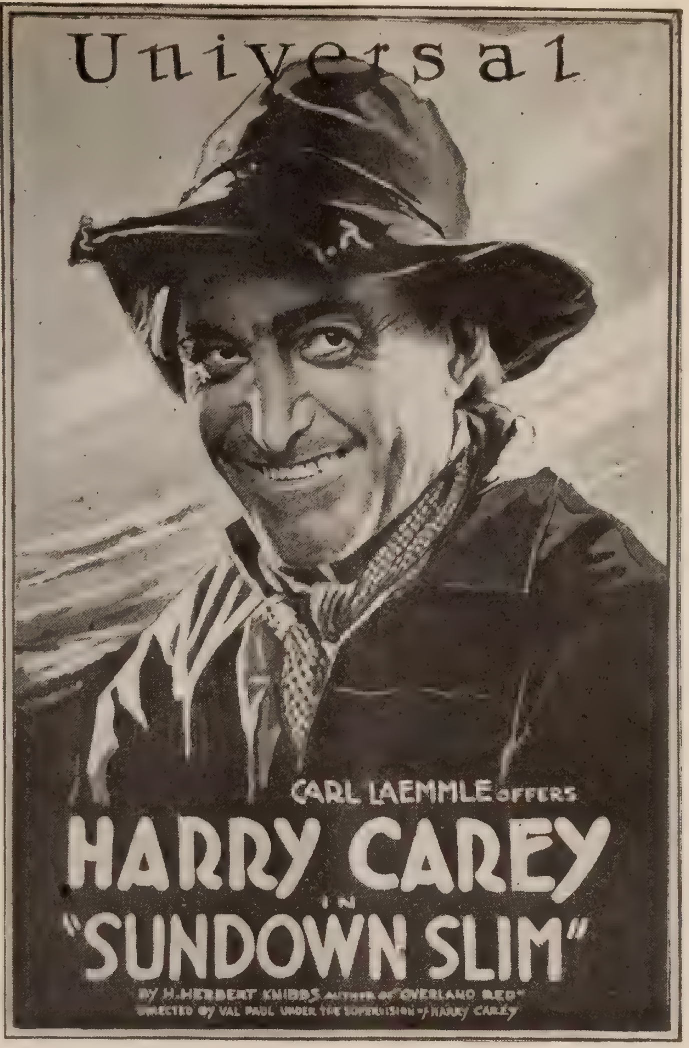
NDOWN SLIM"

CAREY'S ROUGH RIDERS SUPPORT HIM IN HIS LATEST RELEASE, "SUNDOWN SLIM"

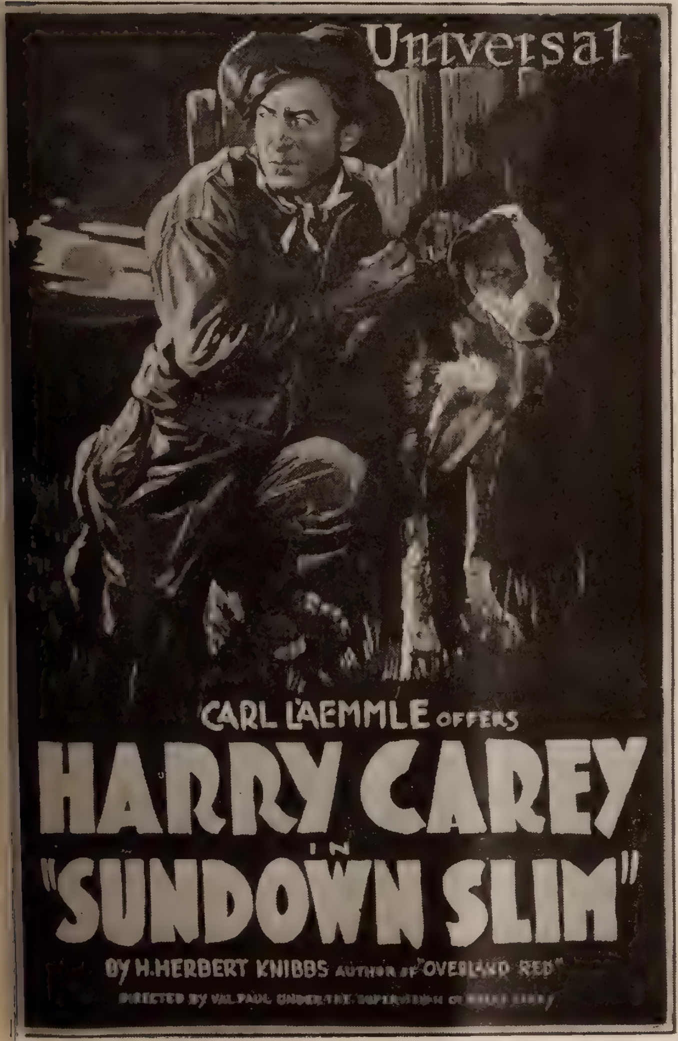
ONE of the popular features of a Harry Carey picture is the star's own flying squadron of rough riders. These sons of the plains are the aristocracy of cowpunchers. Harry Carey has gathered these broncho-busters one by one until now he has over thrty of these bronzed, bow-legged daredevils on his ranch at San Francisquito Canyon, all ready and willing to ride anything that has a back.

In every story in which Harry Carey appears there is always an opportunity to use his rough-riders, and these reckless cowboys are almost as familiar to theatregoers throughout the world as Harry's favorite horse, "Dynamite," whom he uses in most of his pictures.

In "Sundown Slim," Harry Carey's latest story of Arizona, this flying squadron has an unusual opportunity to disport itself. One of the scenes in the story shows a round-up of a herd of cattle and the cowboys are able to display all their fancy stunts learned in years on western ranches, and practiced since then in scores of pictures.


Universal
CARL LAEMMLE OFFERS
HARRY CAREY
IN
"SUNDOWN SLIM"
BY H. HERBERT KNIBBS AUTHOR OF "OVERLAND RED"
DIRECTED BY VAL PAUL UNDER THE SUPERVISION OF HARRY CAREY

One-Sheet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One-Sheet

SUN-BAKED DESERT USED AS BACKGROUND IN "SUNDOWN SLIM"

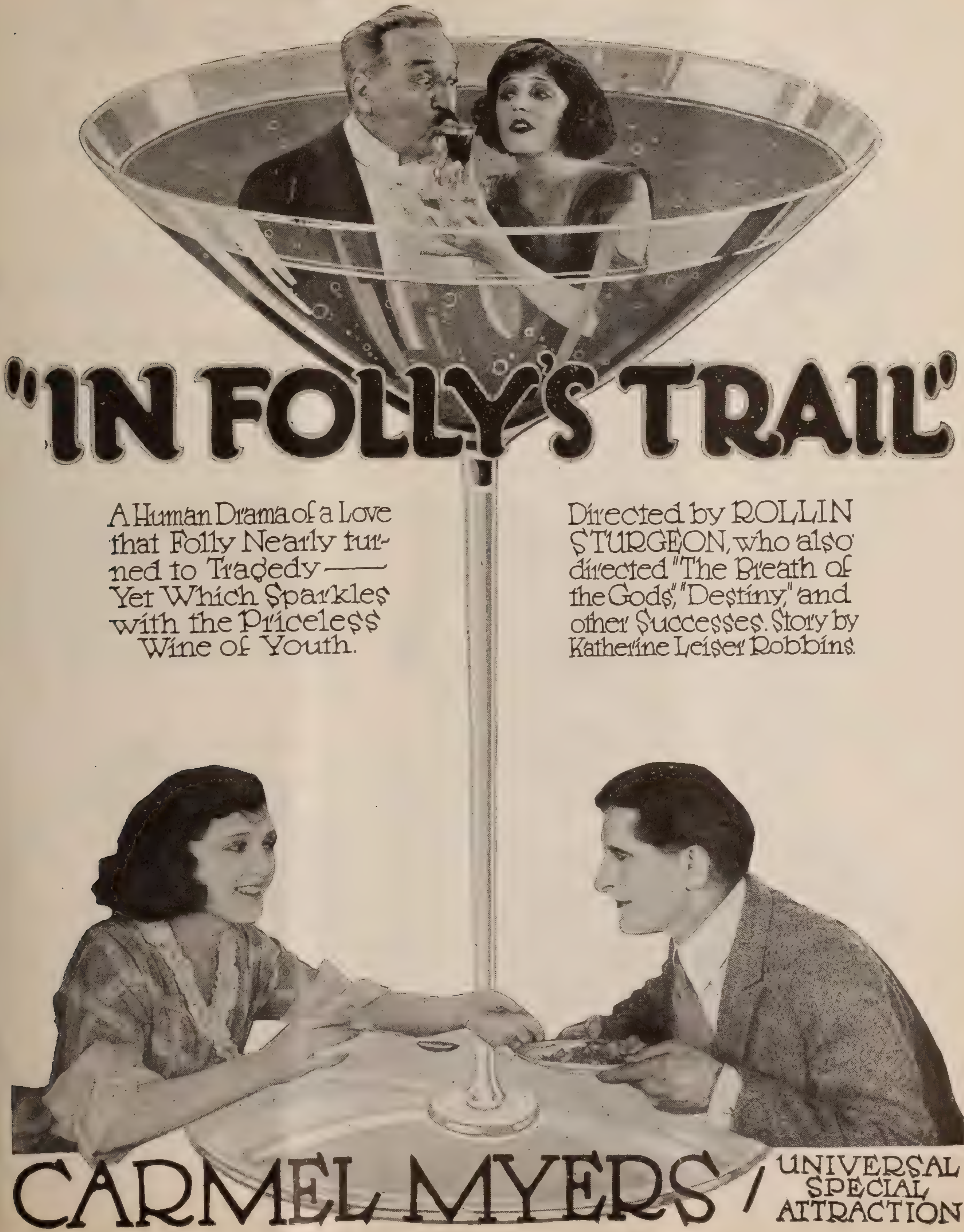
CAN motion pictures be made in a country where the temperature is 122 degrees on the shady side of a thick adobe wall, where the hot wind blows a sand gale all day long, and the film crackles in the camera when the crank stops turning?

Harry Carey spent eighteen dry July days on the sun-baked plane near Victorville filming scenes for "Sundown Slim" in spite of those calorific handicaps. The results, according to H. Herbert Knibbs, author of "Sundown Slim," are some of the most beautiful desert photographs ever screened.

Val Paul, the director, and Harry Fowler, the cameraman, worked under the shade of a big umbrella, and the Bell & Howell camera was also covered with a moist sawdust pack. In spite of these precautions, the film in the camera cracked if it was still longer than fifteen minutes at a time.

One particularly beautiful bit of photography to be seen in "Sundown Slim" is the rising of the sun on the desert. The gray dawn, the first rays of the orb on the eastern horizon, and the gradual break of day have all been caught and registered by the camera. Some marvellous night scenes have also been photographed, one especially in which the stars can be plainly seen in the heavens.

Write today to the Dramatic Mirror 133 West 44th Street, New York City, and get the particulars of the Subscription Contest now going on all over the country and through which three girls will receive contracts to appear in Universal Pictures. This is the biggest contest of its kind ever conducted in this country and its popularity has a firm basis in the fact that every girl who puts forth a reasonable effort will receive a prize in a strand of beautiful Nataline pearls. For this reason, there will be a tremendous number of girls in your own town who will try for the three first prizes which will start them on the road to fame and fortune and if you are a shrewd showman you will find a way to capitalize this interest and make your theatre the most popular house in town while this contest is going on---and forever after. Get busy on this matter today.



"IN FOLLY'S TRAIL"

A Human Drama of a Love that Folly Nearly turned to Tragedy —— Yet Which Sparkles with the Priceless Wine of Youth.

Directed by ROLLIN STURGEON, who also directed "The Breath of the Gods," "Destiny," and other Successes. Story by Katherine Leiser Robbins.

CARMEL MYERS / UNIVERSAL SPECIAL ATTRACTION

"The Most
Fellow on the

Says the Morning Telegraph

"REAVES EASON, JR., is quite the most appealing and most winning little fellow seen on the screen in many moons. He has as cunning a little face as ever a small boy had, and his naturalness and ingratiating personality dominate the film. . . . Many far more pretentious offerings fail to be any more entertaining than 'Pink Tights.' "

The Boy—

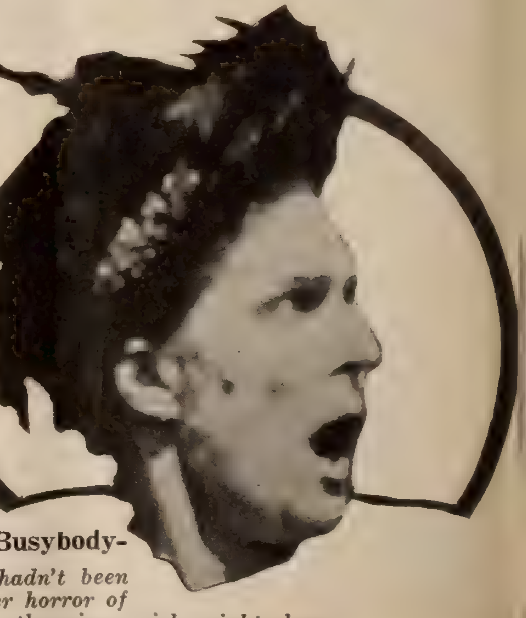
if it hadn't been for the jam bottle and the baby and the dog he might never have met the thrilling adventure that set the town agape.

The Baby—

if it hadn't been for the boy and the dog he wouldn't have had to endure a bath until Saturday—and this was only Monday!

The Dog—

if it hadn't been for the baby and the boy he never would have spilled the jam and got all mixed up in events the way he did.



The Busybody-

if it hadn't been for her horror of tights the circus girl might have married the minister and the village might still have been asleep.

Appealing, Winning Little Screen in Many Moons"

Says the
Motion Picture News

"THE honors should go to little Reaves Eason, Jr., who looks and acts the American boy to perfection—" to which Wid's adds: "Director Eason has brought out a rare note of comedy in the actions of his little son, Reaves Eason, Jr.

A world-beater of a
Universal Special
Attraction directed by
REAVES EASON

"PINK TIGHTS"

featuring
GLADYS WALTON
with
JACK PERRIN
and
REAVES EASON, JR
story by
J. U. Geisy

Big House Plays Big Picture

ANNIVERSARY WEEK
THE DEVIL'S PASSKEY
CANDY

B. F. Keith's 81st St. Theatre, N. Y. C., where "The Devil's Passkey" ran to crowded houses.

UP on Broadway and 81st street in New York City is one of the most attractive of the B. F. Keith circuit houses. This theatre is called the 81st street theatre and is devoted to high-class vaudeville and high-class motion-picture features. It is one year since the house was officially opened to the public, and during that period it has deserved a prosperous existence, which it well deserves.

Some few weeks ago the management announcd a super-feature programme in order to celebrate the first anniversary of the house and to Universal was allotted the honor of providing the film for the week. "The Devil's Passkey," the Jewel feature de luxe, made under the skillful direction of Erich Von Stroheim, maker of "Blind Husbands," was the film which was run and the picture ran to capacity audiences all week. Patrons individually expressed their delight to the management over this clever cienma depiction of the gay, wicked and alluring life of that most wonderful of all cities—Paris. And so another achievement was culminated in the crowded ilfe of "The Devil's Passkey."

PRAISES FOR "THE DEVIL'S PASSKEY" CONTINUE TO POUR IN

"AFTER showing "The Devil's Passkey," I am most anxious to express to you my great enthusiasm for Eric Von Stroheim's master production. Not only do I think that this, his second picture, is better than the first, but I am frank to say I believe it to be a master picture of all past and recent pictures. It is a credit to Universal that such a one hundred per cent. production is released through its organization.

The story is handled in the picture unusually well. Every detail has been carefully noted so that not a single thought is missing to do its part in entertaining. Each member of the cast seems to have been born for his role in "The Devil's Passkey."

I am sure that no exhibitor will make a mistake in going strong on this really massive producton."

(Signed) R. W. LITTLE,
The Laramie Theatre, Laramie, Wyoming.

"Management very desirous of expressing satisfaction on "The Devil's Passkey." Opened Alhambra to-day. Week's exploitation stunts proved great asset. The way Milwaukeeans turned out one would think picture ran only one day. Box office cashier had to be relieved twice, so steady were the receipts. Our prediction of picture proving big success realized."

EDW. J. WEISFELDT, Manager,
Saxes Alhambra Theatre, Milwaukee, Wisconsin.

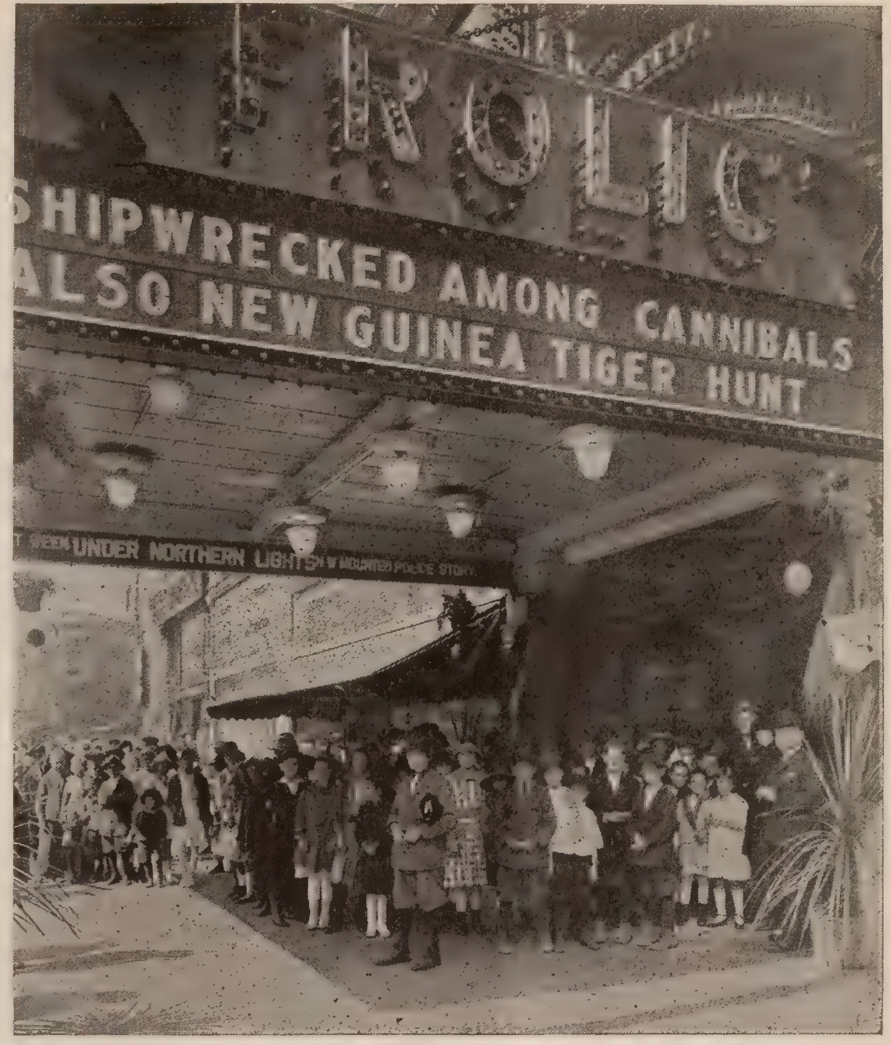
CANNIBALS WALK IN WITH A BANG!

SAN FRANCISCO has joined the ranks of boosters for "Shipwrecked Among Cannibals," the big Jewel feature de luxe which so vividly portrays the life of the Kia Kia savages in the darkest East. On the days that the picture was run at the pretty Frolic Theatre, there was a tremendous run on the box office. Audiences watched with tense interest the astounding adventures and the miraculous escapes from death of the two dauntless white men who ventured into the haunts of the wild men so coolly and calmly.

From all over the United States letters and telegrams of praise continue to pour in boosting to the skies this unusual feature picture and the men who made it are indeed being repaid for the tremendous risks they incurred when they undertook the expedition.

"Shipwrecked Among Cannibals" is a picture for young and old alike. The young like it particularly because of the cannibals themselves and the Robinson Crusoesque atmosphere which pervades the production. The "kiddies" in the neighborhood of the Frolic Theatre in San Francisco turned out in crowds to witness it as the picture on this page gives evidence and "went nuts" over it. The older folk like the picture for the remarkably vivid, authentic and interesting manner in which there is exposed to them a phase of life entirely strange and novel. Although pictures of savages have been taken before, this is the first time that the wildest of all wild men, the Kia Kia, have been filmed, and as the race will be extinct in the near future, "Shipwrecked Among Cannibals" has in addition a certain scientific value.

The Frolic Theatre, by the way, is a 100 per cent. Universal house, devoting itself exclusively to the showing of Universal pictures, and it followed "Shipwrecked Among Cannibals" up with another adventure picture, but of a vastly different sort, "Under Northern Lights."



San Francisco's pretty Frolic Theatre, where "Shipwrecked Among Cannibals" went over big.

TWO OTHER JEWELS CONTINUE TO WIN FAVOR

"WITH this evening's performance we closed a very successful run of your picture, "UNDER CRIMSON SKIES," featuring ELMO LINCOLN. We will not hesitate to say that it is one of the very best pictures that has played in our house for some time. This opinion has been formed from the comments we received on the picture.

The big appeal seemed to lie in the character that Mr. Lincoln represented—that of the big, unselfish man who would give his own freedom and happiness for the woman he loved. We sincerely hope that we will have the opportunity of running more of this type of picture, and certainly would not hesitate to recommend "UNDER CRIMSON SKIES" to our fellow exhibitors."

MAJESTIC THEATRE CO., Sheboygan, Wis.
H. V. Friedrich, Manager.

"Please accept our congratulations upon producing such a wonderful picture as 'THE DEVIL'S PASSKEY,' which closed a three day run here last night. Few pictures that have played at this house in many months have proven such a valuable drawing card as STROHEIM'S latest picture. We played the feature for three days to capacity business. The remarkable drawing power of the picture may be proven by the statement that exactly twenty-five minutes after the box office opened on Wednesday night, our house, which seats about 650 people, was filled to capacity.

"As to the picture, the story was handled as only Stroheim could. The settings were very elaborate, and the gowns and costumes were exquisite. The cast was very capable and did not fail to hold the interest of everyone from start to finish. We are certain that the public will be waiting anxiously for the next Stroheim picture, and we believe that we already have a ready-made audience for his forthcoming production. Our advice to exhibitors is: BOOK 'THE DEVIL'S PASSKEY,' and clean up."

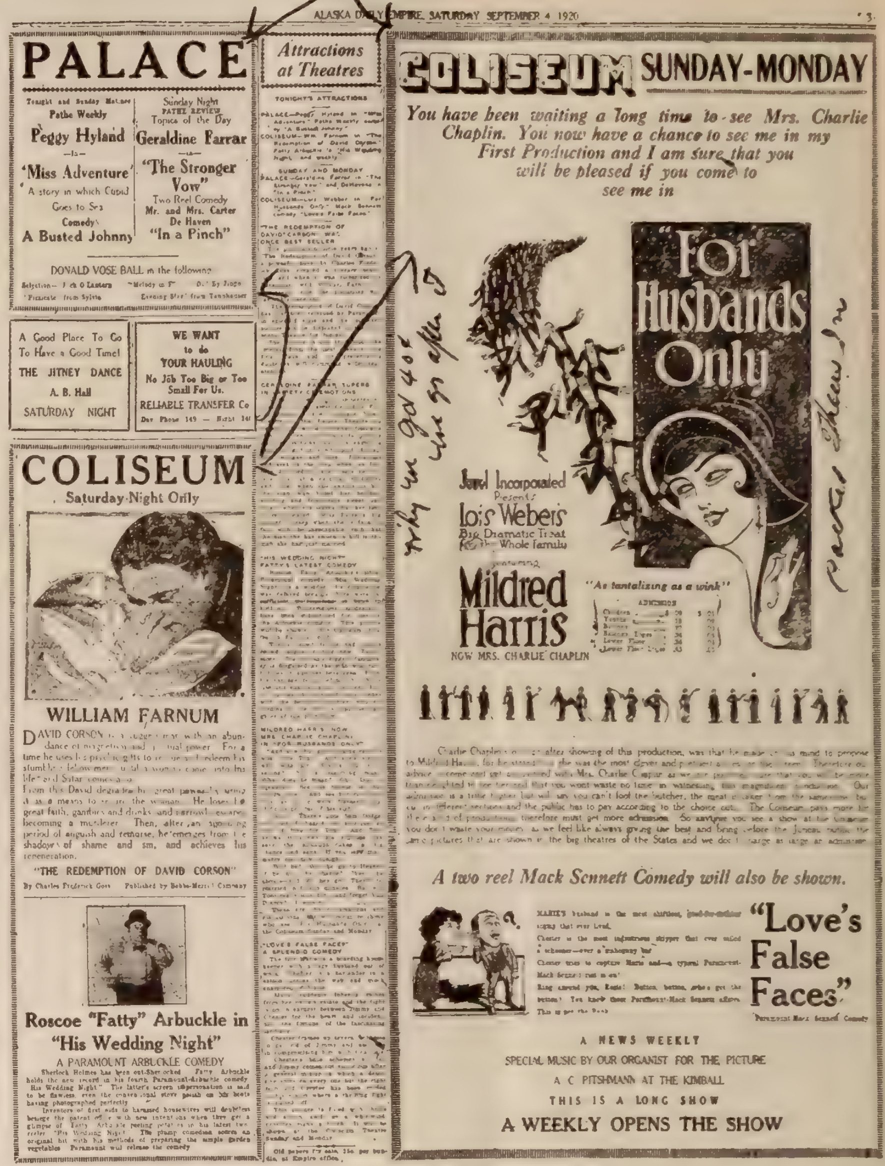
MAJESTIC THEATRE CO., Sheboygan, Wis.
H. V. Friedrich, Manager.

Alaskan Exhibitor Shows Keen Business Judgement

JUNEAU, Alaska may be a long ways from the populous districts of the U. S. A., but just the same there is plenty of good and expert business judgement to be had up there. The proprietor of the Coliseum Theatre up in Juneau always gets what he is after in a business way even when it comes to admission rates like forty cents. For he backs up the features he is running with clever advertising in the daily papers and he advertises more extensively than the other theatres in his vicinity. And as a result, he "packs 'em in," even though his rates are higher than those of the theatres near him.

The advertisement for the picture "For Husbands Only," a copy of which is shown on the right, is a clever one indeed. It deserved to draw big crowds and it did. Juneau liked this big Jewel production, made by the skillful Lois Weber and featuring Mildred Harris Chaplin, and it went over in great style.

The Coliseum Theatre proved again the effectiveness of excellent and extensive advertising. And when such advertising is backed up with pictures of the calibre of the Mildred Harris Chaplin "Jewels" there is small wonder that the exhibitor makes a clean-up.



ALASKA DAILY EMPIRE, SATURDAY, SEPTEMBER 4, 1920 3

PALACE

Tonight and Sunday Matinee
Pathe Weekly
Peggy Hyland
—in—
'Miss Adventure'
A story in which Cupid Goes to Sea
Comedy
A Busted Johnny

Sunday Night
PATHE REVIEW
Topics of the Day
Geraldine Farrar
—in—
"The Stronger Vow"
Two Reel Comedy
Mr. and Mrs. Carter De Haven
"In a Pinch"

DONALD VOSE BALL in the following
Selection—Jack O Lantern "Melody in F" ... By Jingo
"Pizzicato" from Sylvia Evening Star" from Tannhauser

Attractions at Theatres

TONIGHT'S ATTRACTIONS

PALACE—Peggy Hyland in "Miss Adventure," Pathe Weekly comedy "A Busted Johnny."
COLISEUM—Wm. Farnum in "The Redemption of David Corson," Fatty Arbuckle in "His Wedding Night," and weekly.

SUNDAY AND MONDAY
PALACE—Geraldine Farrar in "The Stronger Vow" and DeHavens in "In a Pinch."
COLISEUM—Lois Weber in "For Husbands Only," Mack Sennett comedy "Love's False Faces."

"THE REDEMPTION OF DAVID CORSON" WAS ONCE BEST SELLER

GERALDINE FARRAR SUPERB IN VARIETY OF EMOTIONS

"HIS WEDDING NIGHT" FATTY'S LATEST COMEDY

MILDRED HARRIS NOW MRS. CHARLIE CHAPLIN IN "FOR HUSBANDS ONLY"

"LOVE'S FALSE FACES" A SPLENDID COMEDY

Old papers for sale, 25c per bundle, at Empire office.

A Good Place To Go
To Have a Good Time!
THE JITNEY DANCE
A. B. Hall
SATURDAY NIGHT

WE WANT
to do
YOUR HAULING
No Job Too Big or Too Small For Us.
RELIABLE TRANSFER Co
Day Phone 149 — Night 341

COLISEUM
Saturday Night Only

WILLIAM FARNUM

DAVID CORSON is a rugged man with an abundance of magnetism and spiritual power. For a time he uses his psychic gifts to rescue and redeem his stumbling fellow men until a woman came into his life and Satan comes also.
From this David degrades his great powers using it as a means to secure the woman. He loses his great faith, gambles and drinks and narrowly escapes becoming a murderer. Then, after an agonizing period of anguish and remorse, he emerges from the shadows of shame and sin, and achieves his regeneration.

"THE REDEMPTION OF DAVID CORSON"
By Charles Frederick Goss   Published by Bobbs-Merrill Company

Roscoe "Fatty" Arbuckle in
"His Wedding Night"
A PARAMOUNT ARBUCKLE COMEDY

COLISEUM SUNDAY-MONDAY

You have been waiting a long time to see Mrs. Charlie Chaplin. You now have a chance to see me in my First Production and I am sure that you will be pleased if you come to see me in

"For Husbands Only"

Jewel Incorporated
Presents
Lois Weber's
Big Dramatic Treat
For the Whole Family
featuring
Mildred Harris
NOW MRS. CHARLIE CHAPLIN

"As tantalizing as a wink"

A two reel Mack Sennett Comedy will also be shown.

"Love's False Faces"
Paramount Mack Sennett Comedy

A NEWS WEEKLY
SPECIAL MUSIC BY OUR ORGANIST FOR THE PICTURE
A. C. PITSHMANN AT THE KIMBALL
THIS IS A LONG SHOW
A WEEKLY OPENS THE SHOW

why we got 40¢
we go after it

Packs them in

Sample of extensive advertising in daily papers carried on by Coliseum Theatre of Juneau, Alaska.

BIG JEWEL FEATURE DELIGHTS MILLIONAIRE COLONY

"THE Virgin of Stamboul," the Universal-Jewel production starring Priscilla Dean and directed by Tod Browning, was the feature of a Sylvan Vaudeville, given recently by the residents of the millionaire colony of Hastings-on-Hudson, New York, for the benefit of the River View Manor Hose Co. No. 9, the local volunteer firefighters' organization.

The entertainment was directed by C. L. Doty and H. C. Cochrane, both prominent New Yorkers, and included many novel stunts participated in by members of the wealthy set. Among the entertainment numbers was an animated cartoon by Frank H. Moser, artist with Famous Players-Lasky Corporation, and one of the residents of Hastings, a string quartette arranged and directed by J. R. Glassford, production manager of the "Pictorial Review," and a burlesqued Russian dance by Edward T. Monroe, a prominent theatrical portrait painter, and C. C. Howard, vice-president of the Irving National Bank in New York City.

"The Virgin of Stamboul" was loaned by the Universal Film Manufacturing Company for the occasion. David Robbins, representing the Universal company, was the recipient of hearty thanks on the part of the guests, who also expressed their appreciation of Miss Dean's artistic portrayal of the oriental role by liberal applause.

The reception which "The Virgin of Stamboul" was accorded at this entertainment is another instance of the universal appeal which it holds, for young and old, rich and poor alike are unanimous in singing its praises.

A Week of Universal Pictures Delights New York Audiences

Effective Lobby Display for Universal Week at Time Theatre, Borough of Bronx, New York City.

THE Time Theatre in the Borough of the Bronx in New York City recently inaugurated, with the coming of September and the return of its patrons from the summer resorts, a fall festival, and celebrated this with a Universal picture every day for a week.

On Monday and Tuesday of the Fall Festival Week, the management showed "Shipwrecked Among Cannibals," the amazing travel-adventure film taken in the wilds of New Guinea, which has taken the country by storm. On Wednesday the Time Theatre patrons saw Eddie Lyons and Lee Moran, the Universal comedy twins in "La La Lucille," that rip-roaring farce taken from Fred Jackson's hilarious musical comedy of the same name which ran for many successful months in a New York City playhouse. Thursday and Friday the star attraction was the elaborate Oriental screen masterpiece, "The Breath Of The Gods," directed by the talented Rollin Sturgeon and featuring Tsuru Aoki, in private life the wife of Sessue Hayakawa. Saturday saw human Harry Carey in "Human Stuff" and the Sunday audience had lovely Edith Roberts in "The Adorable Savage" her latest release and numbered among her best.

A combined lobby and front display advertising the entire week's showing illustrated on this page, was used to excellent effect. The theatre was crowded to capacity all week and the management was well pleased with the result of its Fall Festival.

To arrange an exclusive Universal program for a theatre is an easy matter. Universal has such a variety of subjects and stars that a diverse and interesting program can always be devised. There are the special attractions, the wonderful Jewels, the star and Century comedies, International, The New Screen Magazine, the action westerns and lots more besides, all of which are released by Universal. All are tested kinds of productions and pull strong with exhibitors throughout the country.

INTERNATIONAL NEWS REEL IS FEATURED ON PROGRAM

IT is rarely that a news reel is made the headline attraction at a moving picture theatre, but reports are reaching the Universal home office that the first and exclusive moving pictures of Pope Benedict, released in International News No. 61 and 62, are being featured above all other attractions in certain parts of the country.

At Loew's Hippodrome Theatre in Baltimore, the pictures of the Pope were played up in electric lights over the entrance. The news reel was featured over a popular five reeler. Crowds waited two hours to get into the theatre.

George A. McDermit, manager of the theatre, arranged a special showing of the news reels at the Roman Catholic Cathedral in Baltimore, so that they might be seen by Cardinal Gibbons. It was the second time the Cardinal ever witnessed a moving picture. The only other time was a showing in which films taken of himself and Cardinal Mercier of Belgium were exhibited.

So great was the popularity of the Pope's pictures in Baltimore, several additional prints of the two news reels had to be rushed to that city. The reels were features in both the Loew and Keith houses, with other exhibitors besieging the Universal exchange for early bookings of the Vatican pictures.

The headquarters of the Knights of Columbus in New York has communicated to K. of C. organization all over the country as the first step in the arrangements of special showings and tie-ups with theatre booking the International News.

HERE'S SOME BOOST FOR THE SERIALS!

"Just a few lines to tell you that "THE MOON RIDERS" has been one of the greatest serials ever shown in The Star Theatre of Rockingham, N .C. and I would like to say that it has gone so far as to get the best money for us of any serial of the last fifteen months. We cannot take care of the crowd waiting to see the next show. This is the kind of serial we need all the time.

The Star Theatre, Rockingham, N. C.,
MR. W. G. ATKINSON, Mgr.

"If the balance of the episodes are anything like the first six of 'The Vanishing Dagger,' I must admit that it is the greatest serial ever made.

Eddie Polo is an idol and a hero in our town and "The Vanishing Dagger" will give him more fame, for he certainly is great in this picture."

Royal Theatre, Springfield, Illinois.
GUS KERASOTES,

The First "Betty" Letter

DEAR BETTY:

Really didn't think you'd have time to think of me, for a new husband usually absorbs one completely, but I appreciate your giving me some consideration on your wedding tour, especially in view of the wonderful time you're having.

I can't answer all your questions today, as I'm due for a meeting in our projection room on the subject of "How to Fight the High Cost of Living," and the wonderful plan we have in mind will probably take a couple of hours to discuss.

Betty—the realization of OUR dream is within our grasp. I'm sorry you're not with us to share our happiness, but I'll keep you posted from week to week as to how the idea is working out, and perhaps when you set your little three and a half peddle in dear Old New York again, you'll join our Twelve O'clock party; that's just what it's gong to be dear.

You'll remember perhaps, that it was always a cinch to sell R. H. Cochrane an idea as to how to promote the contentment and happiness of the employees—well, Miss Wallach, and one of the new girls on tthe force, a titian haired Denver girl, who through her ability has been made Secretary to Mr. Goldstein—Oh, yes, I'll have to tell you all about Manny Goldstein's big jump from Sales Manager to Mr. Laemmle's Representative in my next letter—Well, the Titan haired girl, Miss Wallach and yours truly were chatting about the way the lunch rooms are robbing us poor working girls, when along came Vice-President Cochrane.

Instead of Mr. Cochrane scattering us to our department, he asked us what the row was about, and joined in conversation—the RESULT, well, he drew out his checkbook, signed the beautiful greeny green little slip of paper, and handed it to us to fill in the figures—what for? Why you dear silly stupid, to buy chairs, tables, victrola, dishes, coffee urn, a rug, rocking chairs—a cook if necessary, just so long as he could help us cut down our expenses and start accounts with the new bank that's going up on the corner.

Paul Gulick—by the way he's in charge of Publicity Department now—you'll say it's about time I know, and I agree with you—well, Paul's going to engineer the thing for us, and every man, woman and child in our Home Office, from tomorrow on, is GOING TO BRING THEIR LUNCH. We figure it's going to save each employee on an average of $12.00 per month—$144.00 per year Kid; which will be sufficient to buy our new Winter toggery, such as tailor-made suit, hat, and perhaps the gloves.

I'll tell you more next time, but in the interim, THINK OF WHAT YOU'RE MISSING.

PEGGY.

Why Not Bring Yours?

EMPLOYEES of the Universal Film Manufacturing Company in New York, in an attempt to evade the high food prices charged by New York restaurants, recently organized a "Bring Your Lunch" club, and banned the restaurants in the vicinity of the Universal home office in the Mecca Building, 1600 Broadway. Instead, the home-made luncheons are being eaten in a large room set aside for the purpose by R. H. Cochrane, vice-president of Universal. A victrola has been installed in the lunch-club room and the Universal lunch hour now is a medley of sandwiches, jam and jazz.

The Universal lunch club was the first step taken in New York City in the movement to fight the high restaurant prices. Other companies quickly followed Universal's lead and business offices from the Battery to Columbus Circle now are out on lunch-strikes against food profiteering.

Following the inception of the movement at the Universal home office, the idea was inauguarated in the forty-odd branch exchanges of that film company throughout the United States. In almost every city, the Universal employees were among the leaders in the movement to oblige restauranteurs to bring down their prices.

In New York the movement was sanctioned by Mayor Hylan, the Commissioner of Markets and other officials. In response to inquiries as to Universal's success with "Bring Your Lunch" idea, Mr. Cochrane made the following statement:

"There are tangible signs of a general price drop but in some branches of business, particularly among restaurants in New York there seems to be no disposition to reduce prices. Farmers are getting less for their produce, but the restaurant men are charging the same prices."

"The remedy is refusal to buy at excessive prices. Luncheons at sixty-five and seventy-five cents are almost prohibitive for the average clerk or stenographer. Yet these same employes so far have been reluctant, because of appearance's sake, to bring their own lunches from home and eat them in the office."

"Everyone admits that profiteering was rampant during the war. Post-war-revelations, for instance, in sugar, were sufficient proof. Incidentally, one of the few industries which did not get the name of profiteering was the motion picture business. Motion picture companies in most cases are getting the same prices for their pictures to-day that they got before the war, although costs of materials, salaries and other expenses have increased. In isolated instances theatres have increased their charges, but generally the public has been able to enjoy its entertainment at pre-war prices."

"Our employees are unanimous in their adoption of the "Bring Your Lunch" movement, and feel that in a few days the movement will make itself felt and cause the restaurateurs to come to terms."

Considerable interest attended the inauguration of Universal's first "home-lunch" day. The film center on upper Broadway was surprised and curious when the Universal employees, from Mr. Cochrane down to the office boys, arrived in the morning with mysterious packages and pasteboard boxes. Word soon got out, however, that the fool strike was on.

When the Universal force, several hundred strong, assembled for lunch on the roof of the Mecca building because of the excellent weather, reporters and moving picture news camera men were on hand. They were busy throughout the lunch hour getting exciting close-ups of sleight-of-egg tricks, disappearing sandwich stunts, and so forth.

By a co-operative plan participated by the employees, hot coffee was served on the roof. After the cut-rate lunches all looked like thirty cents, the victrola was started, and the remainder of the lunch hour was devoted to dancing.

Mayor Hylan of New York City was invited to come and bring his own lunch. He could not attend, but dispatched a messenger to the Mecca building with a letter of commendation. In part he said:

"Allow me to commend the employees of the Universal Film Manufacturing Company for the forward step they have taken. The idea is an excellent one, and I am heartily in favor of it. Best wishes for the movement's success."

Anticipating cooler weather, Universal is fitting up half of the eighth floor of the Mecca building for the Universal "Bring Your Lunch" club. Chairs and tables have been installed, and arrangements have been made for the occasional attendance of vaudeville artists, singers and musicians, to give entertainment during the noon hour.

A committee, headed by Harry M. Berman, general manager of exchanges for Universal, is perfecting permanent facilities for the lunch club and has made arrangements to buy fruit and other foodstuff wholesale from the city market, to be sold at cost price to the employees on a co-operative plan.

Similar action is being taken at Universal's Fort Lee factory in New Jersey by a committee headed by Edward F. Murphy, superintendent of the plant. He is backed by the Universal Mutual Welfare Association, an organization of Universal factory employees.

All Universal employees are strongly behind the "Bring Your Lunch" movement. They point out that each one of them is saving at least fifty per cent. on the price of luncheons.

DAINTY STAR RETURNS FROM VISIT TO EAST

EDITH ROBERTS, Universal's diminutive star, has returned to Universal City after a lengthy vacation in New York City, her birthplace.

Immediately upon arriving at Universal's west coast studios she will begin work on a new picture, to follow her recent success in "The Adorable Savage," the South Sea picture adapted from Ralph Stock's popular novel, "Marama," which Norman Dawn directed for Universal. It has not been determined what her next picture will be. Several are being considered, among them "White Youth," a story by Forrest Halsey and Clara Beranger, noted playwrights. If her next picture is anything like "The Adorable Savage" it certainly will prove a winner. From all over the country the most glowing reports are pouring in concerning the enthusiastic reception accorded this production. Edith Roberts never looked prettier than in the picturesque semi-savage attire which she donned in this picture of the Fiji Isles and with her loveliness of face she fits the part like a glove. And her acting was never better than in "The Adorable Savage."

While in New York Miss Roberts celebrated her 18th birthday. She was feted by her former school chums of Public School 164, New York City, at a dance given in her honor in the Hotel Ansonia. The only draw-back to the occasion was the loss by Miss Roberts of a valuable pearl necklace which belonged to her mother. The New York Police instituted a search for the gems without success.

Stories to be Used in Connection

Elmo Lincoln, Star of "The Flaming Disk"

ELMO LINCOLN HAS HAD INTERESTING AND VARIED CAREER

ELMO LINCOLN, the broad-chested he-man who plays the leading role in "The Flaming Disk," is acknowledged to be the strongest man appearing in pictures. Proportioned like Hercules, and with the strength of Samson, he actually performs the feats of brute-strength shown in his pictures. He will not fake a scene. His motto is—"Any weakling can fake a stunt. I can Do them."

Lincoln's muscle training came about as the result of several years of railroading. He fired an engine for many months on the C. & E. I. Railroad. Although he was noted among his playmates in Rochester, Ind., his home, for his prodigal strength, heaving coal into the maw of a giant locomotive developed his physique to amazing proportions.

His advent into the screen world was preceded by two years on the stage, in a stock company. He left legitimate to take a part in "Brute Strength," an old Biograph production. From then on his screen success was assured.

Among the important pictures in which he played before joining the Universal forces, were "Burning Daylight," a picturization of Jack London's stirring novel, "Judith of Bethulia," "The Wonder of Woman," "The Birth of a Nation," and "Intolerance." In the last two mammoth productions he played the role of a mighty blacksmith.

It was the creation of the unique role of Tarzan, the huge ape-man, in Universal's picture, "Tarzan of the Apes," the first screen portrayal of Edgar Rice Burrough's popular character, that brought Lincoln to the ranks of Fame.

He then was starred in a Universal serial, "Elmo the Mighty," which attained unusual success. He next was featured in a second serial, "Elmo the Fearless."

Universal then starred him in a Universal-Jewel production, "Under Crimson Skies," in which the screen giant portrayed the role of a two-fisted sea captain. This picture still is being shown to crowded houses, so strong is its appeal.

In "The Flaming Disk," Lincoln plays a dual role, that of a fearless Secret Service agent, and also that of the agent's weakling twin, a creature of the criminal world. The ingenuity of photography and plot which keeps these two characters entwined and constantly together before the camera's eye makes it a picture long to be remembered for its novelty, as well as for its stirring action and breath-taking stunts.

ROY WATSON FINDS PLEASURE IN BEING WICKED ON THE SCREEN

FEW people are bad from choice, and similarly, very few actors enjoy playing villainous roles. There are a few, however, who take pride in their villainy and who enjoy being hissed as much as the average actor enjoys applause.

One of these is Roy Watson, who long has been noted for his suave bad-man characterizations. In such old stage favorites as "Dr. Jekyll and Mr. Hyde," "In Missouri," "Piney Ridge," and "The Usurper," he has been hissed in every theatre from Bangor, Me., to Tampa, Fla.

Then he turned his malign gaze towards the screen, and has been seen as the arch-crook in several photoplays. Recently he gained praise by his portrayal of the master criminal in "Elmo the Fearless," the Universal serial starring Elmo Lincoln, the screen giant.

Watson's work was so good in that serial, he was cast for a similar role in Elmo Lincoln's latest serial, "The Flaming Disk."

PSYCHIC INFLUENCES PLAY IMPORTANT PART IN "THE FLAMING DISK"

THE present day enlightenment on spiritistic and similar subjects has demonstrated to a startling degree the mystic workings of the subconscious mind. Mental influence and thought transmission no longer are considered fanciful, but are well established facts.

The mysterious power which is given to some individuals over the actions and thoughts of others, is remarkably illustrated in "The Flaming Disk," the Universal serial.

In it a master criminal subjects a brawny but weak-charactered youth of excellent family to his malign will. The result is a cunning, unscrupulous and powerful gangster.

The picture is a great moral lesson which should open the eyes of parents to the danger of permitting their children to come under the influence of baneful personalities, even casually.

"The Flaming Disk" is a chaptered photo-drama of the struggles between the U. S. Secret Service and a band of arch crooks. Elmo Lincoln, the Giant of the Screen, is the hero. By a clever combination of plot and expert photography, he also plays a second role, that of a young gangster, supposedly the twin brother of the hero, who is a Secret Service agent.

Adorable Louise Lorraine is the leading woman.

ELMO LINCOLN IS POSSESSED OF PERFECT DIMENSIONS

ELMO LINCOLN, the herculean star of "The Flaming Disk," the Universal serial, is reputed to be the most perfect specimen of manhood on the screen. He is without doubt the "biggest" man in pictures.

Here are his proportions:

Neck	17 inches
Biceps	16 "
Forearm	13 "
Chest (normal)	46 "
Chest (expanded)	52 "
Waist	34 "
Wrist	8 "
Thigh	24 "
Calf	16 "
Arms (spread)	72 "
Ankle	10 "

with Elmo Lincoln in "The Flaming Disk"

NOTED SCREEN BEAUTY SEEN IN "THE FLAMING DISK"

CREOLE beauty long has been noted in song and story. It is almost an axiom of Fate that the daughters of families of mixed French and Spanish blood should be of a bewitching, dark-haired, vivacious type of beauty such as makes the girls of the Gulf Coast of the United States noted the world over.

One of the most engaging examples of the Spanish-French heritage of beauty is to be found in "The Flaming Disk," the thrilling Universal serial. She is Louise Lorraine, one of the prettiest girls on the screen, and one whose dimples, smile and dark hair have made her popular wherever moving pictures are shown.

In "The Flaming Disk" she is the leading woman for mighty Elmo Lincoln, the Colossus of the Screen, who plays a dual role in this latest serial built around his giant strength. Miss Lorraine was chosen, says Lincoln, because she is "pretty and lively."

She began her screen career two years ago with Ruth Clifford in Lloyd Carlton's productions, "The Fighter," and "The Mason Woman." Then she went into comedy, playing the leading role in Christie's "Her Friend the Enemy." Following that she joined the Universal forces and appeared in a series of sparkling Rainbow Comedies.

When "Elmo the Fearless," a stirring chaptered melodrama of the West Coast timber-thieves was projected for Elmo Lincoln last fall, Miss Lorraine won the principal leading role. She won a couple of roles, in fact, as she was called upon to play a difficult dual role—two characters who looked alike but whose characteristics and actions had to be entirely different. She cleverly made each of the two characters a distinct personality.

So excellent was her work in that serial, that Lincoln would listen to no proposals which did not include Miss Lorraine for his leading woman in the present serial, "The Flaming Disk." The screen giant was particularly attracted by his pretty heroine because of her lack of fear, and her willingness at all times to take part in the most perilous feats and stunts.

HERALD FOR "THE FLAMING DISK" SURE TO AROUSE INTEREST

WHEN young and fearless Elmo Gray, the most trusted operative of the U. S. Secret Service, left his chief and hurried to the home of the aged inventor, Professor Robert Wade, to complete arrangements for the purchase of the scientist's great discovery, The Flaming Disk, a composite lens which focussed through steel, he little knew that Rodney Stanton, the head of a resourceful and powerful band of criminals, was plotting to entrap him and make way with the coveted invention. Gray's mind was on more pleasant thoughts—thoughts of pretty Helen Wade, the inventor's daughter, whom he had met that morning, and whose smile had stirred in him an awakening love-interest.

Only one thought arose to cloud his sunny outlook. His twin brother, Jim Gray, had fallen into the power of the Stanton gang, and under the master criminal's hypnotic influence. Jim Gray had become a veritable slave of the relentless misdoer.

Elmo dashed up the front steps of the twin houses, one of which housed Prof. Wade's laboratory, and entered. Not until he was inside and beset by Stanton's gang did he suspect he had been misled into entering the wrong house. He did not know that at the same moment his twin brother was next door, passing himself off as the Secret Service agent in an attempt to obtain The Flaming Disk.

The eyes of Love may be blind, but they are discriminating. Helen sounded the deception of the wayward brother, and even as Elmo struggled with the outlaws who sought to down him, twenty yards away, the plucky girl faced the false "Elmo" and precipitated the struggle which ended with the death of her father, the loss of part of the magic lens, and her own kidnapping by the ruthless band of arch-criminals.

How the daughty Elmo, overcoming his assailants, rushed to the defense of the girl and to regain the missing disk, and how event after event followed of thrilling consequence, in which he and the fearless young woman were thrown together time and time again in hair-raising predicaments, is shown with startling realism in the successive episodes of "The Flaming Disk," the Universal super-serial which commences at this theatre next ———, and in which the mighty Elmo Lincoln, hero of a series of wonder-serials, plays a remarkable duo of roles.

DIRECTOR HILL DISCUSSES SPECIAL SIDE OF PHOTOGRAPHY

"TRICK photography is no longer the plaything of the moving picture world," said Robert F. Hill, Universal director, in a recent interview when "The Flaming Disk," his most recent production, was under discussion.

"The photographic possibilities of double exposure, superimposing negatives and the other technical methods of the trick photographer, have outgrown the screen comedy and similar amusing usages. By the proper adaptation of trick photography we have learned to open up a phase of the motion picture which never before could be utilized and which has no counterpart on the dramatic stage."

"In the first place it enables us to stimulate occurrences which are necessary to the story of a photo-play and which could not possibly be accomplished without serious injury to the actors. The most important adaptation, however, is the obtainment of supernatural effects, as best evidenced in a recent photo-play in which the half-seen spirit of one of the characters appeared at intervals throughout the picture and was a vital part of the picture's bigness."

"Duplication of personality is of equal advantage in the utilization of trick photography. In "The Flaming Disk," the serial starring Elmo Lincoln, he was called upon to play a dual role—that of twin brothers. These two brothers frequently had to appear in the picture together and on occasion converse and even struggle with one another. This effect was possible only by double exposure and timing of the most expert type. The results were surprising. Much credit, however, is due to the expert acting of Elmo Lincoln, who made two entirely different characters of the two brothers, despite their resemblance, and thus helped considerably to make the dual characterization absolutely realistic."

STRIKE WHIL

Released This Week

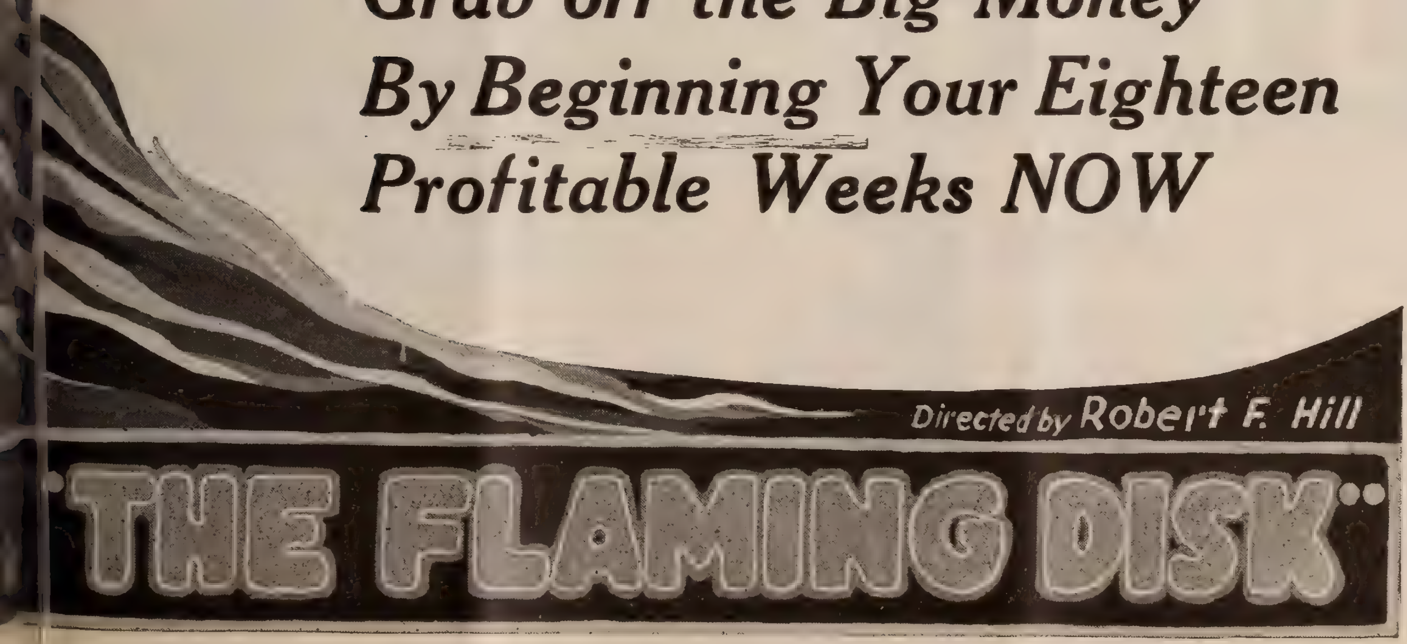
As Jim's Twin brother, Elmo Gray, Cyclonic Secret Service Agent
As Jim Gray, hypnotically influenced tool of master criminals

ELMO LINCOLN in

"THE DISK" IS HOTTEST

YOU can't act too quickly in booking this burning serial sensation, for the sooner you play it the sooner you profit. There's not a doubt in the world as to its worth—you not only have Universal's sincere word for that, but also you have the proof found in the unprecedented number of pre-release bookings by exhibitors who know serials and who know how much money good serials make for them. So, whether or not you ever ran a serial before, you owe it to your cash drawer to profit by these facts. That's just good business, and no exhibitor can expect to make money unless he is both a business man and a showman. Here's the chapter play that must appeal to both your business sense and your showmanship sense—for it will make folks eager to come to your theatre regularly.

Grab off the Big Money By Beginning Your Eighteen Profitable Weeks NOW


Directed by Robert F. Hill
THE FLAMING DISK

YOU KNOW HIM!

He's Your mighty serial Star-

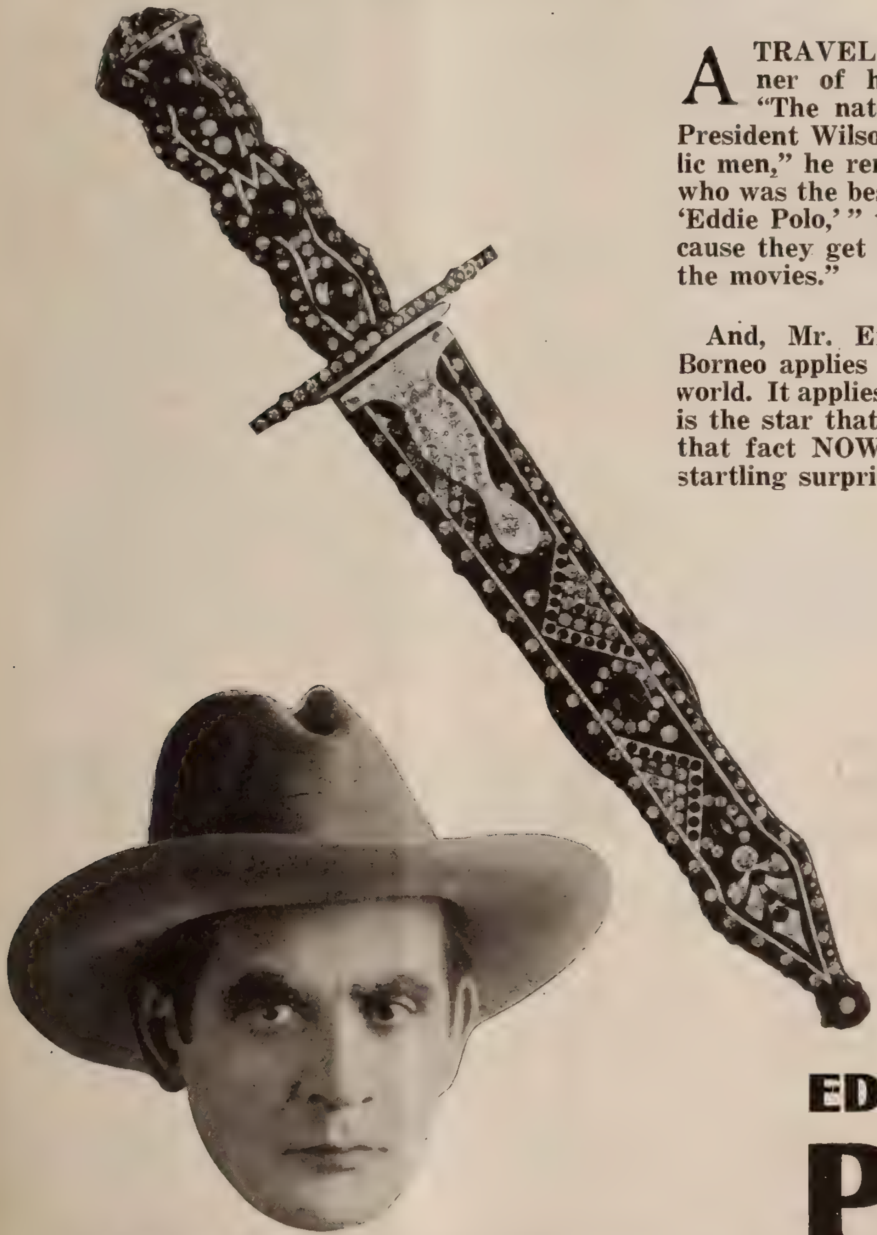
ELMO LINCOLN

SERIAL fans can't seem to get enough of Elmo. ..Week after week they come, packing to the doors the theatres that show the muscular marvel in action. And this whirlwind chapter-play certainly shows him in action! That's why it's such a success — that's why it already has entertained millions and why it will entertain millions more. Make your crowd part of the money-bringing millions—BOOK THIS NOW.

"ELMO The FEARLESS"

NUMBER TWO *of your*
FULL HOUSE FIVE
Directed by J. P. McGOWAN
Made by
GREAT WESTERN PRODUCING CO.
Released thru
UNIVERSAL

THE DASHING, DARING PLAYER WITH THE PATRON-PULLING PUNCH



A TRAVELER was speaking at a dinner of his adventures in Borneo. "The natives there never heard of President Wilson or other prominent public men," he remarked. "So I asked them who was the best known man in the world. 'Eddie Polo,' " they answered. "That's because they get their knowledge only from the movies."

And, Mr. Exhibitor, what applies to Borneo applies to serial fans all over the world. It applies right in your town. POLO is the star that packs 'em in. Cash in on that fact NOW by booking the serial of startling surprises.

Released
thru
Universal

EDDIE

POLO

In the Sensational Sea-to-Sea Serial

"THE VANISHING DAGGER"

Produced by POLO himself

MARIE WALCAMP

THE WOMAN WHO KNOWS NO FEAR

CONSIDER the seat-selling fact you have when you can tell your folks that here is a serial actually filmed in China, Japan, The Philippines and the United States. Will they come—especially after they see the first episode and realize exactly what that means? You bet they will! And what's more, they'll keep coming and bring their friends. That's where you benefit. So—the sooner you arrange to book this the sooner you arrange for profits. Do it now.

IN THE GLOBE-TROTTING THRILLER

"THE DRAGON'S NET"

Directed by
HENRY McRAE

THE SERIAL THAT TRAVELS AS IT THRILLS

RELEASED THRU UNIVERSAL

"One Law For All"

Two Reel Western Drama

CAST

"Square" Wilson	Hoot Gibson
Gerda Klavok	Dorothy Wood
Bjorn Klavok	Leo Maloney
Oily Melchor	Jim Corey

TO have come East with a shipment of steers and seeing the docks in a large city meant quite a bit to "Square" Winslow, owner of a large ranch in Ariona. "Square" arrived at the docks in time to see Bjorn Klavok and his daughter, Gerda, who had just come over from the "Country of the Oppressed," exit from the immigration office. Bjorn, through a misunderstanding, gets himself into trouble with an officer of the law, and is rescued by the timely interference of "Square" Winslow. "Square" decides to make a real, true American out of the immigrant, and invites him to his ranch in Arizona.

Things are not so roseate for Bjorn and his daughter on the ranch, as the cowboys seem to take a great delight in jovial expressions at Bjorn's expense, which has a tendency to imbue him with the spirit that America is analogous in fact to the principles of his native country "Square" again comes to his rescue, and convinces him that it would be for the best to shave off his outer facial decorations, which Bjorn reluctantly consents to do.

As time elapses, "Square" is appointed sheriff for the country, and in turn appoints Bjorn foreman of his ranch. "Square" leaves the money for the payroll with Gerda, and rides out to meet Bjorn. who is somewhere on the ranch. Melchor, formerly employed on the ranch, peering through the bushes, sees what has transpired, and knowing Gerda to be alone, takes advantage of her. As he struggles with Gerda, a stranger who has lost himself, enters upon the scene and struggles with Melchor. Melchor notices the arrival of Bjorn and "Square" in the distance, and attempts to extricate himself from the predicament in which he has placed himself. Under threat of death to her father, he forces Gerda to tell them that the stranger is really the crook who attempted to forcibly take the money from her. As "Square" faces the stranger, he discovers that he is his brother. Not desiring to place his own brother under arrest, he empowers Bjorn with the authority of law, who makes the arrest. "Square," in the meantime, discovers Melchor with the gun on the outside, struggles with him and makes him prisoner, thereby forcing him to confess who the real thief is.

Bjorn is so impressed with this, that he firmly resolves to secure his second papers. He is firmly convinced that the laws of America are in no way analogous to those of his native country. As he expresses his desire that some day his daughter marry an American, "Square" takes him at his word, and pulling out an engagement ring, places it on Gerda's finger.

"THE DRAGON'S NET"

Episode 8

"Trailed to Peking"

CAST

Marie Carlton	Marie Walcamp
Dr. Redding	Wadsworth Harris
King Carson	Otto Lederer
Harlan Keeler	Harland Tucker

MARIE screams as she discovers the presence of the thug and the timely assistance of the servants rescues her from his clutches. He escapes, however.

In the meantime, Peggy is struggling madly with Carson, who has reached her boat. Peggy manages to render Carson unconscious and leaping on to a passing scow, she makes her escape, finally landing on one of the docks.

Carson comes to and starts in pursuit of Peggy. Over sampans loaded with merchandise he gives chase. She hides in one of the huts and when Carson is out of sight she finally manages to hire an automobile to take her home, where she relates her story to her aunt and Marie.

Marie, listening to her, decides that her enemies are on the way to Peking, and gets ready to follow them, although she is weak from her recent struggle. Disguised as a Chinese girl she sets out.

Carson meets Dr. Redding in Peking. Redding has an appointment there with Keeler. Both Carson and Redding think they are rid of Marie, but decide to watch out for Peggy.

Marie is met in Peking by a sister of the Chinese woman employed in the home of Peggy's aunt. Keeler is met by Redding at the Chien Mien Gate, where Marie and her friend also wander. Marie and the Chinese woman stroll across the plaza into the famous Summer Palace, wherein are stored valuable treasures. Here, where carved lotus flowers of all kinds are to be seen, Marie seeks a clue to the missing petals. She is almost recognized by Keeler.

It is left to Carson, however, who has arrived at the palace with a henchman, to discover Marie's identity. He sets the guards on the two women, telling them that they are endeavoring to rob the palace. A mad chase follows, and Marie runs breathlessly, in her desperate attempt to elude her pursuers. But she fails. The guards batter down the door at one end of the palace which she has barred against them, and they take her captive. She is guilty of a heinous crime in their eyes, in that she has profaned the sacred place.

Carson demands of her the whereabouts of the petals. Receiving no answer, he puts a rope around her neck, tightens it and prepares to hang her.

"Bill's Wife"

One Reel Star Comedy

Featuring

BEN WILSON and NEVA GERBER

WIFEY had Bill all slated for an evening at home, but "the boys" were busy at pinochle and Bill's heart was not in his home. He hatched up a glorious plan whereby "the boys" sent him a telegram stating that he was elected president of the Ananias Club, which demanded his immediate presence in the city. Bill went—not to the city—but to the pinochle game. Wifey gets suspicious when she discovers that the dictionary explains "ananias" as meaning biggest liar in the world.

Bill wins two hundred and seventy-eight dollars from Harkness, the undertaker, but alas, the room is raided and they all flee. Bill takes refuge in Harkness' house and has to sleep on the stone wall of the porch. Harkness is sore because of his two hundred and seventy-eight and plans revenge. He 'phones Wifey that Bill has been killed in a wreck and when Wifey appears on the scene agitated, he lets her glimpse at the sleeping Bill, whom he had covered with a sheet. Not only that—he gives her the two hundred and seventy-eight as Bill's last effects and then extracts same from her for a casket. Wifey goes home overcome with grief.

Bill awakens, goes home and sees Wifey decorating his picture with crepe. There is, of course, a glad reunion spoiled only for Bill by the discovery that he has been cheated out of his winnings. But all joy is spoiled when a "cop" appears on the scene and hands Bill a summons for gambling. Wifey immediately remembers the fatal "ananias" and Bill is in bad indeed.

"The Girl and the Law"

Red Rider Series No. 2.
With
LEONARD CLAPHAM

CAST

Kirk MacLean	**Leonard Clapham**
Jean Codrae	**Virginia Faire**

JAKE WILLIAMS, the son of a wealthy lumberman, is seated in the "Whte Fox Tavern"—a saloon located in Lebec, a small town situated in the far north of Canada. His chief diversion is gambling and drinking, always to excess. Baptiste Codras, owner of Jake's rendezvous, still holds out hope that some day Lebec will regain its former popularity and endeavors to drown his sorrows in selling drinks to Jake and a few of the main stayers. Jake's father, Williams, Sr., who still possesses the first dollar he ever made, arrives home on horseback and enters the cabin where he employs Jean Codrae, a maid-of-all-work, who is striving to earn enough money for a college education. Her only pal as comfort is a dog that roams about the house. She is seated at the table, with the dog in her lap, writing something in her diary as Williams, Sr., enters. He says to her, "Get outside with your damn scribbling." She leaves the house with the dog and seats herself on a log, where she continues writing in her diary of the days' occurrences. She writes, "Sometimes he is so mean I could kill him, but I just need a hundred dollars more and——" Williams, Jr., arrives home in an intoxicated condition and enters just as Williams, Sr., is at the safe getting money from box. The father upbraids Jake for being intoxicated and Jake grabs a hand full of bills. They both fight and Jake hits his father over the head with a bottle. Joan hears noise and runs to the house, where she is confronted by Jake. In her excitement she drops the diary. The dog picks up the diary between his teeth and starts with it under the cupboard. Jake forces Joan to leave with him and makes his get-away.

Kirk McLean, of the mounted police force, hears of the murder and goes to the "White Fox Tavern" to try and get some information about Jake, but is met with a rebuff. He finally forces Uncle Ebner, the nigger porter, to accompany him to where Williams lives. When Kirk arrives at the house and enters, he lights the lamp in tome to see the dog run from under the cupboard with the diary in his mouth. He catches the dog and secures the diary, which he reads. Kirk starts on a hunt for Jean, thinking she is the murderer, while Ebner runs back to the tavern to tell the news of Kirk's departure for Jean. The men in the tavern resent Kirk's accusation and start out to follow Kirk. Kirk discovers Jean and Jake in the woods after Jake fires a shot at a rabbit, which he wanted for food. Kirk covers them both and asks Jean for explanations. Jake denies her accusations and opens fire. The cowboys who have been trailing, mistaking his shooting for Kirk's, open fire and kill Jake. Kirk and Jean make their getaway. He jumps from his horse and hides as the cowboys ride past. Kirk waits until all have passed but the rear one, whom he covers with a gun and hops on his horse. He disarms the cowpunchers and ropes them together. Jean comes back to Kirk and explains to all and pleads for the cowpunchers. Kirk frees them for her sake and—they make plans for their honeymoon.

International News

No. 63.

Belfast, Ireland.—Troops in command at the reign of terror in turbulent Belfast.

Sub-Titles.—Cobblestone "ammunition" used in the recent warfare. Outside a Unionist's home—after a summary eviction by Sinn Feinn. At Brixton Prison, London.—The wife of Lord Mayor MacSwiney, who is dying of a self-imposed hunger-strike. (With Father Dominic, the Lord Mayor's brother.) Musical consolation for the dying Lord Mayor.

Syracuse, N. Y.—New speed records. Ralph de Palma sets a world mark for dirt track racing in whirlwind contest.

Sub-Title.—De Palma, the speedy, who raced the ten miles in seven minutes, 47 seconds.

Campaign Snapshots. — Senator Harding shows his former campaign manager, H. M. Daugherty, how to play "quoits."—*Marion, O.*

Sub-Titles.—Governor Cox "stumps" the west.—Mt. Vernon, Washington. Rain doesn't stop him.—Everett, Washington.

Chicago, Ill.—Safety first. Here's an invention that makes it a pleasure to be hit by a motorcar.

New York City.—Bomb plot evident. Finding of iron plugs convinces probers Wall Street explosion was no accident.

Sub-Titles.—What the plugs did to the New York Assay Office. Broad and Wall Street where the heavy crowd of human traffic flows undismayed by the recent disaster. Edwin P. Fischer, former tennis star, who "warned" friends in advance of the disaster, arrives under police escort. (Fischer, the man with the cap.)

Washington, D. C. — Montfaucon falls! 79th Division's famous victory re-enacted by veterans of foreign wars.

Sub-Titles.—The tanks lead the assaults on the "German stronghold." The Yanks go over the top—as the 79th's boys did two years ago.

Luzerne, Switzerland.—International presents royalty in exile. Exclusive pictures of the ex-sovereigns of Greece. (Constantine, the former King.)

Sub-Titles.—The former Queen of Greece. The ex-king just plain "daddy" to this "princess." The "royal family" quite democratic in their retirement.

Lake Hopatcong, N. J.—Aquaplaning stars wind up summer season with thrilling races.

Tad Cartoon.

human Harry Carey says

IF a chair-car seat on Life's train comes too high, a side-door Pullman and a grin will get you home just the same.

Watch for "Sundown Slim."

Released Weekly

THE NEW RED RIDER SERIES

MAYBE there is a man or woman or child who doesn't love the outdoors, but we haven't yet discovered him, her or it. That's why we know just how welcome this series is—for each of the six is a rugged story of the outdoors, full of virile action, love interest, humor, and every other quality that makes for appeal. And because you present short stuff of this type folks are going to keep coming to your theatre.

Featuring
LEONARD CLAPHAM
and
VIRGINIA FAIRE

"THE GIRL AND THE LAW"

Released October 11

Romances of
The Northwest
Mounted Police

TWO REELS

Written and Directed by JACQUES JACCARD

WATCH HER UNROLL

"SHOULD TAILORS TRIFLE?"

100 laughs — that's a Century

HERE'S Hoot Gibson in his store clothes — here's the roughridin', son-of-a-gun himself—all dressed up regular 'n everything. Never think to look at him here that he is the same fellow that stars in those speedy, breezy two-reel Westerns, would you? He is, though, and it's a straight tip that you'll please your folks and make money if you put a sign in front of your theatre that reads—

HOOT GIBSON

In the Feature Two-Reeler

"ONE LAW FOR ALL"

Directed by LEO MALONEY

"Where Is My Dog?"

One Reel Star Comedy

Featuring
HARRY MANN

POOR Harry never could get a job and when he found Ima Peach's dog, he was in the seventh heaven of bliss, for it meant a fifty dollar reward. Harry never bargained for what he got in addition, however, for he got a perfectly good job as butler. He was commissioned to take crochety old man Peach out in his rolling chair.

Harry wheeled the old guy to the beach and then promptly forgot about his charge when he heard him snoring and the chair took a little rapid stroll all by its lone and was only saved from destruction by Harry comng to his senses. But somehow the old guy was pleased with Harry, proving again that there is no accounting for crochety tastes.

Harry let the chair bump down the front steps and old man Peach got out and ran. Harry ran, too, and tried to hang himself on the cable rope attached to a street car. Imagine the surprise when the old man handed him $10,000 as a reward for helping him regain the use of his heretofore powerless legs! He is so upset that he allows the street car to ride off while he is still attached to the rope.

And all because Harry was fortunate enough to meet with Ima Peach's little dog, Napoleon.

"THE FLAMING DISK"

Episode 2

"The Span of Life"

CAST

Elmo Gray	Elmo Lincoln
Jim Gray, his brother	Elmo Lincoln
Rodney Stanton	Roy Watson
Stanley W. Barrows	George Williams
Professor Robert Wade	Lee Kohlmar
Helen Wade	Louise Lorraine
Briggs	Fred Hamer
Stella Dean	Fay Holderness
Bat Hogan	Monte Montague
Con Dawson	Jenks Harris

THE train demolishes Elmo's automobile but he jumps for a flat car on which Helen and her captors are riding. By taking up Jim's slouching air, he manages to palm himself off as his brother and accompanies the crooks to their mountain lair at Redbrook, where he apprises Helen of his real identity as she is being locked in a dungeon and chained to the wall.

Jim, who has been left behind in the fight, revives and discovers that Stanton has gone to Redbrook. He calls the Redbrook watchman on the wire, but the watchman, seeing Stanton and Elmo approaching, and believing that Elmo is Jim, refuses to believe the real Jim. He is finally convinced, however, and prepares to warn Stanton, but he is killed by a high voltage current when he answers the telephone again a moment later.

Jim then dashes to Redbrook in a taxi and is pursued by the mysterious motorcyclist, who leaps into the machine. They struggle; Jim overcomes the cyclist and throws him out of the car. He leaves his half of the precious disk in the car and Jim gets hold of it.

In the meantime, Elmo, by a ruse, has gained possession of Stanton's half of the disk and substituted a pepper cruet in its place. While he is below with Helen, the real Jim arrives and Elmo is locked in with Helen. He forces the trap door, however, and engages in a desperate struggle, finally escaping with the girl. He is pursued by part of the gang, however, and as he reaches the perilous foot bridge, high up in the air, and makes for the other side, Stanton cuts the ropes which hold the bridge in place; it swings downward, leaving Elmo clinging to a raft with his feet and swinging Helen in midair with his brawny arm. Death seems certain for the two.

International News

No. 64.

Camp Jackson, S. C.—Uncle Sam tries out new caterpiller gun; nothing can stop 'em.

In the Public Eye.—(To be omitted from New England and Chicago prints) Alexandre Millerand, former Premier, elected President of France. —*Paris, France*...

Carver, Mass.—Cranberry pickers get an early start for Thanksgiving dinner. (For New England only.)

Chicago, Ill. — Herald - Examiner Contest brings out great array of prize babies. (For Chicago only.)

New York City.—Defying John Bull. Panhandle State flying American flag, sails for Queenstown despite British orders barring our ships from Irish port.

Sub-Titles.—Captain C. M. Stone, skipper of the first passenger carrying vessel to fly Old Glory. Off to Queenstown.

Society out in force for Nassau County Fair races.

Templemore, Tipperary, Ireland.—Is the day of miracles past? Hundreds seek cures at shrine of Sacred Images, which are said to bleed miraculously.

Sub-Title.—Thousands believe that these images shed sacred blood and have cured the halt, the lame and the blind.

Gridiron Snapshots.—How they inject "pep" into the football aspirants. —*Columbia University, N. Y.*

Sub-Titles.—The rough work begins. Go, get 'em.

..*New York.—International* presents unusual glimpses of beautiful New York. An International cameraman rediscovers Manhattan.

Sub-Titles.—The hurying clouds of early Fall against the towering spires of bustling Gotham. Not "picturesque Holland"—just plain Brooklyn Bridge. An autumn scene—painted by nature—framed by man. City dwellers, if they only knew it, have only to open their eyes to see natural beatuy as enchanting as any they envy their country cousins.

Chateau Thierry Field, Long Beach, Calif.—International presents a new thriller. First pictures ever made of two men performing acrobatics at the same time on one flying plane.

Sub-Titles.—Only 5,000 feet high—and no where to drop but down. How do they get this way? And finally, the most perilous stunt of all—landing with both men on the top wing—the first time ever attempted. Here they are—Clarence Braguinier, Earl S. Daughtery, the pilot, and Wesley May—safe and sound.

New Screen Magazine

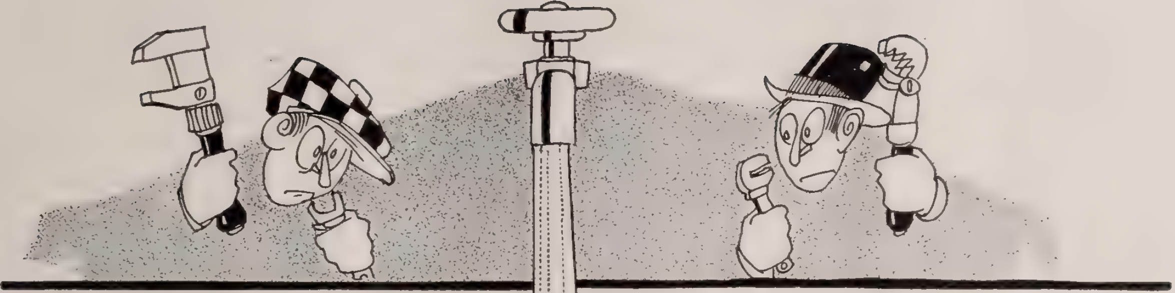
No. 87

A COAL mine fire, near Shawnee and Straightsville, Ohio, started during a strike in 1884, has already destroyed 20,000,000 tons of coal, worth $45,000,000. Fortunes have been vainly spent by the government and private companies to extinguish it. It is believed the fire will burn for a century more. The village has been deserted by the inhabitants, who feared their homes would fall bodily into the underground furnace. This region is known as The Village of the Thousand Smokes.

The happiest man in Los Angeles is Ralph Burdick, a magazine agent and chewing gum vender, whom nature cheated out of the use of hands and feet. In his "Dogmobile" Burdick has traveled 5,000 miles in oen year.

There is an interesting exposition on how a thermometer is made in this issue of the magazine, showing especially how the boiling and freezing points are determined.

A novelty, "The Romance of Toyland," played by animated dolls, is an interesting feature of the issue and a collection of laughographs cause a number of broad smiles.



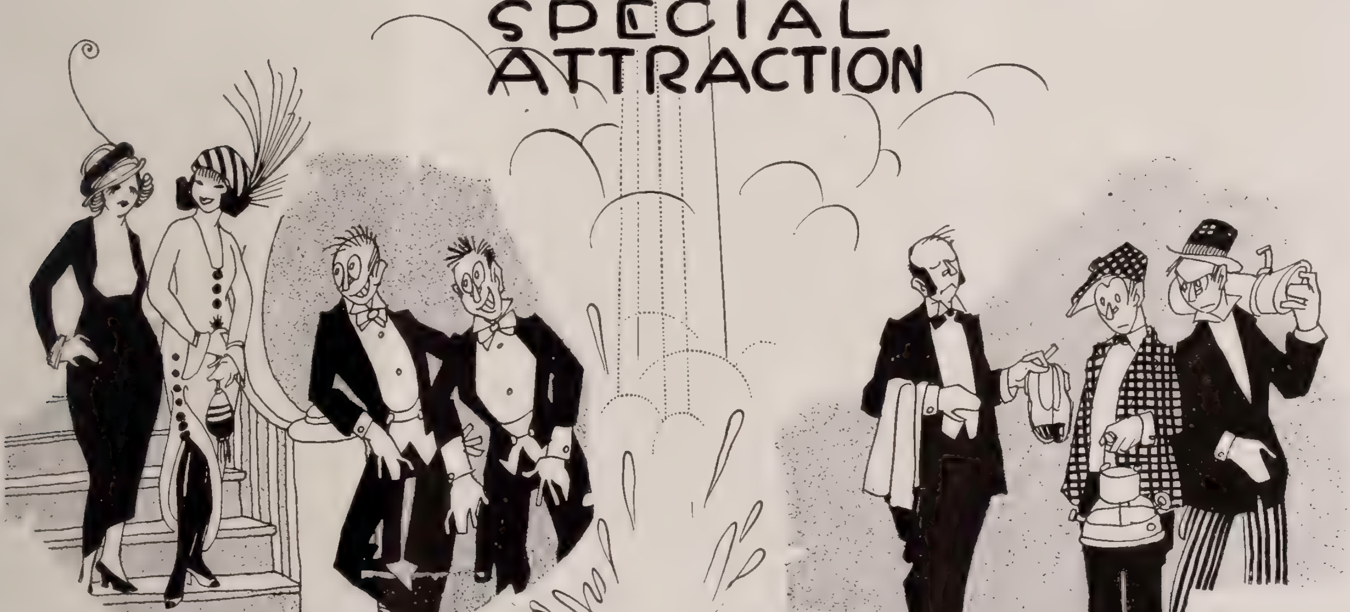
EDDIE LYONS AND LEE MORAN

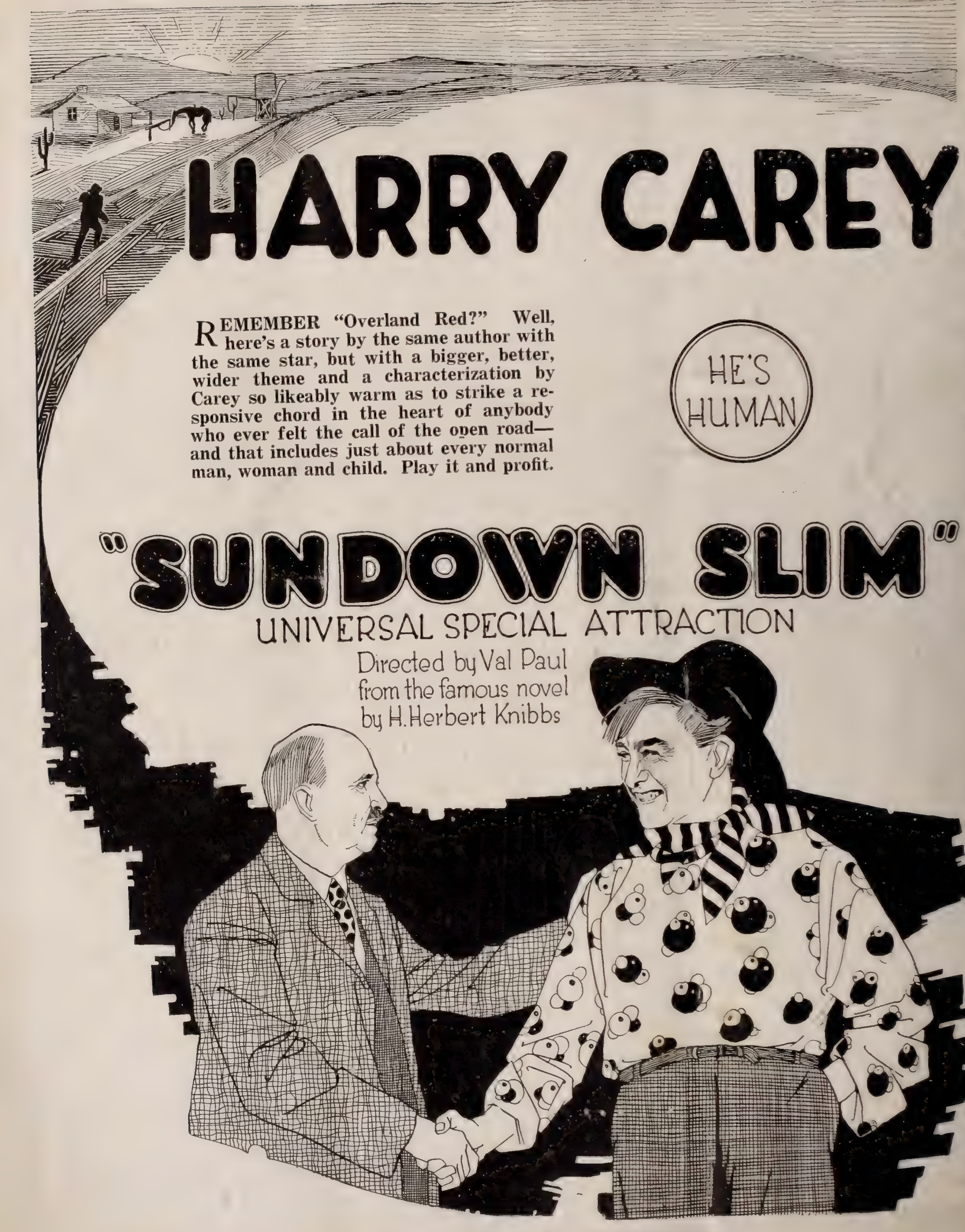
IN A FIVE REEL HOT-
WATER COMEDY THAT
OVERFLOWS WITH POLITE
LAUGHS AND SNICKERS

"ONCE A PLUMBER"

From a Story by Edgar Franklyn

UNIVERSAL
SPECIAL
ATTRACTION





HARRY CAREY

REMEMBER "Overland Red?" Well, here's a story by the same author with the same star, but with a bigger, better, wider theme and a characterization by Carey so likeably warm as to strike a responsive chord in the heart of anybody who ever felt the call of the open road—and that includes just about every normal man, woman and child. Play it and profit.

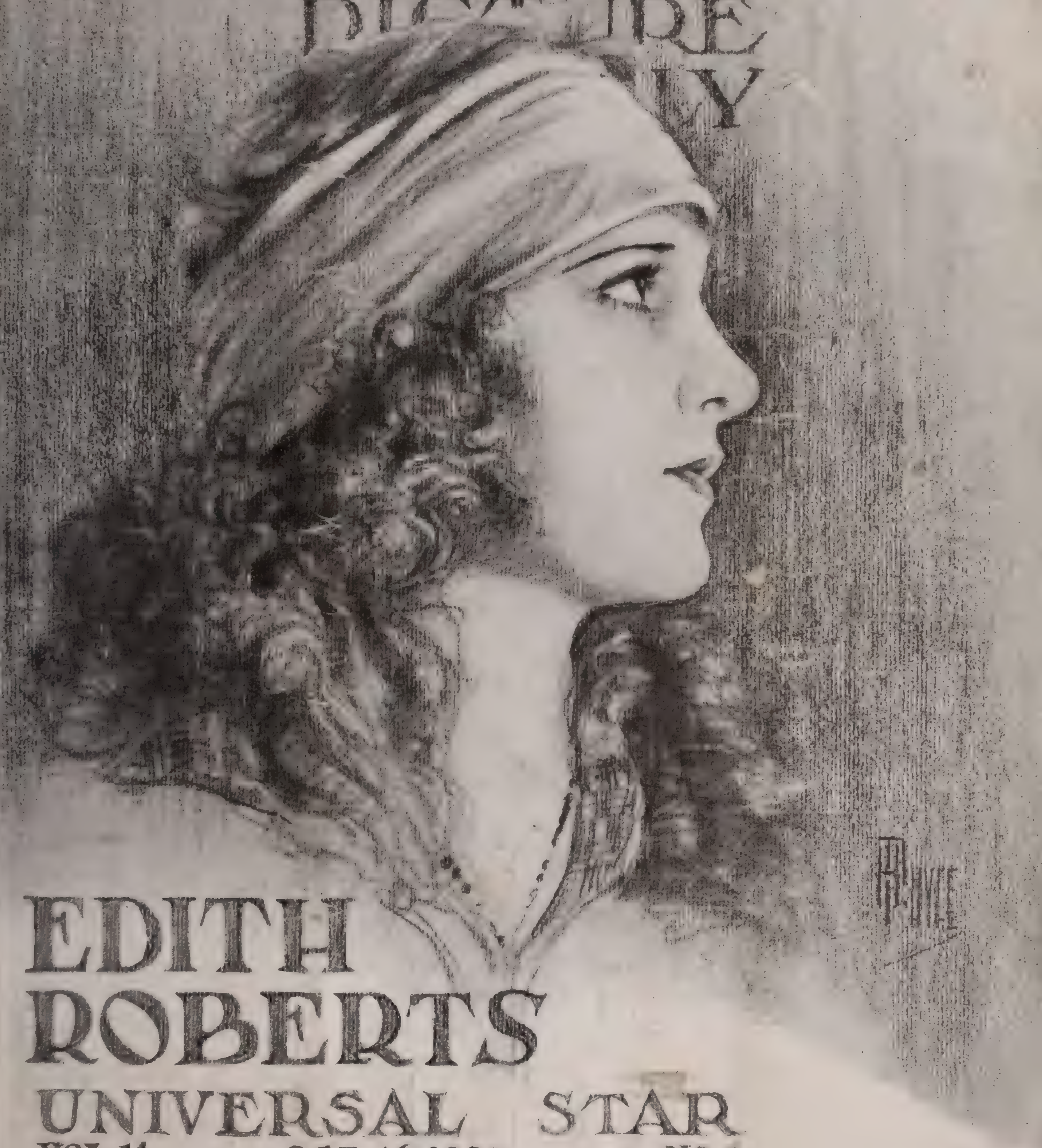
HE'S HUMAN

"SUNDOWN SLIM"

UNIVERSAL SPECIAL ATTRACTION

Directed by Val Paul
from the famous novel
by H. Herbert Knibbs

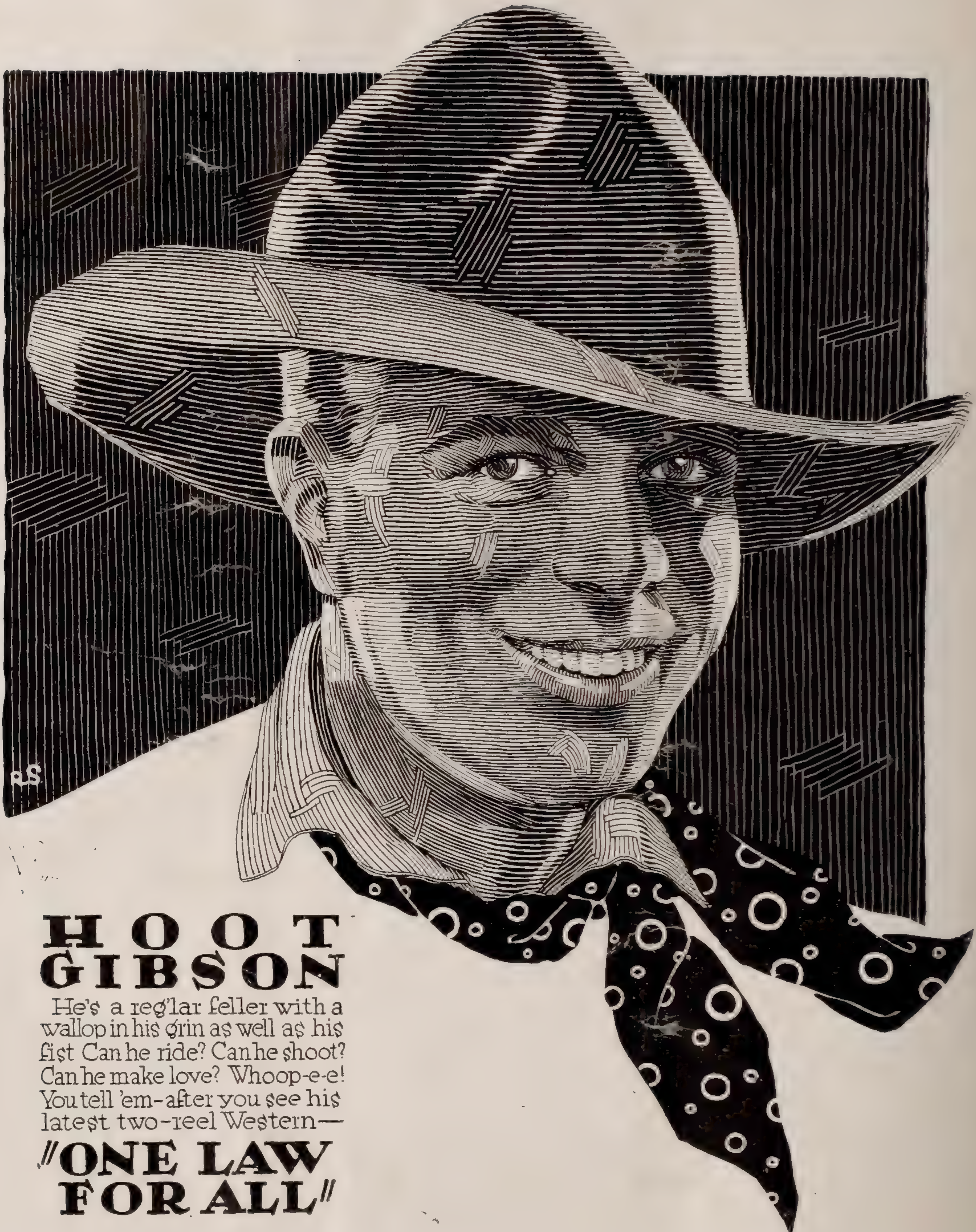
The MOVING PICTURE
Y



EDITH ROBERTS

UNIVERSAL STAR

VOL 11 OCT 16, 1920 NO 9



HOOT GIBSON

He's a reg'lar feller with a wallop in his grin as well as his fist Can he ride? Can he shoot? Can he make love? Whoop-e-e! You tell 'em—after you see his latest two-reel Western—

"ONE LAW FOR ALL"

**UNIVERSAL
SPECIAL
ATTRACTION**

Directed by
JACK FORD

Story by
H.H.SHUMATE

FRANK MAYO

YOU can be sure you have a thoroughly satisfactory picture in this absorbing romance of old days on the Mississippi, when men who smiled at the loss of a fortune at cards dueled to the death for a woman's honor.

ITS color delights—its old-fashioned atmosphere and wholesomeness appeal irresistibly. It's one of those satisfying pictures that make folks go away with the pleasant knowledge of having been perfectly entertained.

"HITCHIN' POSTS"

BIG PICTURES ARE MAD

As giant oaks from little acorns grow, so do pictures with a big heart appeal grow from simple little elementals. Ordinarily, you wouldn't attach much importance to an average American boy, a baby, a dog and a jam bottle, but surround these with events in the lives of the sort of folks you and I know—make them the pivot around which revolve emotions commonplace enough to be powerful universally, and you have the beginning of real drama. But do not stop there—go right into the hearts of your everyday folks—show them people in whose lives a broken jam bottle really means something; then contrast such a homely tragedy with the comparative tremendousness of the situation of the boy trapped in the belfry of a burning church, and you begin to grasp the bigness in appeal of "Pink Tights."

UNIVERSAL SP
Fe
GLADYS
JACK PERRIN

JAM
STRAWBERR

"PINK TIGHTS"

Directed by Reaves Eason

P OF LITTLE THINGS

HERE, gentlemen, is really a big picture—big because it strums a strain in harmony with the heart-strings; big because it touches depths of pathos and attains heights of sympathetic humor seldom reached through silent shadows; big because it has the power to sway the soul of an audience as of a single individual; big because it's built of tears and cheers and sorrows and smiles and love, and big because it's going to satisfy by entertainment. That's why you should book it now.

L ATTRACTION

ALTON

AVES EASON JR

"PINK TIGHTS"

Story by J.U.Geisy

He's Little, But Oh My!

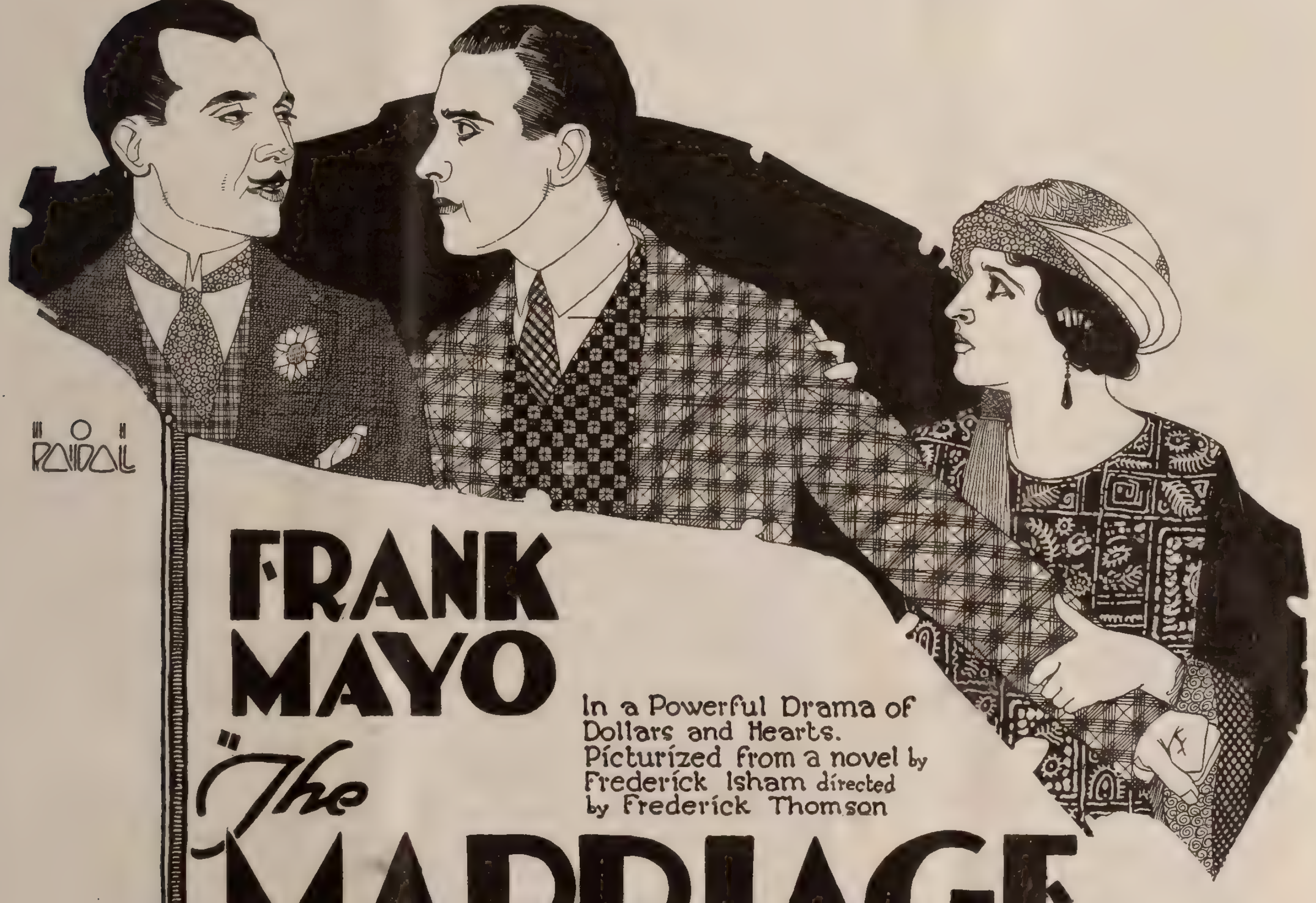
To have made a success at the tender age of four is the unusual achievement of Reaves Eason, Jr., otherwise known as "Breezy." Critics are beginning to keep a very watchful eye on this youngster, for they realize that he is more than just cute—he can ACT.

Breezy is the son of Reaves Eason, the director, who has made some notable pictures for Universal, such as "Blue Streak McCoy," in which Harry Carey starred, and "Pink Tights," in which Gladys Walton made so auspicious a bow to the public as a star. The elder Eason is an actor of no mean ability, and took part in many prominent pictures before he devoted his abilities to directing. His wife also was a well-known cinema actress before her marriage, so that Breezy comes by his talent quite naturally.

Breezy romped through a considerable number of one and two reelers before his daddy graduated him into features. For daddy Eason is keenly interested in his young son's talent, guides and advises him at every turn, and never permits him to undertake anything that is not within the bounds of his artistic development. Breezy took a prominent part in the recent Harry Carey feature, "Blue Streak McCoy." But it was left to "Pink Tights" to give him the opportunity of his career. In this adorable comedy drama of the circus, the little lady and the minister, Breezy plays the role of a real, honest-to-goodness boy, a boy who delights in jam and doughnuts and green apples, who forgets to mind the baby, who sneaks away to the circus, and who has his finger in all the business of the village, be it personal or otherwise. The picture was lauded to the skies; the dainty star was highly commended; the director received praise by the wholesale, but it was left to Breezy to "walk off with the show." "Some kid," was the comment of everybody, and "my, but can't that youngster act." The role was just fitted to Breezy, however, for Breezy is a real, honest-to-goodness boy, in spite of the world of make-believe in which he lives and in spite of the fact that he is a successful actor. After working-hours he romps about just as other children, is keenly interested in his toys, loves to ride horseback like other boys, and delights to play around in the open. But most of all, the big camera interests him and he is never weary of examining it.

The home life of the Eason family is a charming one. Breezy and Dad Eason and Mother Eason live as "one" in the prettiest of Hollywood bungalows. Mr. and Mrs. Eason watch over their talented little youngster constantly and are careful to have him remain "a real little boy" in spite of Breezy's talents and the petting and praise which come to him from all sides.

WOMEN love strong men. Some women love men strong in body; others adore men strong in mind, or in principle, or in sentiment, or in any one of countless things. But all women admire such a man as is the leading figure in this drama of Wall Street and Walled Hearts. And because of this you can be sure of the woman vote on this picture. Sure of the woman vote, you are certain of profits. Book it.



FRANK MAYO

In a Powerful Drama of Dollars and Hearts. Picturized from a novel by Frederick Isham directed by Frederick Thomson

"The MARRIAGE PIT"

UNIVERSAL
SPECIAL
ATTRACTION

Publicity and Service Page for Frank Mayo in "The Marriage Pit"

AT A GLANCE

SUBJECT—"The Marriage Pit."

STAR—Frank Mayo.

PREVIOUS HITS — "The Brute Breaker," "Lasca," "The Girl in 29," "The Red Lane," "Hitchin' Posts."

DIRECTED BY—Frederick Thomson.

STORY BY—Frederick Isham.

SCENARIO BY—Wallace Clifton.

SUPPORTING CAST—Lillian Tucker, Dagmar Godowsky, Belle Stoddard Johnstone, Frederick Vroom, Ray Ripley, Hal Wilson, Boyd Irwin, etc.

LOCALE—New York City.

TIME—The present.

THUMB-NAIL THEME—The story of a strong, self-made man who sweeps away social barriers by the force of his wealth and personality; of a romance shattered by misunderstanding and duplicity, and of a final awakening in which the wife learns his true worth and character.

ADVERTISING PUNCHES

1—The fact that the star is now at the zenith of his popularity.

2—Frederick Isham, the author of the story, is one of America's leading novelists, and the scenario is by the well-known Wallace Clifton.

3—The leading role gives Frank Mayo an opportunity to maintain his reputation as the best dressed man on the screen.

4—A fistic combat which proves that Mayo can fight as well in evening clothes as in outdoor garb.

5—The presence in the cast of Lillian Tucker, favorably known as a Broadway leading woman.

6—An intimate glimpse of the workings of the New York Stock Exchange.

7—Dagmar Godowsky, daughter of the world-famous pianist-composer, in one of her fascinating roles.

8—The direction of Frederick Thomson, who produced "The Christian" and "The Sign of the Cross" on the screen.

9—A romance which becomes more interesting after the wedding knot is tied.

10—An entirely different treatment of the eternal triangle.

CAST

Richard Strong	Frank Mayo
Elinor Rossiter	Lillian Tucker
Charles Dalton	Ray Ripley
Edwin Rossiter	Frederick Vroom
Tim Taplin	Hal Wilson
Zoldene	Dagmar Godowsky
Mrs. Rossiter	Belle Stoddard Johnstone
Daniel Brewster	Boyd Irwin
Fiske	Robt. Dunbar
Billings	Judson Vernon
Gordon	Will Herford

THE STORY

It's a long call from driving cattle for a living to amassing a great fortune on Wall Street, but that is exactly what Richard Strong did within a period of five years, gaining the enmity of Daniel Brewster, crafty stock gambler, as he fights his way to the top.

Edwin Rossiter is also caught on the wrong side of the market and faces bankruptcy. Strong greatly admires Rossiter's daughter, Elinor, and tries to break down the social barrier she has erected between them. Charles Dalton, a distant relative of Elinor's, is in love with her and she is frankly fond of him, but her devotion to her father is so great she agrees to marry Strong when she learns of Rossiter's difficulties.

Dalton plunges into dissipation, attends a wild party given by Zoldene, a dancer, and caught on the rebound he marries the aetress on the same day Elinor becomes Strong's wife.

Brewster prepares to raid Strong's stocks and blacken his reputation while he is on his honeymoon, but Strong's private secretary learns of the plot and sends him a warning telegram. When Strong tells Elinor he must return to the city at once, she cannot understand his willingness to abruptly end his wedding trip for what she believes to be a question of money. A quarrel ensues during which Elinor tells Strong their marriage was a miserable mistake, but Strong tells her forcefully that she will go with him to the home he has provided for her.

Zoldene and Dalton soon separate, and Dalton becomes very attentive to Elinor. Brewster has been carrying Dalton's marginal stock transactions, and when he demands a large sum which Dalton cannot pay, he suggests that Dalton seek employment with Strong and give him inside information regarding his business. Dalton secures employment with Strong and his attentions to Elinor become more marked. The breach constantly widens between Elinor and Strong. He asks if she loves someone else, and Elinor says she will tell him the man's name when she is sure of herself. Strong agrees to set her free if the man is worthy of her. At that moment Dalton calls to take Elinor to a reception, and Strong is convinced Dalton is the man. Later that night Strong visits a cafe and is introduced to Zoldene. He offers to pay her a large sum of money to be seen with him at various places, and Zoldene agrees to the proposition. He does this to aid his wife in her evidence against him, should he decide to let her divorce him.

Later "The Town Tattler" publishes a veiled article connecting the names of Strong and Zoldene. That afternoon Strong is summoned out of town. He is determined to discover whether or not Dalton is worthy of Elinor and leaves him in full charge of the office during his absence.

Dalton goes to Brewster and the two complete their plan to ruin Strong.

The following morning Brewster

(*Continued on page* 27)

ADVERTISING DISPLAY LINES

She fell in love with her husband—Frank Mayo in "The Marriage Pit."

"I'm tired of bondage! I love another!" she defied. "If he's worthy I'll set you free," he promised. See "The Marriage Pit" with Frank Mayo.

Both love one woman and both face another's lure. In the clash of feminine wits does Capricious Zoldene of the Frolic come out victor or does gentle Elinor, daughter of Knickerbockers, win? See Frank Mayo in "The Marriage Pit."

At high noon, two marriages. One in solemn church before a caparisoned priest—a ceremony of cold-blooded convenience. The other a hurried routine before a justice of the peace—The aftermath of a night of revelry. How do they end? See "The Marriage Pit" with Frank Mayo.

Boys! I apologize!

(*An open letter to Lyons & Moran*)

BOYS—when you came to me last winter in New York City and told me you wanted to make regular, sure-enough, five-reel modern comedies I thought for a moment that you were trying me out as the goat in a new one-reeler—that pretty soon the bathing girls would come trooping in and we'd all fall into the pool together. So I laughed and let you talk—until—it suddenly came over me that you were in earnest. Right then all the comedy stuff stopped—I was up against something serious. Because—to be perfectly frank about it—to be as truthful as I always hope to be—I didn't think you could do it!

As one-reelers—as two-reelers—you were splendid—the best I've ever seen and my memory goes back a long, long ways. But as five-reelers—well—for your sakes, just as much as for my own, I just naturally hated to try it. The whole country knew you as the best short-comedy two in the business—and why go into something in which you might fail?

But, boys—I take off my hat to you—I apologize—you've succeeded!

I was wrong from the start—and you were right—and, as a result, you've given the exhibitor exactly and precisely what he's been hankering for for a long time without knowing just what he wanted—a modern, strictly modern, comedy-drama, bright as a diamond, clean as a whistle, dressed up like a bridegroom on his wedding morn. "EVERYTHING BUT THE TRUTH"—"LA LA LUCILLE"—"ONCE A PLUMBER"—nobody in the whole wide world could want anything brighter or cleaner or faster or better cast and staged than these three with which you've started out to make a brand new reputation for yourselves as two sparkling stars in the list of Universal Special Attractions.

Go to it, boys! Here's my apology—and my blessing!

Carl Laemmle

Publicity and Service Page for Frank Mayo in "The Marriage Pit"

FRANK MAYO HAS HAD A VARIETY OF ROLES

Every time Frank Mayo appears in a certain role the theatre-going public is quite sure that this is the sort of a part they always want to see him in. In the past year and a half, since he has been starring in Universal productions, he has been seen in about ten distinct characterizations—each different from the other—and each time his admirers have quite agreed that his last part was the best he had yet played.

The reason for this is that Frank Mayo is a real actor, not simply a type. He injects his personality into every new screen portrait he is called upon to present, and while giving the character the advantage of his art and skill, the part completely envelops and conceals the real Frank Mayo.

Recent Universal photoplays have presented him to the public as a rough lumberjack and a polished man of letters; as a pioneer western ranchman and a New York millionaire; as a river gambler and a peddler; as a customs officer and an artist; as a secret service man and playwright. In each part he has been seen as a distinct personality, changing not only his make-up and his costume, but his entire characterization.

Of course the public knows that Frank Mayo inherits his histrionic skill from a long line of famous American actors. He played on the stage before he was five years old, and won a reputation in London before he was old enough to vote.

In his latest feature, "The Marriage Pit," in which he is to be seen at the ——— Theatre next ———, he has the role of a self-made man of the world—a part in which he is enabled to show several phases of his many sided art.

YOUNG ACTOR MEETS WITH EARLY SUCCESS

Ray Ripley, the handsome scoundrel of a half dozen recent screen successes, is again exercising his wiles in the films, and this time his villainy is directed against Frank Mayo, who is starring in "The Marriage Pit," coming to the ——— Theatre next ———.

Ray Ripley has only been in pictures about fifteen months, but every part he has played has raised him higher in the estimation of the public. He first appeared on the screen in "The Belgian," with Walker Whiteside, and then with Theda Bara in "Under Two Flags." His first appearance at Universal City occurred just a year ago, when he played opposite Lieutenant Locklear in the first photodrama of the clouds, "The Great Air Robbery." He played the heavy in that story, taking almost as many chances in mid-air as the intrepid aviator who recently lost his life.

In this connection it might be interesting to note that Locklear and Ripley shared a house in Hollywood for some months last winter, and when Ray heard of the death of his pal he was so deeply affected that the director excused him from the set for two days.

Ray Ripley was born in New York, but the family moved west when he was quite young. He attended the schools of Portland, and graduated from the Oregon Agricultural College. He first went on the stage with a western stock company and soon found himself back in New York. He was featured in a number of stage productions, among them "The Third Degree," "Kindling" and "Parlor, Bedroom and Bath."

In "The Marriage Pit" Ray Ripley has his second role opposite Frank Mayo. He will be remembered as the supposed villain in "The Girl in 29," a recent Mayo feature.

STAGE STAR PLAYS LEAD OPPOSITE FRANK MAYO

Frank Mayo has a new leading lady in his latest Universal photodrama, "The Marriage Pit," and her name is Lillian Tucker. Miss Tucker is not very well known to the majority of screen patrons, as her reputation has been scored on the musical comedy and dramatic stage, although she did appear in motion pictures about three years ago, and scored an emphatic success.

Miss Tucker, just out of school, was given a small part in "Madame Sherry," the big musical comedy triump, when it was produced in New York, and before the piece ended its run she was playing one of the phincipal roles. When the production went on the road Miss Tucker was playing the chief feminine part—the one created in New York by Lina Abarbanell.

Later Lillian Tucker tried the dramatic stage and gradually worked her way to the top. She played leading roles in several Broadway successes, and was finally engaged by Oliver Morosco to be leading lady of his Los Angeles Stock Company, where she remained for an entire season. While in the midst of the film industry Miss Tucker naturally received many offers to appear on the screen, and she did play leading roles in several film productions; opposite two well known screen stars. At that time, however, she received a tempting offer to go to Australia and star in a number of dramatic successes in which she had appeared in New York, and she decided to make the trip. She scored a hit there and remained two years.

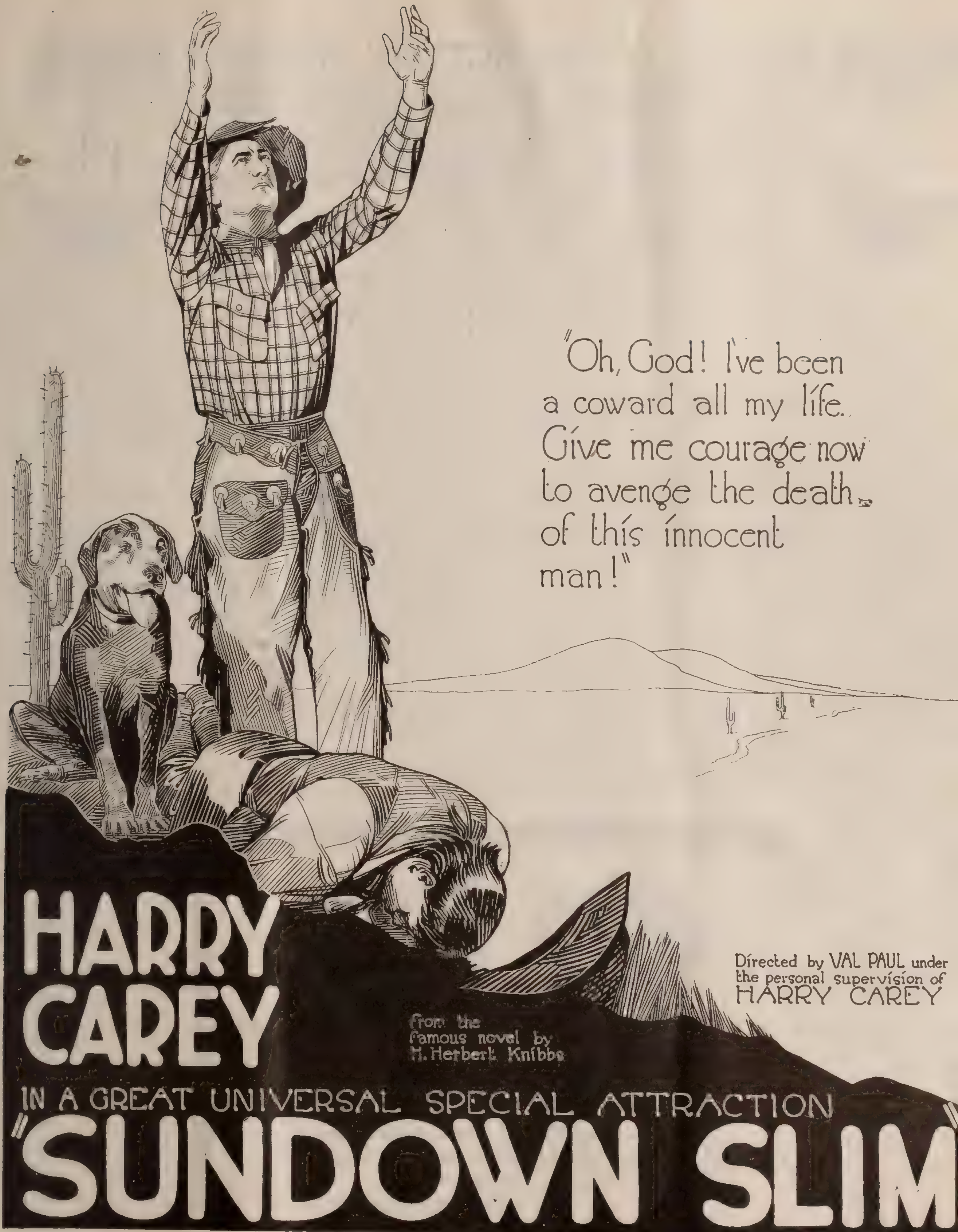
Miss Tucker had just returned from the Antipodes and was on her way to New York, when she was induced by Frank Mayo to stop over at Universal City long enough to play opposite him in "The Marriage Pit."

ADVANCE NOTES FOR "THE MARRIAGE PIT"

Belle Stoddard Johnstone, who plays the mother in "The Marriage Pit," a Universal special feature starring Frank Mayo which comes to the ——— Theatre on ———, happens to be the aunt of the star. Twenty years ago she was one of the best known leading women on the American stage. For the past few years she has been living in retirement in California. Frank Mayo induced his aunt to accept the role in "The Marriage Pit."

The rise in popularity of Frank Mayo, luminary of the films, is quite remarkable. Entirely unknown to the screen three years ago, he is now ranked with the ten leading male stars of the silent drama. His latest feature, "The Marriage Pit," from the pen of Frederick Isham, directed by Frederick Thomson and produced by Universal, is announced for next ——— at the ——— Theatre.

Lillian Tucker, who plays the leading feminine role with Frank Mayo the ——— Theatre on ———, is a recent recruit from the dramatic stage. Making her first hit in New York, she was soon called to Los Angeles to be leading woman of the Morosco Stock Company. Consequently a number of motion picture producers began to bid for her services and she became a convert to the screen.



"Oh, God! I've been a coward all my life. Give me courage now to avenge the death of this innocent man!"

Directed by VAL PAUL under the personal supervision of HARRY CAREY

HARRY CAREY

From the famous novel by H. Herbert Knibbs

IN A GREAT UNIVERSAL SPECIAL ATTRACTION

"SUNDOWN SLIM"

THE MOVING PICTURE WEEKLY

A MAGAZINE FOR MOTION PICTURE EXHIBITORS

Published Weekly by the MOVING PICTURE WEEKLY PUB. CO.
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PAUL GULICK, *Editor.*

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Vol. 11 OCTOBER 16, 1920. No. 9

EDITORIALS

CURIOSITY is one of the characteristics which is not confined to women. Men have it just as acutely developed. It is our belief, too, that exhibitors of motion pictures have just as much of it as any other class of men. Assuming that this is so, thousands of exhibitors must be consumed with curiosity to know what all the secrecy about Eric von Stroheim portends. Now it is a fact that Universal has not intended to be secretive about Von Stroheim's new picture. The company has been so busy supplying the demand for "The Devil's Passkey" that they have had no opportunity to "tell the world" about "Foolish Wives." Now that "The Devil's Passkey" is well launched as the dominant photoplay of 1920, and is making a record in every house where it has been shown, the curiosity about "Foolish Wives" will be satisfied.

Von Stroheim went back to the coast after his last trip to New York with a determination to put over the greatest production that had ever been made in America. In as much as all Mr. Von Stroheim's productions have a European setting it can readily be seen how expensive all of this director's pictures are. In this connection it is worthy of note that the British censor was absolutely speechless when told that "Blind Husbands" had not been taken in the Austrian Tyrol and most of the American newspaper reviewers "admitted" in their reviews of "The Devil's Passkey" that it manifestly had been taken in Paris.

Now "Foolish Wives" is a story of Monte Carlo and there is nothing in this country that looks at all like the Riviera. Therefore this dauntless director set to work to reconstruct at Universal City and Monterey the principal buildings that to the majority of people constitute Monte Carlo. An army of carpenters and builders is at work on these two places and the huge white structures are rapidly assuming such shape that they can be photographed and utilized in the tense dramatic story of European life that Von Stroheim himself wrote and in which he will play a role.

"Foolish Wives" is going to be a gigantic thing from every angle and every exhibitor has a right to anticipate it as a greater money maker than either "Blind Husbands" or "The Devil's Passkey."

A "KING OF THE CIRCUS" NUMBER

THE Moving Picture Weekly dated October 30 will be a special Number devoted solely to the interests of "King of the Circus," the new Universal Serial in which Eddie Polo will appear. This issue of the Weekly will contain a vast amount of material about Polo himself and the serial in general. In effect it will serve as a press book for the serial and every exhibitor who does not bind the Weeklies and save them is urged to save this book so that he will be in possession of all the material he needs on "King of the Circus" well in advance of the release date.

One of the interesting things in connection with "King of the Circus" is that it was written by Polo himself and is in reality a realistic depiction of a number of events in his own life.

W. C. Herrmann, the executive manager of the Big "U" Exchange, Universal's New York branch, has left New York on a three months tour of inspection, during which he will visit every Universal branch exchange in the United States and Canada. He is accompanied by his wife.

Herrmann has before him the job of introducing into the management of all Universal exchanges, the business system he has built up in the Big "U" Exchange, and which is considered by film men and exhibitors to be one of the best in the country.

human Harry Carey says

THE hobo signs on the water tanks are secret stuff to the bulls but sometimes they've sent a poor fellow to your backdoor to be fed. That's real "bread on the waters."

Watch for "Sundown Slim."

Write today to the Dramatic Mirror 133 West 44th Street, New York City, and get the particulars of the Subscription Contest now going on all over the country and through which three girls will receive contracts to appear in Universal Pictures. This is the biggest contest of its kind ever conducted in this country and its popularity has a firm basis in the fact that every girl who puts forth a reasonable effort will receive a prize in a strand of beautiful Nataline pearls. For this reason, there will be a tremendous number of girls in your own town who will try for the three first prizes which will start them on the road to fame and fortune and if you are a shrewd showman you you will find a way to capitalize this interest and make your theatre the most popular house in town while this contest is going on---and forever after. Get busy on this matter today.

"BILL" HAS A BIG TIME

THERE are plenty of good times to be had in this merry old world, but "Bill" who whistles away cheerily while he is writing his entertaining stories for the Los Angeles Express claims that he had the best time of them all when he visited Universal City not so long ago. "Bill" and his friend, the cartoonist, took in the whole show and then summarized their impressions in a picture story which is reproduced on the opposite page. "Bill" is not to be taken too seriously, however. He pokes fun at everybody, just because that is his way, but really and truly he was favorably impressed with what he saw at Universal City.

The shock of seeing Eileen Sedgwick gracefully draped in a leopard skin was a bit strong for "Bill" at first, but after he watched the filming of the jungle scenes in "The Diamon Queen" (formerly called "The Queen of the Diamonds") her latest serial, he forgot all about it, for the leopard skin fitted in wonderfully well with the wild and woolly jungle. "Bill" even went so far as to suggest it as a comfortable garment for climatic conditions in California. At any rate "The Diamond Queen" made a big impression which it should, for it is something new entirely in the serial line, and it contains enough thrills for three serials. And besides, there is Eileen Sedgwick, who is daring indeed, beautiful in form and easy to look upon.

From the jungles of Africa to the jungles of South America was a big jump which "Bill" took quite easily. Frank Mayo was working out some scenes for "The Throwback," which centers to a considerable extent around a rubber plantation. This story was written by Jacques Jaccard himself and is being directed by him so that "Bill" was privileged to look upon not only the handsome Mayo but the illustrious author as well. Jaccard's shirt sure did take the visitor's eye and also he could not refrain from having displayed in his paper the handsome profile of Frank Mayo. Since this was only the millionth time that Frank's perfect profile had appeared in print, Frank was naturally quite moved when he gazed on it.

"WHAT 'BILL' SAID"

"On the six hundred acres of land. Compromising the celluloid empire. Of which Isadore Bernstein is emperor. There are enough different things doing all the time. To make a three-ring circus seem as quiet and inactive. As a roof garden. During a snowstorm."

"I desire to say. To such female readers as I may have. That as an article of feminine wear. I can't recommend leopar skins too highly. No wardrobe is complete without one. They lend themselves at once. To not only the climatic demands of Southern California. But to absolutely freedom of movement! And they wear great. I don't know, though, if you'll all look as good as Eileen. In a leopard skin suit. That's your affair."

"Well, "Bill" had had enough of jungles and primitive passions for a while, so he decided to seek some utra-cultured, sophisticated society for a while. He didn't have to seek far, however, for he soon came upon Monte Carlo, reproduced with amazing exactitude by the clever Erich Von Stroheim for his next big Jewel feature, "Foolish Wives." The visitor saw Sam De Grasse, Maude George, Mae Busch, and the rest of the crowd that usually loiters about Monte Carlo with Erich, but he also met a newcomer in the person of Malveen Polo, the daring Eddie's charming young daughter, a beautiful girl who is making her screen debut in "Foolish Wives." And having heard so much about Marguerite Armstrong, the dazzling blonde who will be the wicked Erich's new leading lady, "Bill" cast his eagle eye out for her, but nowhere was she to be found. But, finally, he saw a bed, a big, beautiful bed, and almost buried under its covers was the fair Marguerite. She was ill, poor girl, and "Bill" was quite overcome that one so fair should be so afflicted, but when he learned that it was all in the cause of the story, he was quite relieved.

Being a true son of California "Bill" began to long for a bit of native air, so he visited the San Francisco which Tod Browning, the wonderful director of "The Virgin of Stamboul" had constructed for the vivacious Priscilla Dean as a part of her next big picture, "Outside the Law," a Jewel release of which great things are expected. Tod wrote the story of it too. "Bill" having a bit of the Bohemian in him, relished that set indeed, for it represented San Francisco's darkest corner—"Chinatown," the mysterious and the fascinating. Priscilla was quite excited when she saw her old friend "Bill," but not more so than "Bill" when he viewed all the celebrities who were supporting the celebrated star—handsome Wheeler Oakman, her husband, Lon Chaney, E. A. Warren, Ralph Lewis, Walton Taylor, Melbourne McDowell, Ralph Lewis and others.

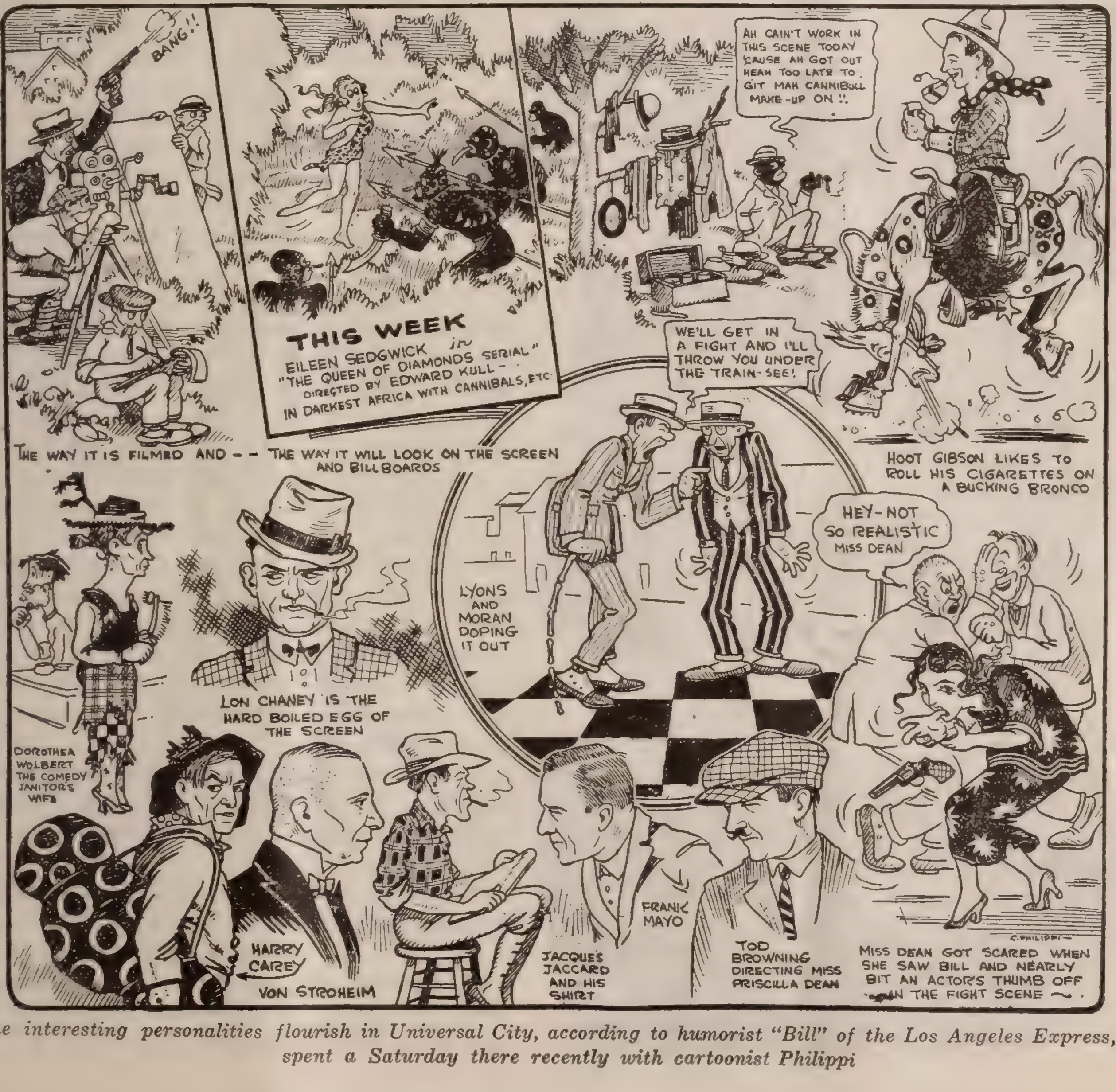
"Bill" called on his friend Joe Martin and shook hands with the rest of the inhabitants of the zoo. When he got through there, he felt that he needed sometiing real human, so he looked about for Harry Carey and was told that Harry was down in Arizona on location for "West is West" his next picture, which Val Paul is directing and which is by that delightful author of so many other western stories, Eugene Manlove Rhodes. So "Bill" thought he like to have a chat with a bit of exquisite femininity, but Carmel Myers was no where to be found. She had finished work for the day on her new picture, "The Orchid," in which she is supported by Pell Trenton, and which is being directed by the newest addition to the Universal directorial forces, Marcel de Sano, who, though a youngster in years ("Bill" found out he was only twenty-six), has a talent for directing pictures that is mature indeed.

Well, "Bill" was pretty tired by that time so he decided to call it a day. But as he was going out, "Hoot" Gibson saw him, and lassoed him in again. "Bill" was a bit sore at that, but his frown changed to smiles mighty soon, for there to his right were Eddie Lyons and Lee Moran, cutting some comical capers for their new comedy, "Fixed by George," and right near them, Dorothea Wolbert, the funniest lady on the screen, cooking up some good mischief for "The Cook," the short reel comedy which Vin Moore is producing and in which she is featured. So, having left Universal City with a grin, "Bill" was seized with the desire to impart the grin to the rest of Los Angeles, and he did, with the aid of his friend the cartoonist, the next morning in the Los Angeles Express. Judging from the opposite page, that grin must have been a real honest-to-goodness one.

Los Angeles Evening Express

WEDNESDAY, SEPTEMBER 15, 1920

Universal City Actress In Leopard Apparel Delights Bill's Soul


BANG!!
THIS WEEK
EILEEN SEDGWICK in "THE QUEEN OF DIAMONDS SERIAL" DIRECTED BY EDWARD KULL - IN DARKEST AFRICA WITH CANNIBALS, ETC.
THE WAY IT IS FILMED AND - - THE WAY IT WILL LOOK ON THE SCREEN AND BILLBOARDS
AH CAIN'T WORK IN THIS SCENE TODAY 'CAUSE AH GOT OUT HEAH TOO LATE TO GIT MAH CANNIBULL MAKE-UP ON !!
HOOT GIBSON LIKES TO ROLL HIS CIGARETTES ON A BUCKING BRONCO
WE'LL GET IN A FIGHT AND I'LL THROW YOU UNDER THE TRAIN-SEE!
LYONS AND MORAN DOPING IT OUT
HEY-NOT SO REALISTIC MISS DEAN
LON CHANEY IS THE HARD BOILED EGG OF THE SCREEN
DOROTHEA WOLBERT THE COMEDY JANITOR'S WIFE
HARRY CAREY
VON STROHEIM
JACQUES JACCARD AND HIS SHIRT
FRANK MAYO
TOD BROWNING DIRECTING MISS PRISCILLA DEAN
MISS DEAN GOT SCARED WHEN SHE SAW BILL AND NEARLY BIT AN ACTOR'S THUMB OFF IN THE FIGHT SCENE ~.
C. PHILIPPI

Some interesting personalities flourish in Universal City, according to humorist "Bill" of the Los Angeles Express, who spent a Saturday there recently with cartoonist Philippi

Universal Has

UNIVERSAL'S "Carry-Your-Lunch" movement opened auspiciously indeed with such a sunshiny day that lunch baskets were carried to the roof and employees ate and laughed and danced and made merry under a clear blue sky. International Film Service, always on the alert for something peppy and new and something that is really "good stuff" was on the job fully equipped and the pictures to the left are the result of the crankings of the camera-man. Incidentally they show how many pretty girls help daily to make Universal pictures really universal. These entertaining "shots" appeared in International News Issue No. 65, and Universal feels confident that they must have somewhere in this big Universe inspired others to beat the high cost of living and go back to the good old lunch basket. When the prints were ready for showing, they were rushed over to 1600 Broadway; a huge gong was sounded; all work was stopped; everybody in Universal piled into the pretty projection room to see themselves as others saw them. The projectionist said that in all his long experience he had never shown such a popular picture to such an enthusiastic audience.

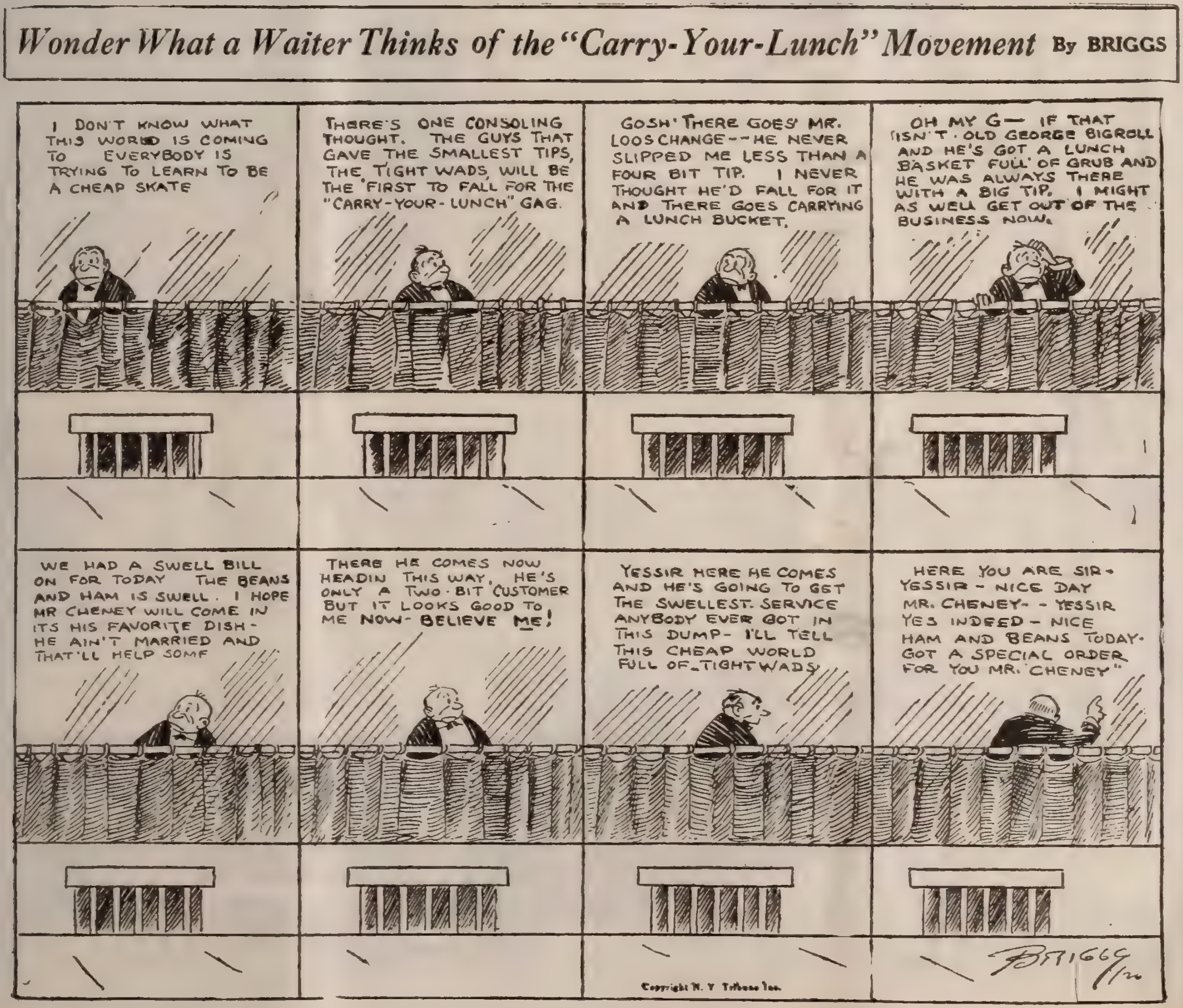
The "Carry-Your-Lunch" plan still continues to swing along merrily at Universal. Employees are keen about the plan, and say that not only do they save money, but they enjoy their food to a greater extent and they eat more. Officials of the Company have been more than generous. The eighth floor has been turned over to employees as a lunch room, a space so valuable that is renting valuation runs into three figures weekly. A victrola with the best of jazz records has been provided, and after they have eaten their fill, young and old alike fox trot and one step and waltz. A piano is promised in the near future, and an entertainment committee has been appointed so that something interesting is provided for each lunch hour. And already there are rumors in the air about a place to rest at noon for "the girls" and a place to smoke at noon for "the boys." In fact, so popular is the eighth floor at 1600 Broadway becoming that Universal is having a hard time keeping outsiders out, who are attracted by the music, the laughter, the dancing and the general merriment that prevails.

Not only International gave the Universal publicity on this economizing plan. The newspapers became interested in the idea and printed stories about what was doing at 1600 Broadway. And then to cap the climax, Briggs, one of the most famous of the country's cartoonists, whose daily cartoons are a source of huge merriment to thou-

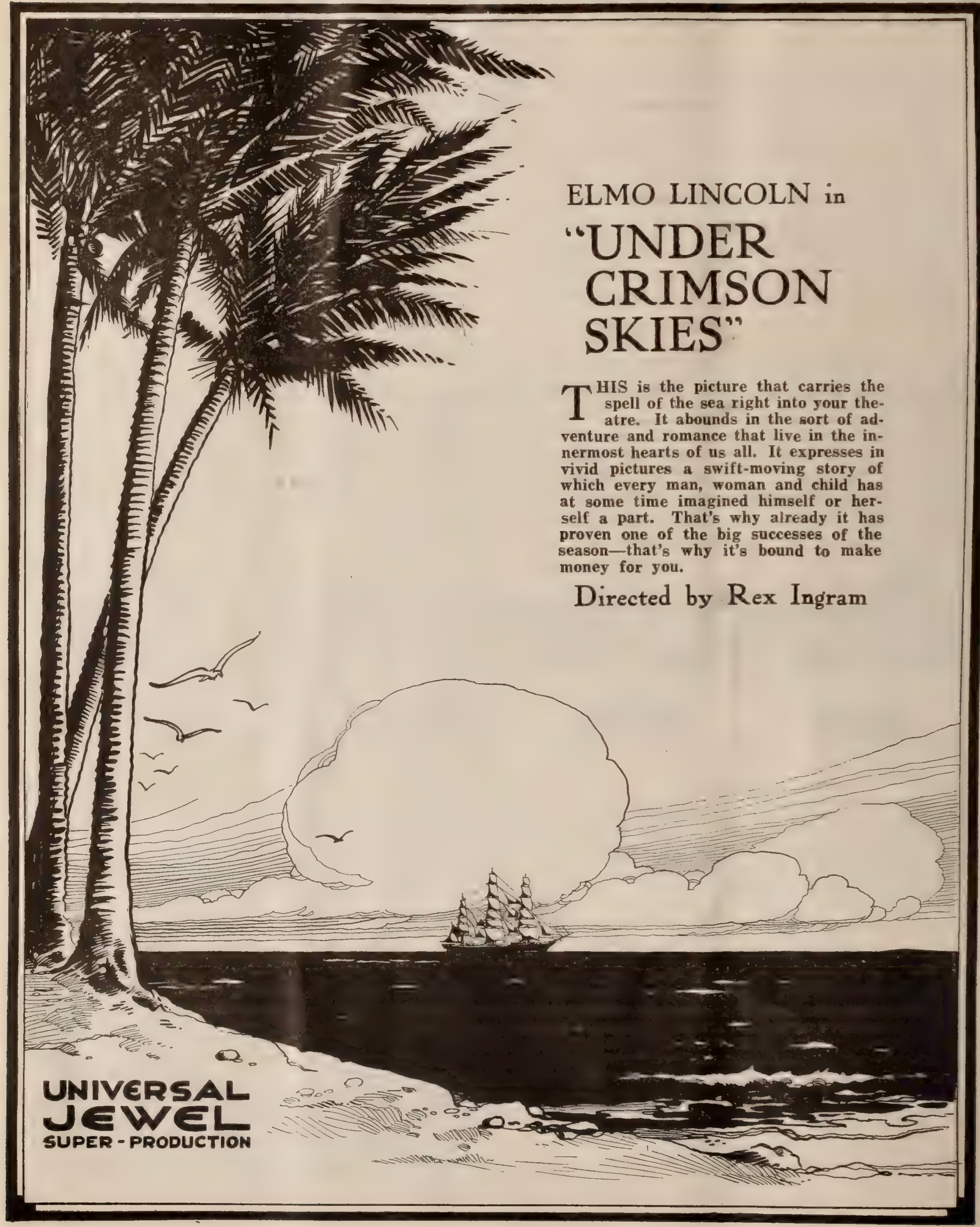
Started Something This Time!

sands throughout the country who read "The New York Tribune," got tremendously interested in this "Carry-Your-Lunch" movement and sat down and drew a funny little picture story about it which is herewith reproduced. With mayors of big cities interested and cartoonists of big papers interested and officials of big companies interested, and seriously so, all of them, it looks like the restaurants will have to look to their menus and worry a bit about filling up the old cash box again. Universal feels that it has added its "bit" to this worthy cause, and as far as 1600 Broadway and its environs are concerned it knows that IT HAS STARTED SOMETHING THIS TIME!

The initiation of this "Carry-Your-Lunch" plan, the carrying out of all its details regardless of expense, is in line with the general policy of progressiveness adhered to by the Universal Film Manufacturing Company and in line with the policy of the Company in providing what is best for the general welfare and happiness of those who take part in furthering the promotion of its vast product.


Wonder What a Waiter Thinks of the "Carry-Your-Lunch" Movement By BRIGGS
I DON'T KNOW WHAT THIS WORLD IS COMING TO EVERYBODY IS TRYING TO LEARN TO BE A CHEAP SKATE
THERE'S ONE CONSOLING THOUGHT. THE GUYS THAT GAVE THE SMALLEST TIPS, THE TIGHT WADS, WILL BE THE FIRST TO FALL FOR THE "CARRY-YOUR-LUNCH" GAG.
GOSH! THERE GOES MR. LOOSCHANGE--HE NEVER SLIPPED ME LESS THAN A FOUR BIT TIP. I NEVER THOUGHT HE'D FALL FOR IT AND THERE GOES CARRYING A LUNCH BUCKET.
OH MY G— IF THAT ISN'T OLD GEORGE BIGROLL AND HE'S GOT A LUNCH BASKET FULL OF GRUB AND HE WAS ALWAYS THERE WITH A BIG TIP. I MIGHT AS WELL GET OUT OF THE BUSINESS NOW.
WE HAD A SWELL BILL ON FOR TODAY THE BEANS AND HAM IS SWELL. I HOPE MR CHENEY WILL COME IN ITS HIS FAVORITE DISH - HE AIN'T MARRIED AND THAT'LL HELP SOME
THERE HE COMES NOW HEADIN THIS WAY, HE'S ONLY A TWO-BIT CUSTOMER BUT IT LOOKS GOOD TO ME NOW- BELIEVE ME!
YESSIR HERE HE COMES AND HE'S GOING TO GET THE SWELLEST SERVICE ANYBODY EVER GOT IN THIS DUMP- I'LL TELL THIS CHEAP WORLD FULL OF TIGHTWADS
HERE YOU ARE SIR - YESSIR - NICE DAY MR. CHENEY- - YESSIR YES INDEED - NICE HAM AND BEANS TODAY. GOT A SPECIAL ORDER FOR YOU MR. CHENEY"
Copyright N. Y. Tribune Inc.
BRIGGS

Cartoon by Briggs that appeared recently in the New York Tribune.



ELMO LINCOLN in

"UNDER CRIMSON SKIES"

THIS is the picture that carries the spell of the sea right into your theatre. It abounds in the sort of adventure and romance that live in the innermost hearts of us all. It expresses in vivid pictures a swift-moving story of which every man, woman and child has at some time imagined himself or herself a part. That's why already it has proven one of the big successes of the season—that's why it's bound to make money for you.

Directed by Rex Ingram

UNIVERSAL JEWEL
SUPER - PRODUCTION

The Factor of Safety of This Is About 1000 to 1

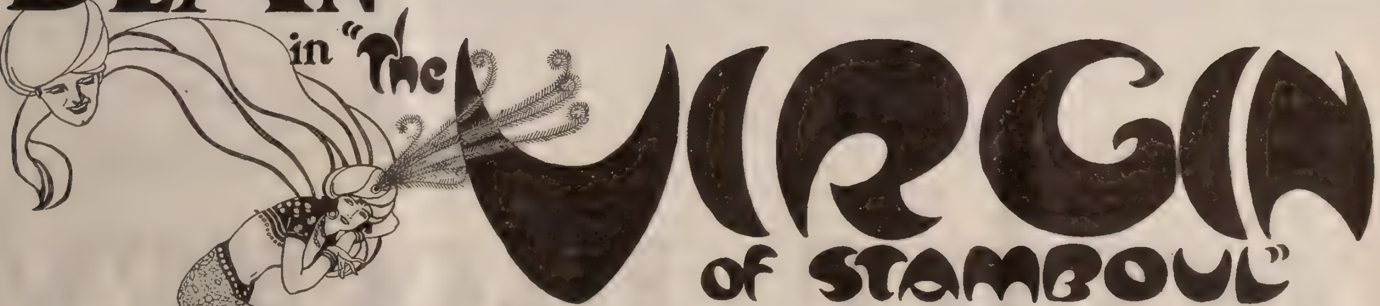
PRODUCTS of engineering are tested as to their safety. For instance, an automobile frame may be constructed so that its factor of safety is, say, 12 to 1. That means that the steel has been tested to twelve times the amount of strain it probably ever will be given.

However, there is no real test of the safety of a picture from a profit standpoint but public opinion. And public opinion has said that the factor of safety for the exhibitor of "The Virgin of Stamboul" is about 1,000 to 1. That means that YOU stand one chance in a thousand to lose. How much longer are you going to wait? Believe the public, you'll make money if you——

PLAY IT NOW

PRISCILLA DEAN

in "The VIRGIN of STAMBOUL"



500,000 Universal Production de Luxe

Directed by TOD BROWNING

Story by H.H. VAN LOAN

That French Finesse

THE DEVIL'S PASSKEY" differed from ninety-nine out of a hundred American-made photoplays in that it was made by a man who knows the elemental motives of men and women and compliments your intelligence by assuming that you, also, know them. Von Stroheim talks to you like a grown-up talking to grown-ups and not like a "big-a, little-a-kindergartener." In other words, "THE DEVIL'S PASSKEY" is sophisticated drama which accounts for its instant and tremendous success.

Maud George

And in this success of sophistication no one has a larger share than MAUD GEORGE, that admirable actress who has the role of "Madame Malot"—the intriguing modiste whose plots come close to ruining three lives.

This typically French character—a sharp business woman, a talented artist and a shrewd manipulator of men and events—MAUD GEORGE, plays with a marvelous French finesse which is a delight to all who see her—and a surprise to those knowing ones who have thought that such a part could be played only by a woman reared in Paris.

View this picture—marvel at its knowledge of human traits and motives—its amazingly accurate detail—but also make ready to see some of the best acting that the screen has known.

Carl Laemmle
presents
Von Stroheim's
MASTER PICTURE

"The DEVIL'S PASSKEY"

UNIVERSAL-JEWEL PRODUCTION DE LUXE

"Oh, Mother--I'm so tired of this stupid little town!"

"ONCE TO EVERY WOMAN"

HERE is a scene that every small-town mother knows—that every small-town girl will recognize—the moment that comes once to every woman. Fame and fortune are calling, the old home seems shabby and dreary, the young bird wants to leave the nest. Whether she be mother or daughter, there is an appeal here that no woman can resist—for it is played by Margaret Mann and Dorothy Phillips—as perfect a mother and daughter as the screen has ever seen.

Carl Laemmle presents a
Great Universal—Jewel
Production de Luxe, directed
by Allen Holubar, featuring

DOROTHY PHILLIPS

When Temptation beckoned--what was it that held her back?

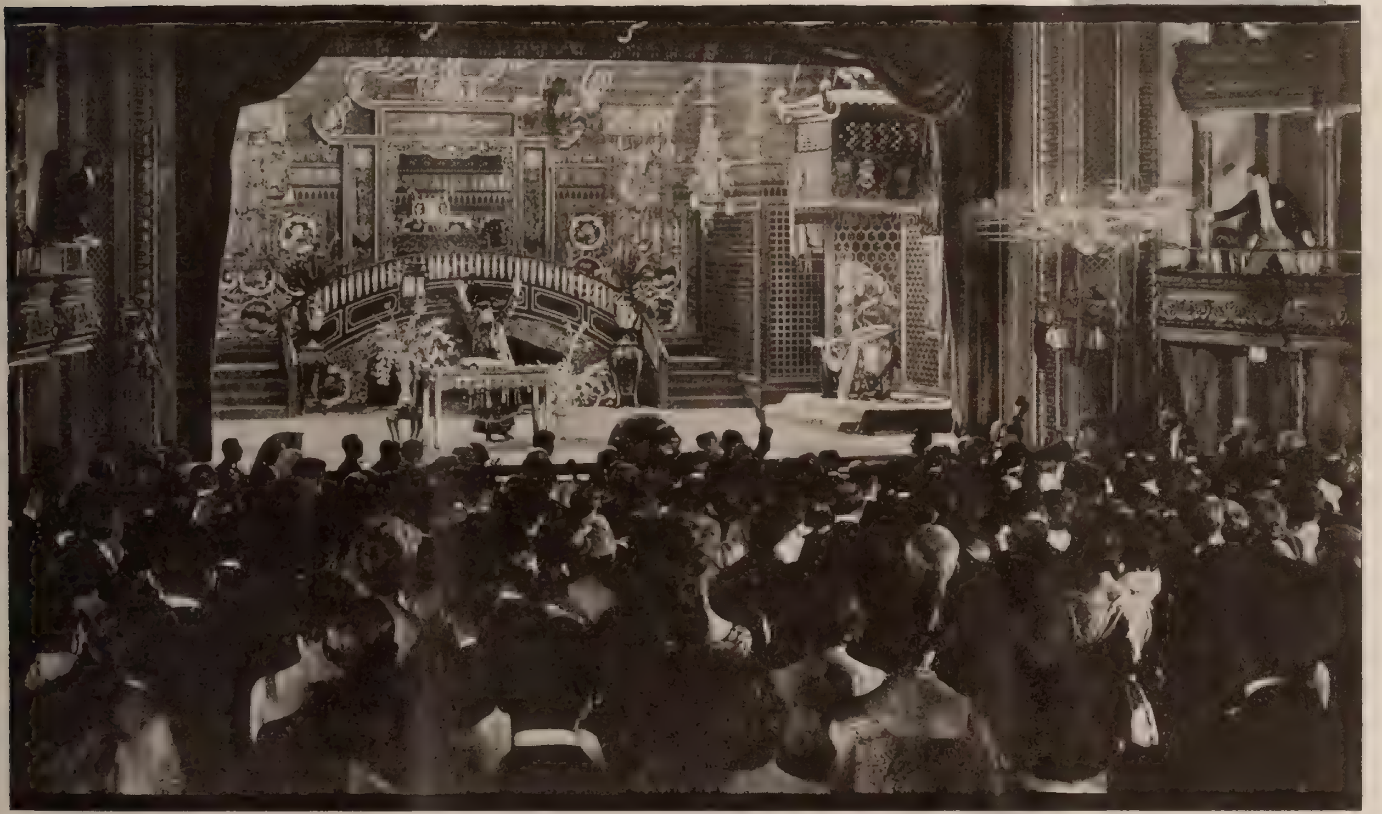
"ONCE TO EVERY WOMAN"

HER glorious voice is about to pour the treasures of the earth into her lap. But with the great prize comes an insistent one who demands that she repay him for his kindness in earlier days. For a moment she feels like succumbing to temptation—yet something holds her back. What is it? Every woman will know—for it is the one great thing in life which comes at least once to every woman.

Carl Laemmle presents a
Great Universal-Jewel
Production de Luxe, directed
by Allen Holubar, featuring

DOROTHY PHILLIPS

The shot was fired in New York--but it was heard by one who was far away



“ONCE TO EVERY WOMAN”

SHE has won—and she has lost. Won back her self-respect but lost her golden voice. And her name will be forever linked with the ugly passion which made the Metropolitan that night a howling bedlam of frenzied men and women. Yet there was one who knew some dreadful thing had happened hours before the papers printed it. And that one was far from Broadway. How did she know? It was the knowledge that comes at least once to every woman.

Carl Laemmle presents a Great Universal-Jewel Production de Luxe, directed by Allen Holubar, featuring

DOROTHY PHILLIPS

"Mother—I've come home!"

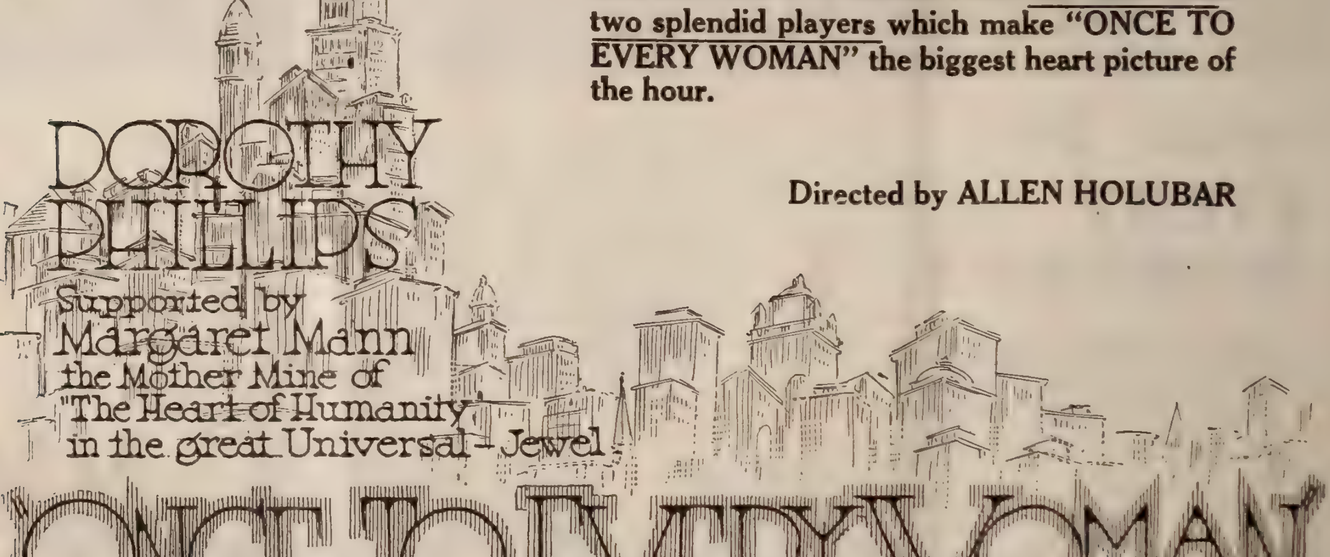
THERE is a whole picture in these four words, spoken towards the end of one of the most heart-touching photodramas ever screened.

"Mother—I've come home!"

Instinctively, you know the story—and you know, as a showman, that never before have your patrons been so eager for a real home-and-mother play—for a story that would touch every heart—for a cast that could play such a story to perfection—for a production that would satisfy in every last faithful detail.

It was Mother Love which made "The Heart of Humanity" the one great outstanding triumph of its year—Mother Love and the acting of DOROTHY PHILLIPS and MARGARET MANN—and it is Mother Love and these same two splendid players which make "ONCE TO EVERY WOMAN" the biggest heart picture of the hour.

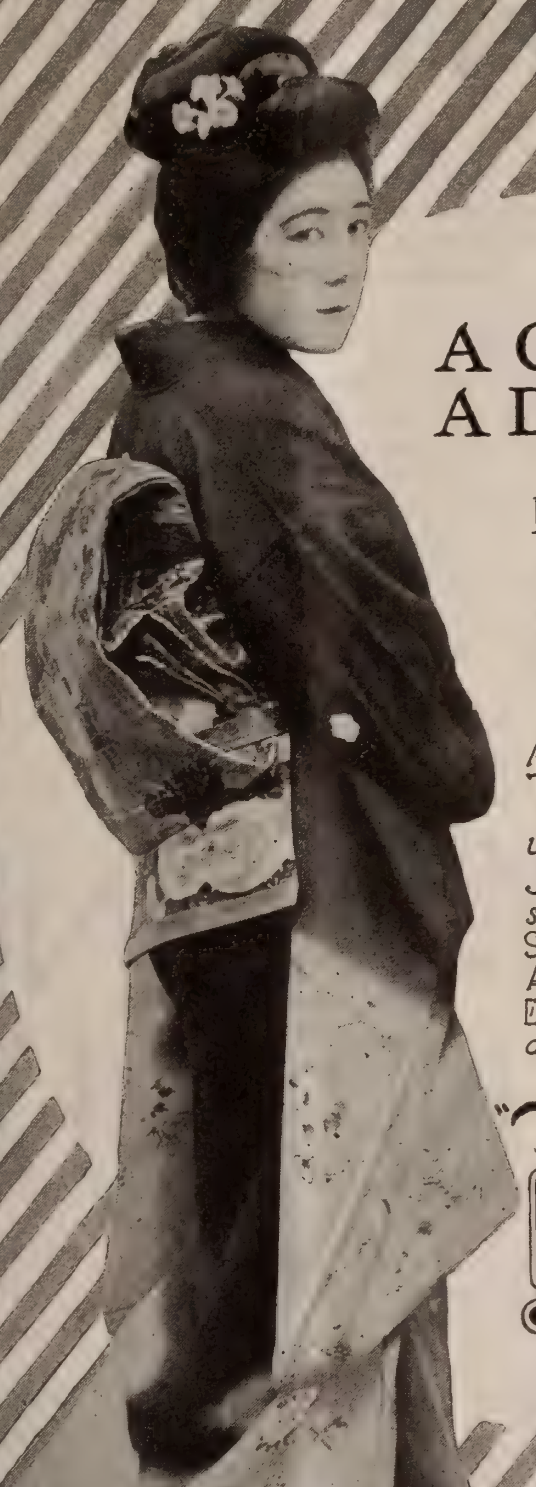
Directed by ALLEN HOLUBAR



DOROTHY PHILLIPS

Supported by
Margaret Mann
the Mother Mine of
"The Heart of Humanity"
in the great Universal-Jewel

"ONCE TO EVERY WOMAN"



A Cast of Stars–
A Drama Superb

HERE is a gorgeously produced drama acted by a company of players each of whom is known individually to fans the world over. The record the picture is making speaks louder than words. Like hundreds of others, your audience will thank you for presenting it. Give them the chance—NOW.

Featuring
TSURU AOKI
with
J. BARNEY SHERRY
supported by
STANHOPE WHEATCROFT
ARTHUR CAREWE
ETHEL SHANNON
and a great company

"*The* BREATH OF THE GODS"

UNIVERSAL-JEWEL
SUPER PRODUCTION
Made by ROLLIN STURGEON
from the famous novel by
SIDNEY McCALL

PROFITS

THERE'S one word that every exhibitor can understand—profits. And that word expresses the only thought that any exhibitor need have in connection with "Blind Husbands." This is so because every exhibitor who has played this master drama has profited thereby—both in money and in increased prestige with his patrons. Doesn't it stand to reason, then ,that what this picture has done for every one of the hundreds of exhibitors who have played it, it will do for you? Reason it out for yourself, and remember the word: Profits.

Carl Laemmle presents
von Stroheim's
WONDER PLAY
"BLIND HUSBANDS"
UNIVERSAL-JEWEL
PRODUCTION DE LUXE

SECOND BETTY LETTER

Dear Betty:

Great minds travel in the same direction, for we had already elected Harry M. Berman, General Manager of Exchanges, as chairman of our Luncheon Club when your letter reached me from Buffalo. When I wrote you last, we didn't have a chair to offer him—in fact, when I said our dream was to be realized, I was afraid I'd have to tell you later it was a pipe dream.

However, the election of Mr. Berman settled our problem and I'm delighted to tell you thot it's an established institution, I mean our Luncheon Club, of course, backed by three check books—Mr. Laemmle's, Mr. Cochrane's and Mr. Berman's.

Glad you enjoyed your visit to the Buffalo office—did you try to introduce our new idea to the girls in the exchange? We are banking on YOU doing some good missionary work for us Betty, and if you can convert all the Exchanges to our "Bring Your Lunch" religion, we'll elect you an honorary member.

How should I know why Mr. Chase of Buffalo discarded his whiskers—Perhaps because the price of Marcel waves has gone up. At any rate, he's working like a Trojan to help swell that amount that Mr. Berman wants to surprise Mr. Laemmle with when he returns from Europe, which I believe will be the latter part of this month.

Well, getting back to our Luncheon Club—we held our first committee meeting last Thursday—Mr. Cochrane and Mr. Berman presided, and they looked like a couple of kids out on a lark. Mr. Cochrane opened the meeting with an announcement that the Universal Film Manufacturing would donate the entire eighth floor to the Luncheon Club. One of the girls at the meeting had to ask for smelling salts. This floor covers 2700 square feet and rents for $200 per week.

After Mr. Cochrane had nearly donated the entire works, Mr. Berman asked us whether we wanted a player piano or just a baby grand. Of course, we all voted for the player, and he took out his check book and handed over the cash that'll start the hand organ. Mr. Seigel then walked in and asked Mr. Berman whether or not he should accept a $3200 contract on one of the Big Features, and you'd have screamed Betty if you could have seen H. M. waive it aside. He was bound to stick to player pianos and how to get the best coffee at 7c a cup. Mrs. Berman was present and she's going to help us start a library.

Everybody is wildly enthusiastic over the proposition, from the elevator runners to the shoe black. They tell me that Saturday morning a man asked the proprietor of the cigar stand for a match, and he told him to take the elevator to the eighth floor. He was right too, for there's going to be many a match made through this get together idea.

When the clock strikes twelve, we all march to lunch to the thrill of the jazz. Mrs. Kutner has charge of the entertainment, and someone told Toddy she looked so sweetly domesticated behind the coffee cups, so she takes her place each noon at the table and serves th drinks. These widows—leave it to them.

May Schack has charge of the dancing.

Everything around the office is just about the same, except little improvements here and there for the employees, which you can bet we appreciate.

We've been releasing some peachy pictures—among them "Once to Every Woman"—a prominent New York exhibitor told me there was a fortune in the title alone, and that the picture in his opinion should make a clean sweep.

Went to the dentist with Alice K—— on Friday. You know we've always been puzzled about her age—well, when the dentist removed her bridgework, he remarked that she must have had the work done about the time they built Grant's tomb. You know she claims she's twenty-three—I hate to be cattish, but ????

Miss L in the ——— Department is sporting a brand new chapeau. Must have cost $25 if it cost a cent. Don't see how she does it on her salary, but I guess the Luncheon Club helped her to see her way clear. I saved enough last week to buy myself a new powder puff and some Lingeree. Next week I may be able to afford a box of Mascara.

In my next letter I'll tell you all about the smoking room we're going to fit up for the men—also the rest room for the girls. If you feel like making a donation Betty, don't be shy in mentioning it.

Your Pal,
PEGGY.

Clean-up Promised for Newest Century Comedy

EXHIBITORS who have attended the showings of "Loose Lions," the recent Century Comedy release, predict that this picture will be a "knockout." It is in two reels, and besides featuring so sterling a comedian as Robert Andersen, it has the additional support of pretty Dixie Lamont in the role of the leading lady, and the trained Century lions.

No expense has been spared to make this production a big comedy picture. A good deal of the action takes place in a motion picture studio which assuredly is an interesting background. There are pretty girls galore, the most expert of pie throwers and dodgers, and some really unusual stunts by the huge Century lions. And there are laughs enough to make merry the most confirmed killjoy.

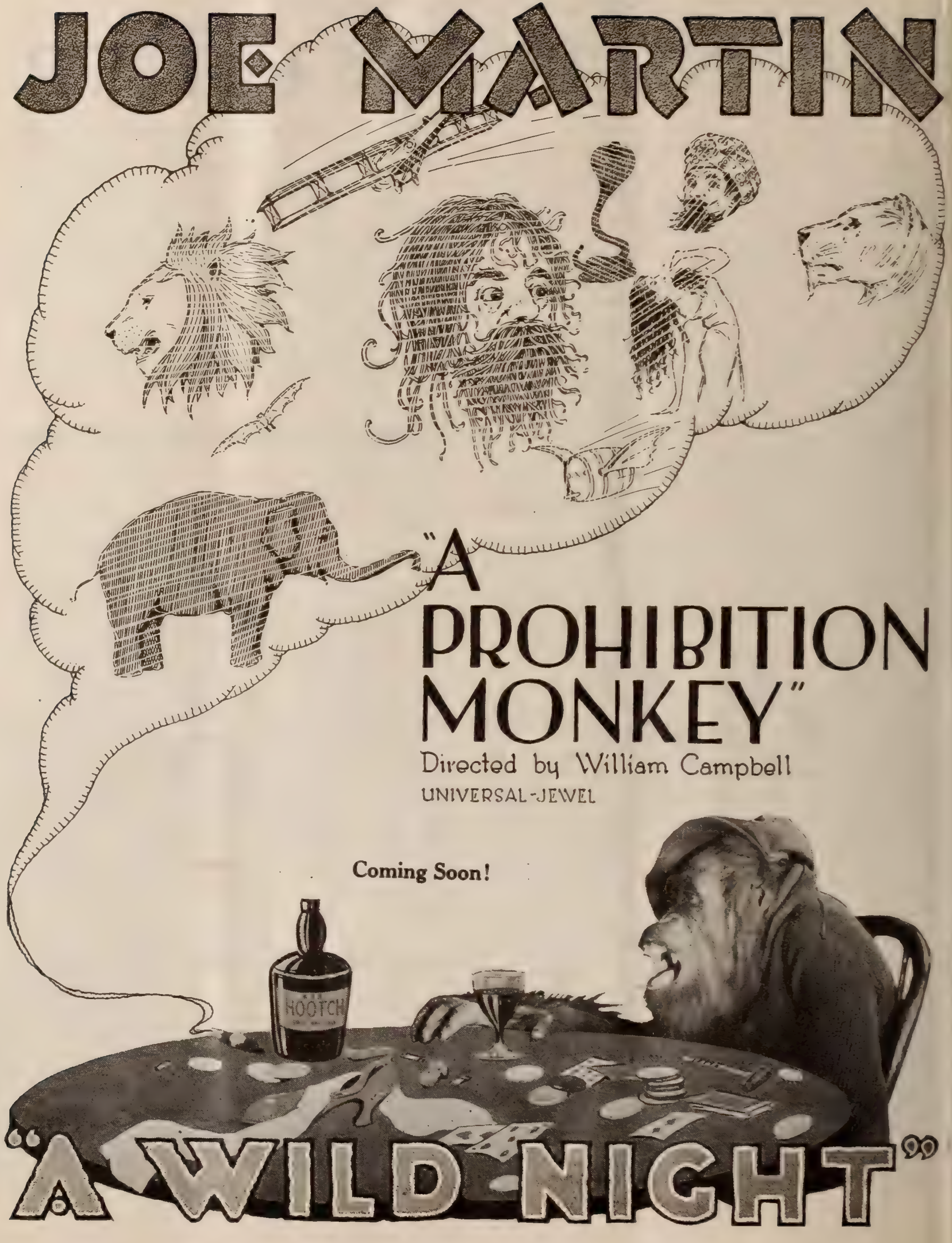
Robert Andersen who is the chief human funmaker in "Loose Lions" is an actor of skilled versatility. He is one of those rare kinds of actors—a real farceur. He can get right down into the spirit of comedy and burlesque and make the most of every situation. When one considers the more serious role which he carried off so remarkably well in "Once to Every Woman" the big Jewel starring Dorothy Phillips, soon to be released, the accomplished bits of burlesque which Andersen performs in "Loose Lions" are all the more remarkable.

To produce a good comedy is one of the most severe tasks to hand over to a director, but William Watson, with the able assistance of the cast, and Chas. Gay, well-known animal trainer, has put over a real winner in "Loose Lions."

International No. 66 Should Interest Former Doughboys

EXCELLENT pictures of the recent big "doughboy reunion" in Cleveland are contained in International News No. 66, released October 1. New cameramen attending the convention of the American Legion "shot" the former warriors in a series of inspiring activities, includng the grand parade in which 20,000 veterans of the Great War marched once again shoulder to shoulder to the strains of the patriotic airs that inspired them to victory two years ago.

No. 66 also shows the first and exclusive pictures of the recent earthquake in Italy, close-ups of the notorious White Sox players indicted for "throwing" the last World's Series, and pictures taken at the funeral of the noted philanthopist, Jacob Schiff.


JOE MARTIN
HOOTCH
"A WILD NIGHT"

"A PROHIBITION MONKEY"

Directed by William Campbell
UNIVERSAL-JEWEL

Coming Soon!

"Loose Lions"

Two Reel Century Comedy

Featuring

DIXIE LAMONT and ROBERT ANDERSEN

ROBERT, the gambler, had taken his last "nip" before crossing the border from Tia Juana, Mexico, to studio land. He notices a society girl on horseback being mistreated by her riding companion, whom she strikes. Her horse, however, runs off with her, and Robert, getting excited, jumps off the train onto an automobile and gives chase. He makes for the horse and manages to fall off with her. She faints and he revives her, with water from a stream which is filled with whisky due to the fact that revenue agents are pouring intoxicants into the water at the other end of the stream. She becomes intoxicated. The girl was a movie actress and the runaway was not supposed to have been in the picture. The movie director thanks Bob and invites him to visit the studio.

At the studio Bob sees a sign that men are wanted to work with lions; he also sees a man carried out on a stretcher who had done that kind of work. The director endeavors to prevail upon him to take the job.

The picture gets started and Bob sees the girl he loves posing for the film. She is going to be hurled into the lions' den as the story directs. Bob gets frightened when he sees the lions loose. He closes his eyes and when he opens them again the girl has disappeared. He accuses the studio director of having the girl devoured and lets the lions out of the cage. A mad chase follows, but in the end the girl shows up, everything is explained, and they all live happily ever afterwards.

"Some Shooter"

Two Reel Western Drama

CAST

Tim Morgan	Hoot Gibson
Daisy McAlester	Dorothy Woods
Father	James Gibson
James Durbin	Jim Corey

ONE of the favorite sports of Tim Morgan was to keep everyone on edge by his daring shooting—which he did just to keep in practice. No one had the courage to tell Tim what a nuisance his practicing was to the community until Daisy McAlester and her father, in quest of a climate beneficial for his health, happened along during one of Tim's sprees and got in the way of one of his wild shots. Dorothy had the foliage on the top of her hat shot off. When Tim learnt of his latest deed, he lost no time in apologizing, much to the amusement of the recipient, who rather took a fancy to him and his frankness.

Daisy and her father register at the hotel in Prickly Heat, where a recent arrival, James Durbin, is attracted by their somewhat crude methods. He overhears Daisy and her father discuss where to put their worldly possessions for safe keeping, and determines upon a plan to get hold of the money while they are out looking for a ranch to purchase.

On their way to look at a ranch, Daisy and her father are held up by some ruffians who demand the money. Tim, who is practicing his favorite pastime nearby, hears their pleas for help and rushes to their assistance, making prisoners of the thieves. Durbin, who has accompanied Daisy and her father, covers Tim with a gun and makes it appear as if Tim is one of the crooks, inasmuch as he has in his possession the money which he took from the crooks when they were caught. Things look hazy for Tim until the sheriff compares the photo he has in a letter for the arrest of a noted criminal lurking somewhere in the West with the man before him, James Durbin. Quickly noticing the similarity, the sheriff shows Durbin the letter. Durbin confesses his guilt by attempting to gain the upper hand on the sheriff and the crowd. He is soon overpowered and taken to jail.

A few years later we see Tim and Daisy—Tim receiving a severe tongue lashing at the hands of Daisy, who is now his wife, for engaging in his favorite pastime in front of their youngsters.

"THE FLAMING DISK"

Episode No. 3

"The Perilous Leap"

Elmo Gray	Elmo Lincoln
Jim Gray, his brother	Elmo Lincoln
Rodney Stanton	Roy Watson
Stanley W. Barrows	Geo. Williams
Prof. Robert Wade	Lee Kohlmar
Helen Wade	Louise Lorraine
Briggs	Fred Hamer
Stella Dean	Fay Holderness
Batt Hogan	Monte Montague
Con Dawson	Jenks Harris

ELMO draws Helen to safety by climbing up the sides of the bridge and they make for the woods. Helen becomes exhausted, however, and Elmo bids her hide in some underbush while he goes to a forest ranger station to phone to Barrows for help. Barrow's secretary takes the message, but withholds it from Barrows and manages to communicate it to Stanton who immediately sets out with the gang after Elmo and Helen.

In the meantime, Helen has mistaken Jim for Elmo and has thus gotten into his clutches. Coming in with the rest of the gang, Jim is mistaken for Elmo by them, but quickly sets them right. Jim is then attacked by the sheriff and his men who are on the lookout for the gang and is about to squeal Stanton's whereabouts, when Stanton notices from a short distance what is happening and uses his hypnotic influence and makes of Jim a fighting madman so that he cleans up his attackers. But during the struggle Helen escapes.

Helen meets with Elmo, but is doubtful of his identity until Elmo proves it by showing her the part of the disk which he has in his possession. They come upon a forest ranger who is in reality one of the gang, and Elmo entrusts Helen to his safety, telling him to see her safely back to town while he waits for help from Barrows.

Elmo climbs the watchtower overhanging the deep ravine to watch out for help. He is seen by the gang. They surround the foot of the pole with a ring of dynamite. The tower blows up. What happens to Elmo when he crashes from the dizzy height?

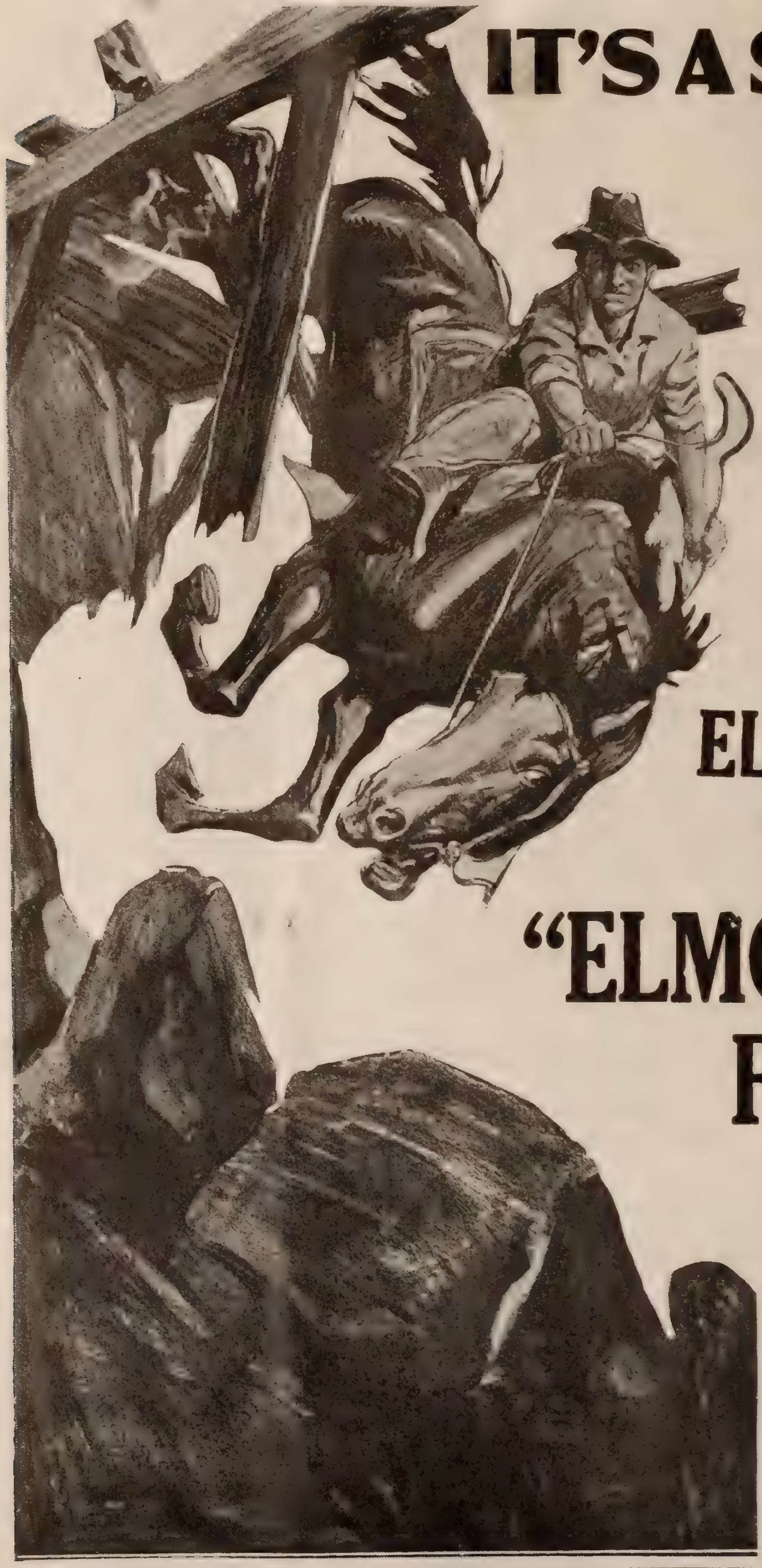
"THE MARRIAGE PIT"

(Continued from page 6)

begins his raid on Centralia oil. Tim, Strong's confidential man is frantic, and denounces Dalton and a fight ensues. Tim is knocked unconscious and Dalton leaves. Elinor comes to the office to see Dalton, revives Tim and learns of Dalton's perfidy. While Tim is explaining Strong enters unseen by either of them. Elinor begs Tim to do something to save Strong, and as he picks up the telephone, Strong makes his presence known. He takes charge of the situation and soon has Brewster and his crowd hunting cover. Elinor leaves the office thoroughly disillusioned regarding Dalton, but still believing Strong is infatuated with Zoldene.

That night Strong visits Zoldene to end their compact. Dalton arrives unexpectedly and Strong learns of his marriage to Zoldene. Infuriated, Strong gives Dalton the thrashing he deserves.

Meanwhile, Rossiter has gone to Elinor and has told her the truth regarding Zoldene, and when Strong arrives home their former differences are forgotten and they begin life anew with perfect understanding.



IT'S A SMASHER

IT'S a smasher of records as a smasher in action. Imagine on your screen scenes such as shown in the illustration. Is it any wonder that the kids get right up and cheer their mighty hero? Is it any wonder that exhibitors all over the country are packing their houses with this speedy chapter play. It certainly is no wonder. It's only natural that stuff like this just makes 'em howl for more—only natural that this serial will make money for you.

ELMO LINCOLN

In the Breakneck Serial Success

"ELMO THE FEARLESS"

Directed by J. P. McGOWAN

The Serial That's Breaking Records Everywhere

Eastern City Welcomes "The Devil's Passkey"

Pittsburgh, Pa., is a big cosmopolitan town, accustomed to the best in everything. Pittsburgh, Pa., does not usually mete out praise where praise is not due, and it is a city that is discriminating in its tastes. Universal was pleased, therefore, when "The Devil's Passkey" found such favor there. The big Von Stroheim feature played at the Olympic Theatre and its run there was remarkably successful. The management was not only pleased with the box office receipts, but with the favorable personal comments made by patrons of the theatre to it after they had witnessed the showing of the picture. An attractive lobby display was used during the run, which is reproduced to the right of this page.

Other big eastern cities continue to send in commendatory comments concerning the picture. Mr. Herbert C. Wales, manager of the Washington, District of Columbia Exchange, received a few days ago the following letter:

"Although I am not in the habit of writing letters or sending wires extolling any pictures, I do feel that I owe it to your company to let you know the wonderful business we have done at the Metropolitan Theatre on our week's run of "The Devil's Passkey."

"Not only has this picture broken all records for this time of the year, but it has been a wonderful success from the standpoint of pleasing our patrons. The comments have all been wonderful and everybody seems to have thoroughly enjoyed the performance."

"I wish you would extend my congratulations to Mr. Erich von Stroheim on this, his masterpiece, and be assured that I am waiting patiently for more pictures of this calibre."

H. M. CRANDALL,
Crandall Theatres,
Washington, D. C.

Certainly no picture could be accorded praise more satisfying or more deep than this.

Stroheim's
The DEVIL'S

Olympic Theatre, Pittsburgh, Pa., where "The Devil's Passkey" was shown with great success.

NEW SERIES IS NOW BEING RELEASED BY UNIVERSAL

Universal is now releasing a series of the most engaging and picturesque tabloid photo-plays ever screened—a series of two-reel dramas of the North Western Mounted Police, written and directed by Jacques Jaccard. Jacques Jaccard is a French Canadian and lived for years in that section of Canada where the Mounted Police, with their red breeches and dark blouses, are the principal representatives of the law, so that he is well versed in all the romanticism and spirit of adventure which are associated with the fascinating subject around which these two reelers are woven. Jaccard did this same subject in a larger way in "Under Northern Lights," a five reeler.

The series is built around the character of a fearless leader of one of the most reckless units of the Mounted Police—Sergeant Kirk McLean, six feet, two inches of fighting manhood. Leonard Clapham who impersonates this role, is not a Canadian by birth, but in his native state of Kentucky, he did similar service as a Deputy Marshal, ranging the hill country in quest of moonshiners, counterfeiters and othe law-breakers. The girl who plays the lead in this series is no other than Virginia Faire, who won a Fame and Fortune Contest last year through her remarkable beauty. She was awarded a contract to appear in Universal pictures. She played in a number of short subjects and then took one of the featured leads in "Under Northern Lights." She has never appeared to better advantage than in this series, and she is certainly a delightful little foil for the huge Clapham. Also in the cast of the pictures are Charles Brinley, Frank Staples, Herbert Bethew and Ivar McFadden. Kay Harrison, who scenarized the series, also takes an occasional role.

Jacques Jaccard is no newcomer to the ranks of Universal directors. It was he who made the big Jewel feature, "The Great Air Robbery, featuring the daring Lieutenant Ormer Locklear, who was recently killed while making an ascent for another picture. And Jaccard is now directing a picture tentatively called "The Throwback," in which Frank Mayo will appear and which Jaccard also wrote himself.

These pictures are not to be considered as merely as "fillers" for a program. The stories are excellent; infinite care has been taken in the direction and the cast is a capable, tried and talented one. The background is an unusual one and the atmosphere of the big Canadian forest country has been preserved intact. They deserve to be featured on a program. Indeed Universal considers this series one of the most pleasing and virile groups of short screen dramas ever made.

The Red Rider Series is being released one a week. The first, called "A Son of the North," was released October 4th. The succeeding pictures of the series are "The Girl and the Law," "Big Stakes," "When the Devil Laughed," "The Forest Runners" and "The Timber Wolf."

ELMO LINCOLN
UNDER CRIMSON SKIES
PRINCESS THEATRE TODAY

Princess Theatre, Milwaukee, Wis., during the showing of "Under Crimson Skies," featuring Elmo Lincoln.

Jewel Feature Makes Hit With Folks In Milwaukee

THE reproduction on the left will give an idea of how heartily Milwaukeeans wlcomed "Under Crimson Skies," the Jewel featuring the herculean Elmo Lincoln. The picture played at the Princess Theatre, and the lobby was constantly crowded with people waiting for the various performances to end.

Elmo Lincoln has of late appeared in serials because his gigantic frame and his athletic prowess were particularly fitted for that kind of production. However, when Universal was considering the advisability of producing "Under Crimson Skies" it was Lincoln, the serial star, who came to the minds ow everyone as a splendid selection for the hero. But just because Lincoln abandoned the serial temporarily is no reason for thinking that he abandoned his art of "thrilling" audiences, for there are thrills galore in "Under Crimson Skies."

"Under Crimson Skies" enjoyed a successful run in a Broadway theatre in New York. In every large city where it has played, it has met with great success, and there is no doubt in the minds of Universal officials that the success will be duplicated when it reaches the smaller towns.

EARLY RELEASE FOR NEWEST JEWEL ANNOUNCED

R. H. COCHRANE, vice-president of Universal, has just announced the early release of "Once To Every Woman," a Universal-Jewel production starring Dorothy Phillips, and directed by Allen Holubar. It is the last of a series of super-productions made for Universal by Miss Phillips and her husband director.

Begun last winter, many months were taken in its production. Following Miss Phillips' war success, "The Heart of Humanity," and the remarkable picture of enlightenment, "The Right To Happiness," the producers faced a difficult task in making "Once To Every Woman" the superior of the star's former success.

Every facility of the big picture making plant at Universal City was placed at the disposal of Allen Holubar. He was assured that no expense would be spared to make the picture the most remarkable one turned out by Universal. This plan was carried out so extensively that more than $100,000 was spent on sets alone. The most costly of them was the reproduction of the stage, the boxes and the lower floor of the great Metropolitan Opera House of New York.

The story is a simple one, full of homilies and gripping interest. It is the chronicle of a village girl, petted and pampered because of a wonderful voce, whose heart is frozen by ambition and who vruelly neglects her family to chase the bubble of fame. On the threshold of her operatic career she loses her voice.

Her disillusionment, the return to her home and the chastening she undergoes before waking to the meaning of true happiness, is said to afford Miss Phillips the supreme role of her career. There is not an emotion in the range of womanhood that she does not have to portray in "Once To Every Woman."

She first is seen as a care-free school-girl, vivacious and charming. Later she has to portray the part of a young woman forging ahead in her chosen art, and rising to the call of her music teachers. Then she takes the difficult part of a successful prima donna, surrounded with the bounty of success and matching her wits with countless admirers. Finally she is the broken-hearted woman, rich in experience, but with a nature at last attuned to the simple pleasures of small-town existence.

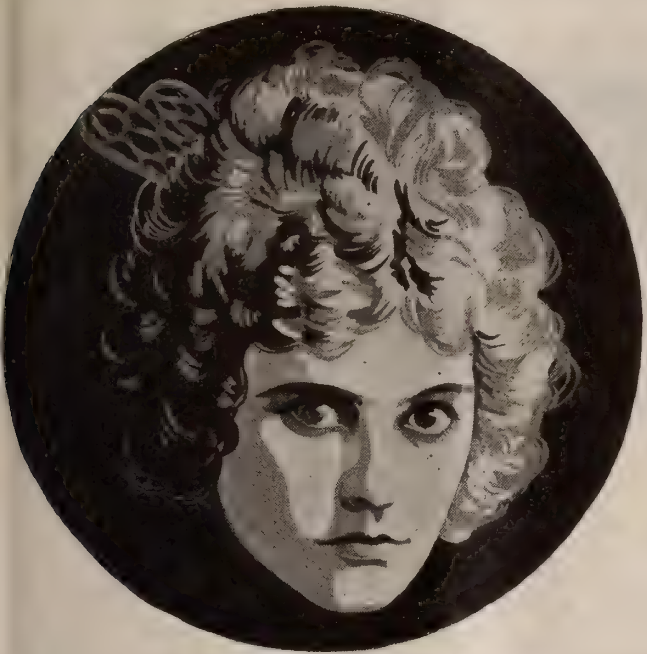
It is said that only Holubar, her husband, could have led Miss Phillips to the dramatic heights she attains in this latest Universal picture. He knows her capabilities and planned every scene to take full advantage of her screen art. She responded wholly to his direction, giving her action a completeness which marks her as one of the great screen actresses of the day.

The story is from Holubar's own pen, and was written especially for Miss Phillips. He built it with an eye to the especial screen accomplishments of his wife. He also helped in writing the scenario, co-operating with Olga Linek Scholl. The action of the story varies from a small American village to Milan, Italy, to the Metropolitan Opera House in New York, and to the picturesque country estates on Long Island.

It is not alone in directing the superb acting of his wife that Holubar is said to have gained success in "Once To Every Woman." The picture contains a series of unusual, picturesque and great scenes. The greatest of these is the depicting of a first night at the Metropolitan Opera House—with all its glory—the colorful stage, the huge orchestra pit, the "golden horseshoe" with its society leaders, the vast audience and even the standees.

In the making of these scenes Universal employed an entire orchestra from Los Angeles, the Los Angeles Symphony Orchestra, led by Adolph Tandler, formerly of the Metropolitan, and actually produced an entire act of a celebrated opera, with real

(*Continued on page* 36.)



ACTION STAGED HALF 'ROUND THE WORLD

CONSIDER this serial from this viewpoint: Can your competition offer his patrons anything as good? Can he advertise that he is showing a serial actually filmed in China, Japan, The Phillipines and the United States? Hardly. He might be able to get a one-reel travelogue showing Japan, OR China, OR The Phillipines. But with this you have them all in the one serial—besides a proved star and an action-mystery story that moves midst scenes in the Realm of Mystery itself. You know what you can do with a serial like this—Go to it!

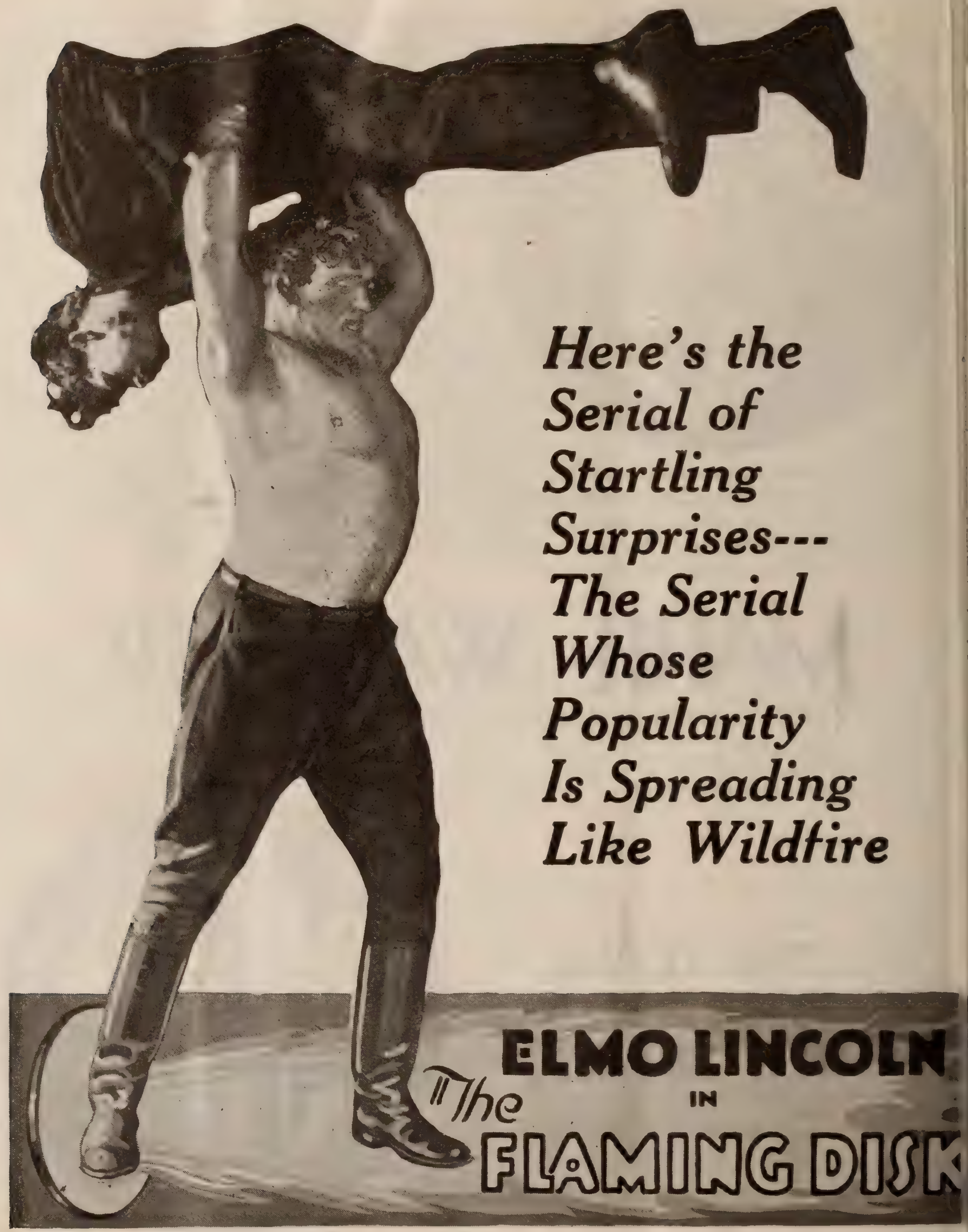
MARIE WALCAMP

THE WOMAN WHO KNOWS NO FEAR

Directed by
Henry McCrae

THE SERIAL THAT TRAVELS AS IT THRILLS

"THE DRAGON'S NET"


ELMO LINCOLN
IN
The
FLAMING DISK

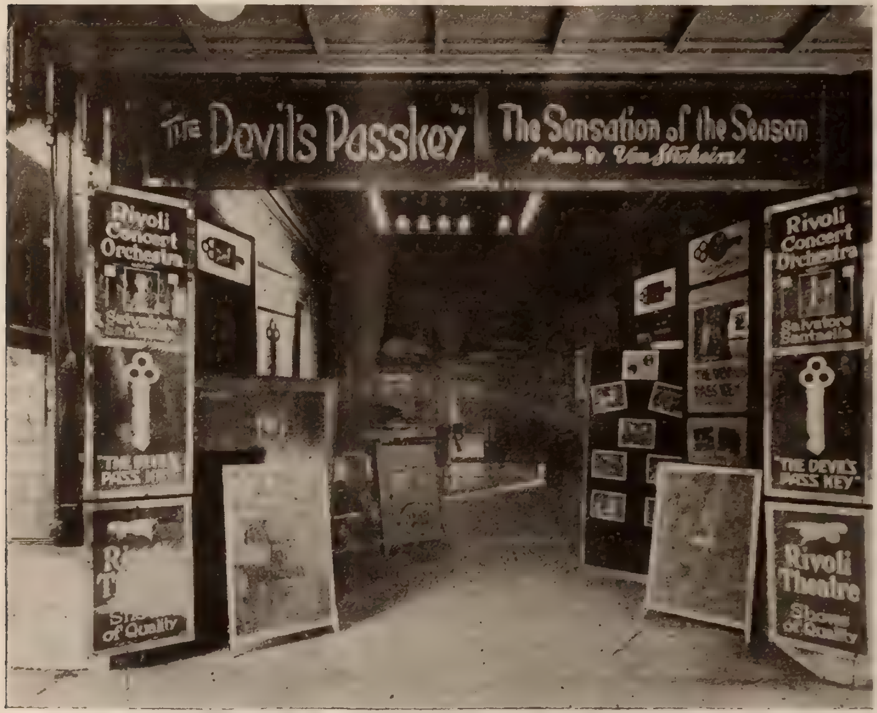
Here's the Serial of Startling Surprises--- The Serial Whose Popularity Is Spreading Like Wildfire

BOOK THIS AND BANK YOUR CERTAIN PROFITS

THAT'S the kind of serial this is—the kind that makes you know as soon as you play the first episode that from then on your're going to make money—going to pyramid your profits with each new episode. And if that sounds like mere idle chatter take a little trip to your nearest Universal Exchange and look at the serial itself—look at the first few episodes through your showman's eyes and let your own business sense tell you whether you ought to book it now or whether you can afford to let your competition get it first. Our sincere advice as producers of successful serials is: Grab it—quick!

Story by
rthur Henry Gooden

upported by
OUISE
ORRAINE
Directed by ROBERT HILL



Attractive lobby display of Rivoli Theatre, Portland, Ore., for "The Devil's Passkey."

The West Heartily Acclaims Von Stroheim's Masterpiece

NOW comes word from the very farthest west that "The Devil's Passkey" is duplicating the success there that it has had in every eastern city where it has been run.

During the week of September 20th the big Jewel was run at the Rivoli Theatre out in Portland, Oregon, with a success which gratified the management indeed. During each day of the week, attendance was crowded and there was never a lag at all. An attractive lobby display was contrived for the showing, and the picture was always accompanied by the excellent music of the Rivoli concert orchestra.

A picture must be a good picture, indeed, that can run for a solid week at a house with crowded attendance. Numerous houses throughout the country have booked "The Devil's Passkey" for a solid week's showing and box office receipts have not caused the management to regret the step taken. The Von Stroheim masterpiece was run for a week at the Capitol Theatre in New York City, and critics of the newspapers were unanimous in their praises of it. It also ran for a solid week at a number of other large theatres in New York.

HOW "SHIPWRECKED AMONG CANNIBALS" WAS LAUNCHED IN NEW YORK CITY

UNUSUAL methods of exploitation were employed by the Universal Film Mfg. Co., in presenting the Universal-Jewel production, "Shipwrecked Among Cannibals" at the Astor Theatre previous to and during its three weeks' run which began Sunday evening, June 21. The unusual nature of this picture made it possible to employ several stunts which by their very novelty excited a maximum amount of interest.

Fortunately for Universal, the Astor Theatre had finished its regular theatrical season two weeks before the opening date of "Shipwrecked Among Cannibals." This gave Universal opportunity for placing a number of unique and interest compelling advertisements on the front doors of the theatre.

Ten days before the engagement began a series of cards were used in the glass doors in which the facts were brought out that the two men responsible for these pictures had many hazardous nd heroic experiences before they secured the pictures. The first card read as follows:

"On and continuous each day thereafter there will be offered at this theatre the most unexpected and astounding achievement ever recorded by a motion picture camera." And on card number two—"a motion picture conceived of a fearless and vital idea and matured only after months of hazardous sacrifice and unparalleled daring. It could be termed 'God's lowest ebb,' or 'Nature's Crime.' "

Card number three read as follows: "But none of these titles are powerful enough nor do they convey any idea of the greatness of the subject. A title of sufficient importance is now being fitted to the picture and will be announced in the daily papers shortly."

Number four—"The picture is in two thousand scenes, not one of which is staged. The entire enterprise was the result of a shipwreck and the rescue of the two noted cameramen and the subsequent abode in a land strange to the waves of civilization. A land where children's only toys are human skulls, where the bones of a thousand men attest a thousand feasts."

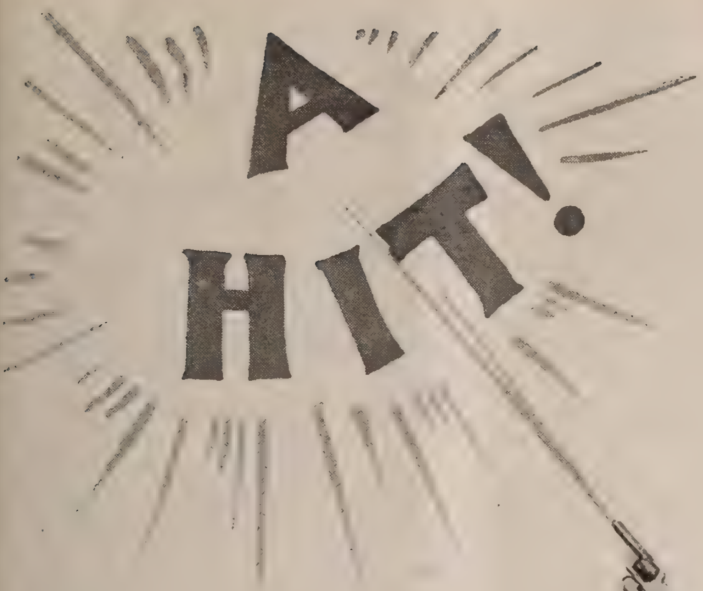
Number five—"Where human flesh is the daily menu, where women's bodies are gashed and slashed to enhance their beauty, where a baby's face looks thirty years old, and where nature offers a living demonsttration of the depths from whence we came."

It can be imagined that the unusual nature of these signs which were used in connection with still photographs caused unusual attention and resulted in thousands of passers-by to read them. After these signs had been displayed for ten days they were changed slightly and a card was placed in the center door announcing that the title which had been selected to adequately describe the pictures was "Shipwrecked Among Cannibals."

Large colored paintings were profusely used in the lobby and above the transom of the theatre. After the picture opened a diary containing about forty cards 22x28 was placed in the lobby. Each card told an incident of the hazardous experiences of the two intrepid cameramen. On one of the first pages of Laemmle-Aler's diary was the following:

"To-day we tried to make approaches to the chief of the tribe, a giant black brute, entirely naked but with a poisoned spear, which he brandished in a threatening position of warning. He did not speak, he merely grunted, and threw back his mighty arm as though to pierce us with his deadly weapon. When we thought of the shark-infested waters behind us, we decided to risk placating this savage with presents."

Similar exploitation stunts were arranged for two other big cities—Chicago and Kansas City.



THAT'S what every exhibitor who sees any episode of this cyclonic chapter-play tells us. And they add that Polo has a following that is gauged only by the capacity of their houses. But the peerless Polo's popularity is only one of the reasons for the tremendous success of this serial. The serial itself is so thoroughly satisfying to fans as to make it one of the biggest money-makers on the market for the exhibitor—meaning YOU.

EDDIE

Polo

In the Smashing Sea-to-Sea Serial

"The VANISHING DAGGER"

Produced by POLO Himself

"Big Stakes"

Red Rider Series, No. 3

Featuring
LEONARD CLAPHAM AND VIRGINIA FAIRE

KIRK MACLEAN, of the R. N. W. M. P. is in love with Jean Codrae, whose father disapproves of Kirk, and wants her to marry Pierre LeFavre. Kirk goes to meet Jean at their trysting place, where he finds Pierre forcing his attentions on Jean. They battle, and Pierre swears revenge.

Sergeant Hotchkiss and two constables are sent to Kirk's cabin to investigate charges made against Kirk by Pierre. Pierre tells Hotchkiss to shadow Kirk, and the charges will be substantiated.

Jake Williams, an out-law, murders an old Indian and his squaw, and steals their winter pack of furs, amongst which are several silver fox skins. He sends an Indian to inform Pierre of the successful raid and appoints a meeting place that night. Pierre sends the Indian to Kirk, with a message, supposedly from Jean, telling him to meet her that night at their trysting place. He also sends the same message to Jean That night he meets Jake on the trail, and dons a uniform of the Mounted. They conceal themselves when Kirk passes on his way to meet Jean, then step out in the trail, and make an exchange of the furs which Jake has. Hotchkiss sees them and thinks that Pierre is Kirk. Pierre hides the furs, and goes up the trail, where he takes the uniform off, and makes his getaway. Hotchkiss finds the furs and starts on after Kirk. He sees Kirk and Jean at the trysting place, and goes back to town. Pierre sends the Indian to Hotchkiss with the story of the murder and stealing of the furs, and Kirk is arrested. Pierre tells Jean that he can save Kirk. Jean writes Kirk a note and goes to Pierre's cabin. Kirk makes his getaway, and goes to Pierre's cabin, where he finds Pierre mortally wounded. He tells Jean to keep quiet, and escapes. Hotchkiss and the constables pursue Kirk, and after a thrilling chase, he gives himself up, and is taken back to town where they find that Pierre has confessed and Kirk is free.

International News

No. 65

Albany, N. Y.—Rent payers storm State Capitol demanding curb on landlord. (For New York Prints.)

..*Joliet, Ill.*—New kind of prison looks like a cheese box, but it is the very latest in cell-houses. (Omit from New York, Baltimore and Washington Prints).

Washington, D. C.—Miss Mabel Boardman, Capitol's new Chief, former Red Cross Head, chosen District of Columbia's first woman Commissioner. (For Washington Prints.)

Cork, Ireland.—In Seething Ireland. Military lorries bring a constant stream of "rebels" to prison.

New York City.—No more restaurants. Office workers bring their own lunches and eat 'em on skyscraper roofs to lower H. C. of L. (For New York prints only.)

Washington, D. C.—Cardinal Gibbons lays cornerstone for biggest church in U. S. (for Baltimore and Washington prints only.)

Chicago, Ill.—Nation-wide inquiry begun into baseball dishonesty. (The Grand Jury in session.)

Staten Island, N. Y.—1,500 shots a minute. Submachine gun, new invention, makes the ordinary kind seem like a baby's rattle.

New Orleans, La.—The first fall flood. Huge bridge wrecked by tropical storm along Gulf Coast. (Omit from Baltimore, Washington and New York prints.)

European Snapshots. — First pictures of Britain's mysterious "tower ships" whose purposes are cloaked in secrecy. Shoreham, England.

Peoria, Ariz.—Governor Cox's train wrecked by split rail, but the candidate escapes.

Tad Cortoon.

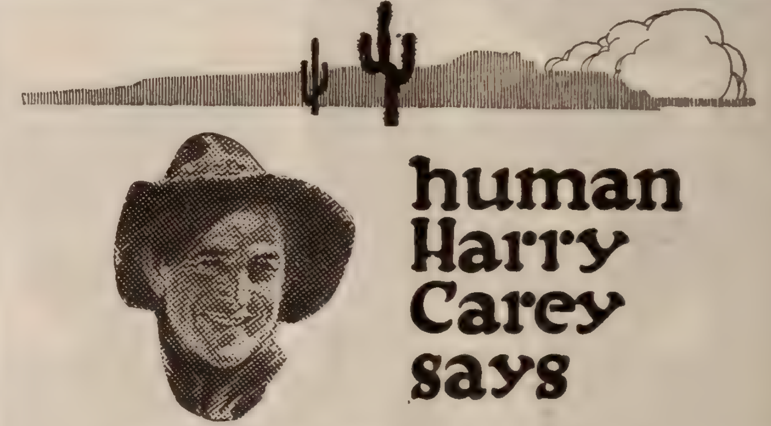
EARLY RELEASE FOR NEWEST JEWEL ANNOUNCED

(*Continued from page* 30.)

singers, led by the celebrated Nicholas DeRuiz, so that the first night scenes should have verisimilitude. More than a thousand "extras" were used to fill the theatre. One of Holubar's greatest tasks was the simultaneous direction of the actors on the stage, the musicians, the characters in the boxes and the vast audience, which had to applaud and express other emotions en masse at various times.

In "Once To Every Woman" Miss Phillips is supported by a cast that in any other production could be termed all star. Opposite her is Robert Andersen, the young Danish actor whose sympathetic work in her former successes hade him beloved. Others are Mrs. Margaret Mann, who plays the role of one of the sweetest and appealing mothers the screen has ever seen, Rudolph Valentine as a young Italian nobleman, William Ellingford as the aged father of the ambitious girl, Emily Chichester and Eilinor Field as her two sisters, as well as Mary Wise, Dan Crimmins, Roca Gore, and Frank Elliot in strong roles.

Competent critics who have seen "Once To Every Woman" say that Holubar has obtained in the final scenes of this picture some of the strongest and most touching scenes ever put on the screen. They are guaranteed to bring tears to the eyes of the most unsusceptible photo-play goers.


human Harry Carey says

SOME days life's road is awful hot and dusty but if you'll only keep hiking you're sure to find a nice, cool spring where you can rest.

—*Watch for "Sundown Slim."*

The Moving Picture Weekly frequently receives inquiries as to where the films advertised in its pages may be booked. For the benefit of these and any others who may wish it we have here published the addresses of the various exchanges and the names of the managers.

C. E. Halligan, Universal Film Ex., Inc., 657 Broadway, Albany, N Y.

William Oldknow, Consolidated Film and Supply Co., 111 Walton St., Atlanta, Ga.

P. Oletsky, Baltimore Film Ex., 412 E. Baltimore St., Baltimore, Md.

E. A. Golden, American Feature Film Co., 60 Church St., Boston, Mass.

M. A. Chase, Universal Film Ex., Inc., 257 Franklin St., Buffalo, N. Y.

A. W. Skoog, Universal Film Ex., Inc., 23 So. Montana St., Butte, Mont.

D. C. Walkley, Canadian Univ. Film Co., 407 W. 8th Ave., Calgary, Alta.

F. W. Barlet, Universal Film Ex., Inc., 707 Dryden St., Charleston, W. Va.

E. F. Dardine, Universal Film Ex., Inc., 307 W. Trade St., Charlotte, N. C.

I. L. Leserman, Universal Film Ex., Inc., 220 So. State St., Chicago, Ill.

M. H. Melchior, Universal Film Ex., Inc., 294½ No. High St., Columbus, O.

Cleve Adams, Universal Film Ex., Inc., Film Exchange Building, Pioneer & Broadway, Cincinnati, Ohio.

Art Schmidt, Universal Film Ex., Inc., Prospect Ave. & Huron, Cleveland, Ohio.

N. E. Depinet, Cons. Film & Supply Co., 1900 Commerce St., Dallas, Tex.

Eugene Gerbase, Universal Film Ex., Inc., 1422 Welton St., Denver, Colo.

Edgar B. Haines, Universal Film Ex., Inc., 918 Locust St., Des Moines, Iowa.

W. D. Ward, Universal Film Ex., Inc., 63 E. Elizabeth St., Detroit, Mich.

R. C. McIlheran, Cons. Film & Supply Co., 110 E. Franklin St., El Paso, Texas.

T. W. Sharp, Universal Film Ex., Inc., 709 Rogers Ave., Ft. Smith, Ark.

Ralph W. Abbett, Universal Film Ex., Inc., 113 W. Georgia St., Indianapolis, Ind.

John R. Barton Cons. Film & Supply Co., 165½ W. Forsythe St., Jacksonville, Fla.

J. H. Calvert, Universal Film Ex., Inc., Film Exchange Building, Main & 17th Sts., Kansas City, Mo.

C. L. Theuerkauf, Universal Film Ex., Inc., 822 So. Olive St., Los Angeles, Cal.

W. E. Sipe, Cons. Film & Supply Co., 226 Union Ave., Memphis, Tenn.

George Levine, Universal Film Ex., Inc., 174-2nd St., Milwaukee, Wis.

J. D. Roderick, Universal Film Ex., Inc., 21-3rd St., Minneapolis, Minn.

D. Leduc, Canadian Universal Film Co., Ltd., 295 St. Catherine St., W., Montreal, Can.

Morris Joseph, Big U. Film Ex., 126 Meadow St., New Haven, Conn.

W. M. Richardson, Cons. Film & Supply Co., 914 Gravier St., New Orleans, La.

Charles Rosenzweig, Big U. Film Ex., 1600 Broadway, 7th floor, New York, N. Y.

Sam Benjamin, Universal Film Ex., Inc., 312 W. California St., Oklahoma City, Okla.

H. F. Lefholtz, Universal Film Ex., Inc., 1304 Farnum St., Omaha, Neb.

V. R. Carrick and E. J. Smith, Fairmount Feature Film Ex., 1304 Vine St., Philadelphia, Pa.

Herman Stern, Universal Film Ex., Inc., 1018 Forbes St., Pittsburgh, Pa.

C. W. Koerner, Universal Film Ex., Inc., 405 Davis St., Portland, Ore.

G. A. Margetts, Canadian Universal Film Co., Ltd., 87 Union St., St. John, N. B., Can.

Barney Rosenthal, Universal Film Ex., Inc., 2116 Locust St., St. Louis, Mo.

G. A. Hager, Universal Film Ex., Inc., 56 Exchange Pl., Salt Lake, Utah.

C. A. Nathan, Universal Film Ex., Inc., 221 Golden Gate Ave., San Francisco, Cal.

V. M. Schubach, Universal Film Ex., Inc., 215 Virginia St., Seattle, Wash.

S. W. Fitch, Univeral Film Ex., Inc., Colonial Theatre Bldg., Sioux Fall, S. D,

A. H. MacMillan, Universal Film Ex., Inc., 10 So. Bonard St., Spokane, Wash.

Clair Hague, Canadian Universal Film Co., Ltd., 350 Yonge St., Toronto, Can.

W. Walkley, Canadian Univ. Film Co., Ltd., 553 Granville St., Vancouver, B. C.

Jules Levey, Washington Film Exchange, 307 Ninth St., N. W., Washington, D. C.

H. H. Buntley, Universal Film Ex., Inc., 209 E. 1st St., Wichita, Kan.

W. A. Devonshire, Exhib. Film Exchange, 61 S. Penn. Ave., Wilkes-Barre, Pa.

J. A. Wilson, Canadian Univ. Film Co., Ltd., 40 Aikens Bldg., Winnipeg, Man.

Always
The Newest
Note in
Comedy

100
Laughs–
That's a
Century

ONE of the reasons why Century Comedies are so popular with fans and exhibitors is because every one of these is crammed with as much new stuff as will be in to-morrow's newspaper. Always in Century Comedies you get the newest comedy gags—each issue outdoes the preceding one in dizzy, daring, funny thrills and all the other things that go into the making of pictures that make a nation laugh despite "Those Two" amendments. And because of this the exhibitor saves himself a lot of bother and makes himself safe when he signs the dotted line for Century Comedies. Try them on your screen.

CENTURY COMEDIES

SHORT IN LENGTH ONLY

SHORT in length and long in quality—that's a brief and self-evident description of these six feature two-reelers. There's many a five-reel feature on the market to-day that doesn't contain the entertaining powers of these stirring romances of the Royal Northwest Mounted Police. They're business-builders, every one of them. Try one on your screen to-day—and you'll book all of them.

THE NEW
RED RIDER
SERIES

6 Two-Reel Features Released Weekly

featuring

LEONARD CLAPHAM

AND

VIRGINIA FAIRE

Written and Produced by

JACQUES JACCARD

Current Number

"THE GIRL AND THE LAW"

"THE DRAGON'S NET"

Episode No. 9

"On the Great Wall of China"

Marie Carlton	Marie Walcamp
Harlan Keeler	Harland Tucker
Dr. Redding	Wadsworth Harris
King Carson	Otto Lederer

HARLAN, coming on the scene, attempts to drive off Marie's captors. He is finally successful when he is reinforced by aid which Marie's friend had procured. Marie tells Harlan she is on a great mission which she cannot disclose to him and asks him to trust her.

Marie sets out for the great wall of Peking as do Keeler and Redding and Carson. Marie arrives at her destination and enters the cave of the great wall where, as the McVay map had indicated, she finds the skeleton of the professor's servant, and on it the precious lotus petal. Success seems to be coming her way at last!

She emerges from the cave, but is closely pursued by Carson and his thugs. The thugs hurl her from the great wall, and she lands uninjured on the ground, and is picked up by Keeler. A fight starts between Keeler and Carson which Redding, without disclosing his connection with the plot, manages to stop.

Marie sets out for Manila, closely pursued by Keeler, Carson and Redding. She meets Keeler on the boat, and arriving in Manila, sets out with him to find the last petal. Pursued by Carson and his thugs, they engage in a furious battle with them, but make their escape in an automobile. The gang pursues them and in their haste to elude them they run their car down the bank of a river and into the water.

New Screen Magazine

No. 88

For a ten-year-old boy weighing 85 pounds to haul in a fish weighing 45 pounds is indeed an achievement. Yet this was done by a small boy in the Rogue River, Southern Oregon.

Postage stamps are made in Washington. The stamp printing machine performs twenty-one different operations at once. The machine that gums and prints the stamps turns out four thousand of them a minute.

"Frocks and Frills" of the day will interest the women particularly. Dresses embody simplicity and tend to give girlish and slender lines, according to the models displayed.

Our most faithful friends are the cat and dog, and in this issue of the magazine some particularly costly specimens are shown.

There is some interesting "freak photography" and a collection of pointed quips gathered under the heading "With the Wise Birds."

International News

No. 66

Meaux, France.—France observes Sixth Anniversary of the Marne Battle. Joffre, the victor, in the procession.

New York City.—Thousands mourn the mortal remains of the noted philanthropist, Jacob Schiff.

Baseball Scandal Stirs Nation, as star players confess. Here's Eddie Cicotte—he admits taking a bribe of $10,000.

Sub-Titles.—The first game of the 1919 World Series in which Cicotte confesses "I lobbed 'em so easy you could read the trade-mark on the ball," and then Reuther got a three bagger. "Shoeless" Joe Jackson—gamblers bought him for $5,000, and fake promises for more. Claude Williams, star pitcher—and a glimpse of one of the games he "threw"—for $10,000. "Happy" Felch — $5,000, was his share—and "Buck" Weaver, also under indictment. There are others—but here's one the gamblers could not touch—Eddie Collins, a square player.

First and Exclusive Pictures of the Recent Earthquake in Italy.

Sub-Titles.—The ravaged town of Fivazzano—typical of scores of communities laid in ruin by the great upheaval. Italian Army Engineers rescued many imprisoned in their homes. Coffins—for victims of the earthquake. A view of the homeless thousands living as best they can in the open. Tent colonies—created over night.

New York City.—The Land of Hope. Immigration rush, breaking all records, attests the Old World's Faith in the new.

Wollaston, Mass. — Here is the world's champion husband. Folks meet Mr. and Mrs. Topperwein, showing how married couples should spend the afternoon.

Sub-Titles.—The first time, proves her affection; the second time, proves his—who said Love was blind? But the lady is the champion woman shot of America—and Charles Dana Gibson with a gun.

Cleveland, O.—2,000 War Veterans in inspiring parade of American Legion.

Sub-Titles.—Even the rough-riding cops are ex-service men. Winners of America's most coveted awards—all medal men. Ex-Doughboys, Marines, Gobs, Nurses—all Buddies. In the reviewing stand, Col. Quigby, Grand Marshal, Franklin D'Olier, National Commander, Admiral Grant and General Leonard Wood. America's bravest—every state in the Union represented. America's greatest heroes—the Congressional Medal of Honor men greeted by Mayor Fitzgerald. Louis Van Iersel of Passaic, N. J., winner of nineteen medals for heroism. General Fayolle, famous French Commander, arrives in New York to represent Marshal Foch at the Legion Convention.

Millwood, W. Va.—Senator Harding has a narrow escape as train is derailed.

human Harry Carey says

LIFE'S like a housewife at a back-door, hesitatin' with a sandwich in her hand—smile at her happy and you'll get what you want most.

Watch for "Sundown Slim."

That Artistic Finish

Samuel De Grasse

IT is not an easy matter to place one's finger on one particular point in "The Devil's Passkey" and say, "this is what makes it the tremendous drama it is." But one thing that does impress at first sight is the artistic finish in the acting of Samuel De Grasse.

Mentally and physically, De Grasse portrays with the utmost finish the character of Goodwright, the author who is so cruelly awakened to his wife's indiscretions. With his whole being, he moves in sympathy with the tempo of the drama. Be it repression, he says more with a lifted eyebrow than could be with a hundred words—be it vigorous action, he still is the personification of good breeding.

Finish like this makes itself felt immediately. The sight of De Grasse in a few scenes makes you say that here is an actor whose artistic characterization has seldom been bettered on stage or screen. Yet this performance on the part of Samuel De Grasse is but a single one of the many things that make "The Devil's Passkey" such a towering triumph. You know what a **drama** it is—have you realized what an **attraction** it is? Think it over!

Carl Laemmle
presents
Von Stroheim's
MASTER
PICTURE

"The DEVIL'S PASSKEY"

UNIVERSAL-JEWEL PRODUCTION DE LUXE

Says Exhibitors Herald

"The picture speeds along by leaps and bounds. Hardly is the breath caught after one turbulent plunge into the spectacular than it is suspended with another piece of intense drama. The pinnacle of excitement is reached in a wild and furious tropical hurricane. Edith Roberts achieves a considerable triumph in her work—the best performance of her career."

Carl Laemmle *presents*

EDITH ROBERTS

~ the Beautiful, *in*

"*The* ADORABLE SAVAGE"

A Marvelous Photodrama of an American Girl in Fiji who found that she was half caste

Made from the Novel 'Marama' by Ralph Stock. Superbly directed by

NORMAN DAWN

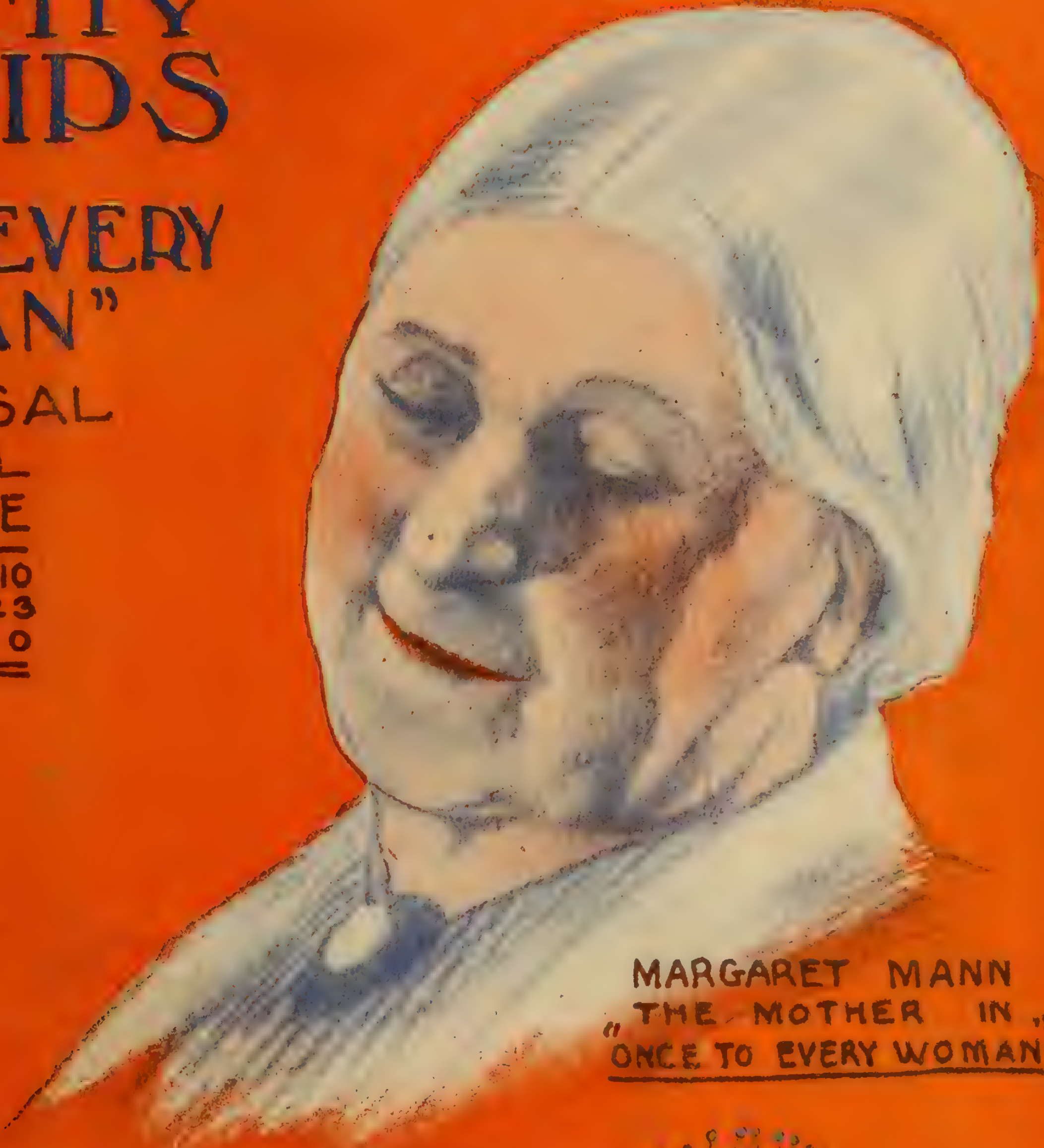
UNIVERSAL SPECIAL ATTRACTION

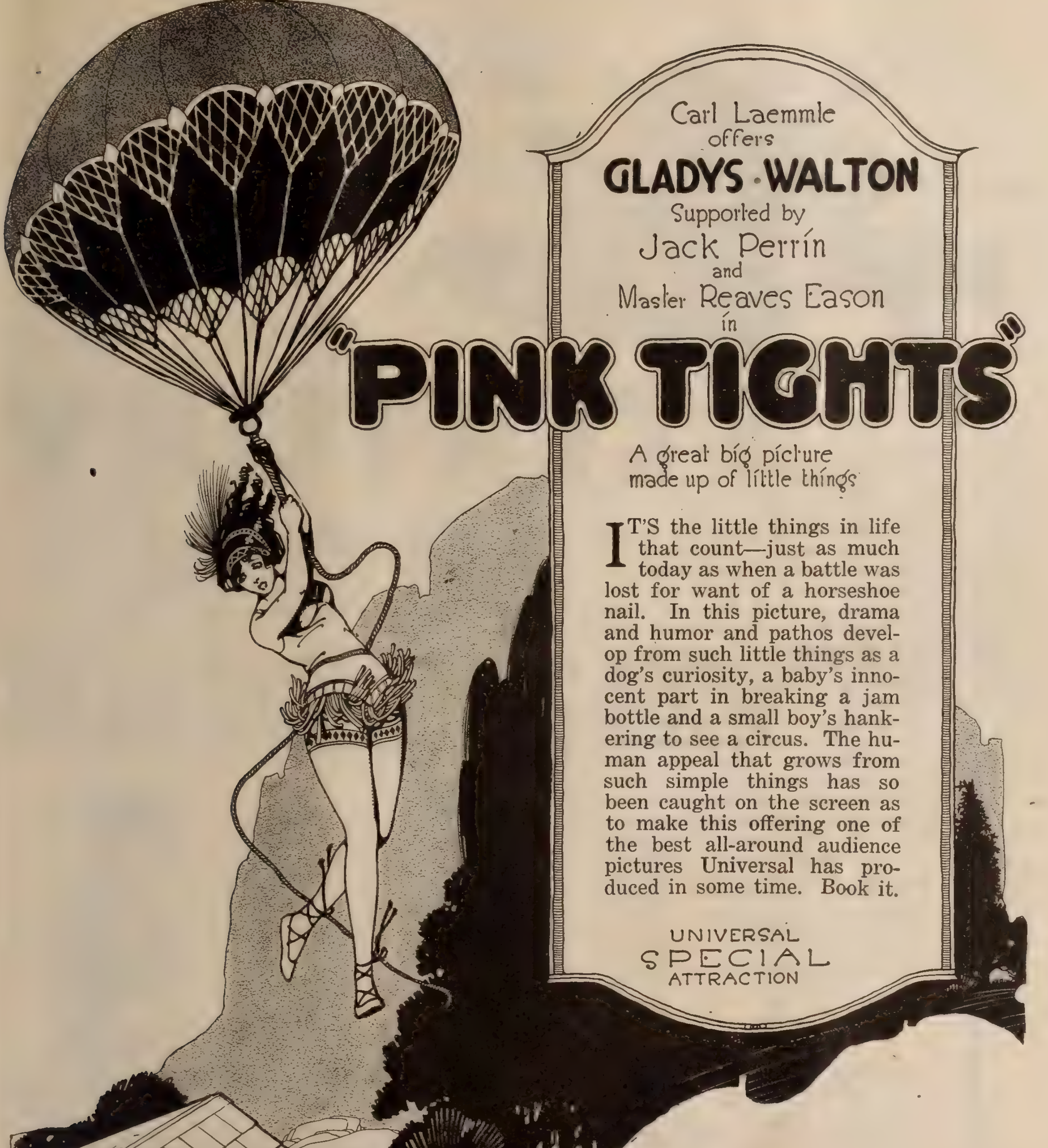
The MOVING PICTURE WEEKLY

DOROTHY PHILLIPS
IN
"ONCE TO EVERY WOMAN"

UNIVERSAL
JEWEL
DE LUXE

VOL. 11 NO. 10
OCTOBER 23
1920


MARGARET MANN
THE MOTHER IN
"ONCE TO EVERY WOMAN"



Carl Laemmle
offers

GLADYS WALTON

Supported by
Jack Perrin
and
Master Reaves Eason
in

"PINK TIGHTS"

A great big picture
made up of little things

IT'S the little things in life that count—just as much today as when a battle was lost for want of a horseshoe nail. In this picture, drama and humor and pathos develop from such little things as a dog's curiosity, a baby's innocent part in breaking a jam bottle and a small boy's hankering to see a circus. The human appeal that grows from such simple things has so been caught on the screen as to make this offering one of the best all-around audience pictures Universal has produced in some time. Book it.

UNIVERSAL
SPECIAL
ATTRACTION

They simply fall over themselves to get there when you play

CENTURY LION COMEDIES

RECENT RELEASES

"YOU TELL 'EM LIONS I'LL ROAR."

"LOOSE LIONS"

"LIONS' JAWS AND KITTENS' PAWS"

Directed by
WILLIAM H. WATSON
"A LION HUNTER"

Directed by
CHUCK REISNER
"MY SALOMY LIONS"

Lions Trained by CHAS. GAY.

RELEASED THRU
UNIVERSAL

What Wid's Says:

Another Delightful Little Human Picture From Universal

Gladys Walton in
"PINK TIGHTS"
Universal

DIRECTOR	**Reaves Eason**
AUTHOR	**J. U. Geisy**
SCENARIO BY	**Philip Hurn**
CAMERAMAN	**Virgil Miller**
AS A WHOLE	**Very delightful little picture with fine comedy and drama and good thrill at close.**
STORY	**Exceptionally treated; creates a strong interest at start which is maintained throughout.**
DIRECTION	**Unusually good; fine atmosphere and wealth of good detail.**
PHOTOGRAPHY	**Very good**
LIGHTINGS	**Very good**
CAMERA WORK	**Commendable**
STAR	**If she keeps up this pace she'll be well known before long.**
SUPPORT	**Jack Perrin, leading man, is the picture's one weak spot.**
EXTERIORS	**Good with exception of one shot showing California mountains as a New England setting.**
INTERIORS	**Satisfactory**
DETAIL	**Fine**
CHARACTER OF STORY	**Circus girl comes in contact with inmates of conventional town and broadens their viewpoint.**
LENGTH OF PRODUCTION	**4,689 feet**

UNIVERSAL has another very human picture in "Pink Tights." Coming so soon after "In Folly's Trail," it would seem that the company is making a sincere effort to blaze a way for a new type of story in pictures. And the producers deserve all the credit in the world for their effort. It is pictures such as these two that touch the vital spot in the spectator.

Reaves Eason, director, has done uncommonly good work in the production of "Pink Tights." He has surrounded the story with a realistic atmosphere which is striking. He has brought out a rare note of comedy in the actions of his little son, Reaves Eason, Jr., who appears as the child of one of the townsfolk. This Junior is remarkably natural and he accomplishes such typically boyish expressions and tricks that he wins instant favor. Again in the serio-comic play between the circus girl and the minister the director has succeeded in sounding a distinctively human note.

The story concerns the coming to a New England town of a one-ring circus of which Mazie, the little girl who ascends in the balloon in pink tights, is the star member. There is a high wind on the day of the ascent and Mazie's parachute lands her on the roof of the house occupied by the Reverend Jonathan Meek. He rescues her and then urges her to stay until dark inasmuch as he is afraid of his reputation if she is seen going from his house.

Meek's flock calls in a body as a surprise that afternoon and the minister trembles at the thought of the girl being discovered there. Eventually she is, but due to her quick wit they are led to believe that Meek was unaware of her presence. But the straight-laced of the town and its gossips are incensed over Mazie and her pink tights and prepare for action against her. This is prevented by a fire in the church. As the building is consumed by the flames it is discovered that a little boy is aloft in the belfry and Mazie rescues him and is seriously hurt herself.

She recovers in the minister's home and wins the hearts of all the townsfolk. And then the circus owner comes back for her and promises her a real home. The minister watches the pair in silence, for Mazie had won his heart.

Gladys Walton is a delight to behold in the principal role. She is pretty and has an exceedingly attractive personality. Jack Perrin is too stilted as the minister .

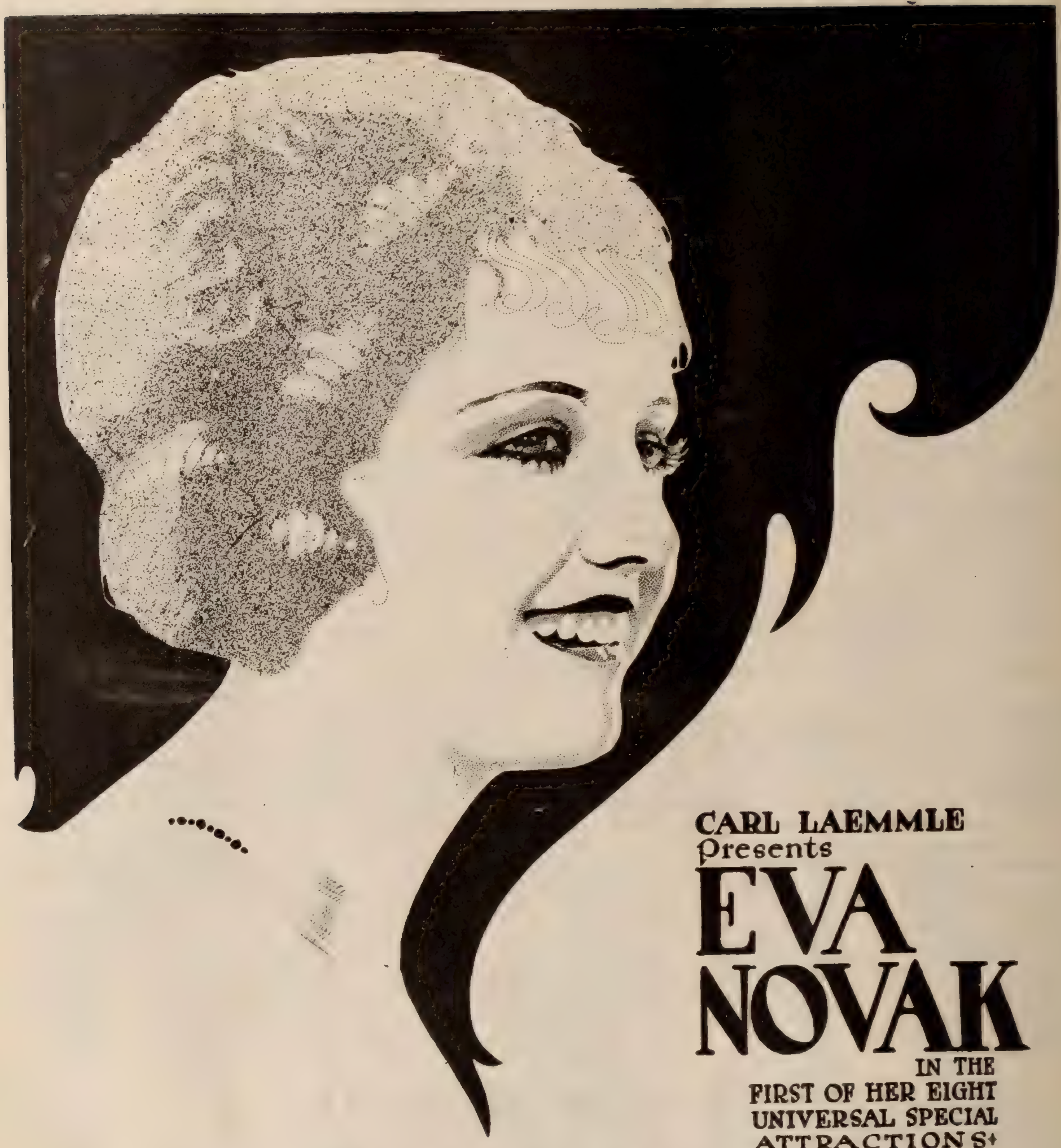
No Limit to the Appeal of This

BOX OFFICE ANALYSIS FOR THE EXHIBITOR

"Pink Tights" is a picture that deserves the attention of all exhibitors. It has a fine little story, a young star who is certainly a comer, a delightful production, and winds up with a combination physical and heart thrill that puts it over in wonderful style.

No exhibitor will be able to dig up a spectator that won't warm to the actions of the little boy and the very pretty scenes between the minister and the girl from a world entirely foreign to his. The conclusion of the romance also carries a surprise.

In advertising this stress its human quality for this is its strong element. You might also find some way of introducing Gladys Walton, a new star, to your public. She shows such promise that Universal will certainly continue featuring her. Any novel way of presenting her to your public will help future pictures to come as well as this.



CARL LAEMMLE
presents

EVA NOVAK

IN THE
FIRST OF HER EIGHT
UNIVERSAL SPECIAL
ATTRACTIONS

"WANTED AT HEADQUARTERS"

Directed by Stuart Paton

Service Page for Eva Novak in "Wanted at Headquarters"

AT A GLANCE

SUBJECT—"Wanted At Headquarters."

STAR—Eva Novak.

PREVIOUS HITS—Leading roles with Wm. S. Hart, Tom Mix and other male stars.

DIRECTED BY—Stuart Paton.

STORY BY—Edgar Wallace.

SCENARIO BY—Wallace Clifton.

SUPPORTING CAST—Leonard C. Shumway, Agnes Emerson, William Marion, Lloyd Sedgwick, Harry Carter, George Chesebro.

LOCALE—A metropolitan city and its suburbs.

TIME—The Present.

THUMB-NAIL THEME—The story of a brilliant and fascinating leader of a band of master criminals who, just as she has successfully "pulled off" the most amazing robbery ever perpetrated, realizes she is on the wrong path. Later love leads her to practical repentance and real happiness.

ADVERTISING PUNCHES

1—The special interest which always attaches to a new star.

2.—The youth, beauty and magnetism of Eva Novak.

3—First feature produced for Universal by Stuart Paton since he directed "20,000 Leagues Under the Sea."

4—The amazing quality of this super-crook story.

5—The most daring criminal plot ever conceived by human mind.

6—An astonishing scene in which an armored train, containing a fabulous sum of gold, is stolen from its tracks between two stations.

7—A society detective who combines the powers of a Sherlock Holmes and the quick wit of a William J. Burns.

8—Most realistic railroad scenes ever filmed.

9—A romance so different as to be absolutely unique.

10—A cast of accomplished players, including Leonard C. Shumway, George Chesebro, Agnes Emerson, William Marion and Lloyd Sedgwick.

CAST

Kate Westhanger	Eva Novak
Moya Flanbaugh	Agnes Emerson
Michael Pretherson	L. C. Shumway
Geo. Flanbaugh	William Marion
Ralph Sapson	Lloyd Sedgwick
Col. Westhanger	Harry Carter
Tommy Carter	George Chesebro

THE STORY

MICHAEL PRETHERSON, independently rich and of social position,has a natural aptitude for criminology and his exploits as an amateur detective arouse the wonder of his friends. He is engaged to Moya, daughter of George Flanbaugh, capitalist.

Kate Westhanger, only twenty, of beauty and brains, is the leader of a criminal organization in which her uncle, Colonel Westhanger, is one of the guiding spirits. She has the organizing genius of a Napoleon and is planning the most sensational haul ever attempted in the history of crime—that of holding up a special, burglar-proof train carrying twenty thousand pounds of gold ingots in which Geo. Flanbaugh is interested. To carry out her purpose, she acts as Flanbaugh's secretary, and her identity would have been kept secret had not Pretherson seen her there and disclosed it. To set him off guard Kate goes to his rooms later and tells him she has reformed. She is seen there by Moya and the first breach between Moya and Pretherson starts.

The big robbery is pulled off. It is a success and Kate is elated, but her elation turns to anger when her uncle tells her that he and the gang have had "enough," and that they intend beating it to South America with the gold to live the lives of the lawful. As a bit of revenge, Kate changes the message given to the truckmen and has the gold all sent back to Flanbaugh. She herself is anxious to continue the operations of the gang and her uncle's decision has infuriated her.

Pretherson, seeking to trace the robbery, is caught by the gang. When they discover Kate's treachery they prepare to kill her with him. However, the police, who have been shadowing Pretherson, come in in time, and during the course of the fight and escape most of the gang are killed.

Kate realizes now that she loves Pretherson and all desire for a criminal life has vanished. She wants to go straight. Moya releases Pretherson from the engagement, and Pretherson turns to Kate, whom he really loves, and asks her to be his wife. She accepts happily, but their happiness is almost spoiled by Tommy Carter, only member of the gang who has escaped, and who has always wanted to marry Kate. She has continually repulsed him. Now he comes upon her alone, with murder in his heart, and demands that she marry him, but Pretherson interferes in time and he and Kate are overjoyed when Carter's better nature asserts itself, and he, too, decides to reform.

ADVERTISING DISPLAY LINES

She was reared as a thief—it was the only life she knew. The clash of wits was music to her soul—but she turned out to be just a woman after all. See Eva Novak in "Wanted At Headquarters."

Her hobby was the planning of amazing crimes—his hobby was preventing them. They both failed, but they both won. See "Wanted At Headquarters" with Eva Novak.

Jesse James was a piker compared to the Golden-Haired Queen Crook who bodily kidnapped the limited express. Eva Novak in "Wanted At Headquarters."

He could detect crime, but couldn't prevent it; she could detect love and wouldn't prevent it. So both give up trying in "Wanted At Headquarters."

Loyalty to the pack! The one moral principle of wolf and criminal. The girl leader was stoutly loyal till her own pack turned on her. Then see "Wanted At Headquarters" with Eva Novak.

The limited, loaded with ten tons of gold, disappeared between two stations. Kate had made good her threat. But how? See Eva Novak in "Wanted At Headquarters."

Twenty more miles to where I go?
Gosh all darn I'm travelin' slow.
Gee! this desert's sure a sticker—
Wish I had a drink of likker.

"SUNDOWN SLIM"—the hobo poet of the plains, as made a living, breathing character by

CAN you imagine the leading figure of a Western drama being a coward? "Sundown Slim" was—until he was fired with a burning hatred for a man who had committed a brutal murder. Then he became the Avenging Spirit personified. Carey has a different role in this—a role sure to win him new admirers.

Directed by VAL PAUL,
under the supervision
of HARRY CAREY
From the famous novel by
H. HERBERT KNIBBS

UNIVERSAL
SPECIAL ATTRACTION

HARRY CAREY

Publicity Page for Eva Novak in "Wanted at Headquarters"

EVA NOVAK IS A NEW STAR IN THE UNIVERSAL FIRMAMENT

UNIVERSAL has had its appraising eye on Eva Novak for some time. No one who labors in the field of the silent drama long escapes the scrutiny of the Universal "scouts," who are ever on the lookout for promising stellar material. For the public always desires new faces and new stars, and the one who discovers a new screen luminary is almost as fortunate as the one who strikes a vein of rich mineral in mother earth.

When Eva Novak made her first appearance before a camera four years ago, after she left school and came to California with her mother, she attracted the attention of the Universal casting director, and the big studio has been following her progress ever since. She was seen to develop from extra to small parts, then to principal roles, and finally to leading lady for William S. Hart, Tom Mix and other male stars. After she had played the leading feminine roles in "Sierra" and "O'Malley of the Mounted" with Hart, Universal felt that Miss Novak was ripe for stellar honors, and she was summoned to Universal City and offered stardom—the goal of every player in the motion picture world.

Eva Novak is a younger sister of Jane Novak, who has been on the screen several years longer; but Eva, though very fond of her sister, whose dramatic work she has always admired, is an individual personality and may be depended upon to stand and rise by her own merit.

Universal's new star is a fascinating blonde, looking no older than the average high school girl, and possessing a smile that would melt the heart of a food profiteer. In her first starring vehicle, "Wanted At Headquarters," directed by Stuart Paton, she has a role that permits her to exercise both her personality and her skill.

ACTRESS WAS A SLEUTH DURING THE RECENT WAR

IN "Wanted At Headquarters," the stirring photoplay which comes to the ——— Theatre next ———, Agnes Emerson plays the role of Moya Flanbaugh, fiancee of an expert criminologist and amateur detective of crime. In real life, however, Miss Emerson would herself take the role of the sleuth, for she has had considerable experience along similar lines.

Ever since she was a schoolgirl in San Francisco, Miss Emerson has been interested in all sorts of investigations. The fact was known to her friends in the Los Angeles studios after she started in motion pictures. When America entered the war Miss Emerson was requested to devote her talents in behalf of the government, and for over a year she was attached to the U. S. Intelligence Department in San Francisco, where her efforts resulted in the nipping of several alien plots by officials before they could be hatched.

Agnes Emerson was born in Denver, but the family came to California several years after that. An uncle, the late Burt Wesner, being stage director of the Alcazar Stock Company in San Francisco, it was only natural that the Emerson sisters, Kathleen and Agnes, should go on the stage. After a season in stock, Kathleen Emerson went to Los Angeles to go in pictures. Several months later she was playing under the direction of Lois Weber, at Universal City, in a picture starring Tyrone Powers, when her sister came to visit her. Miss Weber saw Agnes and asked her to play a part; and that is how she made her screen debut.

"Wanted At Headquarters," in which she is now appearing, was written by Edgar Wallace. It was directed by Stuart Paton, and Eva Novak has the stellar role.

ACTOR IS DESCENDED FROM THEATRICAL FAMILY

LEONARD C. SHUMWAY, who has the part in "Wanted At Headquarters" of the millionaire detective who can detect crime but can't prevent it, comes of an old theatrical family. His father was George Shumway and his mother, Ann Nuttall, of the old Salt Lake stock company. He made his worldly debut and his stage debut a few weeks apart in that city. His grandfather, L. J. Nuttall, was a well-known character man who was always proud of the fact that he carried Maude Adams on to the stage when she made her first appearance behind the footlights.

Leonard Shumway has been on the stage all his life—although for six years he has devoted his attention to the newer field of motion pictures. For Lubin he wrote a great many scenarios, and also directed and starred in "The Dragon's Claw." He has appeared in pictures for Universal, Fox, Lasky and Vitagraph. His most recent films are "When Dawn Came" and "A Beggar in Purple," the latter an Edgar Lewis production filmed at Universal City.

In "Wanted At Headquarters" Shumway plays opposite Universal's newest star, Eva Novak, and the two have a number of unusually powerful scenes between them—one as the scion of respectability and the enemy of the lawless—the other as a girl who leads the only life she knows and who matches her wits against the world.

For the benefit of the ladies, be it noted that Shumway is five foot eleven, has blue eyes and light brown hair, is married, likes baseball, and reads Richard Harding Davis and Jack London.

ADVANCE NOTES

"Wanted At Headquarters," the latest Universal photodrama, starring the fascinating Eva Novak and directed by Stuart Paton, is an adaptation by Wallace Clifton of the popular novel of that title by Edgar Wallace. It is the story of a band of the most amazing criminals ever created by a writer of fiction and of a daring young woman who is the brains of the organization. It is coming to the ——— Theatre on ———.

The skill and daring of the great criminals of history from Robin Hood to Jesse James fade into insignificance compared to the fantastic plot to steal an entire train from its tracks between two stations. This incident really occurs in "Wanted At Headquarters," the story by Edgar Wallace which is to be seen at the ——— Theatre next ———. Eva Novak is starring in this feature.

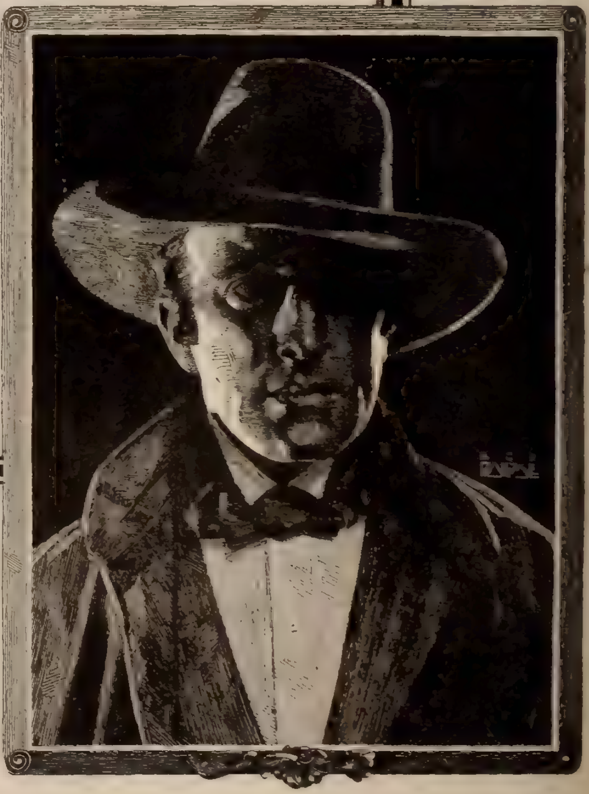
Eva Novak, who has won hosts of admirers in every city and village that boasts of a motion picture theatre by her splendid screen work, most recently as leading woman for William S. Hart, has been elevated to stardom, and is to be seen at the ——— Theatre next ——— in "Wanted At Headquarters," an amazing romance directed by Stuart Paton.

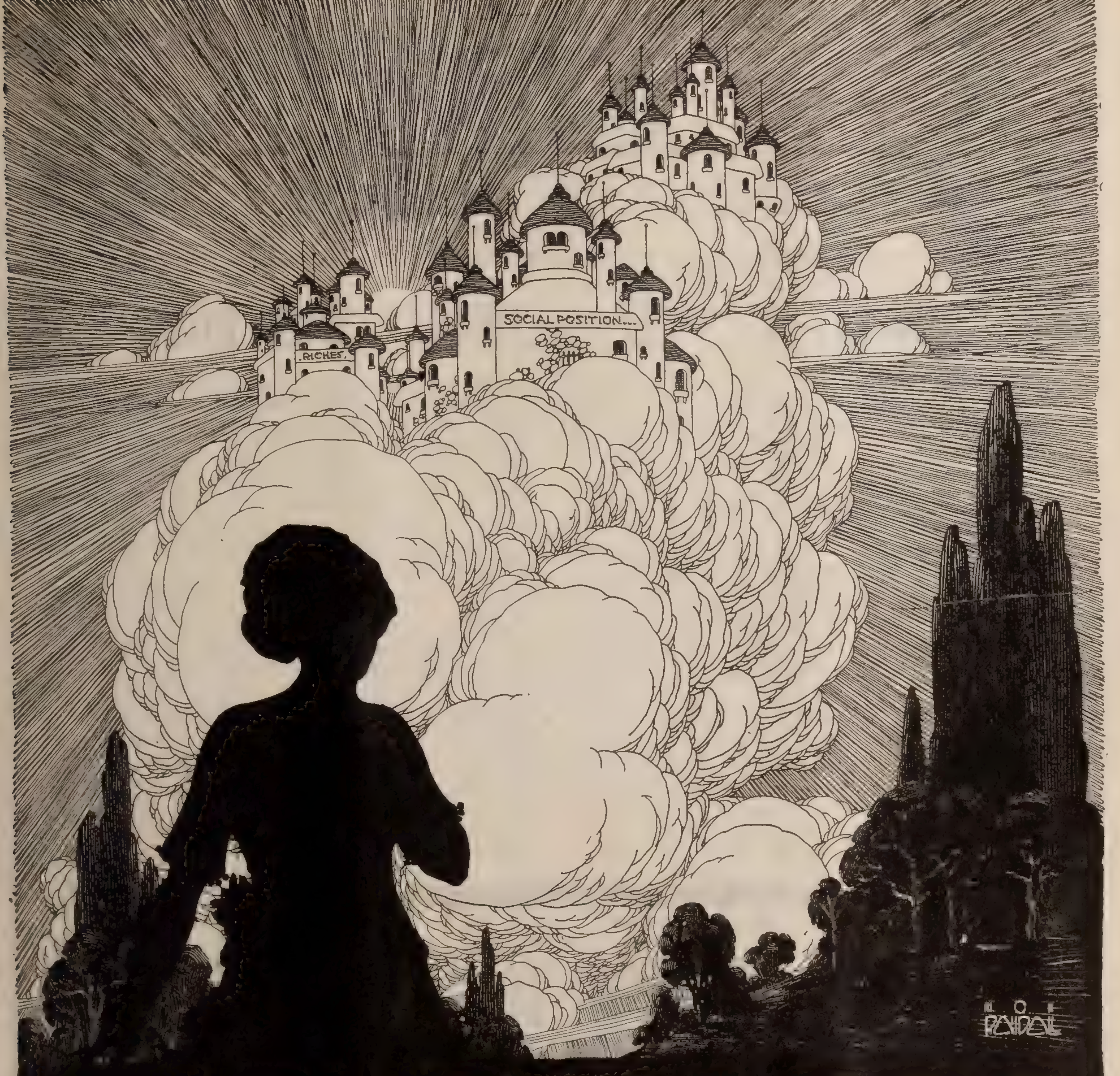
Stuart Paton, a director who has specialized in the spectacular, was selected by Universal to produce "Wanted at Headquarters," a story of crime, intrigue and unusual sentiment, in which Eva Novak is being starred by Universal and which is to be shown at the ——— Theatre next ———. Mr. Paton directed "20,000 Leagues Under the Sea" and just completed "The Hope Diamond Mystery."

A Man's Man In Pictures Women Love

IT is not often you find a romantic hero who has the admiration of men as well as women. But Frank Mayo, appearing only in Universal Special Attractions, is such a star. Men respect and like him for his rugged virility and clean-cut manliness, particularly as shown in "The Red Lane," a picture of romance and adventure in the Great Outdoors. Following this, Mayo made a further and even more distinctive hit with both sexes in "Hitchin' Posts," a delightful drama of old days on the Mississippi. And now he is appearing in a picture that is emphatically pleasing the women—"The Marriage Pit"—a drama of a strong man's battle with dollars and ticker-tape against pride and a cold heart. You, Mr. Exhibitor, can bank on the pulling power of this star. For the good of your box-office book any or all three of these pictures.

FRANK MAYO




SOCIAL POSITION...
RICHES

CARMEL MYERS

in a delightful love story directed by
ROLLIN STURGEON
from a story by Katherine Leiser Robbins

"THE GILDED DREAM"

UNIVERSAL
SPECIAL
ATTRACTION

THE MOVING PICTURE WEEKLY

A MAGAZINE FOR MOTION PICTURE EXHIBITORS

Published Weekly by the MOVING PICTURE WEEKLY PUB. CO.
1600 BROADWAY, NEW YORK CITY

PAUL GULICK, *Editor.*

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WHAT WE INTEND TO DO

THE Moving Picture Weekly has for its slogan, "A Magazine for Motion Picture Exhibitors." That has been at the top of our masthead for the last four years. It has always been our endeavor to make the magazine just exactly what that slogan implies, but while the Editor was in Chicago last week at a meeting of exchange managers, some ideas were given to him which put an entirely new conception of what a magazine for motion picture exhibitors should be.

We have endeavored to make Moving Picture Weekly a bulletin to announce the productions in which they were interested, but the exchange men assembled in the Universal office in the Consumers Building in Chicago are anxious that the Moving Picture Weekly shall be a great deal more of a service sheet than it is at the present time, and less of a bulletin of announcements. After the argument was over and the substance of it had sunk in and been digested, we became of the same opinion and decided to put these requests into practice immediately. For that reason, The Moving Picture Weekly from now on, or just as soon as we can turn it about, is going to become a service magazine for the benefit of exhibitors mostly, and a bulletin of announcement of forthcoming films, secondly. Our conception of service will doubtless be broadened somewhat in the experience of putting our theories into practice, but we are going to start off with a number of ideas which can be used by exhibitors in the very next issue of the Weekly and the ones following will be much more on the service side than we have heretofore attempted. Our advertisements are to be written in such a way that they can be used by the exhibitor in his own house and can be lifted bodily from the paper. That means that a great many more of them will have to be line drawn in order that they can be reproduced on newspaper stock. We have had such great success with distributing mats of the line cuts which we have already run in the Weekly that we are intending to broaden out this service into a very definite and practical thing. Any line cut which you see in the Weekly from now on we will be able to supply in mat form, and that very cheaply, to any exhibitor who is running the photoplay which that advertisement advertises. Here is a little trick of the trade which some exhibitors do not know: in case you want a full-page advertisement, take the page from the Weekly which you will desire, to an engraver, and have him make a cut the full size of the newspaper. You will find that the sheet is the same proportion as the newspaper page. This can be done very readily with line cuts, where with half-tones, it cannot be done at all.

Heretofore we have run quite a few examples of how different exhibitors cashed in on various ideas in their exploitation for various films; in fact, we were among the leaders in utilizing these stunts in our magazine, and we virtually coined the expression "putting it over," which is so expressive of the exploitation idea, and which is now being used by a great many other magazines and is on the tip of every exploitation manager's tongue. We will broaden and enlarge this department of The Moving Picture Weekly and in addition to that, we are going to start it in a very short time to serialize a book which was written by an expert on moving picture theatre management, showing every exhibitor just how a theatre can make money by the use of thoroughly modern, up-to-date, practical methods of showmanship. This continued story of motion picture showmanship will be started in one of the early issues in December.

In view of the changes to take place in the Weekly, the Editor would appreciate suggestions or ideas from the thousands of readers of this magazine, looking toward the better execution of the project outlined above.

human Harry Carey says

THE reason why some wives voted against whiskey was because "liquor" sounded to much like "lick her"—and they thought a man in his sober senses was plenty bad enough.

Watch for "Sundown Slim."

Will There Be a Star From *Your* Town?

SUPPOSE you could advertise the fact that a local girl was appearing in a Universal picture at your theatre. Would her relatives, friends, acquaintances and just about everybody else in town spend money to see her on the screen? You know they would.

Such an event is a very good possibility. And it's therefore up to you to write at once to the Dramtic Mirror, 133 West 44th street, New York, and get the particulars of the subscription contest now going on all over the country. Through this contest three girls (possibly all three from your town) will receive as prizes contracts to appear in Universal pictures.

Every girl who puts forth a reasoable effort will win a beautiful string of Nataline pearls. The contest to-day is redounding to the benefit of clever showmen. Thousands of girls are interested. Be a shrewd business man and capitalize on this fact—tie up your theatre with the contest and cash in now and always on the popularity it gives your house.

WRITE TODAY

Another Record Made By International

THE International Film Service has been accomplishing some great feats within the past few months. Not so long ago, it astounded the movie-going public by some marvelous "shots" of the German raider "Moewe" in action, capturing vessel upon vessel of other countries. These pictures taken by Germans were obtained from the German War Records Office, and were the only ones of their kind ever released in this country. A few weeks ago International followed up these marvelous "shots" with the first exclusive moving picture ever taken of the Pope in the Vatican, at the time the delegation of the Knights of Columbus visited him. These "shots" were so remarkable that all the larger theatres throughout the country featured International News on their programs and there was a tremendous run on the issues wherein the "shots" were contained. And now comes the third tremendous achievement of the International Film Service within the past few months!

One minute after noon, on a dread Thursday, some several weeks ago, occurred one of the most fearful explosions of modern times right in the very heart of the New York City financial district, when bombs blew up the building of J. P. Morgan and Company, famous bankers, causing dozens of deaths and hundreds of injuries. One hour and fifty-nine minutes after this explosion, the pictures of the awful wreckage were fully developed and on their way to Denver, Colorado. Surely this was a splendid achievement!

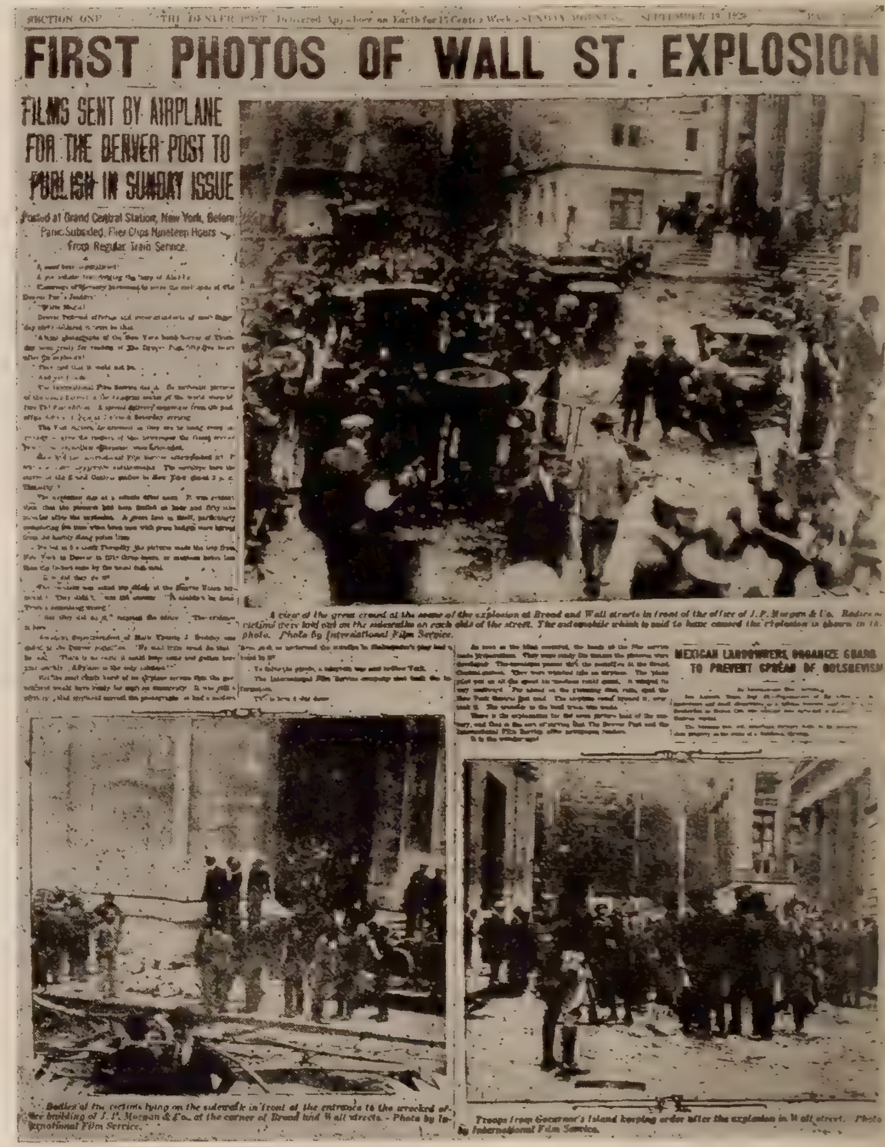
But that is not all to the story. Those self-same prints, mailed at 2 o'clock on Thursday afternoon at the Grand Central Station in New York City, reached Denver, Colorado, in fifty-three hours, or nineteen hours less than the fastest time by the usual fast mail and photos of the explosion were featured in "The Denver Post" on Sunday Morning.

Now The Denver Post is not a Hearst paper, and as such it is not prone to give any Hearst organization big publicity, but this feat of taking the film so fast and shooting the pictures out in a period time so short that the wonder of it is not over yet, was such a big thing in their eyes that they made a big feature of the stunt in their Sunday paper, a reproduction of which accompanies this page.

"How did they do it?" That was the question asked by the chief of the Denver Union terminal, by the editors of "The Denver Post." Assistant Superintendent of Mails of the Denver Postoffice, Thos. J. Buckley, said that no mail train could do it and the mail chiefs knew of no airplane service that the government would have had ready for such an emergency. It was one big mystery. At last a telegram was sent to New York and The International Film Service shot back the solution.

As soon as the blast occurred, the heads of the film service made preparations. They were ready the instant the pictures were developed. The envelopes passed thru the postoffice at the Grand Central station. They were whisked into an airplane. The 'plane pilot put on all the speed his machine could stand. It winged its way westward. Far ahead sped the New York Central fast mail. The airplane raced toward it; it overtook it and transferred the precious films to the mail train.

This is the explanation for one of the greatest feats of the modern movie era. It gives evidence of the fact that International is an organization of the first order in efficiency, system, speed and PROGRESSIVENESS. It never lets the other fellow beat it to it. It is either right there with him or some minutes ahead of him. No one can put anything over on International. And no one ever will according to the staunch organization that is in back of it.



SECTION ONE THE DENVER POST Delivered Anywhere on Earth for 15 Cents a Week

FIRST PHOTOS OF WALL ST. EXPLOSION

FILMS SENT BY AIRPLANE FOR THE DENVER POST TO PUBLISH IN SUNDAY ISSUE

Posted at Grand Central Station, New York, Before Panic Subsided, Flier Clips Nineteen Hours From Regular Train Service.

A view of the great crowd at the scene of the explosion at Broad and Wall streets in front of the office of J. P. Morgan & Co. Bodies of victims were laid out on the sidewalks on each side of the street. The automobile which is said to have caused the explosion is shown in the photo. Photo by International Film Service.

MEXICAN LANDOWNERS ORGANIZE GUARD TO PREVENT SPREAD OF BOLSHEVISM

Bodies of the victims lying on the sidewalk in front of the entrance to the wrecked office building of J. P. Morgan & Co. at the corner of Broad and Wall streets.—Photo by International Film Service.

Troops from Governor's Island keeping order after the explosion in Wall street. Photo by International Film Service.

How "The Denver Post" featured the latest "stunt" by International.

Stunts of this Kind Will Pack 'em In

WHEN the management of the Paramount Theatre, situated at Broad and Hill Streets, Newark, New Jersey, booked the latest Lyons-Moran Special Attraction, "Once a Plumber," a brilliant idea occurred to them.

They examined the classified telephone directory and got the name and address of every plumber not only in the city of Newark, but in outlying districts within a radius of twenty miles from Newark. To these individuals they sent a postal card, like the one reproduced to the left,, and as a result almost every plumber took not only himself, but his nearest and dearest with him to view "Once A Plumber." Of course the idea involved a little additional work and money, but the management of the Paramount Theatre states that they were well repaid for the additional drain on their efforts. There is no patent on this idea and every exhibitor who intends to show "Once A Plumber" is free to use it. It is ideas of this sort, simple yet direct, "peppy" and to the point, that help bring in the coin.

"Once A Plumber" is well deserving of a good exploitation and advertising campaign, for it is a bright, merry and snappy comedy-drama. It is the third of the Lyons-Moran five reel series, and, like the other two, "Everything but the Truth" and "La La, Lucille," it brings convincing testimony that Lyons-Moran are skilled comedians of the first order. It is tastefully produced, excellently acted, and is chuck full of big clean laughs. And in it there are assembled some of the prettiest girls that Universal City has to boast, girls that can act as well as look attractive on the silver sheet. The exhibitor can certainly "cash in" on this picture, especially if it is backed up with original ideas in exploitation such as were so simply and successfully worked out by the management of the Paramount Theatre in Newark.

Paramount Theatre

Broad and Hill Streets, Newark

ALL THIS WEEK

LYONS and MORAN

IN A BUBBLING 5 REEL
HOT WATER COMEDY

"ONCE A PLUMBER"

PLUMBERS' NIGHT

Thursday, October 7th

A PICTURE
ALL PLUMBERS SHOULD SEE

MAKE THURSDAY A BIG NIGHT

Post Card Idea Conceived by Messrs. Putnam and Jacobs of Paramount Theatre, Newark, N. J.

The "Weekly" takes its First Ride in an Aeroplane

THE newly inaugurated trans-continental air-mail was put to good usage recently by the Universal Film Manufacturing Company in connection with the annual convention in Universal City, Cal., of the Southern California Editorial Association, an organization of newspapermen.

One of the paramount interests of the newspapermen at Universal City was the Americanism picture recently produced by Universal for the Americanism Committee, following the movement initiated by Franklin K. Lane, ex-Secretary of the Interior, to utilize the screen in spreading the gospel of sturdy Americanism.

Universal produced a two-reel "western" starring Hoot Gibson, and built by Universal scenarists around the problems met by immigrants to this country. It is called "One Law for All." A special showing of this picture was arranged for the visiting newspapermen.

An issue of "The Moving Picture Weekly," Universal's own publication, is devoted to Hoot Gibson and his work, including the Americanism picture. It was decided to rush copies of the publication to the coast for the convention.

The presses were speeded up and the first 100 copies were rushed to the Long Island aviation field that marks the eastern terminus of the trans-continental air-mail. The weeklies caught the mail-plane which left New York early Friday morning.

Arrangements were made at San Francisco to transfer the Universal mail package at the postal aviation field, and as soon as the government plane slowed up, the package was unloaded and carried to a Universal aero, waiting a few yards away. In this plane, one of those used in Universals' original photo-drama of the transcontinental air service, "The Great Air Robbery," the first picture work of the late Lieut. Ormer Locklear, the weeklies were speeded to Universal City, Cal., just outsid of Los Angeles.

Arriving at the film city, the Universal mail plane landed at the Transcontinental Air Mail station constructed in "The Great Air Robbery" and a few minuntes later the publications were whisked to the projection rooms and distributed to the newspapermen assembled to see the Americanism picture itself.

By using the trans-continental air mail, Universal was able to save one week's time in the delivery of The Moving Picture Weekly to the west coast.

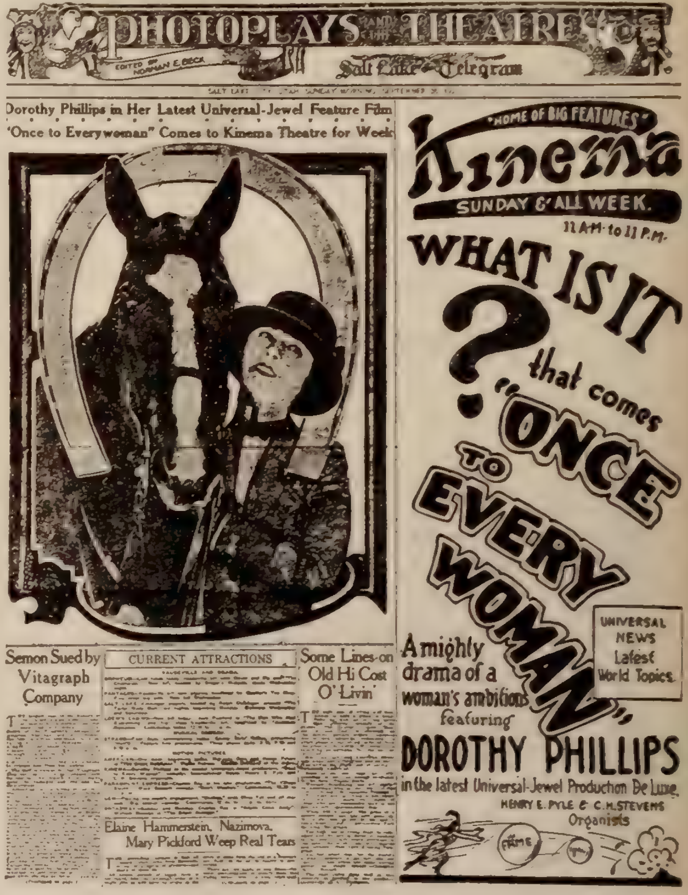
Clever Advertising Used To Exploit Newest Jewel

"ONCE To Every Woman" the big Jewel feature, starring Dorothy Phillips and directed by her talented husband, Allen Holubar, is now being run for a week at a number of the larger houses throughout the country and meeting with the highest of praises everywhere.

Out in Salt Lake City, Utah, the management of the Kinema Theatre booked the big feature for a week. It backed up the showing with some exceedingly clever and extensive advertising in the daily papers and to the right is a reproduction of the advertising as it appeared in the Salt Lake Telegram.

Not alone has the picture a title the snap of which has yet to be beaten, but it has all those excellent qualities which are necessary to make a big picture. Miss Phillips is an actress of the first order who can portray each and every emotion with ease and finesse and who is in addition a beautiful woman. The rest of the cast is flawless and includes Margaret Mann in one of the most beautiful "mother" roles ever portrayed on the screen and that gifted Danish actor, Robert Andersen. And the direction is perfect down to the most minute detail. Holubar put over the big scenes in wonderful style and when one considers that an opera in progress was actually filmed, and that the Metropolitan Opera House was reconstructed detail for detail, the achievement is more to be marveled at.

Universal has recently put over some big pictures. "Blind Husbands," "The Virgin of Stamboul," "The Devil's Passkey." And now comes "Once To Every Woman" which will take its place with these other big Jewels which have made screen history for Universal. For those who have seen it know that it will be viewed with the deepest of interest and delight wherever it is shown and are confident that it will prove one of the big money-makers of the year.



PHOTOPLAYS AND THE THEATRE

EDITED BY NORMAN E. BECK

Salt Lake Telegram

Dorothy Phillips in Her Latest Universal-Jewel Feature Film

"Once to Everywoman" Comes to Kinema Theatre for Week

Semon Sued by Vitagraph Company

CURRENT ATTRACTIONS

Some Lines on Old Hi Cost O' Livin'

Elaine Hammerstein, Nazimova, Mary Pickford Weep Real Tears

"HOME OF BIG FEATURES"

Kinema

SUNDAY & ALL WEEK.

11 AM to 11 P.M.

WHAT IS IT ? that comes "ONCE TO EVERY WOMAN"

A mighty drama of a woman's ambitions featuring

DOROTHY PHILLIPS

in the latest Universal-Jewel Production De Luxe.

HENRY E. PYLE & C. H. STEVENS Organists

UNIVERSAL NEWS Latest World Topics.

Advertising Used by Kinema Theatre, Salt Lake City, Utah, for "Once To Every Woman."

WHAT THEY ARE SAYING ABOUT "ONCE TO EVERY WOMAN"

Universal has received two very interesting letters from members of the staff of Saxe's Alhambra Theatre, Milwaukee, Wis., where "Once To Every Woman" was booked for the week of Sept. 26th. Here they are:

"After reviewing the production, the management of the Alhambra Theatre wishes to express its thanks to you, for the opportunity you offered of booking the Jewel "ONCE TO EVERY WOMAN," for this theatre, to be shown the week of Sept. 26th."

"Being familiar with the other Dorothy Phillips productions, and judging fairly, I believe with confidence, that 'ONCE TO EVERY WOMAN,' is her BEST. Possessing a plot which is ever appealing to people in all walks of life, the picture is above all, IMPRESSIVE. In this lies the assurance that 'ONCE TO EVERY WOMAN' will be another UNIVERSAL JEWEL SUCCESS!"

ED. J. WEISFELDT, Manager,
Saxe's Alhambra Theatre,

"My profession deeming it necessary for me to witness a great many photoplays on the screen, I have not formed a habit of commenting on any special production to the producers, disregarding my likes and dislikes entirely."

"However, I feel that I must now make exception to this, and compliment the producers on 'ONCE TO EVERY WOMAN,' the picture playing at the Alhambra Theatre this week. Being on the ground floor, and witnessing many a motion picture, I believe I am justified in saying that 'ONCE TO EVERY WOMAN' is by far the very best I have seen so far. And though strange to say, it is really the first picture that has brought tears to my eyes. The Universal has cerainly attained a high standard of production with 'ONCE TO EVERY WOMAN' and I hope to see it continued."

GEORGE MILTON LIPSCHULTZ, Musical Director,
Saxe's Alhambra Theatre, Milwaukee, Wis.

THEY'RE STILL COMING IN STRONG!

"I am taking this means of advising you of the successful run we enjoyed with our attraction, 'THE DEVIL'S PASSKEY.' We opened with this feature on Saturday, September 25th, for a four day engagement, playing to capacity houses every day, (against very strong competition), in fact, our fourth days' business was so great that we deemed it advisable to hold it for another day, and found that our fifth days' business was practically as big as the opening.

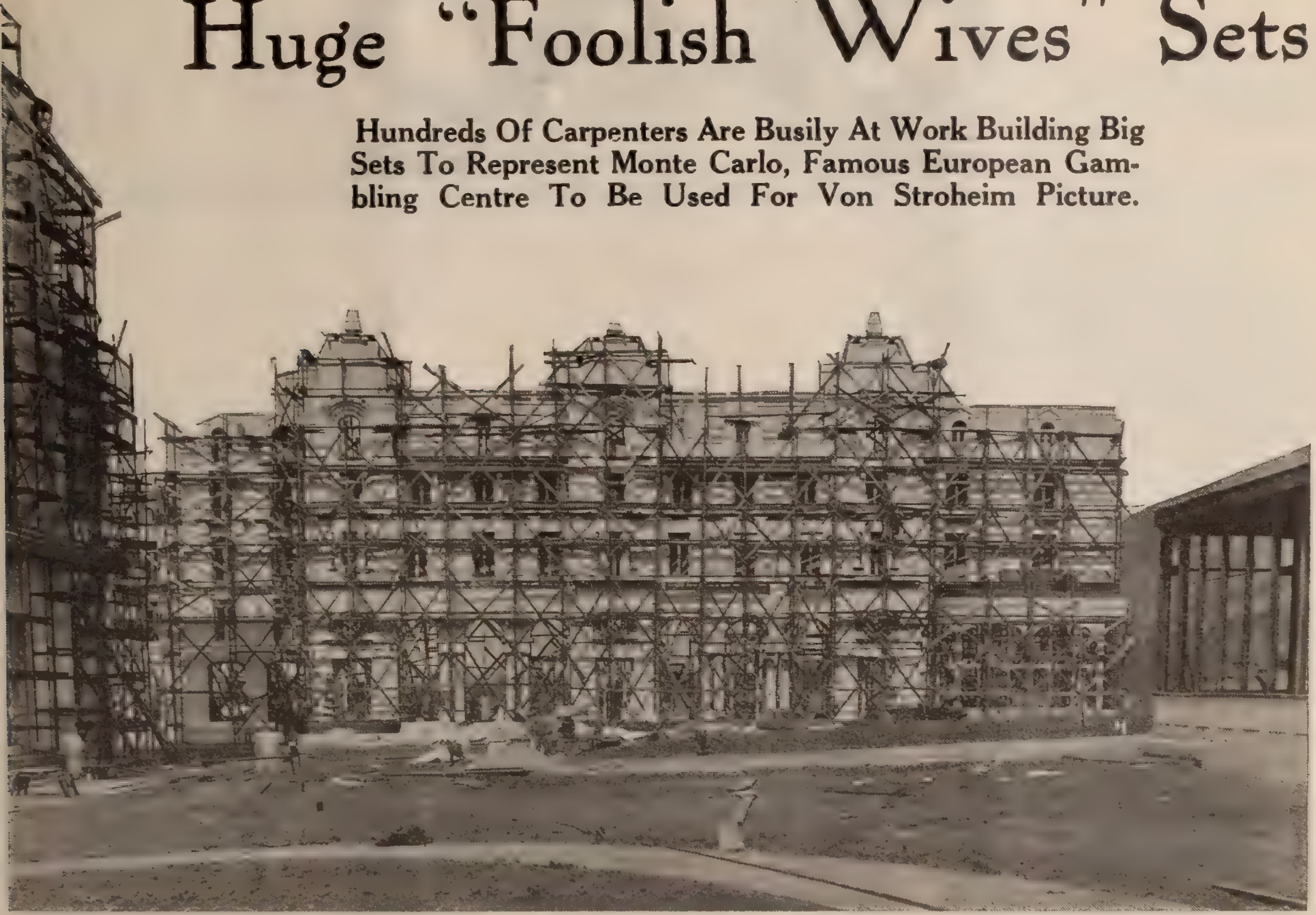
It is only upon rare ocassion that we think it necessary to write an exchange regarding a production, but we found that 'THE DEVIL'S PASSKEY' was such an extraordinary attraction both from a box office standpoint, and in pleasing qualities, that we feel that it is no more than right that you should know about the record smashing run it enjoyed in our theatre.

Hoping that you and your office receive the success you are entitled to throughout your territory with this production, we beg to remain."

ANSONIA THEATRE, Butte, Montana,
PAUL DE MORDAUNT, Mgr.

Huge "Foolish Wives" Sets

Hundreds Of Carpenters Are Busily At Work Building Big Sets To Represent Monte Carlo, Famous European Gambling Centre To Be Used For Von Stroheim Picture.



VON STROHEIM is a man of big ideas and tremendous powers of visualization and these are everywhere evident in the preparations constantly under way for the filming of "Foolish Wives," his next big production.

The story of this forthcoming Jewel centers around Monte Carlo, the scene of so much notorious revelry, where life seems often merriest, but where hearts are too often heavy, where beautiful women and wealth throng and where wine and dance and gambling are the order of the day. To reproduce this European fashion center is the most stupendous piece of work ever undertaken by Universal, and when the sets are completed, the sum expended will run well into six figures. Several hundred carpenters are at work daily, as well as plasterers, bricklayers, electricians, painters, interior decorators and gardeners, who are laying out the plazas and parks in exact copy of Monte Carlo. Reproduced above is the Hotel De Paris, 100 feet long and 60 feet high, one of the most notable of the buildings now being constructed. In fact, the whole background of the story is being worked out in so careful and realistic a fashion that it will be difficult to convince those who do not know the history of the production of "Foolish Wives" that it was actually filmed at Universal City and not in Monte Carlo itself. The same was true of "Blind Husbands"; English critics, for example, could scarcely believe that it had not been filmed in the Austrian Tyrol. And when one takes into consideration that "Foolish Wives" is a bigger undertaking than even "Blind Husbands" and "The Devil's Passkey," the genius of the spirit that is guiding it all is the more to be wondered at.

Von Stroheim has gathered about him a cast of actors finished to the very last degree of their art, actors whose past performances have been flawless. They are Rudolphe Christians, an actor of European prominence, late co-star with Lee Kohlmar in "The Secret Gift," the vivacious Mae Busch, the spirited Maude George, the artistic Cesare Gravina, and Von Stroheim himself, a master actor in every respect. He will play the leading role, that of the Count Sergius Aprazin, polished, unscrupulous, clever and gallant, a fascinator of women and a deep-dyed scoundrel. And then there is Marguerite Armstrong, Von Stroheim's "find," a dazzling blonde beauty, comparatively new to the screen, who plays the leading feminine role, and Malveen Polo, the great Eddie's charming little daughter, who makes her screen debut in this production.

"Foolish Wives" is a continental story, a story of intrigue and deception, of wits and women, of weakness and vice, and of love and forgiveness. It is such a story as only a Von Stroheim can depict and from all pre-reports, Von Stroheim is doing it in a masterly fashion. What with two such dazzling successes already to his credit, "Blind Husbands" and "The Devil's Passkey," and with all these reports already coming in of the marvel of the next production, it is small wonder that critics and exhibitors and movie-goers all over the country are awaiting with almost breathless expectation the release of "Foolish Wives."

Great directors are not to be found in great profusion. Thousands of pictures are being filmed yearly, but it is only here and there that a real spark of directorial genius shoots up. Von Stroheim is one of those who possesses the divine spark of genius. He burst upon the movie firmament suddenly, very suddenly, it is true, but he has not only come to stay, he has come to make real movie history. And "Foolish Wives" gives real promise of being something monumental.

READ

IT'S
A
SELF-SELLER

THIS is a picture that sells itself to the public. The simple truth about it is that every exhibitor who has presented it has made money, and every person who has seen it has been satisfied thoroughly. No picture can do more than that—no matter how recently it may have been released. To those who have not yet seen this it is a new picture—to the exhibitor it is a sure money-maker. Book it.

PRISCILLA DEAN

in the $500,000 PRODUCTION DE LUXE

"The VIRGIN of STAMBOUL"

Directed by TOD BROWNING
UNIVERSAL-JEWEL

An Officer and a Gentleman

Clyde
Fillmore

THAT pleasing poise of Clyde Fillmore, as Captain Rex Strong in "The Devil's Passkey," wins you to him from the very first—and yet Captain Strong is really the only "villain" in the drama. The character, as played by Fillmore, is just another indication of that inimitable Von Stroheim touch that makes his characters human—and therefore liked by you, be their humanness evidenced in human weakness or in strength.

Debonair, breezy, blase—taking the European sophistication as a matter of course, Fillmore is the healthy young American officer to the very life. Women, he knows, love him for his money. He can have any of them for a price.

He has every reason to believe that the wife of the American playwright is "just another woman." Dramatically, he learns otherwise. Subtly, yet powerfully and with fine shading he becomes the gentleman again, building step on step until the "villain" virtually becomes the "hero."

Things like this are rare, but the performance of Fillmore is only one of a hundred reasons why you, too, will realize the tremendous drawing power of this real-life drama. When will you present "The Devil's Passkey?"

Carl Laemmle
presents
Von Stroheim's
MASTER PICTURE

"*The* DEVIL'S PASSKEY"

UNIVERSAL-JEWEL PRODUCTION DE LUXE

"WE have just closed a very successful run of "UNDER CRIMSON SKIES," writes Manager H. V. Friedrich, of the Majestic Theatre, Sheboygan, Wis. "It is one of the biggest and very best pictures that has played in our house in some time. This opinion is formed from the comments we received."

"The big appeal seems to lie in the character that Elmo Lincoln portrays—that of the big, unselfish man who would give his own freedom and happiness for the woman he loved."

"We sincerely hope that we will have the opportunity of running more of this type of picture, and certainly would not hesitate to recommend "UNDER CRIMSON SKIES" to fellow exhibitors."

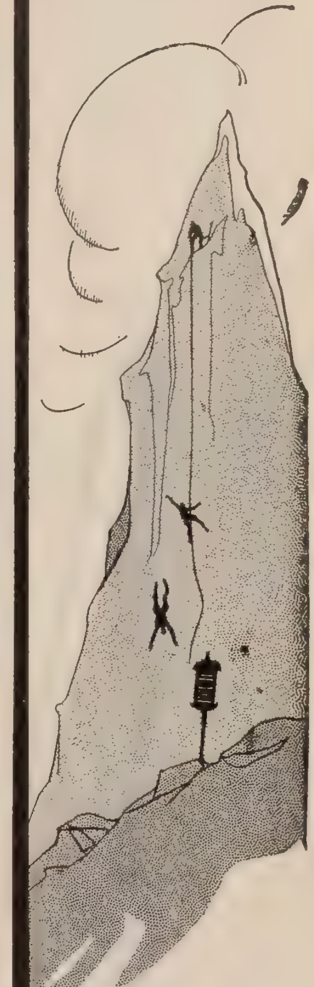
Elmo Lincoln in the Great Universal-Jewel Superproduction

"UNDER CRIMSON SKIES"

DIRECTED BY REX INGRAM **STORY BY J. G. HAWKS**

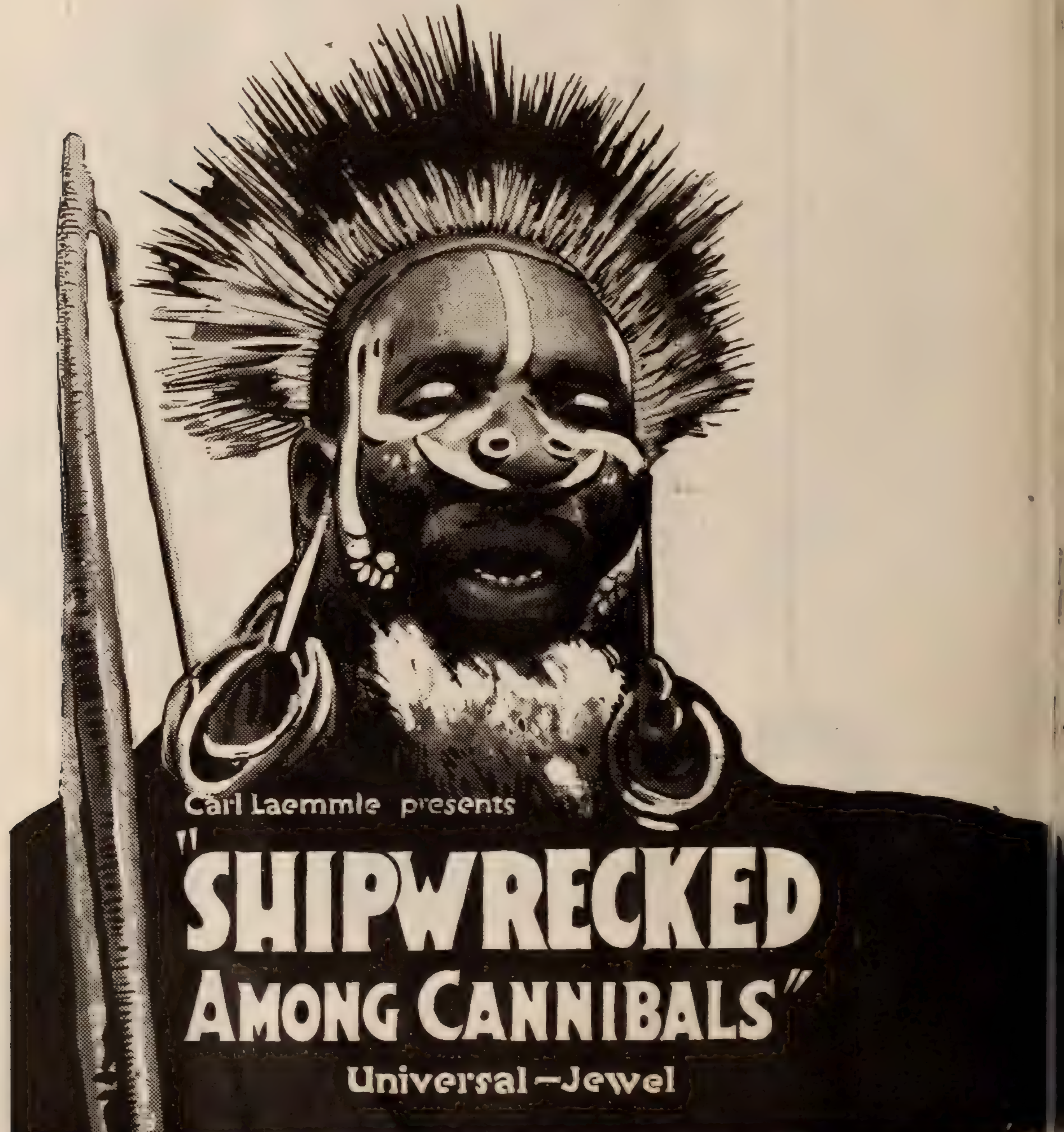
For As Long As Men Love Women

"BLIND HUSBANDS" will be a current attraction in motion picture theatres for as long as men love women. And it will make money for exhibitors for as long as men and women are willing to spend money to be entertained by drama—by art that mirrors Life as it is. And if you have not yet presented this photodramatic masterpiece, you not only are cheating yourself of sure profits — you are also cheating your patrons of seeing a picture that has marked a step in the advance of the Motion Picture. Get on the band-wagon—BOOK IT NOW.



CARL LAEMMLE Presents
Von Stroheim's WONDER PLAY
"BLIND HUSBANDS"
Universal Jewel Production de Luxe

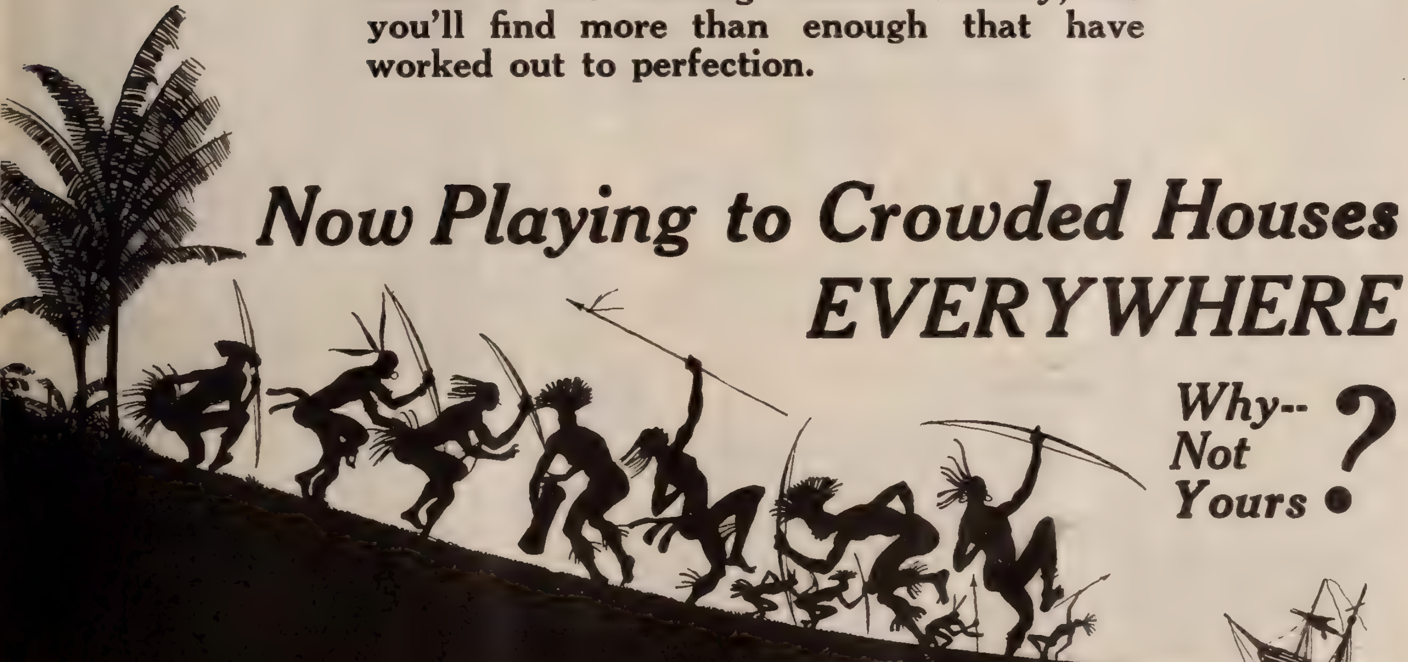
The way to get the money wi


Carl Laemmle presents
"SHIPWRECKED
AMONG CANNIBALS"
Universal—Jewel

h this sensational picture is to

CIRCUS IT!

WE'VE said it before—we say it again. Circus this "Cannibal" picture as you never circussed anything in your history—because it will make good on every single thing you say. Many a time an exhibitor holds back for fear that the picture won't make good, but you needn't be afraid of that with "SHIPWRECKED AMONG CANNIBALS." This is the real thing in sensational films, and you can go just as far as you like. The best of it all is —you won't have any trouble working up exploitation stunts on it because the picture has so many angles that you can play up. If you're short on ideas, go back through past issues of the Moving Picture Weekly, and you'll find more than enough that have worked out to perfection.



Now Playing to Crowded Houses EVERYWHERE

Why--
Not
Yours?

CARL LAEMMLE presents

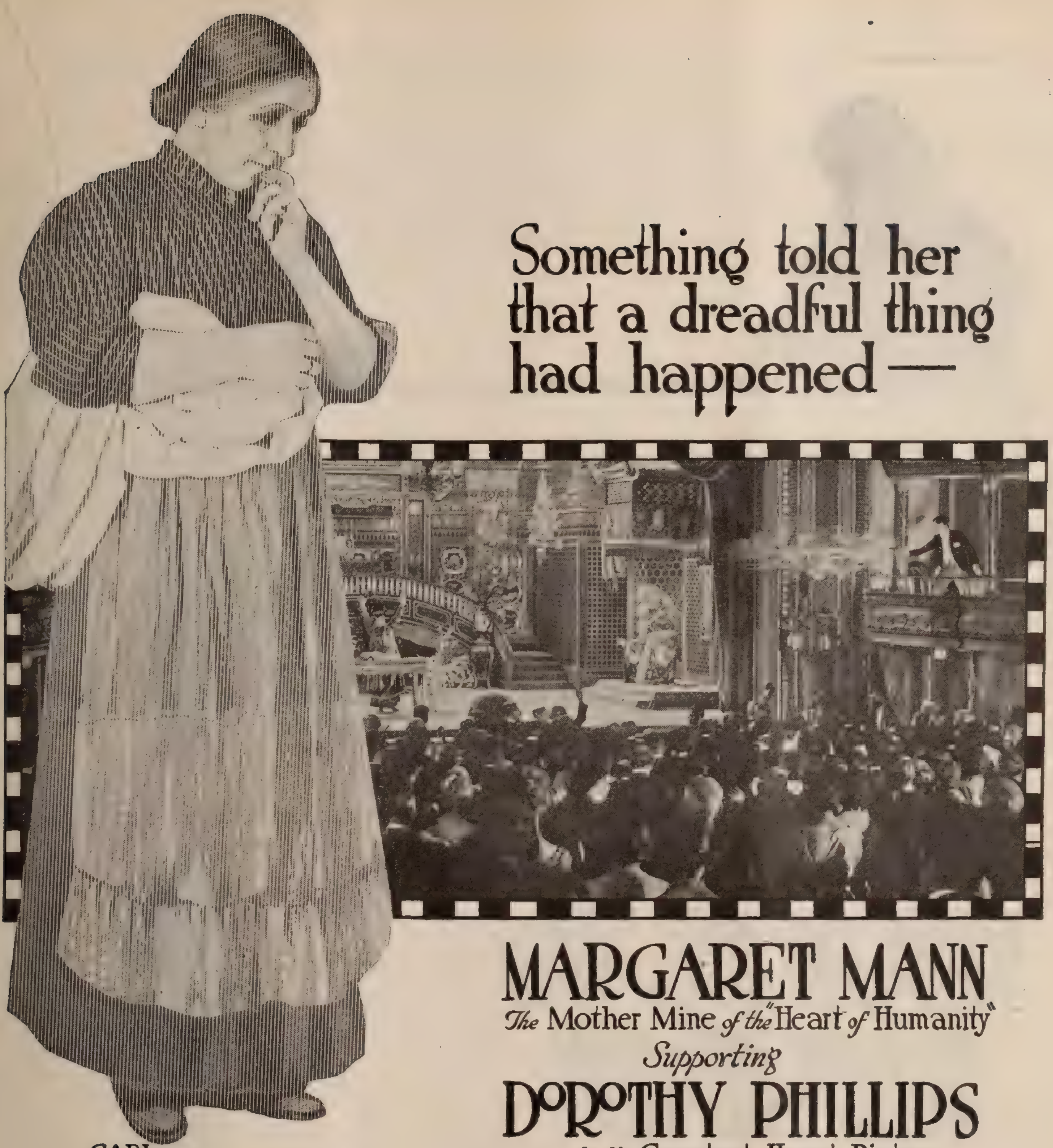
"The BREATH OF THE GODS"

Directed by Rollin Sturgeon
From the novel by Sidney McCall

WHEN you get a picture that has a powerful appeal from every angle in addition to novelty and general difference from any other picture, you have indeed a sterling attraction. Such a picture is "The Breath of the Gods." It's a picture your folks will thank you for showing; it's a picture that will make money for you. Book it.

featuring
TSURU AOKI with
J. Barney Sherry
and an
ALL-STAR CAST

UNIVERSAL-JEWEL
SUPER-PRODUCTION



Something told her that a dreadful thing had happened —

MARGARET MANN

The Mother Mine *of the* "Heart *of* Humanity"

Supporting

DOROTHY PHILLIPS

In the Greatest Heart Picture *of the* Generation

CARL
LAEMMLE
presents the
UNIVERSAL JEWEL
Production de Luxe
directed by Allen Holubar

"ONCE *to* EVERY WOMAN"

"Mother"—What a world of sentiment even in the word—the word your heart sings sweetly when she's with you; the word your soul sighs sadly when she's gone.

—See Margaret Mann

"Every Day Brought Bigger Crowds"

--Manager Weisfeldt

"ON the close of the seventh day of the run of 'Once to Every Woman' we find results more than satisfactory," wires Edward J. Weisfeldt, manager of the Alhambra, Milwaukee. "Every day in the week brought bigger crowds. There were numerous comments from patrons deserving special mention. Entire presentation was greatly appealing. Management of Alhambra highly pleased."

Carl Laemmle *presents*

"ONCE TO EVERY WOMAN"

UNIVERSAL—JEWEL
PRODUCTION DE LUXE

Directed by Allen Holubar—starring

DOROTHY PHILLIPS

Mother-love is the strongest instinct in the world. Here it is pictured in a crescendo of pathos that makes even strong men cry—and then smile through their tears.

—See Mararget Mann

"Brought Tears To My Eyes"

--Director Lipschultz

GEORGE MILTON LIPSCHULTZ, musical director of the Alhambra, Milwaukee, writes: "I feel that I must make exception to my habit of seldom commenting on any special production and compliment the producers on 'Once to Every Woman,' the picture playing at the Alhambra this week. Being on the ground floor, and witnessing many pictures, I believe I am justified in saying that 'Once to Every Woman' is by far the very best I have seen so far. And though strange to say it is really the first picture that has brought tears to my eyes. Universal has certainly attained a high standard of production with 'Once to Every Woman' and I hope to see it continue."

Carl Laemmle presents

"ONCE TO EVERY WOMAN"

Directed by Allen Holubar—starring

DOROTHY PHILLIPS

UNIVERSAL—JEWEL
PRODUCTION DE LUXE

IF you want to see some of the most tremendous scenes the screen has ever known see the mighty Metropolitan Opera House sequence in "Once To Every Woman."

Picture in your mind this :—

Hushed under the spell of the golden voice of the new prima donna, thousands of evening-clothed men and women sit enraptured. As the last note trills heavenward.... A shot! The singer falls unconscious, felled by the bullet of a man in a box.... Silence.... screaming silence.... Then pandemonium ... Swaying with a frenzied fear of they *know not what*, these folks of the elite mill and stampede like a frightened *herd of* cattle...They rush through the aisles and corridors in blind panic!....

Thrilling? Yes.... and *real*. You'll agree that here, indeed is a *picture!*

JOE MARTIN

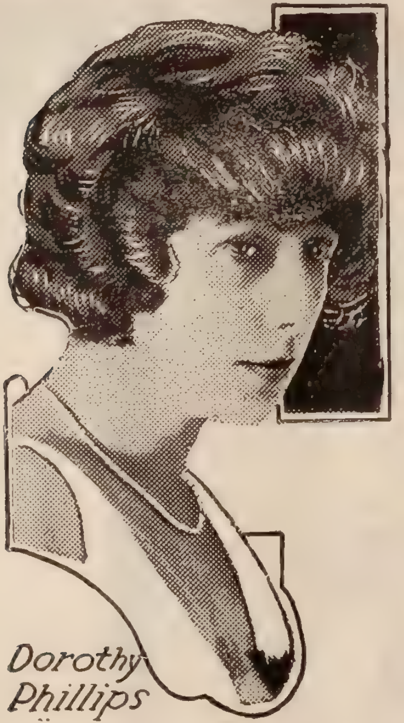
IT'S Universal-Jewel's sincere promise that there are going to be wild nights in your theatre when you present Joe Martin in this. For in his latest Joe comes across with a number that's so darned funny and so teasingly "wet" that it would make even a jobless bartender laugh. And with the Good Old Stuff at ten dollars a quart you certainly can offer your crowd a bargain in choice wild nights by booking it. 'Nuf sed!

**UNIVERSAL-
JEWEL**

The Real Stuff in Comedy

A WILD NIGHT

Stories To Be Used In Connection With "Once To Every Woman"



THE STORY CENTERS AROUND A WOMAN' SELFISH AMBITION

AURORA MEREDITH is the eldest daughter of a blacksmith's family, whose home is the village of Pleasanton. Because of her good looks and sweet voice, Aurara is the family pet. The other children give way to her in everything. If any other member of the family is in sore need of new shoes, it is Aurora who gets a pair of high-laced boots to match her new suit, while her sisters and her parents make their own battered footgear do for a while longer.

Phineas Scudder is a village boy for whom the sun rises and sets, according to Aurora's moods. Aurora's attitude toward him is that he is good enough to buy her soda until some one more presentable comes along.

The graduation of her high school is a triumph for Aurora. She is the unchallenged star of the occasion. She is the bright particular luminary of the church choir.

A wealthy New York woman, realizing the promise of a great future in Aurora's vocal performance, offers to send her abroad to have her voice trained. Aurora's jubilant acceptance of the offer is contrasted with the sadness of her folks at parting.

Aurora goes to Milan. Her patroness dies without having made provision for the completion of Aurora's musical education. Her family has strained its financial resources to the breaking point and can help her no further. Intending to repay him with money, Aurora accepts the financial aid of a young Italian. Her first important trial is successful. Juillantimo announces that the time has arrived for the settlement of the debt—and he doesn't desire money. Aurora flees from him and the country.

In New York her voice proves a sensation. She is taken up by society. Recollections of the home folks, including the faithful Phineas, never disturb her. A British nobleman is anxious to marry her. She postpones her consent until after her initial performance of the leading rôle of a new opera.

Juillantimo has followed her to America to collect the debt. She again offers him his money. Juillantimo secrets himself in a box, and as her performance nears its climax, shoots her. He misses, and, turning the revolver on himself, commits suicide.

The shock deprives Aurora of her voice. Soon she learns that without it she is unwelcome in the gatherings of her erstwhile friends in society. Financially and spiritually broken, she returns to her home in Pleasanton. The home folks still regard her as a most wonderful person. Aurora experiences remorse, which becomes too great to be borne when her dying mother beseeches her to quiet her last moments by singing a favorite old song. Aurora, in anguish because of her inability to gratify her mother's last wish, attempts to sing—and DOES. The long rest, the tranquil life have effected a cure.

News of her recovery reaches New York. Her former manager comes to Pleasanton, bringing with him a most advantageous contract for her to sign but Aurora, whose understanding of values has undergone a radical change, tears up the offered contract and, turning, gives her hand to Scudder.

DANISH IDOL STARS WITH DOROTHY PHILLIPS

ROBERT ANDERSEN, called "The Greatest Dane Since Hamlet," supports Dorothy Phillips in the Universal star's epochal success, "Once to Every Woman." He was born in Odense, Denmark, and began his dramatic career on the speaking stage there and in other European countries. Four and a half years ago he came to America and immediately blazed a trail across the screen that is the envy of hundreds of aspiring young photoplayers.

A sympathetic understanding of the complex nature of what is generally known as a "boob" has enabled Andersen to depict the rôle of a rural Romeo with delightful realism. His first big part of that kind was with D. W. Griffith in "Hearts of the World," in which production he depicted the laughable role of "Monsieur Cuckoo." His first work in a photodrama in which Miss Phillips starred was in "The Heart of Humanity," Allen Hoiubar's masterful Universal war-drama.

So capable was Anderson's portrayal of the role of "Paul" in that production that he was again summoned to Universal City when Allen Holubar began productions on "Once to Every Woman."

GRAND OPERA REPRODUCED "IN ONCE TO EVERY WOMAN"

THE Metropolitan Opera House, the world's most famous shrine of music, was duplicated at Universal City for one scene of "Once to Every Woman," Dorothy Phillips's masterpiece of the screen. Allen Holubar, directing Miss Phillips in her Universal productions, declined to use a lesser edifice and ordered the huge auditorium duplicated to its smallest detail.

At a stupendous cost the theatre was built at Universal City in record time, workmen by the hundred working under the supervision of a corps of architects to complete the structure on schedule. For the audience scores of Los Angeles and Santa Barbara society people asked the privilege of appearing in a photodrama with Dorothy Phillips. Instead of the usual personnel of extra photoplayers, the seats were filled by wealthy amateurs of the drama. The costumes worn by the women will arouse interest because of their originality and richness.

An entire chorus was rehearsed, the players singing the score. Nicholas de Ruiz, a noted baritone of the operatic stage, led the chorus and depicted the role of the Chinese Emperor. The Los Angeles Symphony Orchestra, under the direction of Adolf Tandler, occupied the orchestra-pit and played the accompaniment. It is a coincidence that Tandler was at one time concert master at the Metropolitan.

In "Once to Every Woman," Dorothy Phillips is said to excel even her work in "The Heart of Humanity" and "The Right to Happiness."

"THE FLAMING DISK"

Episode 4

"Fires Of Hate."

CAST

Elmo Gray	Elmo Lincoln
Jim Gray, his brother	Elmo Lincoln
Rodney Stanton	Roy Watson
Stanley W. Barrows	Geo. Williams
Prof. Robert Wade	Lee Kohlmar
Helen Wade	Louise Lorraine
Briggs	Fred Hamer
Stella Dean	Fay Holderness
Batt Hogan	Monte Montague
Con Dawson	Jenks Harris

ELMO leaps to the river as the lookout tower crashes to the ground and swims to safety. The gang think he is drowned and go back to town for grappling irons with which to get his body from the water. In the meantime, Helen has been kept prisoner by Gyp in Stanton's canyon house and Gyp prepares to take her to town.

The sheriff has captured Jim and holds him prisoner, believing him implicated in the theft of a farmer's wagon stolen by Stanton's gang. Elmo comes to the sheriff's office, looking for a telephone, and sees Jim there, but refuses to help him get his release, stating that he wants to break Stanton's evil influence over him. He sees Stanton's car whizzing past with Helen in it, a prisoner, and he sets out to save her. Helen is taken to Stanton's house, where Stanton demands of her the formula for her father's lens. Helen disclaims any knowledge of it.

Driven desperate by the thought of Helen's peril, Elmo plans to trick Stanton into believing that he is Jim, but Stanton discovers the ruse when Elmo fails to respond to his hypnotism. He extracts the half of the lens from Elmo and then binds him to a chair attached to a cable which draws him nearer and nearer to a furnace crackling with the deadliest of flames. Will Elmo meet his death in this terrible fashion?

New Screen Magazine

No. 89

SOME beautiful cloud pictures are shown by the process of trick photography in this issue of the magazine.

Dr. Alon Bement who makes a hobby of reading persons' characters from the mould and movements of the hands, reads in an interesting the manner the hands of Carl Laemmle, President of the Universal Film Manufacturing Co., Maurice Dambois, the famous cellist and Sophie Kerr, famous novelist.

The eared vulture, a feathered scavenger makes its home in Africa and is shunned by all, since it is a ferocious bird of prey. However, in hot countries, carrion must be destroyed quickly and as most of this work is done by these vultures, they fit in usefully in nature's scheme of things.

Uncle Sam is a devoted student of racial characteristics and this issue of the magazine shows a scientist at Smithsonian Institute, Washington, about to preserve in a plaster the features of a typical negro face.

The evolution of the dollar sign is treated in a diverse and interesting fashion and the magazine winds up with a funny picturization of the hardships of the commuter.

"Am I Dreaming?"

One Reel Star Comedy

Featuring

Mr. and Mrs. CARTER DE HAVEN

HARRY is hard up, and although a Harvard graduate, accepts a position as valet to a rich man. He is entrusted with some valuable papers of international importance to take to Carter's sister. He gets them there and falls in love with the lovely sister. During the night, Ivan, who is on the job whenever there is anything of importance to steal, scares the lovely lady, and Harry runs to quiet her, forgetting about the envelope under his pillow, which Ivan promptly steals. The next day he is sitting heartbroken over having broken his trust, when Boss Carter comes in and tells him that the papers were only a dummy and that the real papers are safe and sound. Harry is still unhappy, however, for he loves the lovely lady, and, being poor, he needs must take himself off. He starts to do so, but notices a letter in his pocket. He opens it and finds that he is heir to three millions. He returns to the house, embraces his lady love, and they all live happily forever afterwards.

"Should Tailors Trifle?"

Two Reel Century Comedy

CHARLIE is a tailor of Hokum Alley. So is Peggy. Both are so busy that they find plenty of time to hang around each others' stores. Charlie has a dog named Brownie. Brownie tears the pants of unsuspecting passers-by, thus getting work for Charlie.

Bud comes into Peggy's shop and helps Peggy pay the landlord. Peggy also vamps him to the extent of collecting quite a bit of cash from him and then she and Charlie get married.

One day Brownie brings a baby into the shop. Bud comes in and finds out that Peggy is married to Charlie. He accuses Charlie of being the baby's daddy and when Peggy learns of this supposed infidelity of Charlie's she runs off with Bud, the villain. In the meantime the real father of the child appears on the scene and hands Charlie a reward for saving his young one.

Charlie pursues the villain and his wife, and confronting Bud, says that Bud is the father of the child and that Bud's wife had just come into his store and paid him a reward for saving her child. Peggy gets furious at Bud and returns to Charlie, whom she now feels is the only one truthful to her.

International News

No. 68

Campaign Sidelights.—Senator Harding greets women voters at his home.—*Marion, Ohio.*

Sub-Titles.—At Fremont, Ohio.—The Senator attends cermonies in honor of the war heroes. The Senator and Mrs. Harding are guests of Colonel Hays, son of the former president. Extolling America's heroes. At Cheyenne, Wyoming.—Governor Cox looks over some prize cattle before ending his western tour.

Ambrose Channel, N. Y.—Radio cable guides destroyer in Channel. New electric devise makes pilot's work easy. (Omit from New York City in prints).

New York City.—War veterans to parade for bonus. Committee receives thousands of pledges to march from ex-fighters. (For New York City prints only.

New York City.—Oil tanker blown up. Mysterious explosion wrecks craft at dock.

New York City.—Medals for heroes. City honors fire fighters who braved death saving lives.

Sub-Titles.—Mayor Hylan awards the medals. The Mayor and the Fire Department Honor Men.

New York Zoological Park.—What makes the old sheep wild? Well, they've heard they're to be deported to Africa—and look at 'em!

Near the East Prussion Border.—Polish-Russian armistice signed by Red Army, is routed. (The Bolshevviks in retreat)

Passaic, N. J.—Great lumber yard destroyed by fire. Flames cause loss eceeding $300,00.

New York City. — The new silhouettes. Shadow lingerie — three ounces per person—that's fashion's latest.

Brooklyn, N. Y.—International presents World's Series. Vast crowds see Brooklyn National League team take lead in third game.

NEXT week's issue of the Moving Picture Weekly is going to give you all the information you will need to make a big financial success with the greatest serial of all time. The issues will be a combined Announcement, Press Book and general Exploitation Aid on the Peerless Polo's newest and mightiest chapter play—"King of the Circus."

In the pages of this next issue you will find helps that are going to work for you in getting big money with this serial. There is no doubt that the serial will get big money because it will back up everything you say about it—and there's lots to say.

So—for the sake of future profits, it's up to you to read the issue from cover to cover and then file it away carefully—or, better still, get busy with your good showman's brains and begin planning your campaign right NOW.

EDDIE
POLO in

"KING OF THE CIRCUS"

Eddie Polo and his new leading lady, Corrine Porter, in "King of the Circus."

Here Comes Eddie, Bigger and Better Than Ever!

"KING of the Circus"—that's the name of it. It is SOME serial, and it gives Eddie Polo SOME part. He was just GREAT in "The Vanishing Dagger," but he is just MARVELOUS in "King of the Circus."

The story of the "King of the Circus" is in a great degree the true story of Eddie's youth and early days in the circus. No expense has been spared to make it as realistic as possible, and actual circus tents and performances throughout the country were filmed for the background. Naturally, then, the story fits the star like a glove; he is perfectly at home in "the big tent," and he performs enough stunts to thrill to the fullest the hearts of all his admirers.

Eddie Polo has had any number of charming girls assist him in the thrilling episodes of his serials, but never has he had one who could outclass in any way Corrine Porter, his new leading lady. Corrine is a beauty, as the picture above gives full evidence of; Corrine has a dandy figure; Corrine can act, and, last and most important of all, Corrine is SOME acrobat, so that she fits right into the serial in first-rate style. Indeed, Corrine's stunts in the picture are in many instances as thrilling and as daring as those of the dauntless Eddie himself. Born in the South, and accustomed to strenuous athletics all her life, Corrine practically stepped from the schoolroom into pictures, and, judging from her performance in "King of the Circus," she is going to stay in pictures. She can ride; she can swim; she does the dizziest of dives with the calmest ease, and she can in addition look as winsome and adorable as the prettiest of girls can look. Then there is Kittoria Beveridge, who plays the circus queen, one of the prettiest ingenues imaginable, whom movegoers will be sure to like, and Charles Fortune, who plays the part of the circus clown, and is really a circus performer himself and a member of the famous Fortune family, performers under the "big tent" for several generations. More than a dozen years ago Eddie Polo and the Fortune brothers played together with the Ringling Brothers' Circus, Eddie being the star acrobatic performer, while the Fortunes were wearing motley and amusing the crowds with their merry antics.

NEXT WEEK

Next week's issue of The Moving Picture Weekly, that of October 30th, 1920, will be a "King of the Circus" number, and will be devoted almost exclusively to Eddie Polo and his big new serial, "King of the Circus," on which he and his company are now busy at work and which gives promise of being one of the serial sensations of the year.

Not only is Polo the principal actor in the serial; he has in addition taken a prominent part in the directing of its thrilling episodes. J. P. McGowan shares the directorial honors with him, and between them they are making a serial which will be sure to cause a sensation when it is released.

Eddie Polo is known all over the face of the globe. And he is popular in the most remote regions where movies have managed to penetrate. Each new serial brings him back bigger and better. He has to his credit "The Broken Coin," "Liberty," "The Bull's Eye," "The Lure of the Circus," and his most recent success, "The Vanishing Dagger," a considerable portion of which was filmed abroad, and now he is coming with his biggest and most serious undertaking, "King of the Circus."

THAT DOUBLE RO

Mystery Surr
Two Roles
Puller, S

See Elmo as Elmo Gray, Cyclone Secret Service Agent — and as Elmo's twin brother, Jim, the tool of master criminals.

YES, sir, showmen all over the country are proving for themselves that we were right when we said that Elmo Lincoln's marvelously mysterious double role in this burning serial was going to prove one of the biggest drawing cards ever put into a chapter play. They say that serial fans are just eating it up—and hollering for more. You can't blame 'em when you stop to consider that the serial is cram-jam full of scenes showing Elmo Lincoln in both characters—even the illustration of this notice, showing Jim Gray about to strike Elmo Gray (both played by Elmo Lincoln) was made from a single still! And there's lots of stuff just as good in the film itself!

Story by
ARTHUR
HENRY
GOODEN

E IS A KNOCKOUT

nding Elmo's
oving Powerful
s Exhibitor

ELMO'S double role is making an especial hit with the younger serial lovers. While they know that both men—the good and the bad—are played by their idol, they cannot convince themselves fully of this at all times. This is because the characters are so unlike each other, and because the fans are fairly swept away with the rush of the action and the cataract of pounding thrills. Man! this is a ticket-selling serial if ever there was one. Book it NOW—while the money's flowing freely!

ELMO LINCOLN

DISK" DIRECTED BY ROB'T. HILL

Get Aboard!

for Close-up Thrills in Far-off Lands

HERE'S your chance to book passage for your crowd on a swift journey of never-ending thrills, romance, adventure and mystery in China, Japan, The Philippines and the United States. It will mean extra money to you if you let your folks accompany Marie Walcamp o'er continents and raging seas in search of the fatal Seventh Petal of the Sacred Lao Tze. Show them the mysteries and beauty of the Orient; show them the ways of the Yellow Men; show them a picturized story that startles with surprises—show them the only serial ever filmed in China, Japan, The Philippines and the United States. Do it NOW.

The Serial that Travels as it Thrills

MARIE WALCAMP *in*

"The DRAGON'S NET"

DIRECTED BY HENRY McRAE

PUTTING COLOR IN THE SERIAL

REAL ORIENTAL BACKGROUND FOR HIGH-POWER DRAMA

Story of McRae's Invasion of the Far East—Strange Lands Visited by the "U" Players.

BY GRACE KINGSLEY

Reprinted from The Los Angeles Sunday Times

AVAUNT the yellow age of film literature, particularly the wild, wild serial! In fact, it is even now avaunting to make way for a better sort, the sort which Henry McRae has just brought back from the Orient for Universal, and which seems destined to set a new pace.

Serials for the most part belong to what might be called the "early Universal" period of pictures. They aren't being used at all this season in our best theatres. But do you remember how you used to sit and bulge out your eyes at the wild adventures of the brave hero and the beautiful heroine in "The Poisoned Claw" or "The Mystery of the Haunted Tin Armor?" Why, it didn't seem, when you looked at thse pictures, as if there could possibly be a single police department on the job in the whole, wide world, those crooked bands of solemn masked murderers did carry on so! And, oh, that shivery mysterious thing in armor who went around looking like an animated cookstove! Wasn't he the boy for your money, though?

Then there was the hero, who didn't think he had enough for a mess unless he killed at least five crooks at a throw! As for the heroine, what a trustful girl she was, to be sure! No matter how often she got caught by the villains and thrown into dark wells and crocodile dens and amidst crowds of villains, the sweet young thing would get up at any time in the middle of the night at the call of a total stranger's voice, and hike out to be caught again! That girl never did seem to learn any sense!

But now there's a new order of things in the serial world. It has just been invented by Henry McRae.

The new serial is a combination story and travelogue, and you have no idea of the zest in those fresh and inherently interesting backgrounds!

"The Dragon's Net" is the name of the serial, and there are 90,000 feet of it. I watched some fifteen reels run off the other day, and never wearied for a moment, so adroitly has the historical and travelogue feature ben worked into the thrilling story.

Mr. McRae and his company, in which Marie Walcamp and Harland Tucker play the leading roles, spent nearly a year in the Orient. They visited Japan, China, the Philippine Islands and the South Sea Islands, gathering the most interesting material imaginable, and while, at present, it is intended to show the serial in episodes of two reels, with twenty episodes, it is possible a change may be made so as to show a fewer number of episodes with four or five reels included in each. Universal heads are to determine this.

Native Concerns

During his travels Mr. McRae found one motion picture company in China and one in Japan. Their methods are archaic, and, while the Orientals would vastly prefer their own stories and their own actors, if pictures could be properly made for them, yet, as the Orental producers seem to have no idea of picture production, the natives are compelled to depend on the American output. However, it is possible Mr. McRae may accept an offer made him by Chinese capital to return next year and start a company.

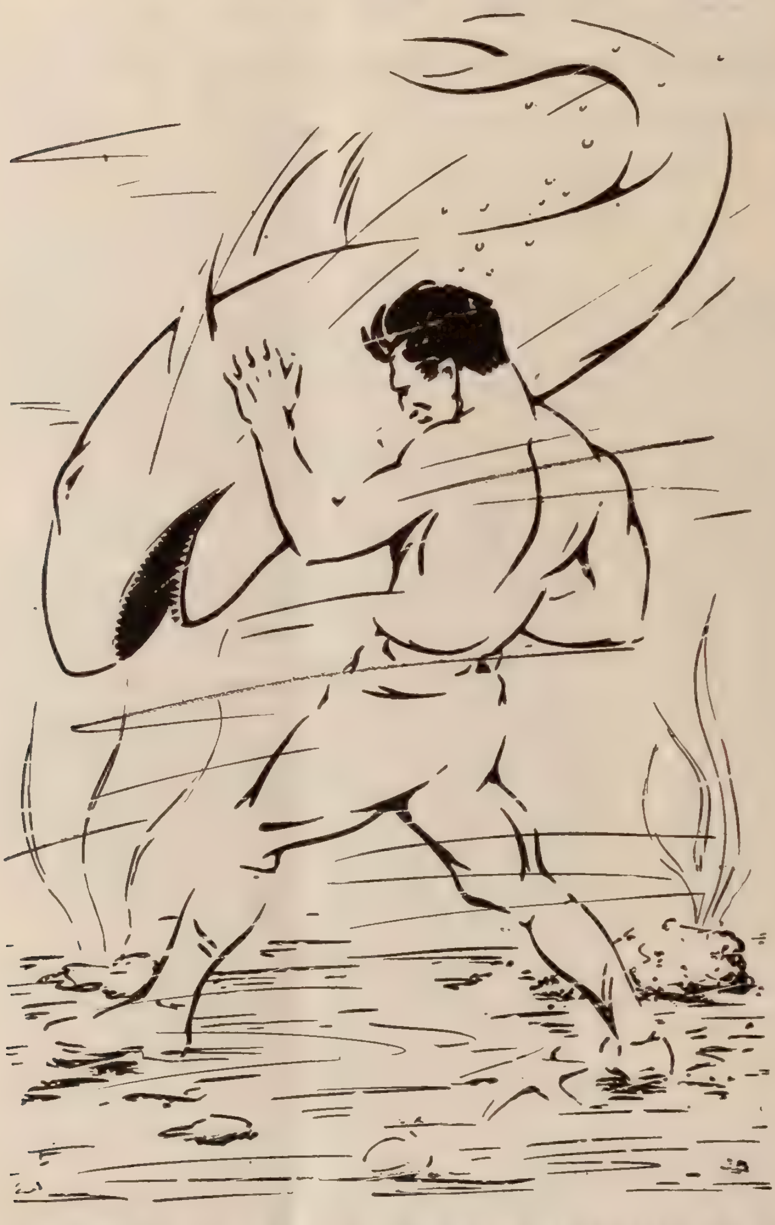
At present the Orientals are especially fond of bloodcurdling thrillers. Next to these, odd to say, they like Charlie Chaplin, whom they laugh at uproariously and imitate, and little Mary Pickford.

One thing about our pictures, however, the Chinese cannot understand, says Mr. McRae, and that is the relationships of the people in the plays. I mean they believe that the picture father or mother, brother or sister, is the real relative of the star, and they get confused when they see different relatives with the same star in another picture. So the exhibitors have a hard time explaining. Both Chinese and Japanese have interpreters in their picture houses, who, unseen, speak lines and explain action in the film. They are very dramatic, their voices rising to a shriek in the exciting parts.

In making his picture, McRae has done a wonderful work in the carefully casual manner, so to speak, in which he has introduced titles showing where the locations are that are used as backgrounds, and also giving a hint of their history. Included in the high spots used as these backgrounds are the Ming tombs, the long lane of carved animals leading to the tombs, the great Chinese Wall, the Empress Dowager's $100,000,000 summer palace at Peking, in which views of the interior are for the first time in history allowed to be shown; Kamakura, the old capital of Japan, in which McRae was allowed to take pictures whenever he chose, including private residences, both interior and exterior, strange temples, bits of wonderfully picturesque old gardens; and in the Philippines, pictures of the various industries as well as of historic and government buildings, and remote spots on the smaller islands.

In China the picture makers went into the northern part of the country, in Mongolia, where the natives never before had seen films taken. This was also true of portions of Japan. Here the natives worked in the pictures, and were childishly overawed at seeing themselves on the screen.

Unbelievable!



YOU can hardly believe what your own eyes see in this mighty chapter play. Imagine it—a fight under the surface of the sea with a man-eating shark. And the more surprising part of it is that every stunt is real and shows up as such on the screen. No wonder this whirlwind of action is cleaning up for exhibitors wherever there is a projection machine. Are you getting your share of the money that's being made on this? If not—why not?

EDDIE POLO

in

the Sensational Sea-To-Sea Serial

"The VANISHING DAGGER"

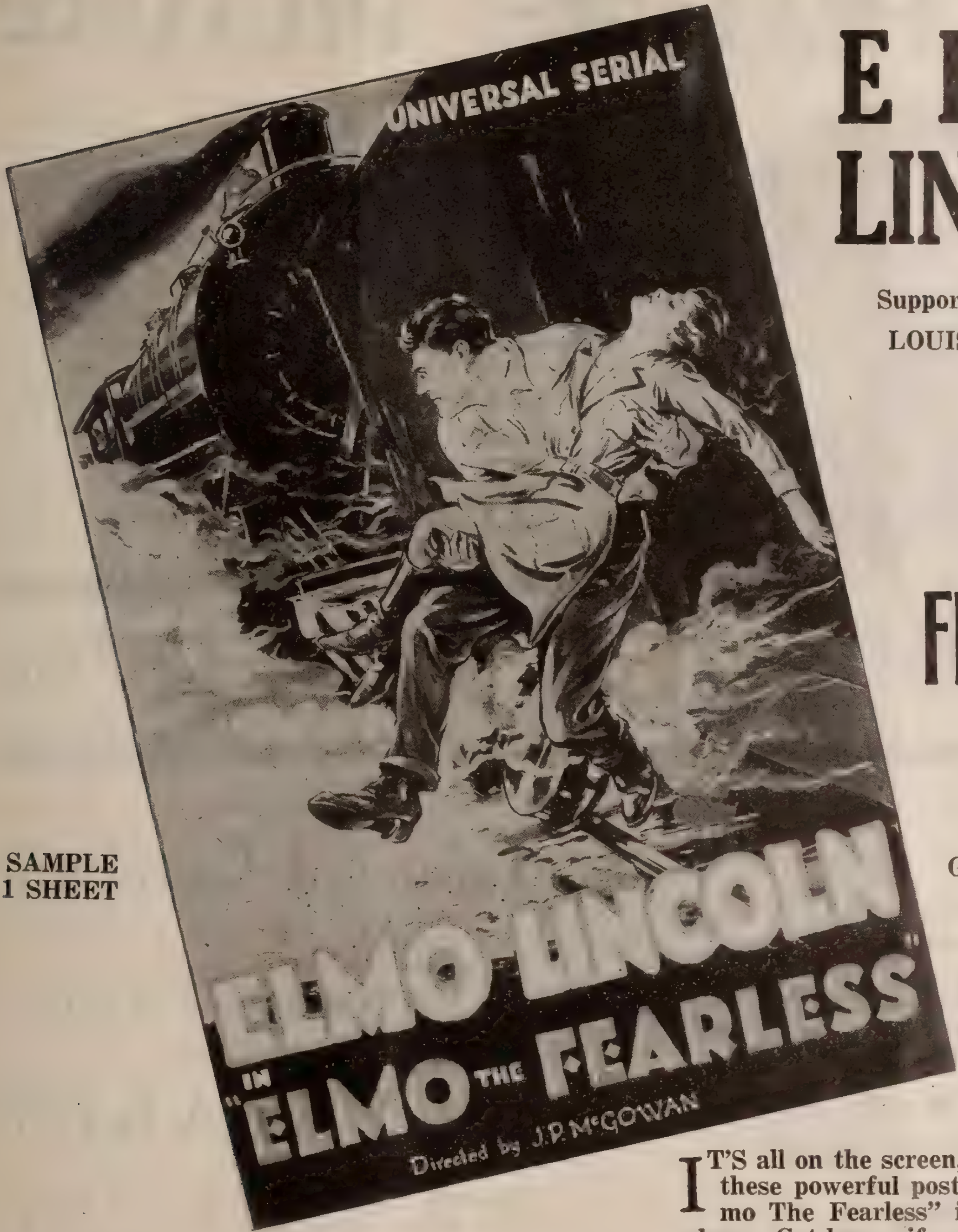
Produced by

POLO

HIMSELF

"UNIVERSAL MADE AND UNBEATABLE!"

IT'S ALL ON THE SCREEN


UNIVERSAL SERIAL
ELMO LINCOLN
IN
"ELMO THE FEARLESS"
Directed by J.P. McGOWAN

SAMPLE
1 SHEET

MIGHTY

ELMO LINCOLN

Supported by charming
LOUISE LORRAINE
IN

"ELMO THE FEARLESS"

Directed by
J. P. McGOWAN

Made by
GREAT WESTERN
PRODUCING CO.

IT'S all on the screen, just as you see it on these powerful posters—and more. "Elmo The Fearless" is cleaning up everywhere. Get hep;—if you haven't booked this worldbeater of a serial starring the mighty ELMO LINCOLN and beautiful Louise Lorraine, you're cheating your box-office out of one of the biggest money making serials of all times. Ask your Universal Exchange manager about it—to-day!

RELEASED THROUGH UNIVERSAL

COMPARE THEM WITH ANY FEATURE PICTURE

IF you could get two good five-reel features just as cheaply as you could get one you'd grab them in a hurry, wouldn't you? Well, here's your chance to get feature stuff in two-reel lengths. These rugged, rapid stories of the Great Outdoors are the highest quality short subjects available. You'll do both your patrons and your box-office a good turn by booking all of these Romances of the Northwest Mounted Police.

SIX Two-Reel features
Weekly releases

The New

"RED RIDER" Series

Featuring

Leonard Clapham

and

Virginia Faire

Current release

"BIG STAKES"

"Universal always did make the best short stuff."

THIS number is typical of the quality of the other five. Here you get as much action, mystery, romance, adventure, humor, love interest and all the rest in two reels as usually is padded out to five. This is the sort of stuff that builds a reputation for a house. Try one and be guided by the comment of your crowd.

Written and directed by Jacques Jaccard

International News

No. 67

Fort Meyer, Va.—General Pershing awarded France's most prized war honor. (The cannon booms a salute.) (Omit from N. Y. prints.)

Sub-Titles.—General Fayolle, famous French Commander, presents the Medaille Militaire in the presence of Secretary Baker, General March and other notables. At Cleveland, O., Supreme Knight Flatherty of the K. of C. presents American Legion officials with a stone from Chateau Thierry bridge. F. W. Galbraith, the new National Commander of the American Legion.

Brooklyn, N. Y.—World's Series opening game. (For N. Y. only.)

Clearmont, Va.—Uncle Sam offers nearly two hundred wooden ships—which cost millions—for sale cheap, (photographed from an airplane.)

Atlantic City, N. J.—Knights Templars in spectacular parade. New Jersey contingents in glittering array.

New York City.—Beach styles for 1921. These fashion experts are always two jumps ahead of us ordinary folks.

European Glimpses.—This is not Ypres—it is an Irish town after a "visit" by Militory police . . . Balbriggan, Ireland.

Sub-Titles. — Alexandre Millerand, new president of France, visits the liberated provinces.—Alsace, France. Unusual glimpses of Paris from the giant ferris wheel near Eiffef Tower.

San Diego, Cal.—Open-air clinic helps California cut baby death rate.

Sub-Titles.—Expert data on baby's condition is furnished free to mothers. English police women open a home for foundling babies.—London, England.

Rome, Italy.—Italy celebrates 60th Anniversary of Independence Day.

Sub-Titles.—Garibaldi's heroes are the idols of the day. The ceremonies at Porta Pia. Orphans from Fiume. While at Torino, Italy's industrial center, workmen guard an automobile plant they have seized.

Mitchell Field, N. Y.—New Curtiss Eagle 10-passenger airplane makes test flight.

Tad Cartoon.

"A Scream In Society"

One Reel Star Comedy

YURAH Dream loves Lit. L. Kasino, janitor of the building which Yurah mops industriously each day. Between mops, Yurah dreams and dreams and dreams of her darling Kasino.

Kasino picks up a note from the floor signed by Miss Aver D. Poise, a prominent society woman, extending an invitation to a hop. He and his little Yurah decide to go. They rig up in grand style, and looking like the long and short of it, they "break into society." At the hop they are cordially welcomed. They have a gay old time of it, dancing about and getting everybody and everything entangled in Yurah's train. And Yurah does some shimmy when a gold fish is accidentaly slipped down her back.

It looks as if they had broken into society for "good," when lo and behold, there enter a man and woman, clients of a lawyer who occupies an office in the building where Yurah mops and Kasino keeps the furnaces going. There is an awful exposure, after which Yurah and Kasino, pursued by cops and the guests run for their lives, make a getaway on the fender of a street car and decide to spend the rest of their days happily busied with mops and furnaces.

"'In Wrong' Wright"

CAST

Jack Wright	Hoot Gibson
Mary Brown	Dorothy Woods
Foreman	Harry Jackson
Father	C. W. Herzinger
Sheriff	Leonard Clapham
Deputy	Jim Corey

ALTHOUGH "In Wrong" Wright and Bob Hall are friendly rivals in everything they undertake to do, yet they are inseparable pals until the more deadly of the sex, Mary by name, the niece of the boss, arrives for a visit to the ranch. Wright and Hall pick cards to see who will be the lucky one to meet her at the station and Hall wins. On the way back to the ranch he tries to make Wright appear as a villain to Mary and when she arrives at the ranch and is greeted by Wright, "In Wrong" is greeted with a rebuff.

Wright determines right then to prove to her that he is not so bad as painted but in every endeavor to justify his claim of being a gentle-themselves when Mary happens along and get Wright in worse.

Mary decides to take a ride one morning and wanders away alone. She soon loses her way in the mountains and finally decides to rest in a cabin nearby. The boys in the meantime learning of her absence become alarmed and start out on a hunt. Wright again "gets in wrong" with Mary when after being found, she locates him sound asleep near the ranch and accuses him of showing no interest whatsoever in helping find her.

Wright learns that Hall was the one that located Mary and remained with her at the cabin. Thinking Hall has betrayed her confidence, Wright starts after Hall, who has left the ranch for parts unknown. When Wright finds that Hall is missing, he is firmly convinced that his convictions were true. He finds Hall and forces him back to the ranch at the point of a gun to marry Mary, thinking he has wronged the girl. He then learns that no harm was done and that Hall left because Mary had refused him her hand in marriage. Again Wright sees that he has "gummed" the deal and is about disgusted until Mary tells him that he is not so bad after all and that she has always understood his intentions.

human
Harry
Carey
says

YOU can fool some of the people all the time and all the people some of the time but it ain't worth while to fool your wife—none of the time.

Watch for "Sundown Slim."

"THE DRAGON'S NET"

Episode No. 10

"The Train of Death"

CAST

Marie Carlton	Marie Walcamp
Harlan Keelr	Hrland Tucker
Dr. Redding	Wadsworth Harris
King Carson	Otto Lederer

MARIE and Harlan rescue themselves. While Harlan waits on the banks for the thugs to keep them from pursuing Marie, she steps into a waiting canoe, paddled by some natives and they float down the rapids. Harlan is atacked by Carson and his gang who follow up Marie. In order to save herself from them, Marie swings herself along a monkey vine, hanging from a tree on the banks of the river near its center, and hidden in the heavy foliage of the tree, she watches Carson pass. Keeler follows somewhat later in a canoe, after he has revived, and Marie makes a dive from the tree into his boat. They land and hide in a deserted shack where Marie tells Keeler her story and offers him the lotus petal. He refuses it, saying he has found something far more precious. They are attacked in the shack by Carson and Marie flees horrified, directly in the path of some wild caraboas. She is rescued and taken to the home of some Philippine women who lend her fresh clothes and she sets out for the hotel.

On the way she meets with Keeler. They ride back in the automobile of one of Marie's friends whom she has met on the road. One of the Carson henchmen hangs on the back of the automobile and finds out that Marie and Keeler are next bound for Jolo.

Keeler and a party set out for Jolo but Marie decides to postpone her trip temporarily in order to take care of some business. She falls into Carson's clutches and when she refuses to give him the petal, he binds her to the railroad tracks in the path of an approaching train. Keeler, who is on this train, and who is riding in the engine car, having feared possible trouble, sees her struggling on the tracks. He tries to stop the train. Will be succeed?

"When The Devil Laughed"

Red Rider Series No. 4

Featuring
LEONARD CLAPHAM and VIRGINIA FAIRE

KIRK MAC LEAN, of the Royal Northwest mounted police, loves Jean Codrae, whose father, Baptiste, owns the White Fox tavern. A stranger enters, Nigel Durant by name, and claims Jean as his daughter. She sorrowfully departs with him, but not before Kirk has made mental note of a scar on Durant's hand and identified him as a criminal for whom there is a warrant out.

Jake and his friends had seen Nigel flash a roll of bills and start in pursuit of him and Jean, but Abner, Kirk's man of all work, overhears the plan, and a little later informs Kirk of it. Kirk goes after them.

Jake comes upon Nigel and Jean and sends Jean away to the woods. He asks Durant for money and mortally wounds hm. He makes his getaway just as Kirk arrives on the scene. Kirk starts after Jake.

In the meantime Abner has had his troubles with some of the thieves. They elude him when he endeavors to make captives of them and they start out after Jean.

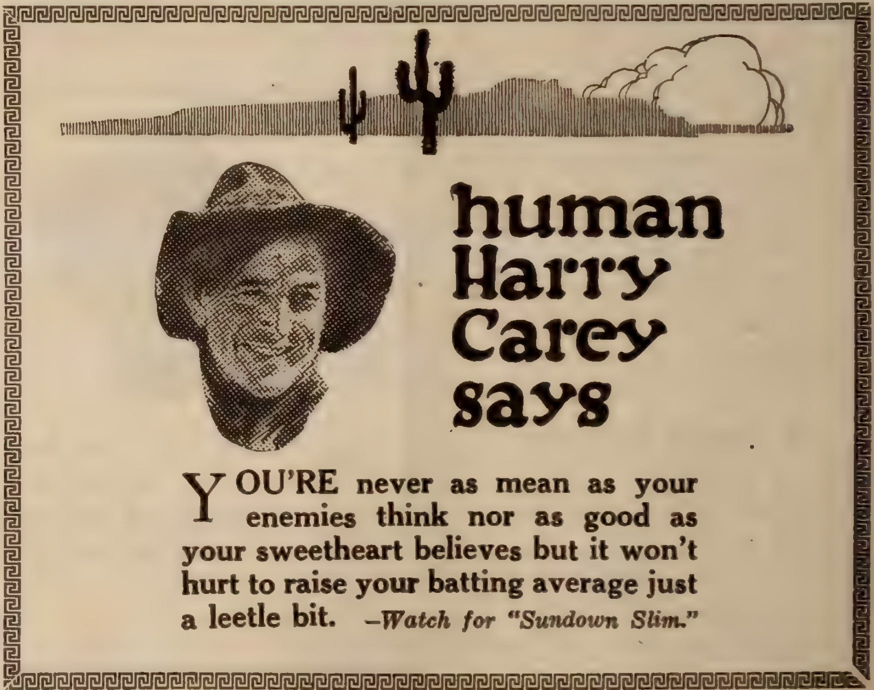
Kirk captures Jake and brings him to Abner. He then starts out after Jean. When the men see him coming, they throw Jean from a cliff. She falls into a lake below where she is rescued by Kirk, but the gangsters manage to escape.

"A Wild Night"

Featuring Joe Martin

JOE and McGinis, his pal, hang out in an Apache dive. They read that a certain Congo Prince who is always accompanied by his pet monkey, has arrived in Paris and will be entertained by "The Upper Three" or "Four Hundred Of Paris." Joe and McGinis decide to make a haul as do two other crooks who hang out in the dive and who commission one of their number to hold up the prince at Monte Carlo.

McGinis disguises himself as the prince, and accompanied by Joe attends the dazzling reception where they both make a clean-up of pearls, diamonds, etc. Things are going pretty easily for them, when the two other crooks (a man and a woman) arrive. One of them is dressed as the prince. The monkey is impersonated by a little boy attached to the zoo. McGinis and Joe have some job keeping the other crooks out of the way. Finally the litle boy who is dressed as a monkey gets sore at Joe and his impudence and plans revenge. He returns to the zoo, scaling first the outside of the building in a perilous descent, and leads the lions to the mansion where the ball is taking place. The lions arrive at a period of great excitement for the hostess has discovered that Joe and McGinis are impostors. A mad chase from the lions follows, during the course of which all the Paris police are called in but prove helpless. The four crooks and Joe finally get together in making an effort to get out of the house, inasmuch as they are locked in a room. They tear the bed sheets, making a line of them and descend from the window only to land right in the wagon of the police. Their plunge into society is over and the four and Joe find themselves in jail.



human Harry Carey says

YOU'RE never as mean as your enemies think nor as good as your sweetheart believes but it won't hurt to raise your batting average just a leetle bit. —*Watch for "Sundown Slim."*

EDITH ROBERTS

as the Beautiful Tigress of Fiji in "The Adorable Savage"

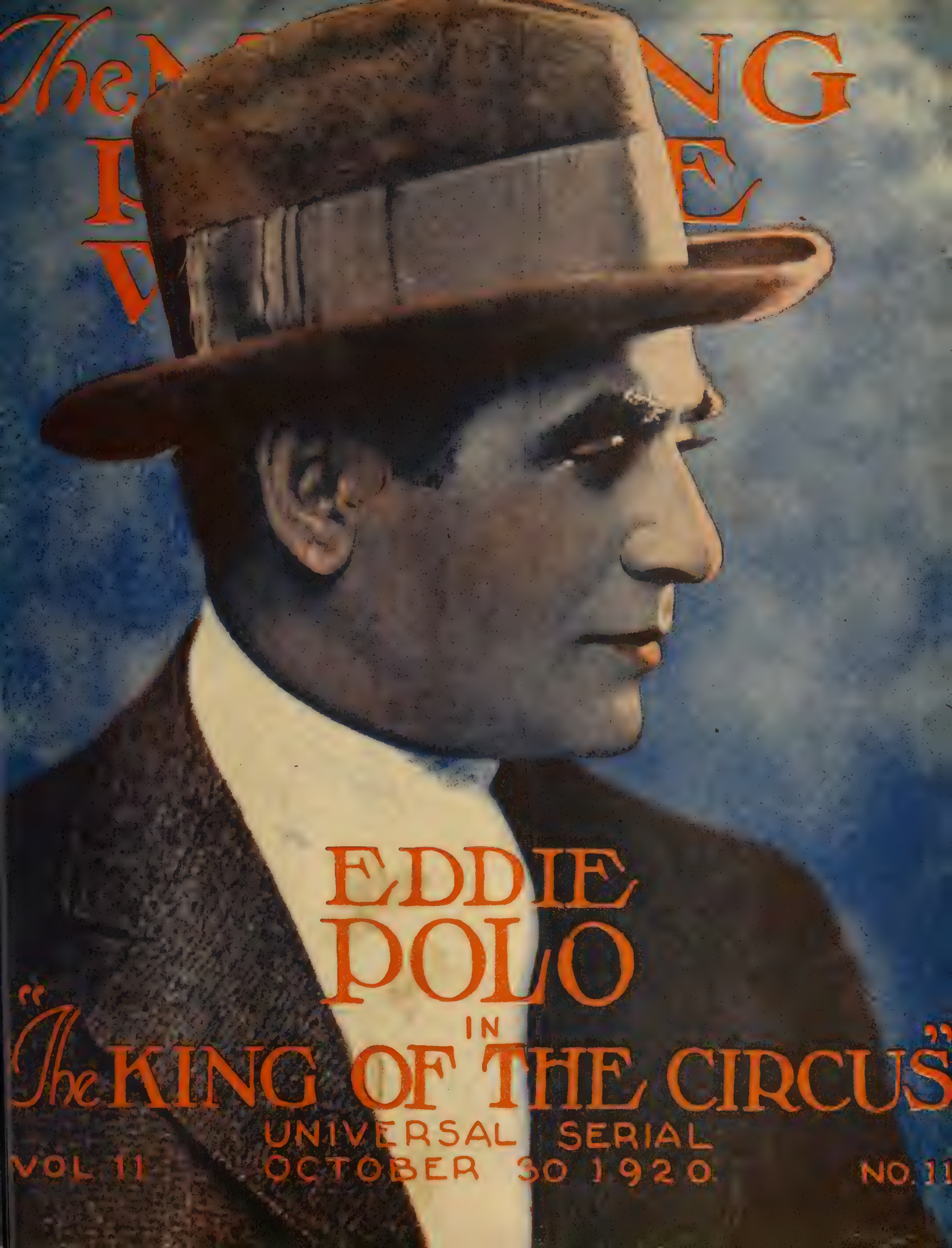
Directed by Norman Dawn
From "Marama", by Ralph Stock

He's going to make you hate him even if it takes a **million dollars** of our money to do it!

VON STROHEIM—AGAIN!

"FOOLISH WIVES"

UNIVERSAL-JEWEL



The M NG
P E
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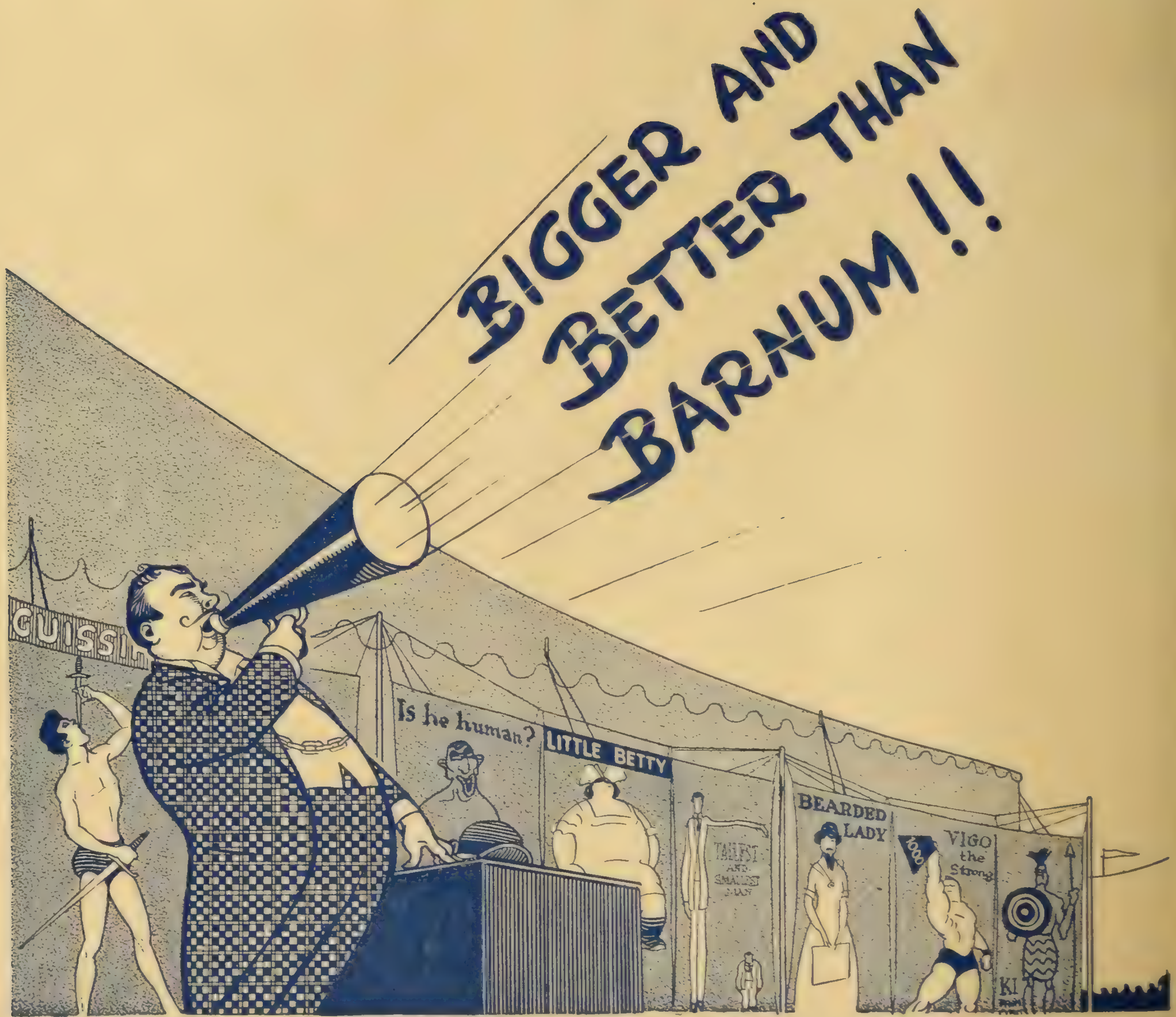
EDDIE POLO

IN

"The KING OF THE CIRCUS"

UNIVERSAL SERIAL

VOL. 11 OCTOBER 30 1920 NO. 11

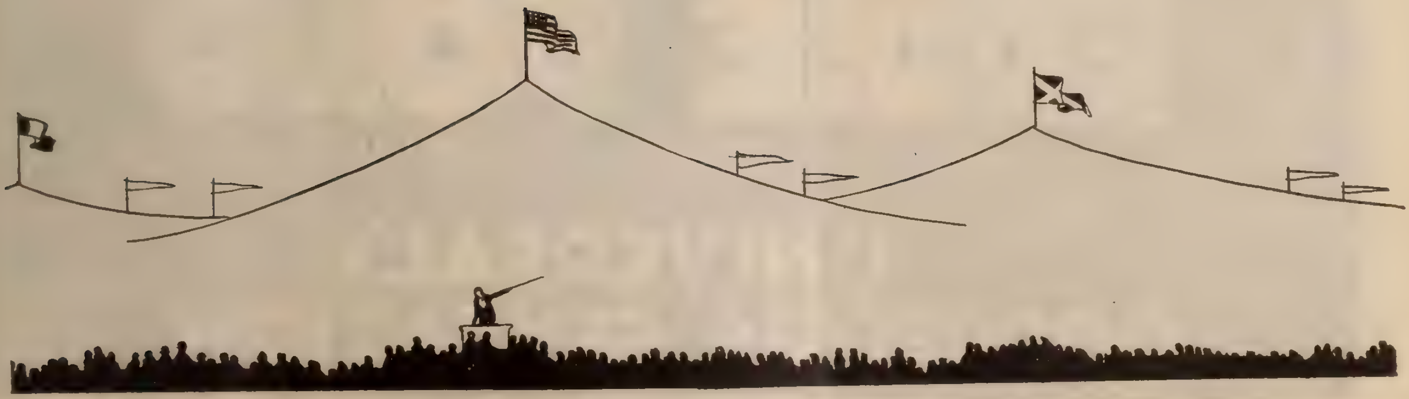

BIGGER AND BETTER THAN BARNUM !!
GUISSI
Is he human?
LITTLE BETTY
TALLEST AND SMALLEST MAN
BEARDED LADY
1000
VIGO the Strong
KI

EDDIE POLO

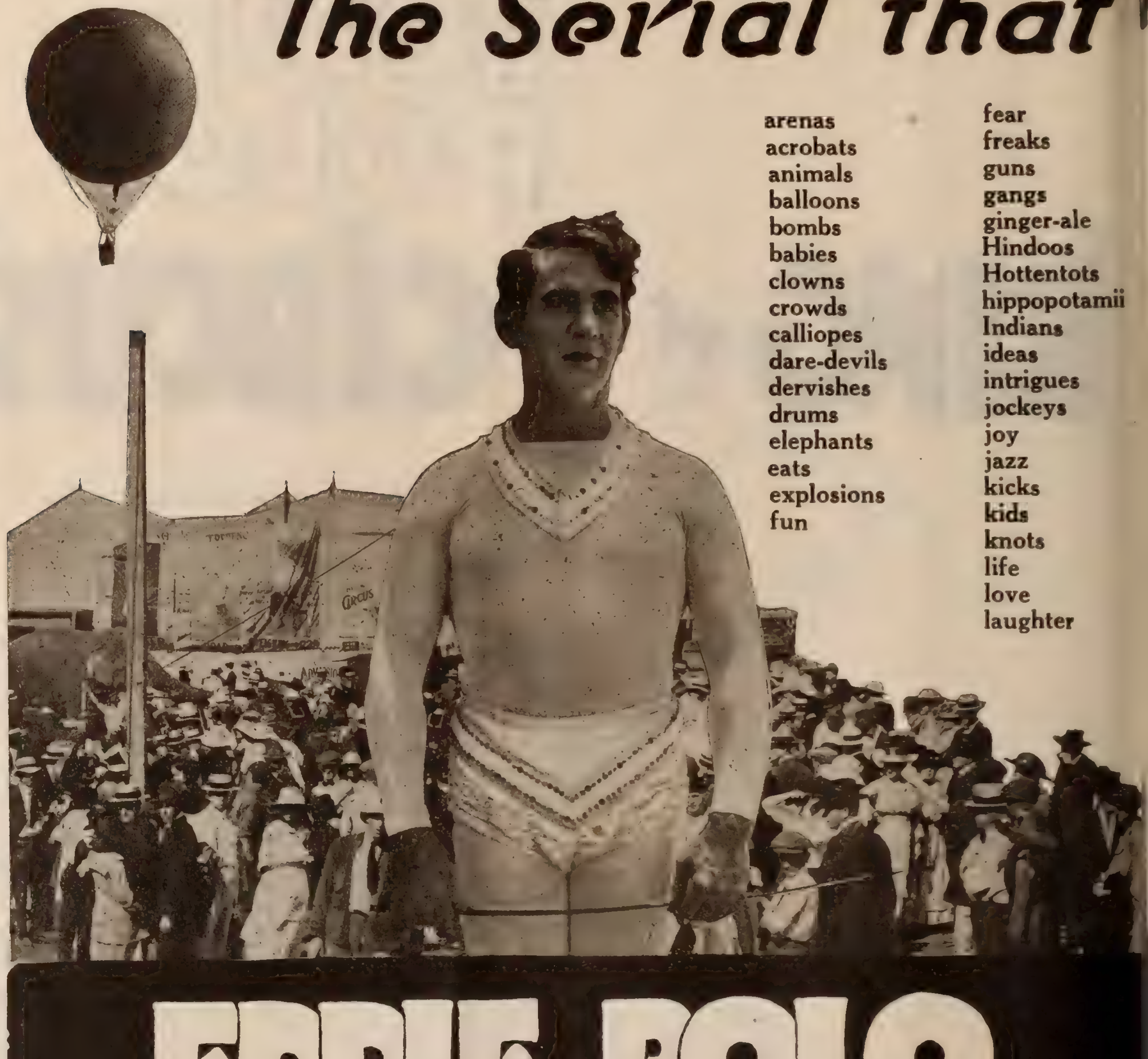
IN

"KING of the CIRCUS"

UNIVERSAL takes great satisfaction in being able to offer the supreme serial for picture showmen — Eddie Polo, in "King of the Circus." Here, gentlemen, is indeed a chapter-play that will prove a source of profit for you. For, first of all, the serial depends for its pull not only on the best known puller in the whole show business (the circus), but it gives you the Peerless Polo in such thrilling action and mystery as seldom before have been screened—and it gives you eighteen weeks of it! That sounds as if it might be worth looking into, doesn't it? Read the following pages and learn more about this newest sensation.



The Serial that



arenas
acrobats
animals
balloons
bombs
babies
clowns
crowds
calliopes
dare-devils
dervishes
drums
elephants
eats
explosions
fun

fear
freaks
guns
gangs
ginger-ale
Hindoos
Hottentots
hippopotamii
Indians
ideas
intrigues
jockeys
joy
jazz
kicks
kids
knots
life
love
laughter

EDDIE POLO

The World's Serial Idol

IN

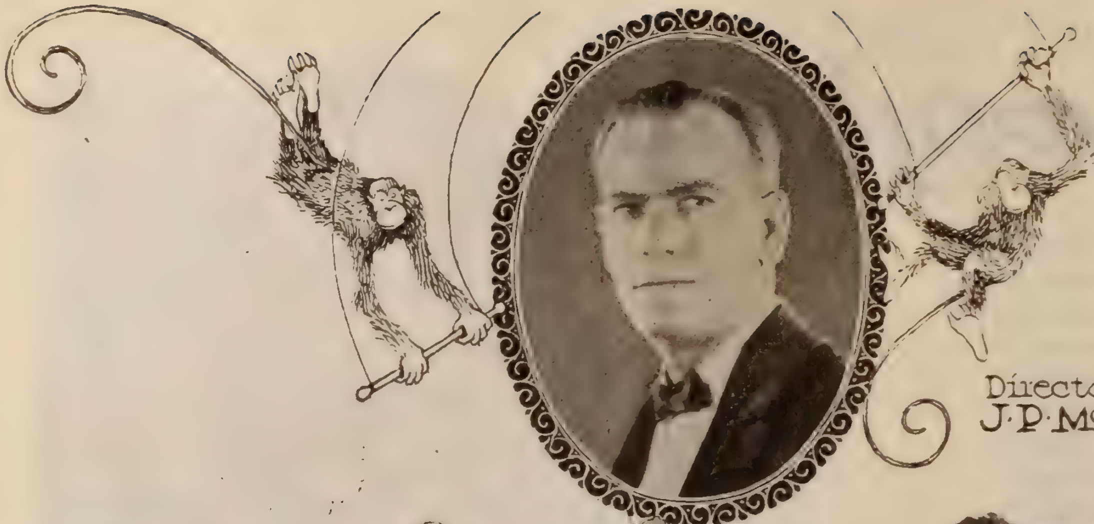
UNIVERSAL'S GORGEOUS SENSATION

has Everything

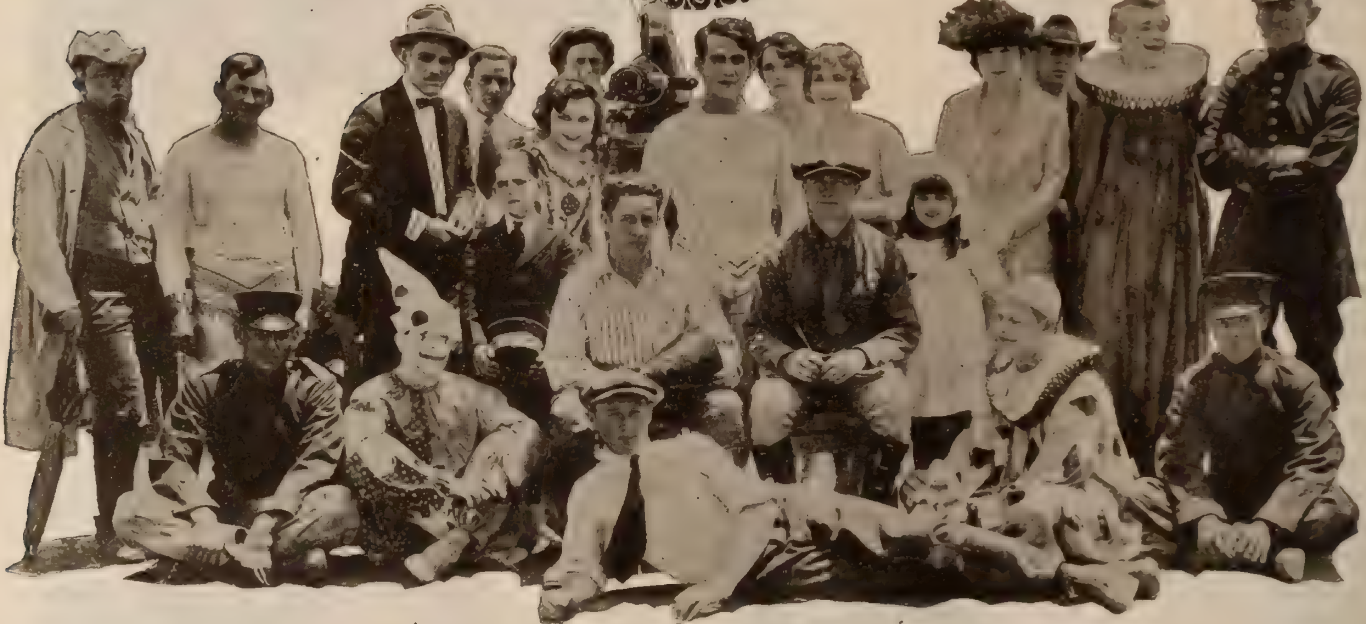
monkeys
men
movement
nets
nooses
nights
olios
overalls
ordeals
perils
peanuts
puzzles
quivers
questions
quarrels
rides
ropes
rivers
smiles
stunts
sawdust
tumblers
tricks
thrilss
uniforms
umbrellas
ukeleles
vandals
ventures
vibrations
women
whiskers
water
youth
yells
yelps
zebras
zebus
zizzes.

"KING OF THE CIRCUS"

Directed by J.P. McGOWAN



Director
J·P·McGOWAN



Some of the Company

HERE you see Director J. P. McGowan and a few members of the cast supporting Eddie Polo. McGowan's record at serial-making speaks for itself, and you can bank on his judgement in selecting just the right man, woman or child for any given part. In this amazing serial he has assembled a group of crackerjacks.

EVERY player in this thrilling serial spectacle is a specialist. This aids the whole immeasurably, inasmuch as whole troupes of trained acrobats were needed at times. McGowan got them—got everything he needed, in fact—and the result is worth every bit of care the selection required.

"This is the REAL CIRCUS STUFF —Believe me, I know!"

—Eddie Polo

"THERE'S no fake about the circus stuff in 'King of the Circus,' says Eddie Polo. "Believe me, I know what I'm talking about, for the smell of the sawdust is the same to me as the clang of a gong to a fire-horse—it makes me feel right at home.

"You probably have heard that a circus performer has traditions that live with him even after he quits the circus life. One of the things that sticks is a love of the world he once lived in. And you can bet that no real circus performer is ever going to allow anything to be shown **as** a circus unless it **is** a circus.

"And that's me all over, boys. You can take my word for it that every bit of action behind the scenes as well as the stuff out under the Big Top is the real goods—all wool and a yard wide."

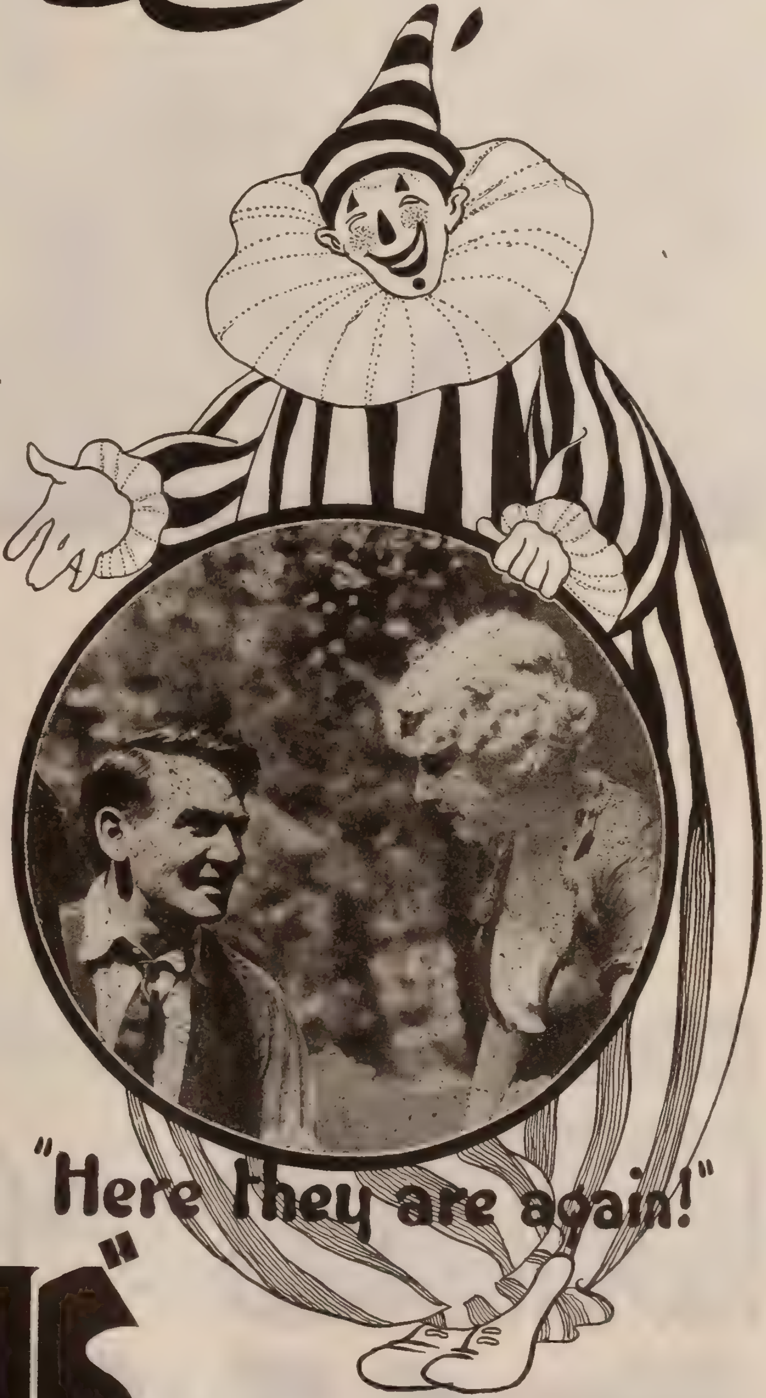
"Here they are!"

See The
Dauntless
Dashing
Dare-
Devils
In Their
Sweeping
Swing
ForLife!

"There they go!"

e-e-e-!

THIS is just a sample of the thousand and one speedy thrills in this gorgeous serial spectacle. But you ought to see it on the screen! Whe-e-e-e! — Wow! — Whoop-e-e-e! Oh, Boy, will the kids and the grownups eat up this sort of action and the circus stuff that goes with it? Oh, no—Barnum was all wrong—folks just stayed away from his show and he didn't make a nickel, did he? Oh, no! And here's the chance for you to be a Barnum for yourself—bring a circus to your town and keep it there for eighteen weeks.


"Here they are again!"

EDDIE POLO in "KING OF THE CIRCUS"

BARE-FIST BATTLES WITH BEASTS AND MEN

Eddie Polo is a veritable gyroscope of whirling action and steady balance. His utter fearlessness as shown in his many screen combats make folks eager to see him again and again.

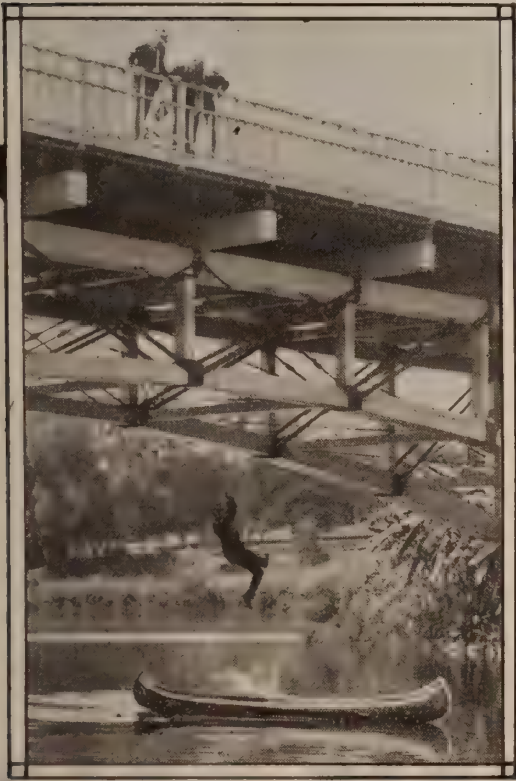
You can't get away from the evidence of photographs, and the photographs used in illustrating this and the other pages were taken right during the filming of this cyclonic chapter-play. Do the stills look as if there were any action in the film? We'll say so—and so will you and the packed houses that this will bring.

EDDIE POLO

"KING OF THE CIRCUS"

BREAKNECK LEAPS FROM CLIFFS AND BRIDGES

Courage always is admired. But it takes more than mere courage to win the world-wide popularity that the dauntless Eddie Polo enjoys. There are lots of Polo fans in your town—satisfy them.



When a serial is chock full of such stuff as is shown here, that fact of itself makes it worth booking. But besides having a proved serial star and its full quota of action, thrills and mystery, this newest wonder has circus stuff in it that alone is worth the price of admission—and that's a promise you can safely make to your patrons.

EDDIE POLO

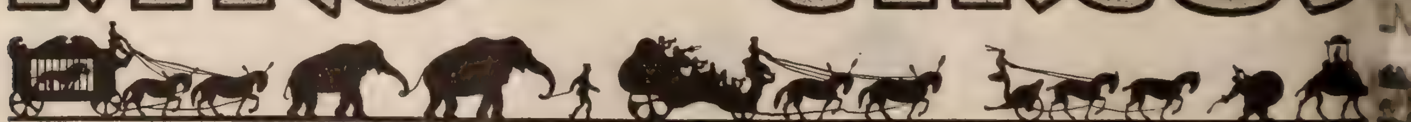
"KING OF THE CIRCUS"

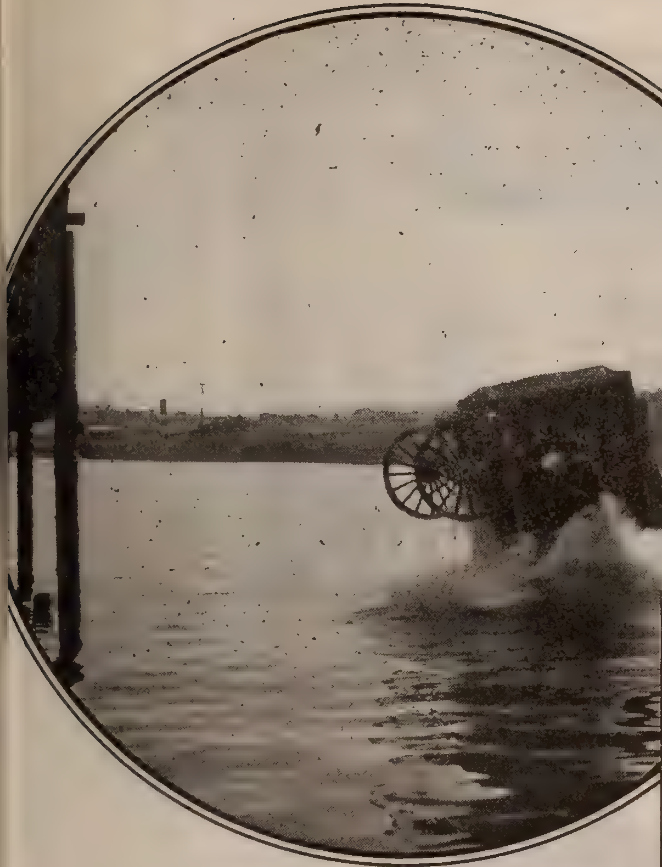
THRILLS! PERILS! STUNTS!

Such exciting occurrences as automobile smashes and suspensions on cables high above city streets are only incidents in this speedy serial sensation. And you'll always find the Peerless Polo the centre of the exciting doings. He's the dare-devil star who never needs a double.

EDDIE POLO

"KING OF THE CIRCU



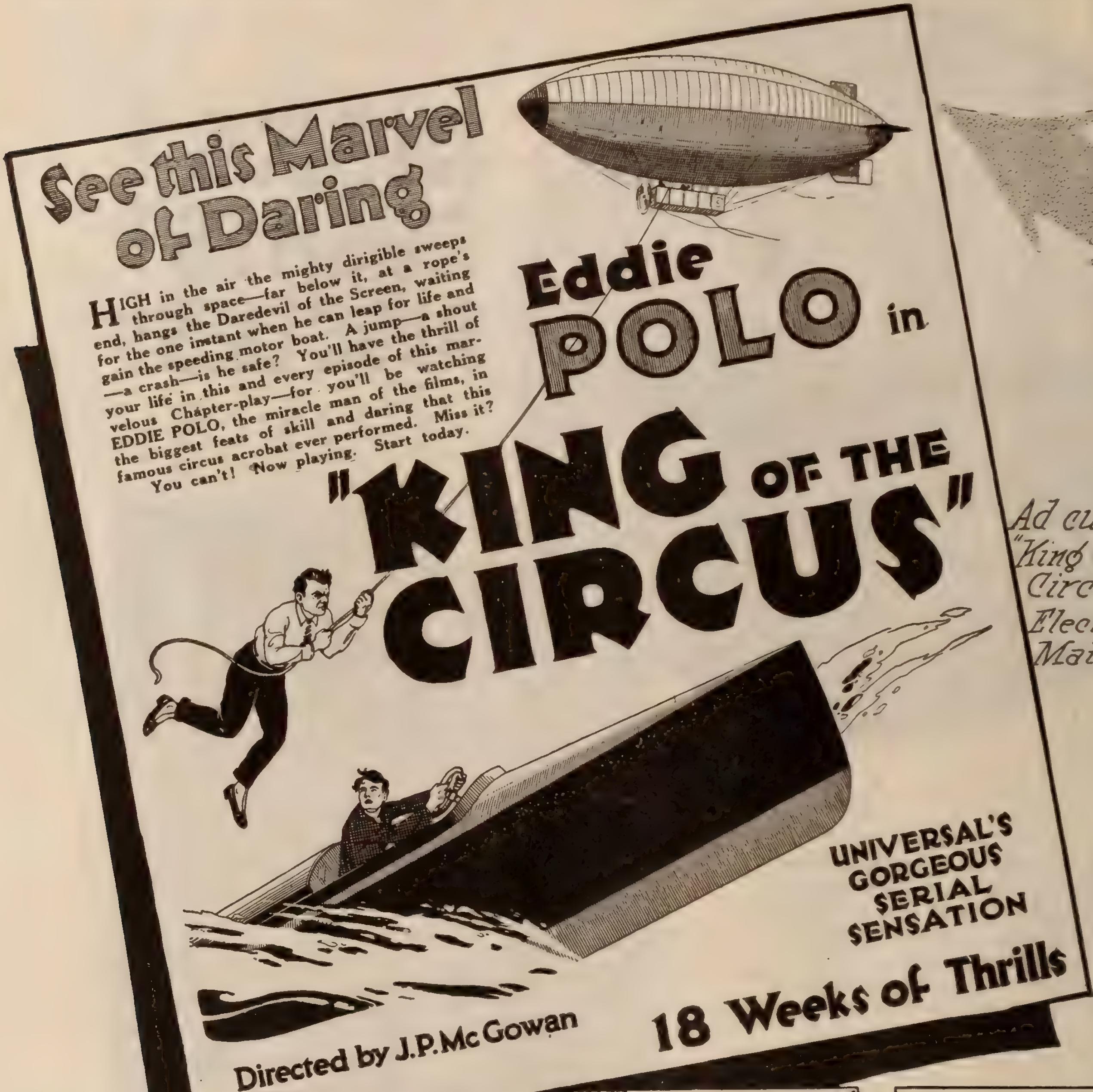


RISKS! RUSHES! RESCUES!

If there's anything that thrills kids from six to sixty it's excitement of the sort they would like to participate in themselves. This serial gives them a triple dose of every sort of healthy excitement that the master minds of the serial world could devise.

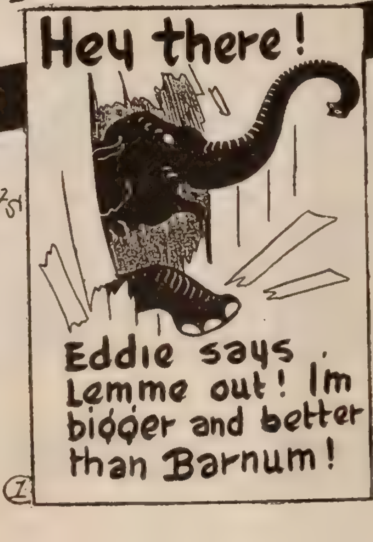
EDDIE POLO

KING OF THE CIRCUS"

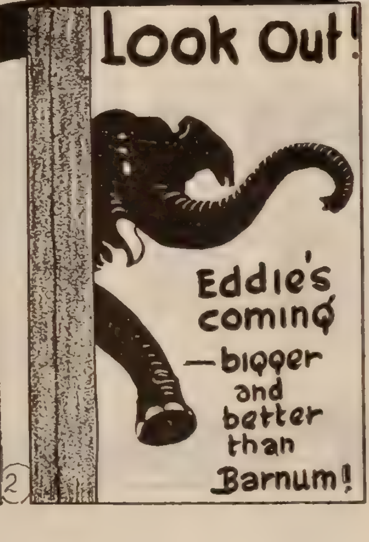

See this Marvel of Daring
Eddie POLO in
"KING OF THE CIRCUS"
UNIVERSAL'S GORGEOUS SERIAL SENSATION
18 Weeks of Thrills
Directed by J.P.McGowan

HIGH in the air the mighty dirigible sweeps through space—far below it, at a rope's end, hangs the Daredevil of the Screen, waiting for the one instant when he can leap for life and gain the speeding motor boat. A jump—a shout—a crash—is he safe? You'll have the thrill of your life in this and every episode of this marvelous Chapter-play—for you'll be watching EDDIE POLO, the miracle man of the films, in the biggest feats of skill and daring that this famous circus acrobat ever performed. Miss it? You can't! Now playing. Start today.

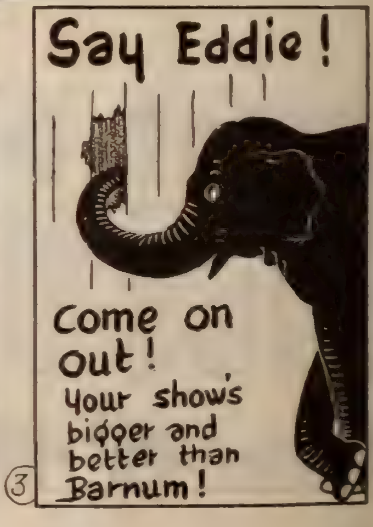
Ad cut No.7
"King of the Circus"
Electro $1.35
Mat 25¢


Hey there!
Eddie says Lemme out! I'm bigger and better than Barnum!

(1)


Look Out!
Eddie's coming—bigger and better than Barnum!

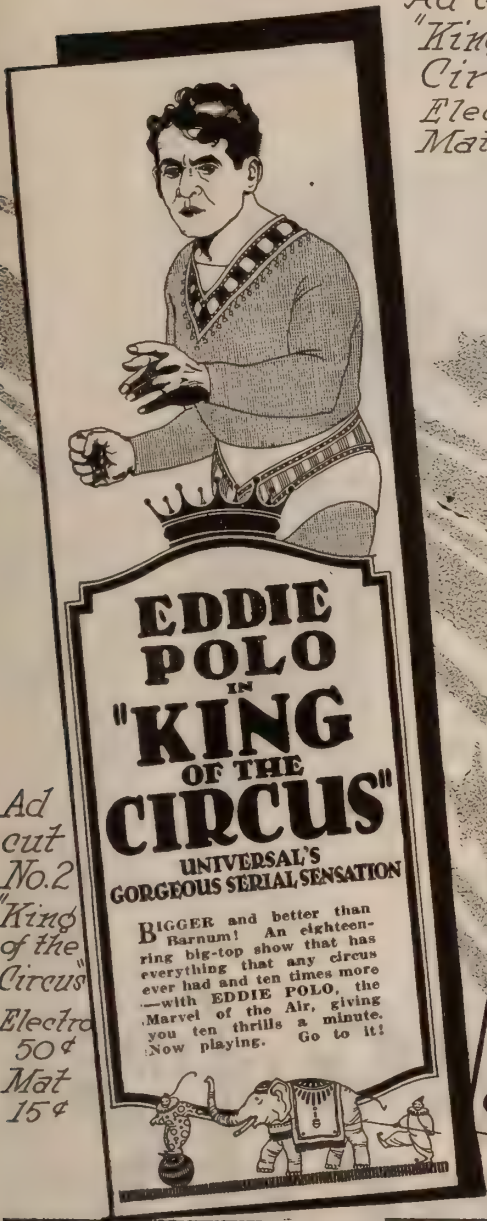
(2)


Say Eddie!
Come on out! Your show's bigger and better than Barnum!

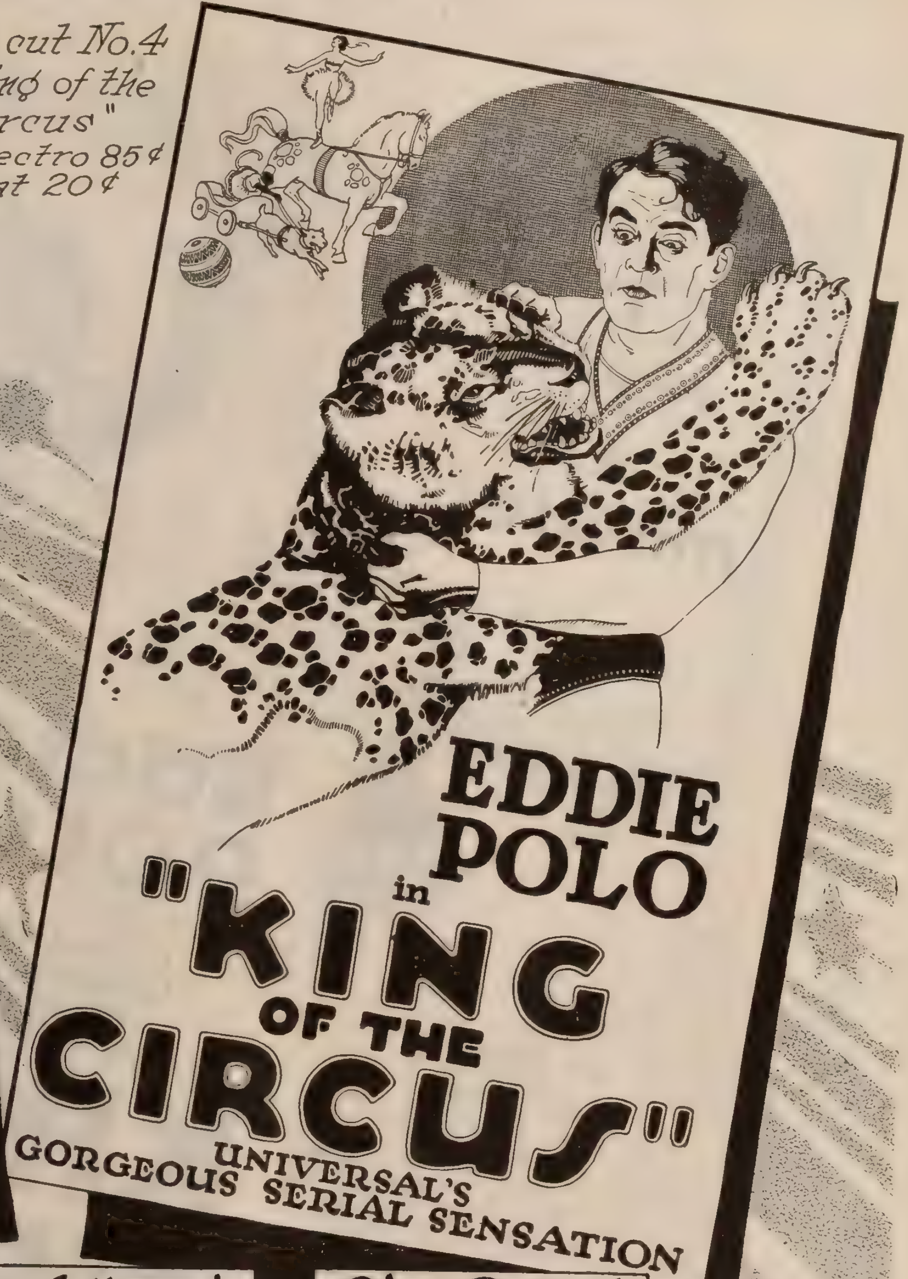
(3)

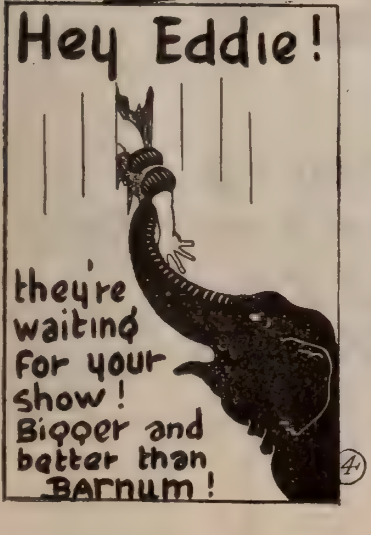
Teaser Ad cuts
No 1,2,3,4,5,6
Electro 25¢
Mat 10¢

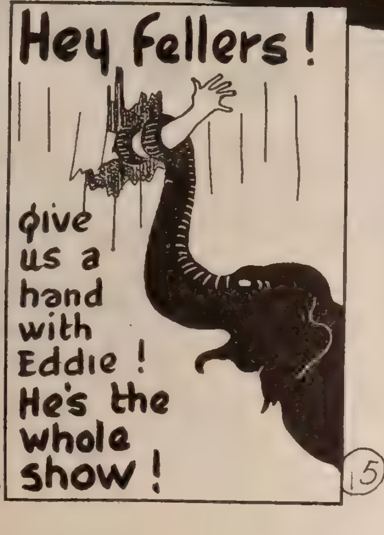
Ad cut No.4
"King of the
Circus"
Electro 85¢
Mat 20¢

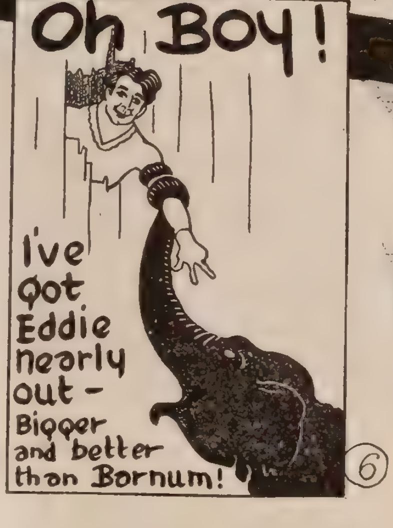

EDDIE
POLO
IN
"KING
OF THE
CIRCUS"
UNIVERSAL'S
GORGEOUS SERIAL SENSATION
BIGGER and better than Barnum! An eighteen-ring big-top show that has everything that any circus ever had and ten times more—with EDDIE POLO, the Marvel of the Air, giving you ten thrills a minute. Now playing. Go to it!

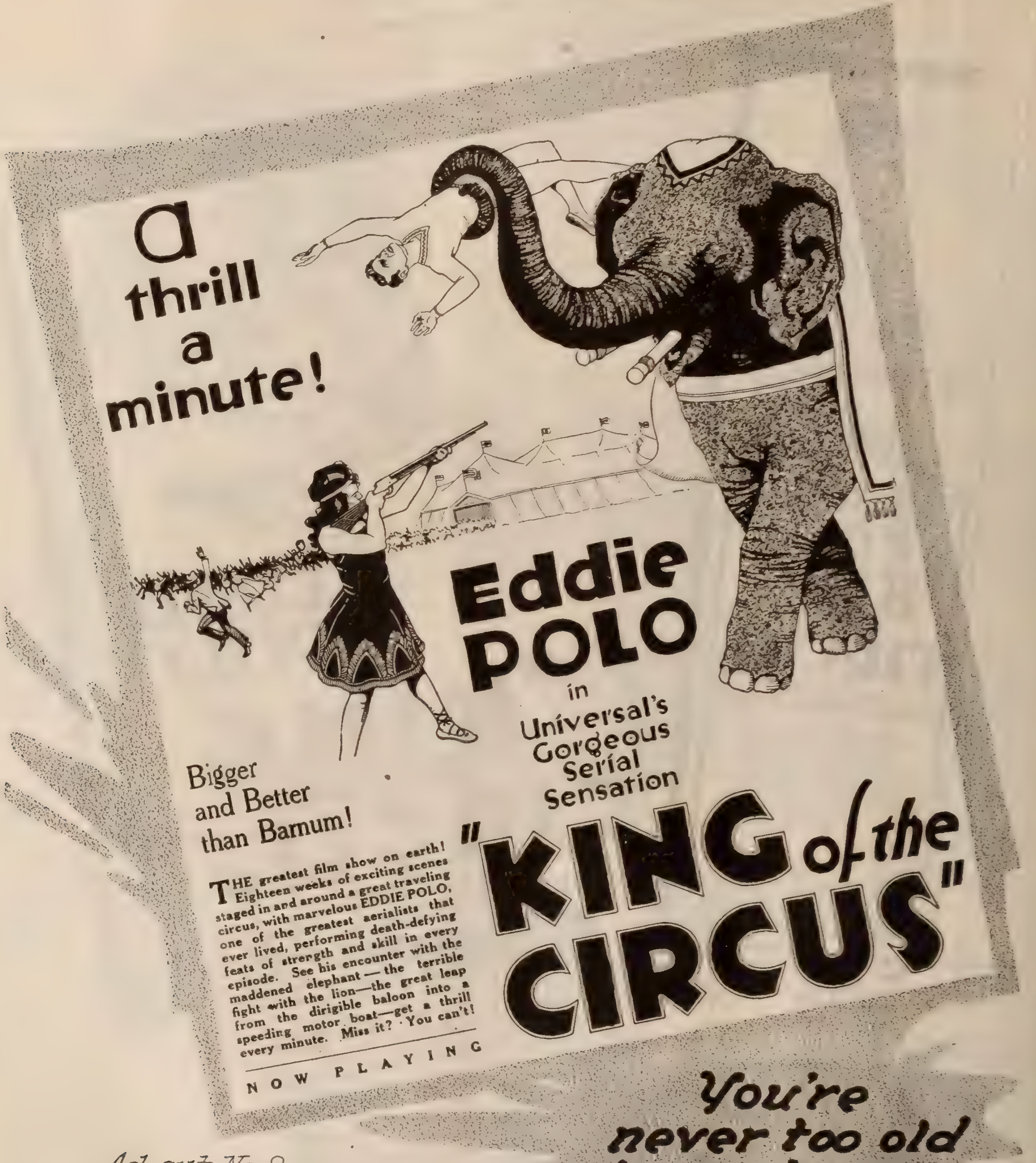
Ad cut No.2
"King of the Circus"
Electro 50¢
Mat 15¢


EDDIE
POLO
in
"KING
OF THE
CIRCUS"
UNIVERSAL'S
GORGEOUS SERIAL SENSATION


Hey Eddie!
they're waiting for your show! Bigger and better than Barnum!
4


Hey Fellers!
give us a hand with Eddie! He's the whole show!
5


Oh Boy!
I've got Eddie nearly out - Bigger and better than Barnum!
6



a thrill a minute!

Eddie POLO in Universal's Gorgeous Serial Sensation

"KING of the CIRCUS"

Bigger and Better than Barnum!

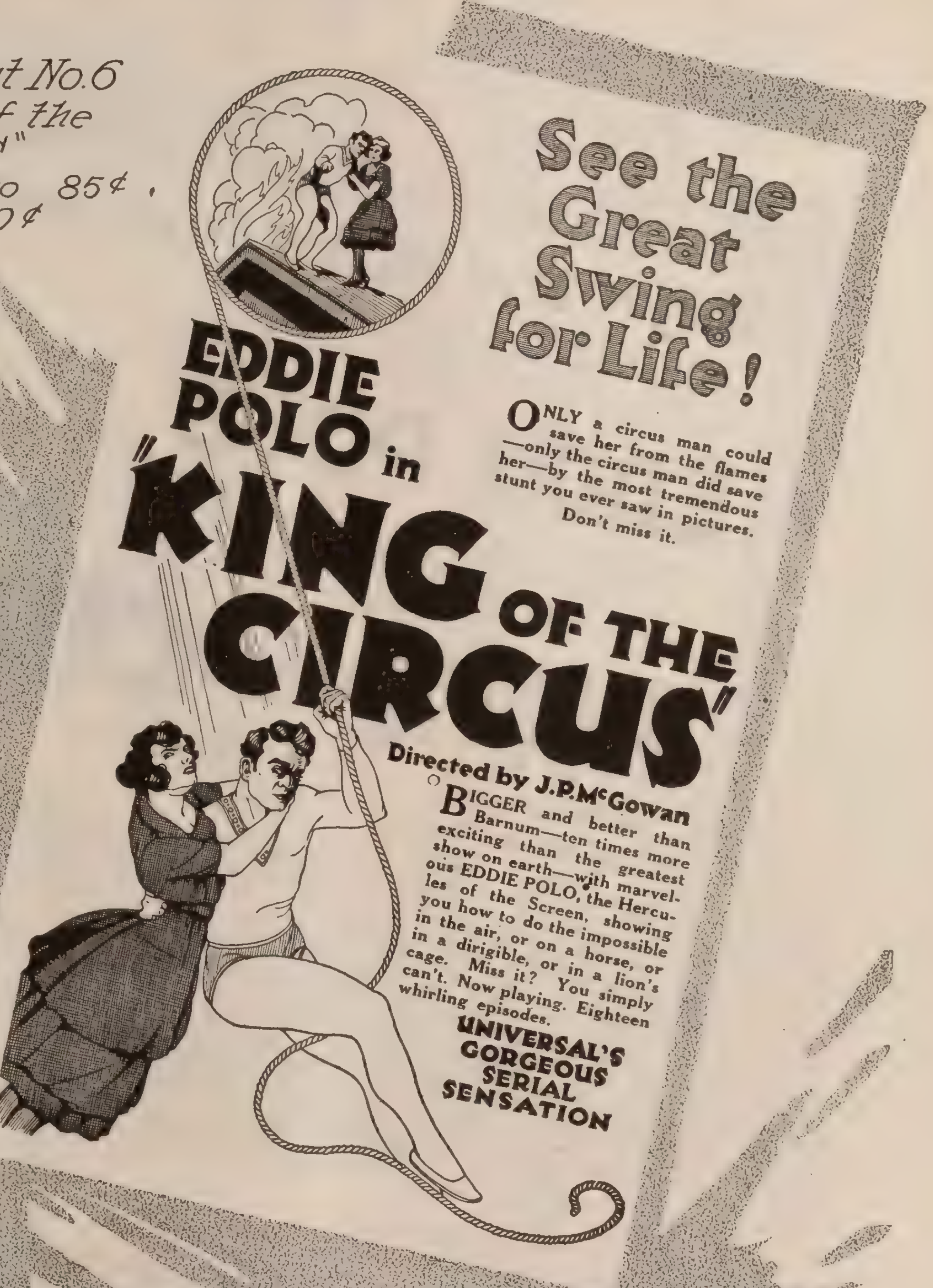
THE greatest film show on earth! Eighteen weeks of exciting scenes staged in and around a great traveling circus, with marvelous EDDIE POLO, one of the greatest aerialists that ever lived, performing death-defying feats of strength and skill in every episode. See his encounter with the terrible maddened elephant — the terrible fight with the lion—the great leap from the dirigible baloon into a speeding motor boat—get a thrill every minute. Miss it? You can't!

NOW PLAYING

You're never too old to go to a Circus!

Ad cut No. 8
"King of the Circus"
Electro $1.35
Mat 25¢

Ad cut No.6
"King of the Circus"
Electro 85¢ ,
Mat 20¢



See the Great Swing for Life!

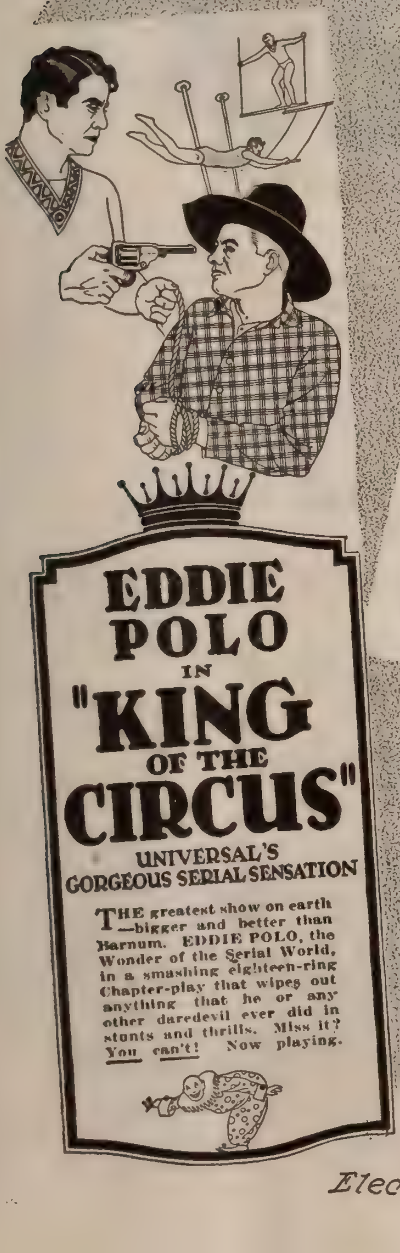
ONLY a circus man could save her from the flames—only the circus man did save her—by the most tremendous stunt you ever saw in pictures. Don't miss it.

EDDIE POLO in "KING OF THE CIRCUS"

Directed by J.P.McGowan

BIGGER and better than Barnum—ten times more exciting than the greatest show on earth—with marvelous EDDIE POLO, the Hercules of the Screen, showing you how to do the impossible in the air, or on a horse, or in a dirigible, or in a lion's cage. Miss it? You simply can't. Now playing. Eighteen whirling episodes.

UNIVERSAL'S GORGEOUS SERIAL SENSATION



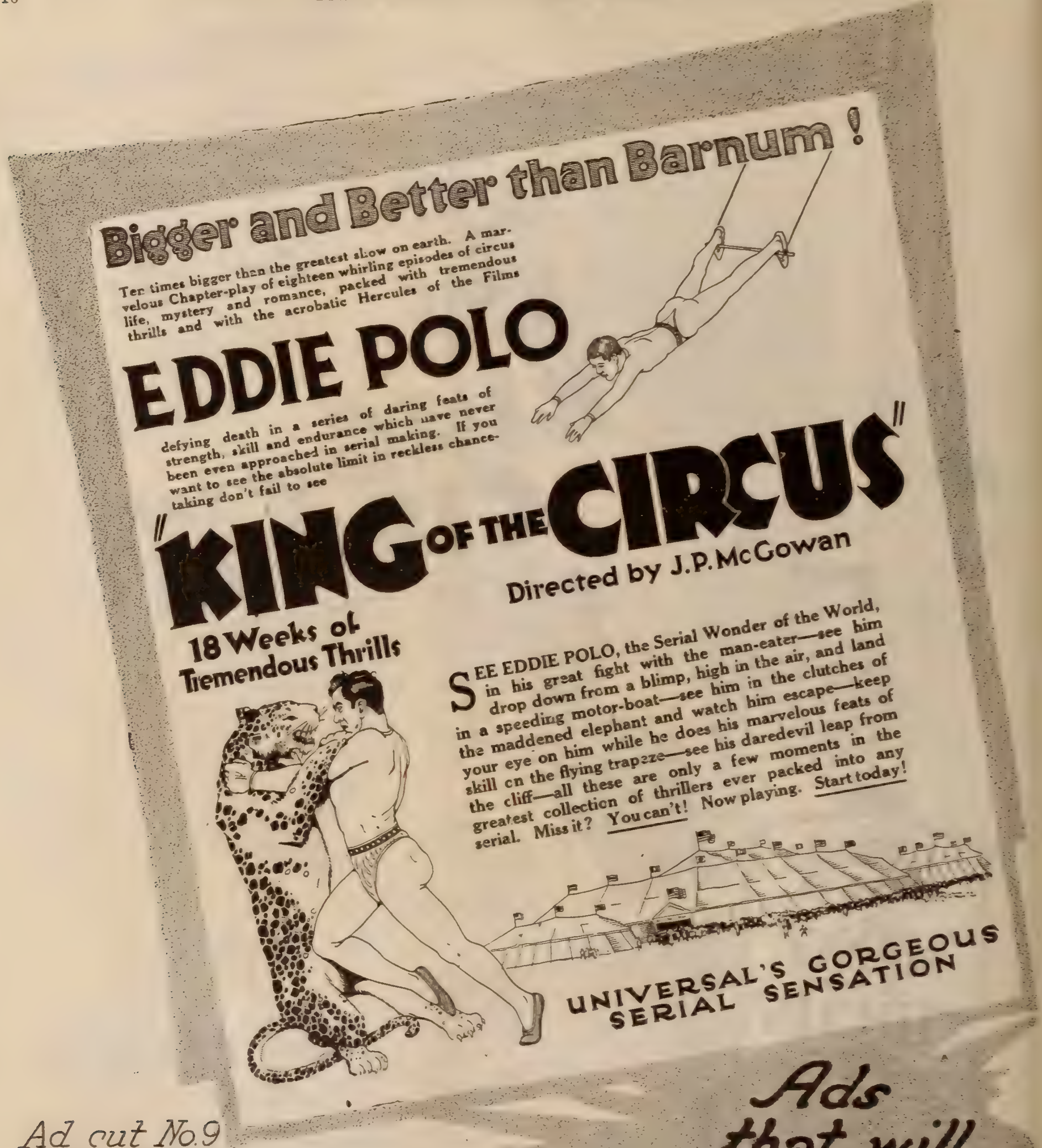
EDDIE POLO IN "KING OF THE CIRCUS"

UNIVERSAL'S GORGEOUS SERIAL SENSATION

THE greatest show on earth—bigger and better than Barnum. EDDIE POLO, the Wonder of the Serial World, in a smashing eighteen-ring Chapter-play that wipes out anything that he or any other daredevil ever did in stunts and thrills. Miss it? You can't! Now playing.

"Ad cut No.3
King of the Circus"
Electro 50¢ Mat 15¢

Use these Ads. They'll give your B.O. something to add up.



Bigger and Better than Barnum!

Ten times bigger than the greatest show on earth. A marvelous Chapter-play of eighteen whirling episodes of circus life, mystery and romance, packed with tremendous thrills and with the acrobatic Hercules of the Films

EDDIE POLO

defying death in a series of daring feats of strength, skill and endurance which have never been even approached in serial making. If you want to see the absolute limit in reckless chance-taking don't fail to see

"KING OF THE CIRCUS"

Directed by J. P. McGowan

18 Weeks of Tremendous Thrills

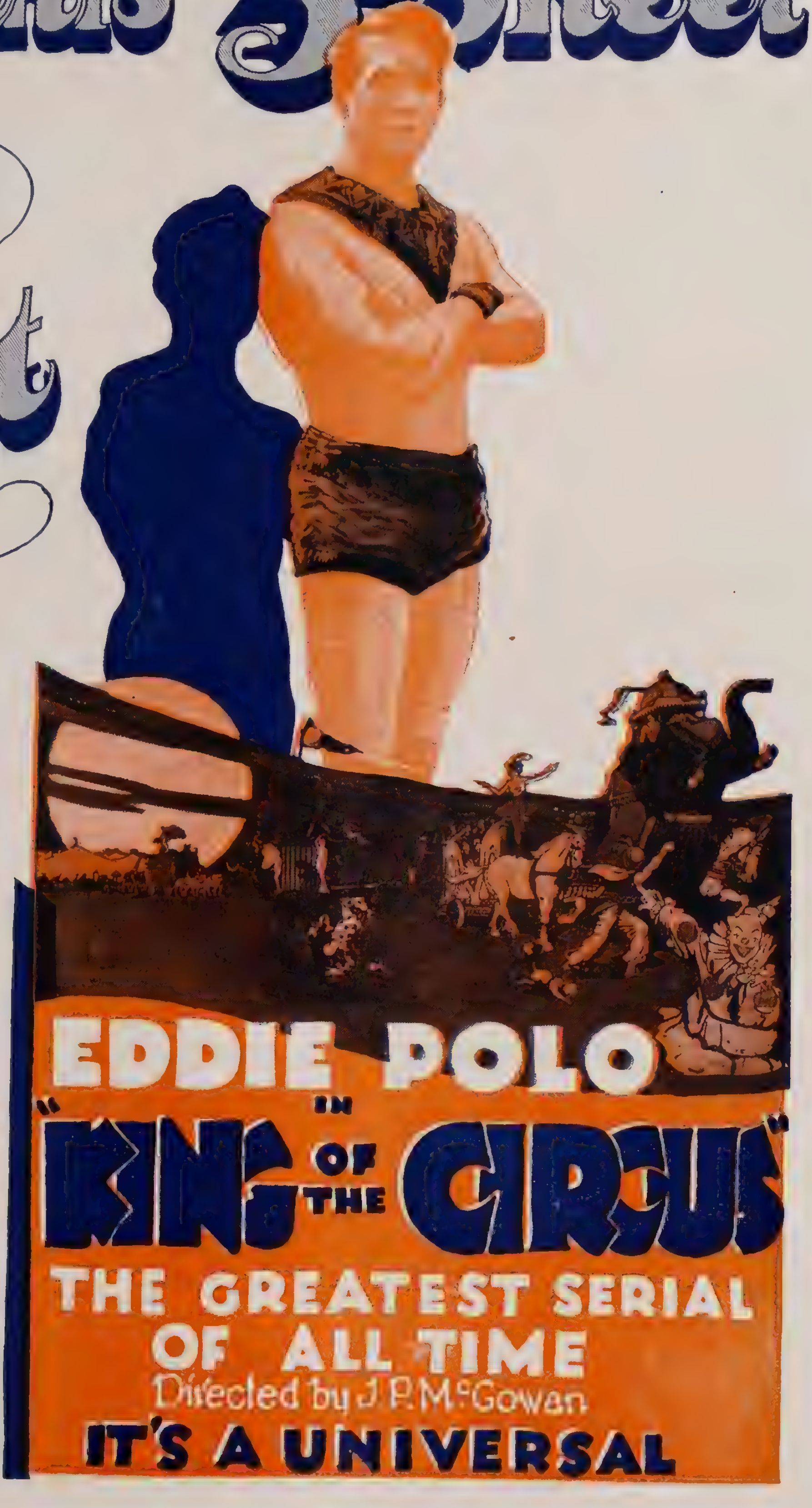
SEE EDDIE POLO, the Serial Wonder of the World, in his great fight with the man-eater—see him drop down from a blimp, high in the air, and land in a speeding motor-boat—see him in the clutches of the maddened elephant and watch him escape—keep your eye on him while he does his marvelous feats of skill on the flying trapeze—see his daredevil leap from the cliff—all these are only a few moments in the greatest collection of thrillers ever packed into any serial. Miss it? You can't! Now playing. Start today!

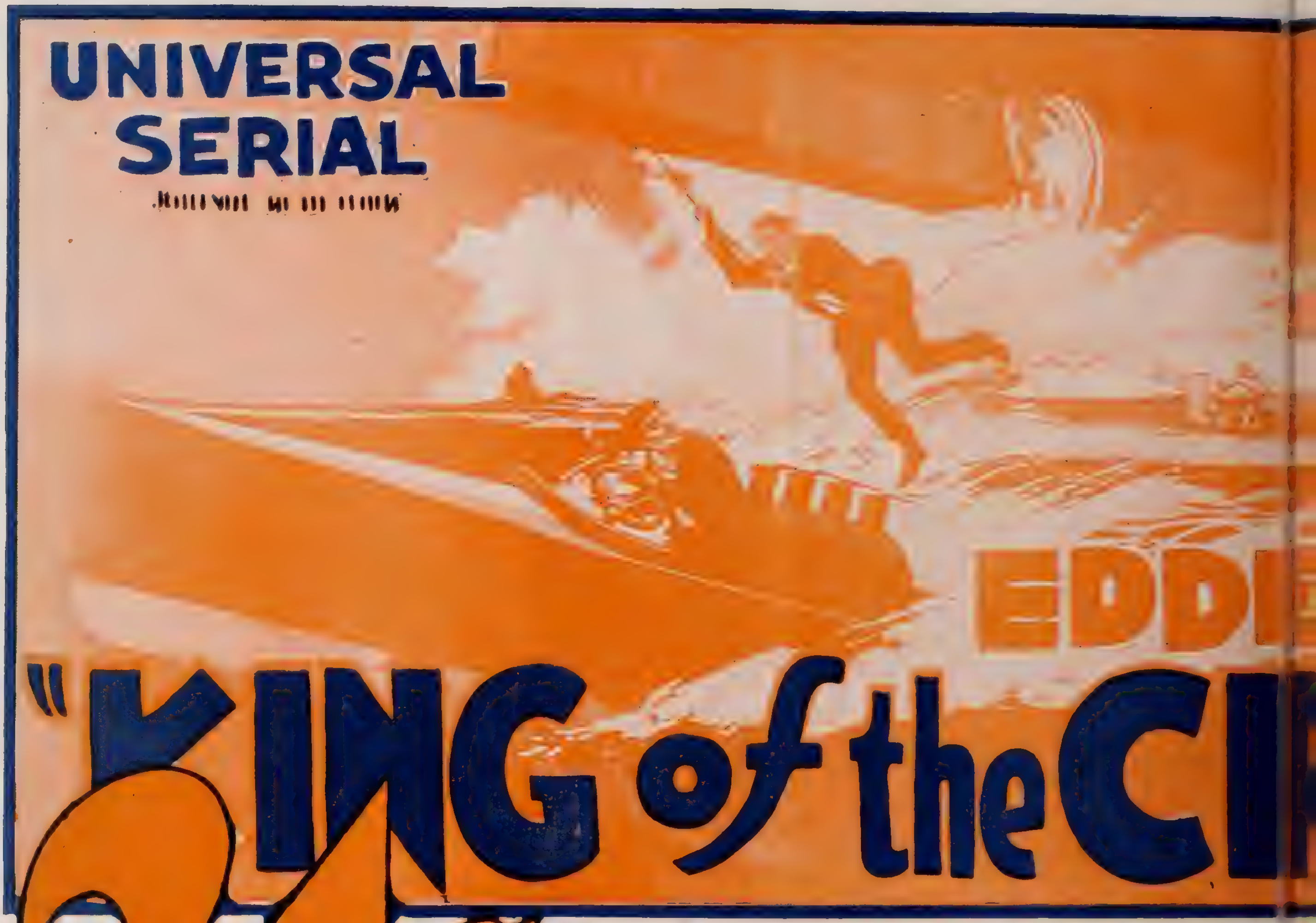
UNIVERSAL'S GORGEOUS SERIAL SENSATION

Ad cut No. 9
"King of the Circus"
Electro $1.35 Mat 25¢

Ads that will Dominate

Use this 3-Sheet for your Cut-Out


EDDIE POLO
IN
"KING OF THE CIRCUS"
THE GREATEST SERIAL OF ALL TIME
Directed by J. P. McGowan
IT'S A UNIVERSAL


UNIVERSAL
SERIAL
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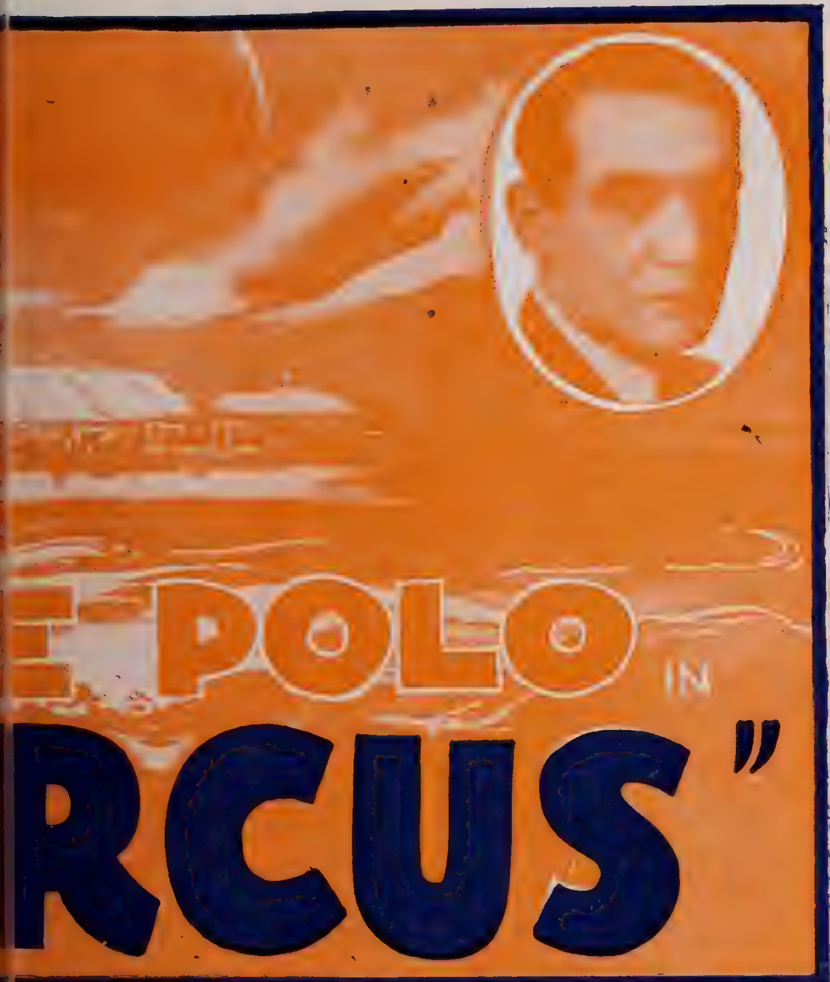
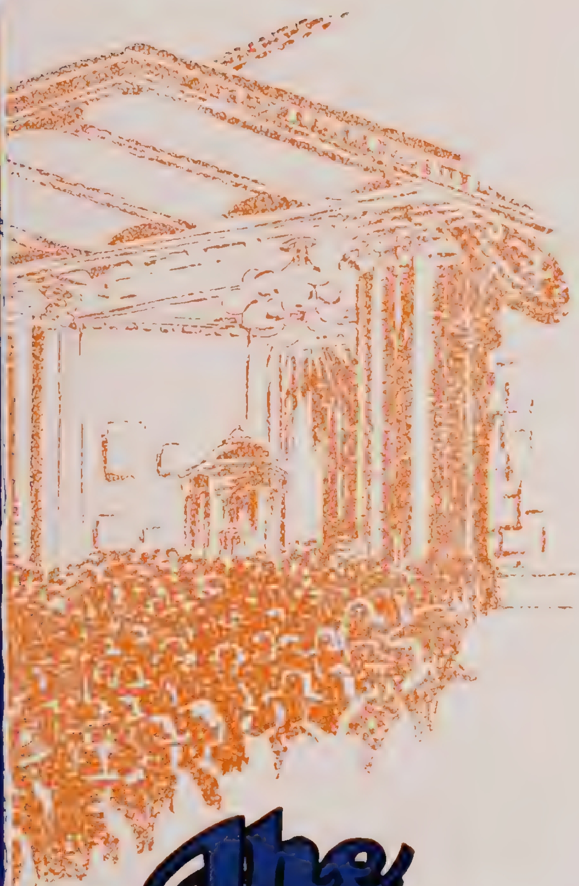
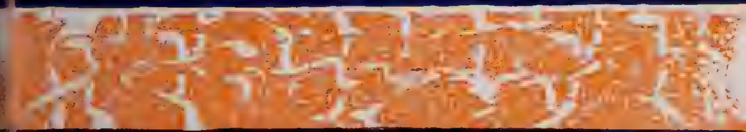
"KING of the CI

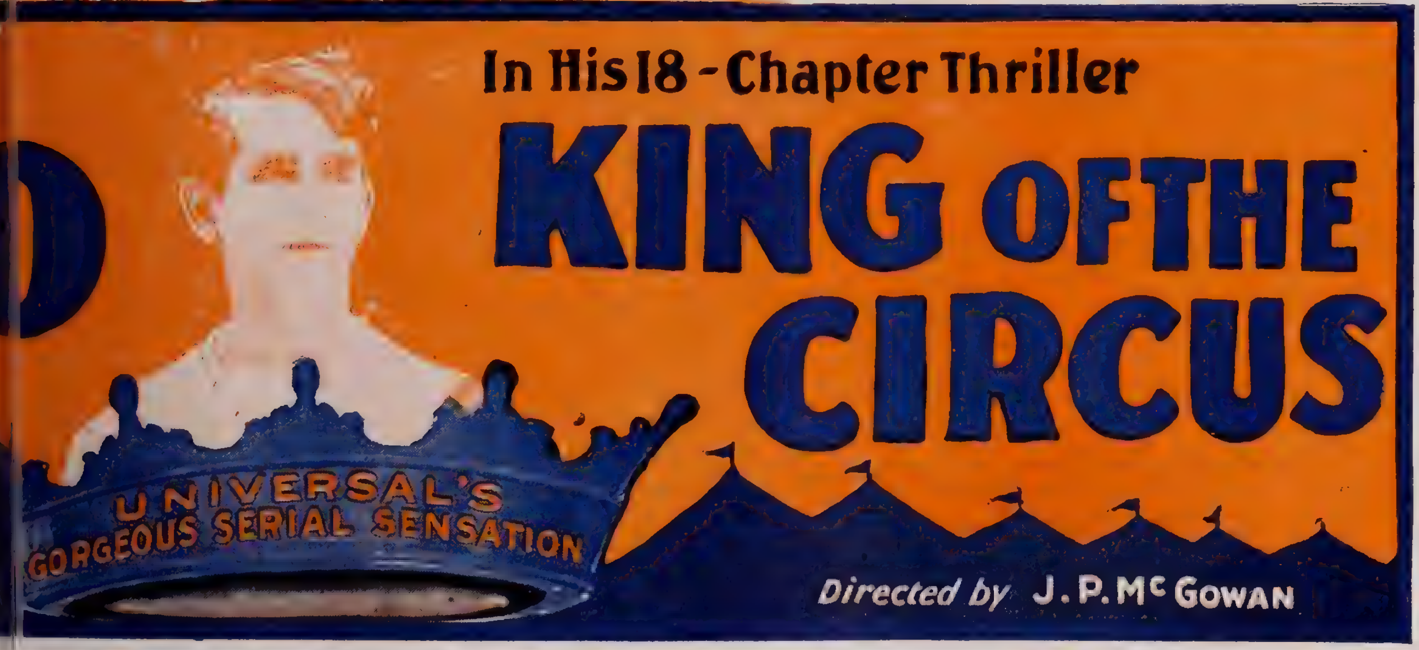
24 Sheet


E. POLO IN
RCUS"





The Banner

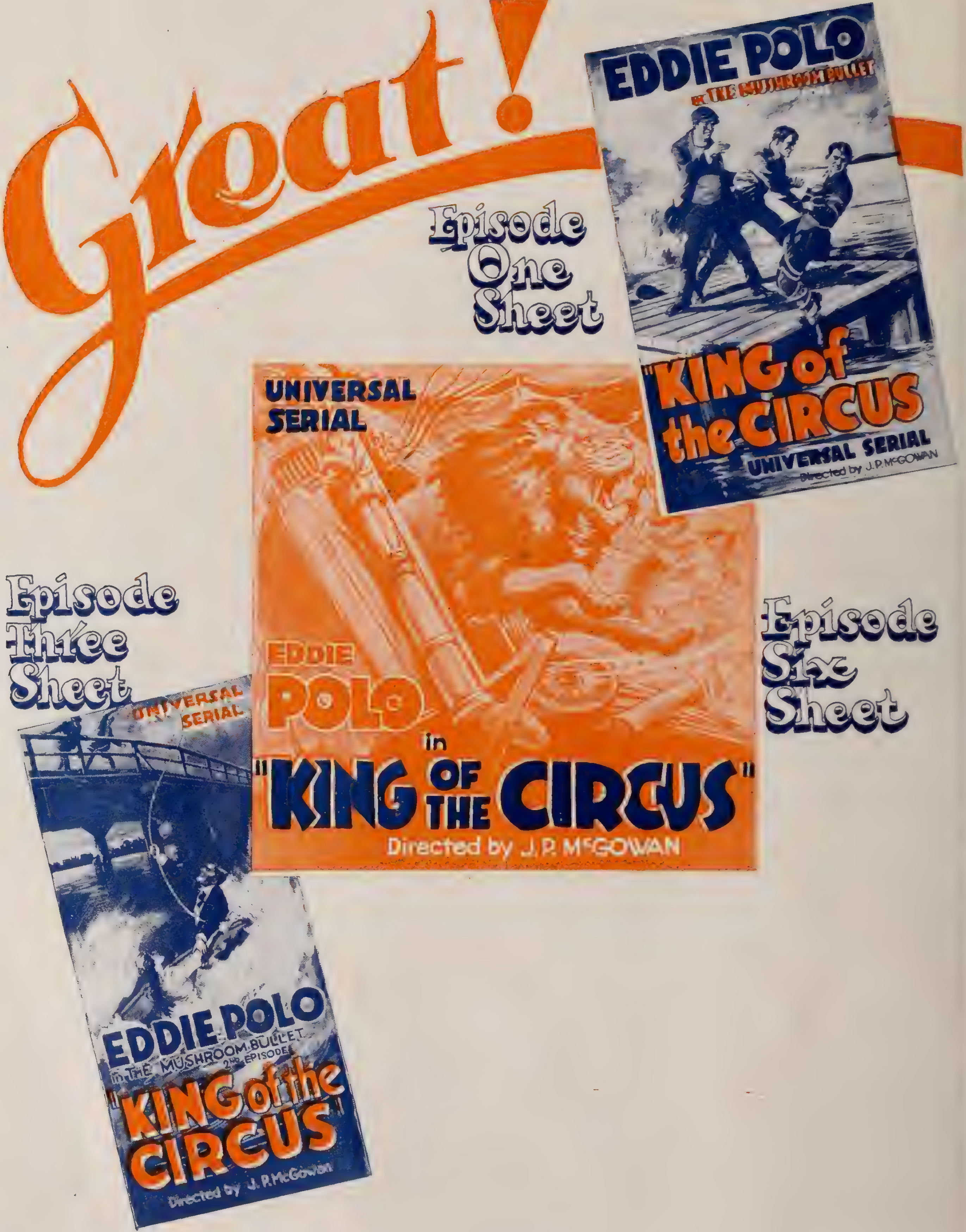

D
UNIVERSAL'S
GORGEOUS SERIAL SENSATION

In His 18-Chapter Thriller

KING OF THE CIRCUS

Directed by J. P. M^C GOWAN

Great!



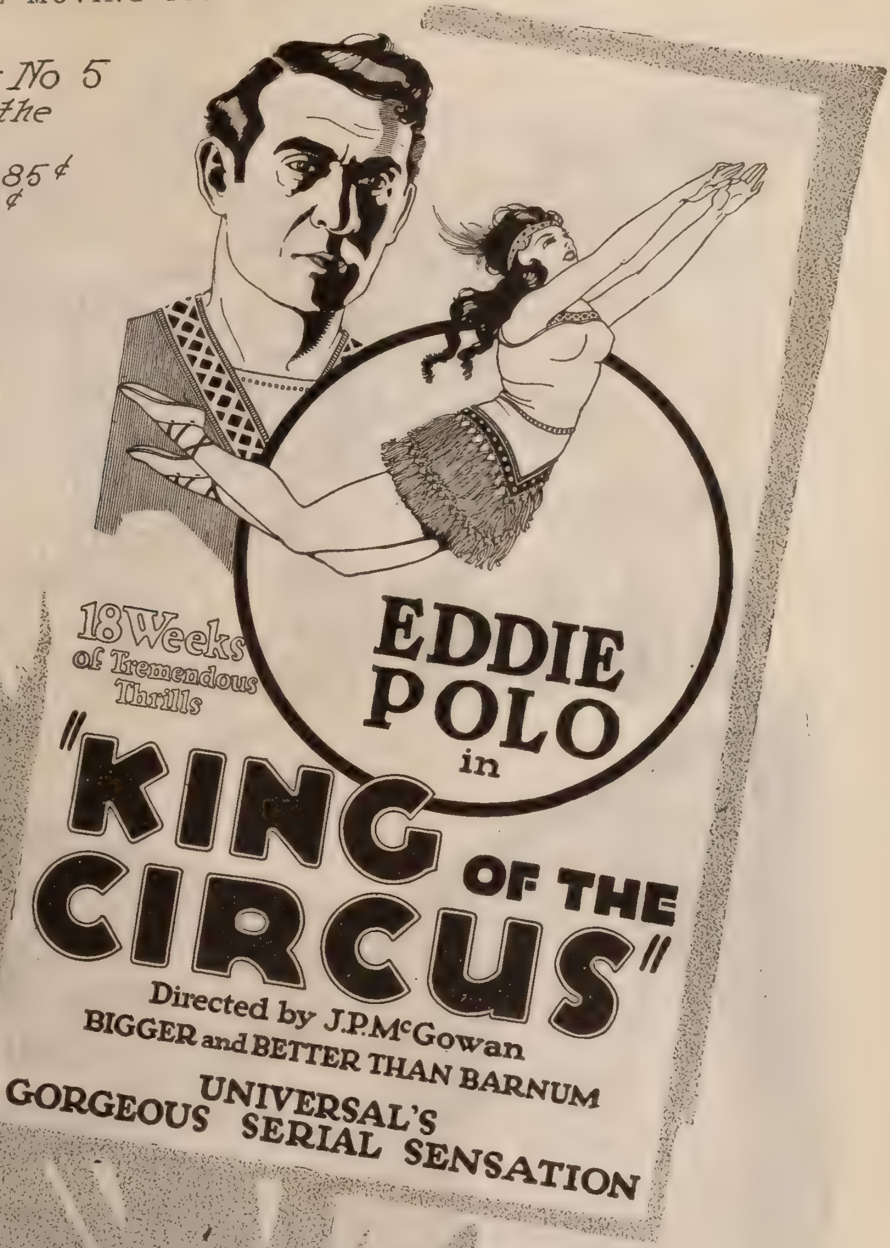
Episode One Sheet

Episode Three Sheet

Episode Six Sheet

EDDIE POLO
in THE MUSHROOM BULLET
"KING of the CIRCUS"
UNIVERSAL SERIAL
Directed by J. P. McGOWAN
UNIVERSAL SERIAL
EDDIE POLO
in
"KING OF THE CIRCUS"
Directed by J. P. McGOWAN
UNIVERSAL SERIAL
EDDIE POLO
in THE MUSHROOM BULLET
2ND EPISODE
"KING of the CIRCUS"
Directed by J. P. McGowan

Ad cut No 5
"King of the
Circus"
Electro 85¢
Mat 20¢



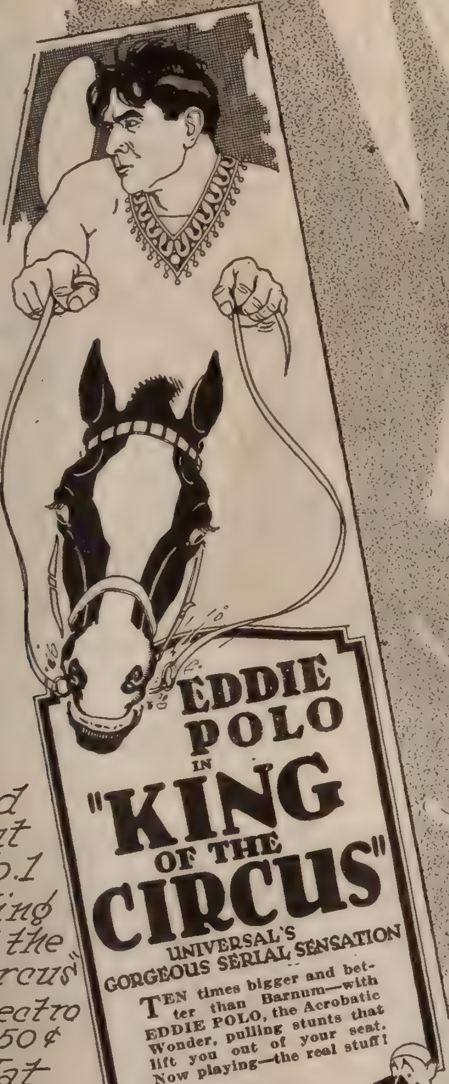
18 Weeks
of Tremendous
Thrills

EDDIE
POLO
in

"KING
OF THE
CIRCUS"

Directed by J. P. McGowan
BIGGER and BETTER THAN BARNUM

UNIVERSAL'S
GORGEOUS SERIAL SENSATION



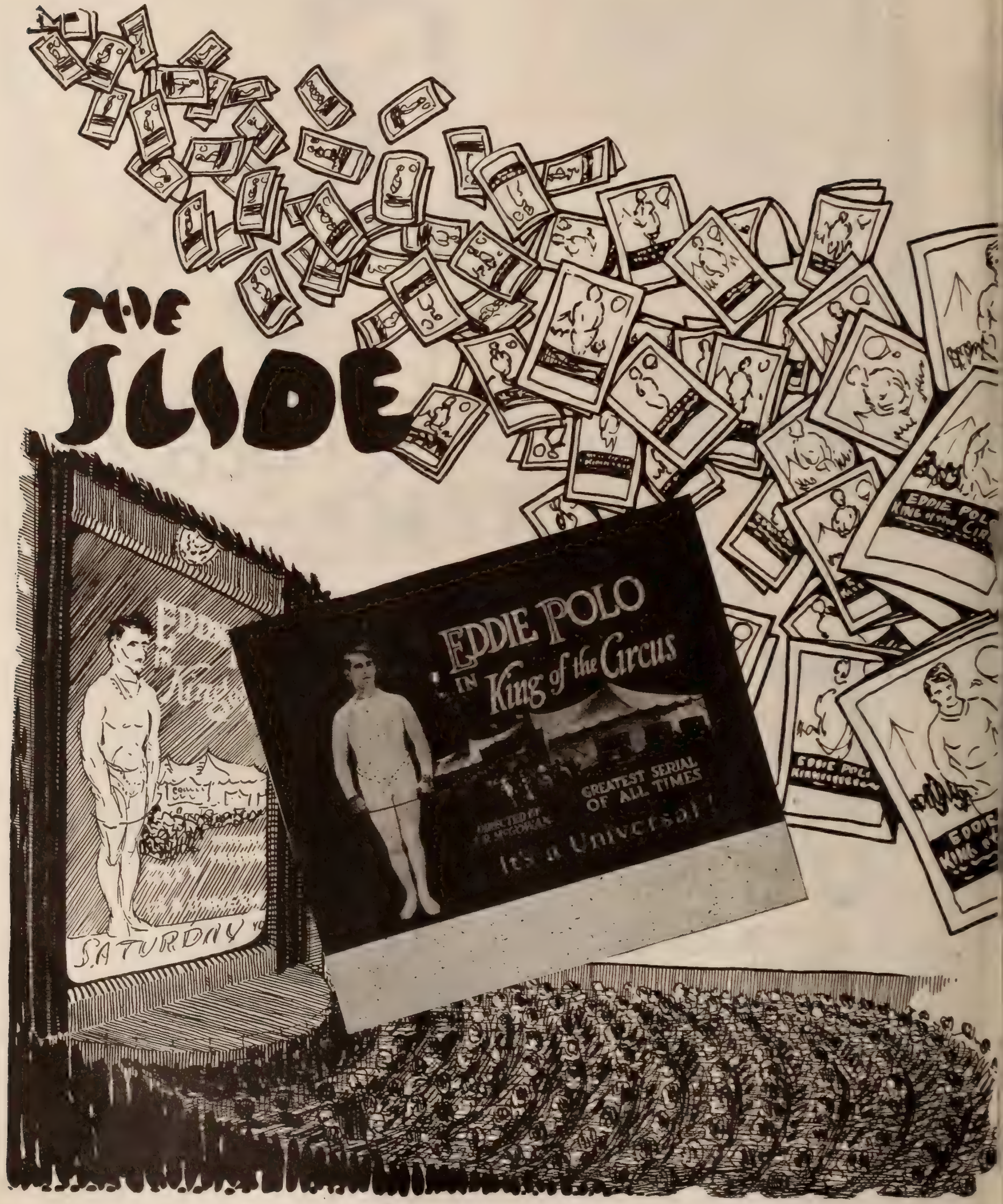
EDDIE
POLO
IN
"KING
OF THE
CIRCUS"

UNIVERSAL'S
GORGEOUS SERIAL SENSATION

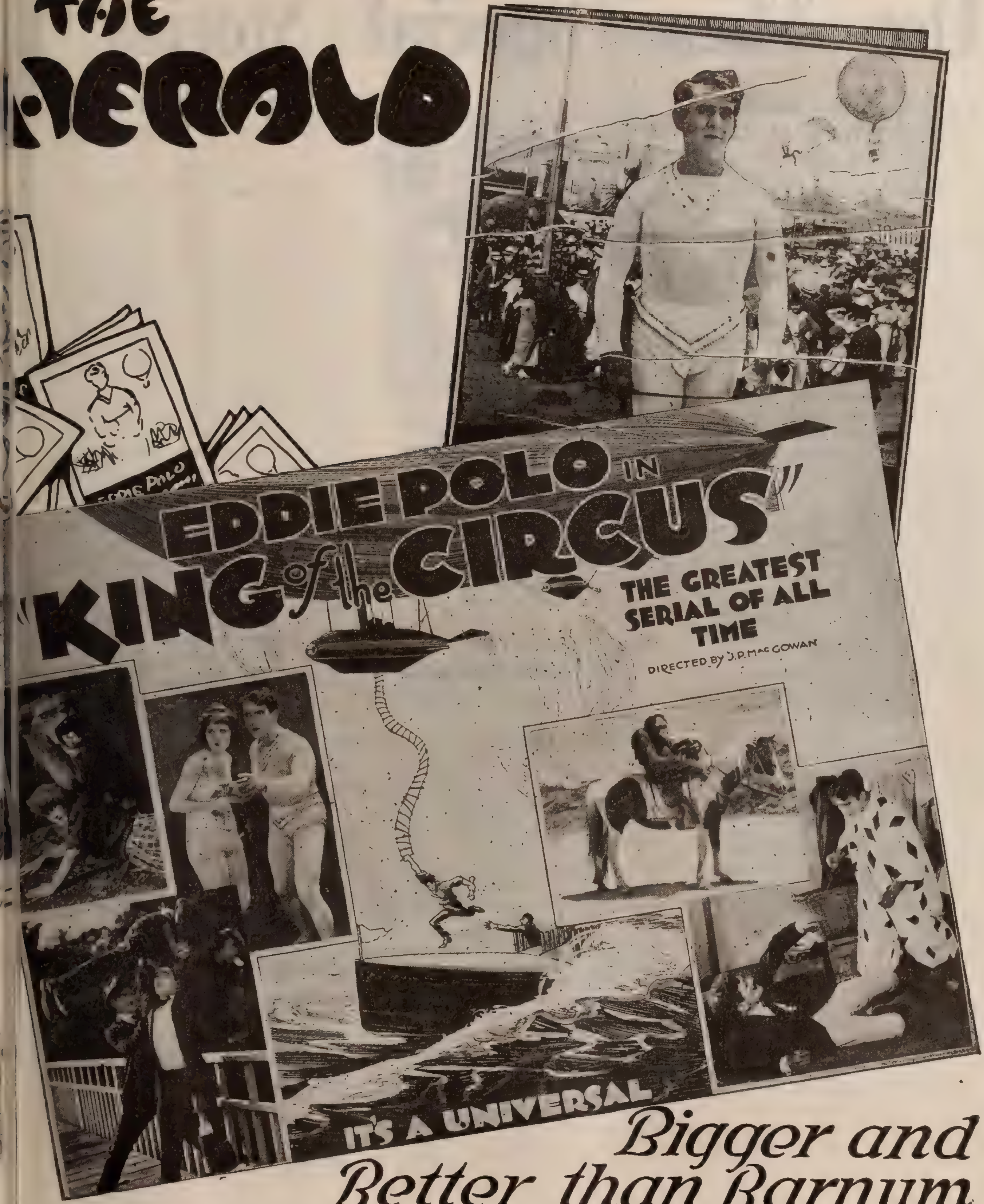
TEN times bigger and better than Barnum—with EDDIE POLO, the Acrobatic Wonder, pulling stunts that lift you out of your seat. Now playing—the real stuff!

Ad
cut
No. 1
"King
of the
Circus"
Electro
50¢
Mat
15¢

You
can't bury
this
Stuff!


THE SLIDE
EDDIE POLO IN King of the Circus
GREATEST SERIAL OF ALL TIMES
DIRECTED BY J.P. McGOWAN
It's a Universal
SATURDAY
EDDIE POLO KING of the CIRCUS

THE HERALD


EDDIE POLO
EDDIE POLO IN
"KING of the CIRCUS"
THE GREATEST SERIAL OF ALL TIME
DIRECTED BY J.P. MacGOWAN
IT'S A UNIVERSAL

Bigger and Better than Barnum

Use These Special Stories B

KING OF THE CIRCUS PRAISED BY REAL KINGS

Polo A Royal Favorite

EDDIE POLO, Universal serial star, who has scenarized his own life in "King of the Circus," a chaptered drama he now is producing, has the distinction of having played before three of the crowned heads of Europe. Just three months before the war began, Polo was playing a vaudeville engagement at the Winter Garden in Berlin, and was commanded to appear before the Kaiser and give his trapeze performance. Polo was known as the "classiest" of athletes, graceful in every movement and lacking the bulging muscles of the European gymnasts. The former ruler of Germany admired athletic perfection, and presented Eddie with a gold cigarette case at the end of his exhibition.

Eleven years ago, when Polo was touring England with an American circus, he was one of three acts that appeared at Buckingham Palace to entertain the late King Edward and his suite at the royal command. The prince of thrills now treasures a signet ring as a memento of the occasion.

Polo also appeared before the King and Queen of Italy some years ago while on a vaudeville tour of Europe. This added much to his prestige in Rome, and his engagement in that city was extended four weeks beyond his original booking. He also has appeared before the ruler of Spain.

During Eddie's trip to England a year ago to film some scenes for his recent serial, "The Vanishing Dagger," King George was reminded that the popular gymnast who had entertained his father was then in London. Before a command appearance at the palace could be arranged, Polo left for France; so the next best thing was done. The Universal Exchange in London had on hand a number of films in which Eddie Polo appeared, and these were sent over and shown at the palace. It is said that the royal party greatly enjoyed the thrills provided by the Universal star.

"King of the Circus" is being shown every —— at the —— Theatre.

EDDIE POLO
UNIVERSAL

Portrait cut, No. 1

UNIVERSAL STAR HAS MANY THRILLS AS FILM STUNTSTER

LIFE is just one succession of thrills for Eddie Polo, Universal serial star, who recently filmed "King of the Circus," an autobiographical melodrama in eighteen chapters, under the direction of J. P. McGowan.

On a Sunday morning not long ago, while staging a thrilling escape in downtown Los Angeles, Polo had a very close call. Crossing hand over hand from one skyscraper to another, on a wire cable stretched 150 feet above the street, his hands were so badly cut and burned that it seemed almost imposisble for him to finish the last fifteen feet of the journey. By superhuman effort, however, he was enabled to reach the opposite building in safety.

The very next day the Goodyear Company's pony blimp, a small dirigible, landed on the back ranch at Universal City, not far from where Eddie Polo's circus set was erected. With his usual recklessness, Eddie ran over to where the airship had landed, secured a half Nelson and toe hold on the rigging underneath the car, and signalled the pilot to "let 'er go." In this manner they flew all over the Universal lot, with Isadore Bernstein, producing manager, and the vivacious Priscilla Dean in the regular passenger compartment of the blimp.

Polo's new serial, which film experts say is the best serial ever produced, will be shown at the —— Theatre beginning ——.

FORMER CIRCUS PAL SAVES POLO'S LIFE

Film Star's Risky Stunt.

EDDIE POLO never forgets his old friends of the circus. Many of them find their way out to Universal City during the year, make themselves known to the former favorite of the big tops, and they are invariably aided if they require help, or given some sort of work in the movies, where their skill or athletic prowess may be utilized.

But of all his former circus friends, he prizes none more highly than Eddie Silbon, who was his casting partner in the last flying trapeze act he performed with the Barnum and Bailey Circus. The two Eddies are inseparable. Silbon never has a regular part in any of the film stories in which Polo appears, but he is always on the job. Wherever there is a hazardous stunt to be performed in which Polo requires the assistance of some one in whom he can place absolute dependence, Silbon is that man. The two have saved each other's lives and limbs on numerous occasions.

Just recently, during the filming of "King of the Circus," a steel cable on which Eddie Polo crossed the street, hand over hand, twelve stories above the pavement, became mixed up with an electric wire, burning Polo's hands. It seemed as if Eddie would drop to the ground. But Silbon swung himself out on the same wire, and, grasping the cable with one hand, assisted Polo with the other in reaching the ledge of the office building, where outstretched hands drew them both to safety.

The stunt is clearly shown, as are hundreds of others, in the various episodes of "King of the Circus," now appearing every —— at the —— Theatre.

ore and During the Showing

STAR NEAR DEATH DOING SERIAL STUNT

EDDIE POLO, Universal serial star, who has given the millions of theatregoers throughout the world hundreds of staged thrills, recently gave a crowd of several thousand people a taste of the real thing.

Polo arranged for some scenes in downtown Los Angeles. A wire cable was stretched across Fifth Street between the Security Building and the Title Insurance Building, twelve stories above the street. The scene was to depict an escape in one of the early episodes of his current serial, "King of the Circus," and three cameras were trained on Polo as he started to cross the rope hand over hand.

Just as the actor was within fifteen feet of the end of his journey he was seen to go slower and slower and finally stop. There he swung, and it appeared to the thousands of spectators as if it might be part of the scene. But it soon became apparent, from the activities of those on the roof, that something had gone wrong.

Had the strength of the man suspended in mid-air given out? Would he be able to hold on, or could it be possible that before thousands of upturned eyes he was going to be crushed on the pavement?

Then from the roof of the Title Building another man appeared, and with legs and arms around the stretched rope he was seen slowly to make his way to where the other was hanging. When he reached him he got his arm around him, then worked his way to the roof, where J. P. McGowan, the director, and others speedily dragged them both to safety.

The second man was Eddie Silbon, an ex-circus performer who had appeared in many an Eddie Polo screen production. This time he was a star performer. He saved the life of his friend, whose hand had been cut to the bone by the strands of wire, thus temporarily paralyzing his arm. Eddie recovered from his experience in a few weeks and continued work on his serial. It will be shown here beginning —— at the —— Theatre.

EDDIE POLO
and CORINNE PORTER
in "KING of THE CIRCUS"
UNIVERSAL SERIAL

Scene cut, No. 1

CIRCUS LANGUAGE

EVERY trade and profession has its own technical terms and slang phrases, and none is more colorful than the idioms used by circus folks.

Eddie Polo, starring in the Universal serial, "King of the Circus," was in a reminiscent mood the other day and told about his early days, when he toured through Europe with a dozen different shows, and later when he appeared with the Barnum Show throughout America. In the conversation he mentioned a few of the expressions and superstitions that are current on the circus lot.

"Circus folks never refer to canvas as tents. The tent in which the main show is given is the 'big top'; the side show is the 'kid top,' and the menagerie is the 'animal top.' The town where an exhibition is given is known as a 'jump.' The performer who rests on his back and juggles objects with his feet does a 'barrel act,' and those acrobats who juggle each other on their feet do a 'Risley.' The laborers around a circus are called 'razorbacks,' and the ring-master is the 'big gun.' A trunk is a 'keester,' food is 'chuck,' and the boy who sells popcorn and lemonade is a 'butcher.'

"There are many superstitions among circus people, and one of the oldest is the fatality attending the presence of a yellow clarinet in the band. Whistling in the dressing-tent is considered a bad omen, and a round-top trunk would not be carried by any show that was not courting disaster. In case of trouble of any sort the battle cry is 'Hey Rube.' When these words are uttered every worker grabs a stake, club or any other weapon, and woe betide the enemy against whom their anger is directed."

Intimate scenes of circus life, both under the "big top" and in the living quarters, are shown in "King of the Circus," to be seen at the —— Theatre.

Charles Fortune, Prince of Jesters, Now In Pictures.

OLD Winters, the clown in Eddie Polo's Universal serial, "King of the Circus," is not played by a mere actor in the garb of a Merry Andrew. The rôle is in the hands of Charles Fortune, of the famous Fortune Trio, who have made more people laugh than any other buffoons in the world.

Charles Fortune was born in Paris, France, and he is the son of a famous Pierot of the French pantomimic stage. He applied the white paint to his cheeks as soon as he could walk, and in the fifty years of his career has clowned with every big circus in Europe, Asia and America. With his two brothers, he appeared in every vaudeville palace in the metropolitan cities from the Winter Garden in Berlin, the Hippodrome in Berlin, to the Ice Palace in Montreal and Hammerstein's Olympia in New York.

It was while appearing in New York about ten years ago that Eddie Polo and Charles Fortune organized a comedy acrobatic act that was a big feature in all the principal vaudeville houses in America.

The two had not met in about eight years until last summer, when Fortune, happening to be playing a vaudeville date in Los Angeles, looked Polo up at Universal City. Eddie was just about to start work on his serial, "King of the Circus," and he induced his old partner to remain and play the clown in his screen story. "King of the Circus" will be shown at the —— Theatre next ——.

AIDS TO THE EXHIBITORS

ADVERTISING PUNCHES

1—The dare-deviltry of Eddie Polo, the screen's most fearless "stuntster."

2—The gaudy circus scenes, with all the thrill of "big ring" show, its animals, its acrobats and its clowns.

3—The charm and daring of pretty Corinne Porter, a newcomer in the serial field who proves that a brave girl really can and will take desperate chances.

4—Faithful "shots" showing circus life behind the scenes—that appealing mystery to thousands of young hearts.

5—Acrobatic and flying trapeze work never before seen outside of a big tent, actualy done by Polo and his beautiful leading woman.

6—An artistry in setting never before obtained in any serial production.

7—A story of circus life as fascinating as any drama and as replete with stirring action and startling thrills as any melodrama.

8—Unusual pictures of wild animals actually acting before the camera in scenes danger-fraught to their human co-players.

9—The smell of the tan-bark, the crack of the whip, the blare of music, the cries of the ballyhoos, the bellowings of the caged beasts, and the shrill whistle of the peanut-roaster.

10—A succession of death-defying stunts performed for the picture actually escaped death by a hair's by Polo in which the "stuntster" breadth.

PRINCIPAL PLAYERS

EDDIE KING	EDDIE POLO
HELEN HOWARD	Corinne Porter
MARY WARREN	Kittoria Beveridge
JAMES GRAY	Harry Madison
JOHN WINTERS	Charles Fortune

AT A GLANCE

SUBJECT—"KING OF THE CIRCUS."

LENGTH—Serial—18 episodes.

STAR—EDDIE POLO.

PREVIOUS HITS—"The Broken Coin," "The Bull's Eye," "Cyclone Smith," "The Lure of the Circus," "The Vanishing Dagger," etc.

DIRECT BY—EDDIE POLO himself, assisted by J. P. McGowan.

STORY BY—EDDIE POLO—autobiographical.

SCENARIO BY—Anthony W. Coldewey.

SUPPORTING CAST—Corinne Porter, Kittoria Beveridge, Harry Madison, Charles Fortune, and others.

LOCALE—The suburbs of an American City, the circus lot, the main tent, the dressing tent, a palatial home.

TIME—The present.

THUMB-NAIL THEME—A young circus performer, whose parentage is a mystery, strives against great odds to solve the mystery and win his rightful heritage. He is assisted by a beautiful and wealthy young girl, and finally brings to a just punishment an unscrupulous circus manager, the cause of all the trouble.

The Story of "King of The Circus"

POLO'S STIRRING CAREER PICTURED IN NEW FILM

Every Phase of Circus Life Shown

"Blood Money"

EDDIE POLO, admittedly the greatest performer in the circus world, is cared for by old John Winters, a half wit, whose memory has been dimmed by some unknown injury in the past. To winters, Eddie owes all the success he has achieved, for Winters has trained him from childhood. Also with the show is Mary Warren, the adopted daughter of the show's owner, James Gray, who has been absent for some months—traveling abroad and engaging foreign talent. Mary acts as Eddie's partner in the feature act.

At the opening of the story we find the circus in a large city. It is the day of Gray's return after his foreign trip. Winters, lounging about the outside of the tent, becomes interested in some of the animals and steals some water from a group of canvasmen—who attack the old fellow just as Eddie finishes his act and comes upon the scene. Eddie goes to Winter's rescue, but before he can intervene a blow from a water bucket knocks Winters unconscious. Gray, arriving at the same moment, sees Eddie as he picks Winters up and carries him to his dressing tent.

THE SILENCER

Something familiar causes Gray to follow, and he overhears Winters talking to Eddie. The blow has cleared the old man's mind and he tells of the little one ring show with which he traveled many years before—and of which Eddie's father, Paul King, and little Eddie himself, were also members. Eddie's past has always been a mystery, and this is the first he has ever heard of his family or his childhood days. As Gray listens he hears Winters tell of King's death at the hands of the manager of this show—and Eddie asks Winters the name of the man who killed his father. Before Winter can answer Gray whips out a revolver and fires—Winters falls back dangerously wounded, and Gray escapes.

Eddie hurries Winters into a car and starts for a hospital while Gray sends several canvasmen after them with orders to get Winters out of the way at any cost. Eddie's car is wrecked by a roadster driven by Helen Howard, a young society girl, and Helen cares for Winters as Gray's men overtake them and attack. The episode ends with Helen and Winters trapped in a burning hotel and Eddie searching for them.

"The Mushroom Bullet"

HELEN is trapped in the burning hotel and Gray's men carry Winters out as Eddie arrives. He drives the canvasmen off and climbs the building, rescuing Helen—while a mysterious unknown picks up Winters and carries him to a hospital. Gray's men watch until the building collapses and are led to believe that both Eddie and Winters perished. They return to the circus and report to Gray accordingly, while Helen and Eddie go to her home nearby.

In the hospital the unknown examines the bullet extracted from Winter's wound and finds it to be of a calibre used only in guns of foreign make. With this clue he starts out to locate the gun which fired it. At Helen's home Eddie recovers and wires Gray that he will soon rejoin the show.

Gray is surprised to hear that Eddie escaped the fire and angrily upbraids the men who reported that he was lost—then sends them to the Howard home with orders to get Eddie out of the way at any cost. They arrive during a dance given in Eddie's honor and surprise Eddie with Helen as they are canoeing upon the lake. Eddie is tied and thrown into the water, while Helen, in escaping, falls under the wheels of a huge truck.

"STOLEN EVIDENCE"

EDDIE succeeds in loosening his bonds and strikes out for shore, while Helen, who has been knocked down by the truck while trying to escape Gray's men, returns to the lake shore in time to meet Eddie as he crawls out. She takes him to her home again. Meanwhile, Gray's men go back to the circus and report that Eddie is out of the way for good.

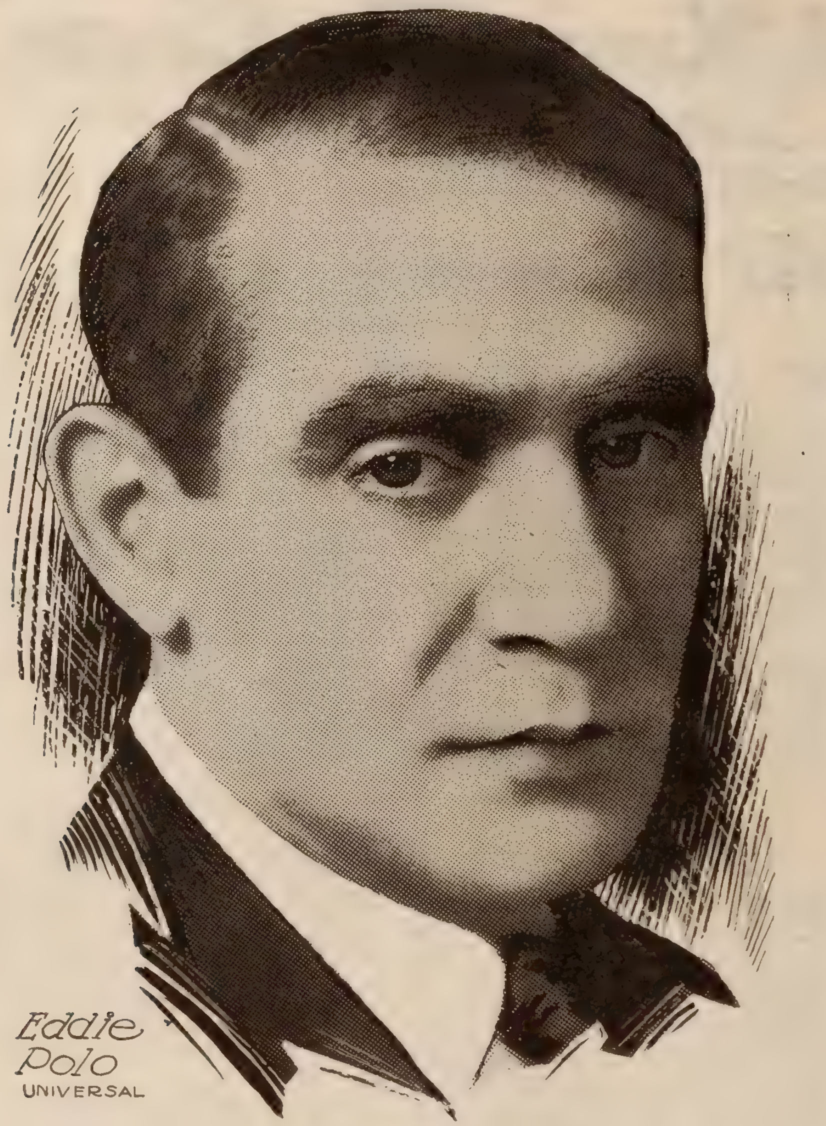
The Unknown now appears at the circus in the guise of a laundry man. He has the bullet with which Winters was shot, and he is in search of a gun that compares with its unusual calibre. While Gray is in the cook tent at lunch, the Unknown delivers a parcel to his office and succeeds in getting into his trunk. He finds the gun, but is discovered as he starts to leave. Swinging on to his laundry wagon, he drives away while two of Gray's men mount circus horses and start in pursuit.

The chase leads towards the Howard home just as Eddie and Helen are going out horseback riding. They are attracted by the sound of shooting and Eddie sees the Unknown with his pursuers—and also sees the Unknown is wounded. Eddie gallops up beside the wagon and jumps on to the driver's seat. The Unknown musters sufficient strength to give him the stolen revolver and tells him it is the same gun with which Winters was shot—then he collapses.

OVER THE CLIFF

Helen has a narrow escape from the hands of one of the ruffians pursuing the Unknown. She takes refuge in a deserted hut and climbs upon the roof, making a flying leap to her horse in order to get away. She rides after Eddie and arrives in time to see him in the wagon go over an embankment—and man, horse and wagon roll down together, a hundred feet to the river below.

How Eddie gets out of this scrape, how he frustrates the vicious circus owner at every turn, how he finally learns the secret of his strange parentage, how he comes into his own as a circus magnate, and wins the beautiful girl who has shared his dangers, is told in the series of thrilling and colorful episodes that conclude this latest serial marvel, "King of the Circus," which Eddie Polo thinks is the pinnacle of his screen career.



Portrait cut, No. 2

EDDIE POLO, the star in "King of the Circus," the Universal serial which starts at the ——— Theatre next ——— is one of the most picturesque figures on the screen. He was raised in a circus and has appeared as an acrobat in almost every country on the globe.

He made his first appearance in public as a baby clown, when only two years old. At nine, he was a clever acrobat. Later he became an expert aerialist, or flying trapeze man. He has to his credit the famous triple somersault.

Later be became a parachute jumper and high diver. He was the first man to jump from the Eiffel Tower in Paris by parachute. He has dived into shallow water from a height of 110 feet. Under water he can make 325 feet without breathing.

For many years with Barnum & Bailey's and with the Ringling Brothers Circus, he became noted as the man who first looped-the-loop on a bicycle and later with a motorcycle. He also did this perilous stunt standing on horse-back, in a small car.

He entered pictures about six years ago, and immediately jumped to the forefront as a "stuntser." No feat is too daring for him. He actually performs all the stunts seen in his films. He has barely escaped with his life countless times, but he will not "fake" a scene or use a double.

His latest serial, "King of the Circus," contains many incidents which actually happened to him during his life with the circus.

Picture Public Very Exacting

Serial Stuntster No Longer Can Fake Scenes or Use Doubles.

SATISFYING the public appetite for moving picture thrills is becoming increasingly difficult, according to Eddie Polo, the Universal serial star, who has probably slapped death on the wrist before a camera more times than any man living.

"The public is becoming so 'moviewise,'" Polo declares, "that fakes and camera trickery are almost always readily seen, that is why the star and the director come in for a great deal of criticism when such things are attempted.

"Another thing that an audience resents is having the star represented by a double in some particularly hazardous feat. When a certain screen favorite's admirers go to see him in a picture, they like to know that he has the nerve to do everything the script of the film calls for."

"The star may be able to fool them with a double for a while, but when they find it out, as they do eventually, he has lost a lot of followers."

It has been Eddy Polo's business to risk his neck before the camera for several years. He has been the star of a number of Universal serials, the latest of which, "King of the Circus," is to a great extent a story of Polo's early career as a circus performer.

He got his start in pictures by doing things for the camera that no one else would even attempt. He has survived the most dangerous exploits the imaginative Universal writers could conjure up for him, and always called for more. The thing that he prides himself on the most is that he has never had a double.

"But a man must have more than just nerve to make successful serials," Polo says. "He must have imagination as well, for every picture must contain entirely new stuff. A star's admirers don't want to see him jump off the same building in every episode."

Where it is going to end Polo doesn't know, for he has now done about everything a man shouldn't if he wants to remain intact until a ripe old age. But as long as the public keeps demanding more thrills, the Universal serial star expects to continue furnishing them.

The new Polo serial, "King of the Circus," will commence at the ——— Theatre ———.

Polo's Life a Maze of Adventure

RAISED AS CIRCUS CHILD EDDIE POLO FED ON THRILLS

Master of Every Stunt Known To Pageant World.

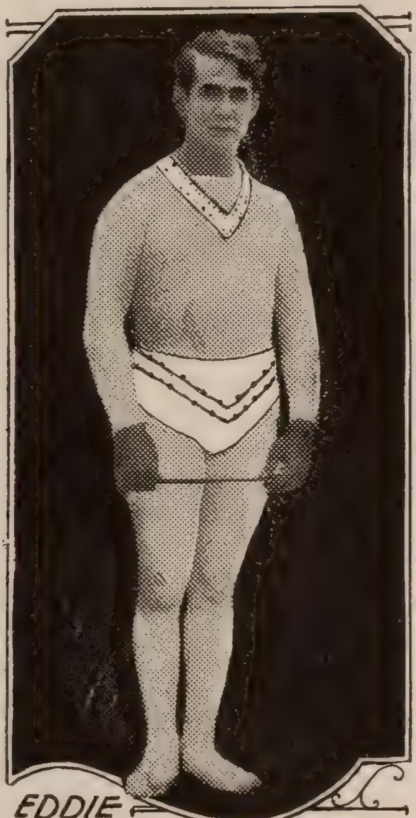
ALL the romance and glamour with which the youthful mind invests the life of a circus performer, actually has been a part of the career of Eddie Polo, the fearless star of Universal serials, who was recruited by the moving picture world from the world of big tents and gilded caravans. Raised in the sawdust ring from the time he was able to toddle, Polo has appeared as a favorite of the flying trapeze all over America, in every country of Europe, and in other parts of the globe. His latest picture is "King of the Circus," a serial based on his own life under the "big top."

It was natural that Polo should grow up a hero of the tan-bark. His father and mother were circus favorites before him. Before Eddie was two years old he was being taught to stand on his head and hands. His first appearance in public was as a diminutive clown. He gradually grew adept as an acrobat, however, and at the age of nine, was so good, his father left him in Europe with a company of famous tumblers.

MASTERS TRIPLE TURN

Eddie's circus career was not limited to tumbling, however. He took a fling at animal training as soon as he grew up, and mastered it before he finally turned to the most difficult of all circus work—aerial acrobatics, including bar and trapeze work. At one time in his circus life he specialized in catching a fellow acrobat after a triple somersault in the air. The feat has been duplicated since that time by only a couple of venturesome aerialists.

Polo also acquired skill in parachute jumping and high diving. He was the first man to jump from the Eiffel Tower, in Paris, with a parachute. He later established a new record by leaping from an aeroplane by parachute, 4280 feet in the air. This was at the Panama-California Exposition in San Diego, Cal., in 1915. The feat was under government supervision, and proved to the Army fliers that parachute jumping from disabled aeroplanes is feasible at any height.



EDDIE POLO in "KING of THE CIRCUS" UNIVERSAL SERIAL

Scene cut, No. 2

EXPERT HIGH DIVER

As a high diver Polo thinks nothing of dropping from seventy-five to a hundred feet into shallow water. In almost every serial in which he acts, he duplicates this stunt. He also is an expert long distance and under water swimmer. He has accomplished the feat of swimming 325 feet under water without coming to the surface.

Polo appeared for many years with Barnum & Bailey, and later with the Ringling Brothers Circus. Besides his regular acrobatic work he tried many "stunts." He was the first man to loop-the-loop standing on a bicycle. Then he did the same stunt on a motorcycle. He made himself famous by jumping a gap in an automobile. He even looped-the-loop standing on horse-back.

A CLEVER TUMBLER AT NINE, POLO WORLD FAMED AT 20.

His Six Years In Pictures A Succession Of Daring Stunts.

He appeared before all the crowned heads of Europe while still in his 'teens. Returning to Europe about eight years ago, he was called upon to give four special performances before the King of Spain. He received a medal for his unusual work at this series of performances as an aerial acrobat.

WORKED IN VAUDEVILLE

After leaving the tan-bark ring behind him, Polo went into vaudeville. He appeared for a long time at the old Olympic Theatre in New York, sponsored by Oscar Hammerstein.

Polo first appeared before the moving picture camera about six years ago. Since that time he has been constantly in screen work, mostly in the production of Universal serials.

Outstanding among his screen successes are the recent serials made under the Universal banner and a series of short western pictures featuring a fearless character known as "Cyclone Smith." Among his most famous Universal serials have been "Liberty," "The Lure of the Circus," "The Bull's Eye," and "The Vanishing Dagger." "The Vanishing Dagger" was an international serial in which the action was carried from continent to continent. Polo and his company travelled many thousand miles to obtain the correct settings for that serial.

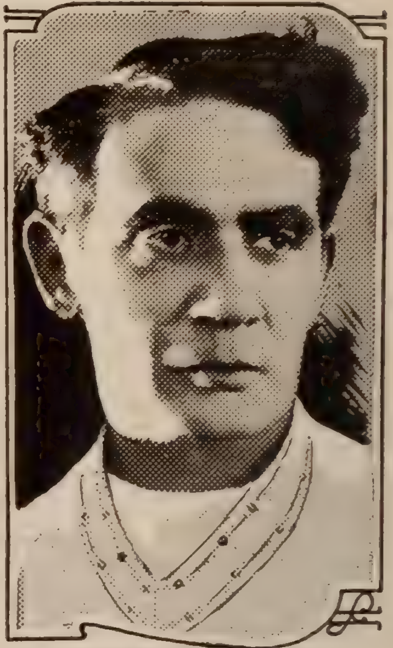
HIS LIFE'S PICTURE

Polo long has cherished to produce a picture based on his early circus life. His present serial, "King of the Circus," is filled with thrilling incidents that Polo actually remembers. Great care has been taken to give the serial true circus atmosphere. Charles Fortune, a famous old clown whom Polo has known all his life, is one of the principal actors in the serial. There is hardly a scene in the episodic thriller into which Polo and Fortune have not injected countless touches of the many phased life of the spangled knights and ladies of the tan-bark arena.

"The Story of My Life"---Polo

Serial Star Tells Stirring Tale of Life as Circus Favorite

I WAS born on the desert in the northern part of California—the youngest member of Polo & Family, circus artists. My four sisters and one brother and father and mother all performed. (One of my sisters still does—in Europe.) When I was about two years old I started my professional career by appearing in a tiny clown suit. I was gradually taught other stunts, starting with rudimentary kinds of ground tumbling. My father took his show to Italy, and when I was four years old he was hurt in a fall. The show wasn't paying very well, so he distributed his family among a number of other shows. I went to Henry Wolf, small circus proprietor, and did my baby acrobatic stunts with him.



EDDIE POLO
UNIVERSAL
Portrait cut, No. 3

The first thrill I have recollection of occurred in Vienna when I was a little over five years old. I made a balloon ascension and a parachute drop with Wolf. I remember I didn't laugh or cry, I just held my breath during that terrifying drop before the parachute opened. When it opens the descent is breath-taking enough the first time.

When I was six years old I was bound to Wolf to be his apprentice until I was sixteen. He taught me contortion, trap work, wire walking, horseback stunts—everything, and not one at a time, but all at once. I could put on a whole performance—and sometimes when we had only the wagon show I did, with the clown coming out to entertain the crowd while I changed my costume for the next act.

I RUN AWAY

When I was eleven I ran away. Why not? The work was hard; I got no money; no breakfast even until I had worked around the ring for an hour. I don't think Wolf really blamed me, for I met him eight years ago. He and his wife came back to Barnum & Bailey's and I was sorry for them—they once had been well-to-do. He died four years ago.

Well, I ran away from Hamburg, where we were playing then, and put on little shows of my own at taverns and inns in Germany, France, Italy, Spain, Turkey, and all the Balkan States. After about four years of that I stowed away in the hold of a cattle boat and for three days stayed there in the dark with the trampling of hoofs over my head. That's how I got to England. I started saving money then and when I had enough I came to America. I joined the show of Walter Main, then I was with Forepaugh and Sells and then with the Wallace Shows. I did an aerial trapeze act in company with Charlie Siegrist, who is still with Barnum & Bailey, Toto Siegrist, who now runs a carnival show playing the South, and Eddie Silbon, who is working with me to-day.

A BAD FALL

For a number of years I worked in the Barnum & Bailey show "catching" in an aerial act. I got my teeth knocked out once and my mind knocked out a hundred times when my partner threw too hard. I've been hit that way on the knees so that I'd lose my grip and fall. Of all the fallls I've taken, though, the worst was when I was with Wolf. I was ten years old. It was at the Winter Garden, Berlin. I fell 60 feet. Sure, there was a net to catch me. But a man can break his neck falling in a net as well as anywhere. An acrobat knows how to fall; he turns in the air and lands relaxed. I've fallen 50 feet on the bare ground without injury. But in this fall to the net I broke both ankles and it was seven weeks before I worked again.

Any fights? No. Circus people get along very well together. The only fights they have are with outsiders who insult them because they think they're a lower caste. Then circus folk always stand together.

I only played with animals once, but I was in no danger from them. Twenty years ago I joined a circus in the City of Mexico to do leaps (from a springboard over the back of elephants and other animals, you know.) Then I was promoted to strong man, and finally to equestrian director. The circus had four lions, two tigers, and an elephant. But I never got hurt.

MOVIES MORE DANGEROUS

But in the movies—that's where you can get hurt. A couple of weeks ago my arm was nicely scratched up by a lion we're using in this picture.

By the way, did you know I was the first to change from an airplane to a boat? I did the stunt four years ago at Venice for the Universal thriller, "The Broken Coin." It was one of Curtis's planes. I do a stunt just as thrilling in "King of the Circus" when I change from a speeding motor boat to a dirigible balloon. I sincerely believe that my present serial contains more dangerous stunts than anything I ever before attempted. Sometimes all I could do was to hope I would last until the eighteenth episode had been completed.

ADVANCE NOTES

The star part in "King of the Circus" the new serial which begins at the ——— Theatre next ——— is taken by Eddie Polo, who formerly was one of the most noted acrobats in the circus world. He was raised under canvas. He made personal appearance before every crowned head in Europe. "King of the Circus" portrays many incidents that actually happened to him.

What boy would not swap his birthright for the privilege of entering that alluring door through which the clowns, acrobats and other circus performers enter and leave the big tents. The new Eddie Polo serial "King of the Circus," takes you right through that door, into the intimate land of make-believe beyond. This serial is an epic of circus life. There is not a bit of circus atmosphere that Polo has not caught for the screen. Polo knows, for he spent thirty years of his life in the tan-bark arena as a noted trapeze worker and stuntster. His new serial will be seen at the ———Theatre commencing———

The circus is coming to town! Bigger and better than Barnum! Eddie Polo's new serial, "King of the Circus," contains all the thrills of a regular circus, all the clowns, all the animals, all the spangles and all beautiful ladies and fearless acrobats. Polo, the star, was a circus star for many years. The leading clown in the serial, Charles Fortune, was one of the famous Fortune troupe, noted clowns and acrobats with the Ringling Brothers. The first episode of "King of the Circus" will be seen at the ——— Theatre next ———.

When Eddie Polo was in Europe as a circus acrobat several years ago, he became noted. The King of Spain liked his aerial and flying trapeze work so much, Polo was invited to appear four times in one month before the royal party. He was decorated for his daring performances. Polo's circus career has been reproduced in pictures—a serial filled with breath-taking thrills. It is called "King of the Circus," and is coming to the ——— Theatre next ———.

During the six years that Eddie Polo has been producing serials for Universal, he has broken 38 bones and lost 14 teeth. Despite these drawbacks he continues to think up and perform hazarduous "stunts" for his serials. He is at home in dangerous activities. His past record includes looping-the-loop, parachute jumping, high diving and many other circus thrillers. He travelled with leading circuses for thirty years. His latest serial, "King of the Circus" was written around his circus career. It will be seen here beginning ——— at the ——— Theatre.

Eddie Polo, Universal's serial star, has found a new leading woman. She is Corinne Porter, a striking beauty of the blonde persuasion. She is as daring as she is pretty and does not hesitate to take desperate chances of make her acting thrilling. She will be seen with Polo in "King of the Circus," which comes to the ——— Theatre beginning ———. The serial is a picturization of Polo's own life with a circus. It was directed by the star himself, assisted by J. P. McGowan.

Joe Martin, Universal's almost human orang outang, plays an important part in Eddie Polo's new circus serial, "King of the Circus." The quaint man-monkey acts with a zeal and reserve worthy of his many months experience before the camera. The serial was written around the many stirring incidents of Polo's own life under the big tent, while he was an expert acrobat. The first episode of the new chaptered thriller will be seen at the ——— Theatre next ———.

Eddie Polo has two beautiful girls playing with him in his latest serial, "King of the Circus." His leading woman, Corinne Porter, is a striking blonde with haunting blue eyes and a ready smile. She also is a dare-devil. Polo has not been able to think up a stunt she will not attempt. The other girl, Kittoria Beveridge, is a charming brunette. She is credited with possessing the most perfect form in moving pictures. In her role as a queen of the circus, she makes an alluring picture in tights and spangles.

In the first episode of his new serial, "King of the Circus," Eddie Polo, the Universal star, engages in three spirited fist-fights, is in an automobile smash-up, jumps from a cliff, rescues a girl from a burning house and takes a desperate chance on a swinging wire. These stunts are all logically developed and hold the interest with stirring sequence. Polo promises more and riskier stunts for the succeeding episodes. "King of the Circus," will be shown at the ———Theatre commencing———.

A READY-WRITTEN REVIEW

A NEW standard of serial excellence has been set by Universal. No longer does the villain, the hero and the heroine clash in monotonous scenes, in the same settings, and with the same wild slugging, the same abductions, the same miraculous escapes and the same old "horrors" for eighteen episodes.

"King of the Circus," the new Eddie Polo serial which had its premier showing last night in the ——— Theatre, has struck a new chord in serial interest. It is built around an engaging story, but above all it is laid in a new kind of setting—a setting that holds the interest throughout every foot of film.

Circus! A magic word that opens the way to every youngster's heart, be he six or sixty. It is this delight in the smell of the tanbark arena, in the spangled tights and frolicking clowns, from which Universal has coined reel after reel of gripping, impelling pictures.

Universal announces that "King of the Circus" was written from incidents that actually occured in Polo's own life, who was a celebrated acrobat before appearing in moving pictures. At any rate, the serial is crowded with real circus atmosphere, the fanfare of the grand parade, the medley of side-show activities, the lure of the big tent, and most marvelous of all, the homely drama of the dressing tent and the mysterious "behind the scenes" of a big show.

Polo is in his element as a circus performer and acts his part with unstudied realism. His new leading woman, Corinne Porter, also seems at home amid circus surroundings. She is as daring as she is pretty.

The story is laid around the adventures of a young acrobat, raised with the circus, who does not know the secret of his parentage, and the unscrupulous attempts of the circus manager to keep the secret from him. Interesting developments are promised in the plot as a result of this revelation.

All in all, "King of the Circus' is without doubt the most appealing serial ever seen here. It was directed by Polo himself, aided by J. P. McGowan.

DO YOU KNOW?

That the success you have with a picture depends upon the extent to which you familiarize your public with the picture before you show it.

Start early with "notes" and the "advance stories." Then follow with the special short stories. Make your public want to see the picture.

DO YOU REALIZE?

That a simple advertising campaign started early will get your public impatient to see this picture.

Use the ad punches and display lines and awaken interest. Follow up with display "ads" and exploitation.

FOR THE HERALD

Eddie King, the marvel-acrobat of Gray's Circus, had no time to wonder why Grays' hirelings, the three burly circus helpers, had attacked him and why they now were trying to abduct old John Winters, the aged clown. King only knew that Winters, at the point of death because of a mysterious bullet wound, was the only man in the world who knew the secret of King's parentage. The mysterious bullet had halted the story on his lips.

With super-human effort young King threw himself at the ruffians and routed them, regaining the possession of the old clown, fast sinking. His automobile was a wreck but he could use the fast racer which had collided with him a few minutes ago. He must get old John to a hospital and save his life—otherwise he might never learn about his life prior to the time he was adopted by evil-countenanced Gray.

On the point of speeding away in the unhurt racer, King glanced towards the old hotel nearby. He saw smoke pouring from its windows. A sudden shifting of the smoke and he saw the owner of the racer, the most beautiful girl in the world, half overcome by fumes at one of the upper windows. In an instant he was climbing up the side of the building. Another moment and he had the girl's limp form in his arms.

Then, with a crash, the entire front of the building burst into flames. As he fought his way to the roof, sections of the lower floors caved in. Finally he found himself trapped with his lovely burden, far above the street. One chance was his for gaining safety as the flames swept nearer and nearer. A slender wire stretched across to a building many feet away.

Seizing his beautiful companion in one arm he entrusted himself to the fateful wire, hoping to work his way, inch by inch over the interminable distance that separated him from the other building.

Suddenly, without warning, the wire tore loose from its fastening a few feet behind him. With a sickening lurch he felt himself swinging downward. Far below him the ground came up towards him with that incredible swiftness that he often had marked during the first few hundred feet of a parachute jump. But this time there was no friendly canvas to catch the air and ease him to safety.

Down — down — for an eternity! The girl, revived by the rush of air, opened her eyes to the awful situation. She shrieked as King closed his eyes to the terible certainty of their fate. Another fraction of a second and they would hit!

What a thrill! Pages have been written describing situations less tense by far. To have seen it would be to live its harrowing seconds over again a thousand times. Yet, it can be seen with heart-gripping reality in the first episode of Eddie Polo's new serial, "King of the Circus" which will be shown at this theatre next ———.

Advertising Display Lines

The elephant now goes 'round—the band begins to play the boys around the monkey's cage had better keep away! See the Mammoth Circus with Eddie Polo in "King of the Circus."

Roaring Lions — Laughing Hyenas — Blaring Brass Bands—Red Lemonade—Toy Ballons—Cracking Whips—and the shrill whistle of the Peanut Roaster. You'll find them all in "King of the Circus." With Eddie Polo.

Barnum's was never like this! Every reel a three-ring circus! See "King of the Circus" with Eddie Polo.

Gray's Mammoth Circus is coming to town! 40—count 'em—40 clowns. Dozens of dainty girls in spangled splendor. Don't miss "King of the Circus" with Eddie Polo.

Stupendous selection of scintillating stars—Awe-inspiring array of aerial artists—Countless clowns in clever comic. Eddie Polo—Himself—in "King of the Circus."

EDDIE POLO
and CORINNE PORTER
in "KING of THE CIRCUS"
UNIVERSAL SERIAL
Scene cut, No. 3

IT is doubtful if any other cinema star is quite as popular with as many people as Eddie Polo, who provides thrills by way of serials, and whose latest melodrama is being issued in chapter form by Universal under the title of "King of the Circus." For where the majority of successful motion picture stars are popular in America only, Eddie Polo has his admirers in every country that boasts a screen and a projection machine.

If there were no other star at Universal City besides Eddie Polo, then Uncle Sam would have sufficient excuse for having established a post office in this film city. Eddie's mail comes in sacks. He keeps two stenographers busy answering his letters, and the technical directors of various nationalities decipher the missives he receives from far corners of the globe. If Eddie were to read half the letters he receives he would be obliged to cut out work, food, rest and recreation.

In South America, in Cuba, in Porto Rico, in Japan and in Italy, Eddie Polo has won dozens of popularity contests. There are a hundred Eddie Polo clubs in various parts of America, and an untold number of babies born the past few years have been named after the serial star.

There is something clean and hearty about an athlete, and Eddie Polo typifies all the qualities that are usually associated with a perfect physique. The person who does not lead a clean life cannot long retain the qualifications for an expert athlete, and Eddie has been practicing his art ever since he was an infant. Polo's latest serial is a chronicle of his early life as a circus performer. It is filled with thrills. The —— Theatre is showing it weekly.

Entire Circus Assembled At Universal City For Atmosphere In "King of The Circus"

EDDIE POLO knows too much about circus life to have any detail enter into the making of his latest Universal serial, "King of the Circus," that is not absolutely correct. This chaptered romance was written by Eddie himself and is based on incidents either in his own life or which have come under his observation while touring the world as featured performer with a dozen different tented organizations.

On the vast acreage at Universal City a complete circus was erected. All the canvas from the main show tent to the kitchen was stretched in real circus formation. The interiors of the tents were fitted up to accommodate a real audience, and all the paraphernalia of the acrobats, leapers, gymnasts and riders were placed and hung and actually used in the filming of many scenes.

Real freaks were used in the sideshow, real parades were staged, and the resources of the Universal City zoo were used to stock the circus menagerie. It is doubtful if any circus in the world, outside of the Barnum and Bailey and Ringling Brothers' shows, has as fine a collection of highly trained animals as Universal City, the lion house containing over thirty magnificent beasts.

In order to secure certain scenes which could not be obtained on a set, no matter how true to life, Eddie Polo, accompanied by Director J. P. McGowan and members of the company, journeyed to far-away cities where certain shows were exhibiting, and Eddie easily secured permission to film the scenes on the spot. In Denver, with the Robinson Shows, Eddie Polo substituted for the star performers in several acts at a matinee, and pictures were made with the vast audience looking on and applauding. "King of the Circus" is scheduled for the —— Theatre next ——.

Scene from "KING of the CIRCUS"
Universal Serial with Eddie POLO
Scene cut, No. 4

Eddie Polo and Kittoria Beveridge
in "KING of THE CIRCUS"
UNIVERSAL SERIAL
Scene cut, No. 5

EDDIE POLO
and
CORINNE PORTER
in "KING of THE CIRCUS"
UNIVERSAL SERIAL

Scene cut, No. 6

UNIVERSAL INVITED PUBLIC TO ACT IN SERIAL

Sunday Visitors Fill Big Tent and See Real Circus For New Polo Serial.

EIGHT thousand visitors thronged Universal City one Sunday several weeks ago when for the first time in thirty months the big film studio plant was thrown open to the public. The most interesting activity on the lot was the starting by Eddie Polo of his eighteen-serial, "King of the Circus." Several hundred of the visitors volunteered to take part in scenes showing the crowds at the circus.

More than 2,000 automobiles passed through the gates of the great film city, according to a report made to Isadore Bernstein, producing manager, by the gateman in charge. Visiting Shriners, on their way to a convention in Portland, as well as Los Angeles business men and merchants, were among those who inspected the activities "behind the screen."

The unusual concession of permitting visitors in the studio was obtained by Eddie Polo, who has a superstitious belief that to begin an undertaking in the presence of many betokens an auspicious completion.

Those who crowded into the circus tent saw as good a performance as any ever offered in the tanbark ring. A number of riding acts, several acrobatic and ring stunts, Charles Fortune, one of the most famous circus clowns in America, and Eddie Polo himself, participated in the performance under the brilliant lights of the Cooper Hewitts while the camera clicked.

Eddie Polo was practically born in a circus, and his current serial is a dramatized story of his life. Besides being filled with thrills, it contains remarkable scenes of circus life. Polo has the support of two charming actresses, Corinne Porter and Kittoria Beveridge.

The first episode of "King of the Circus" is scheduled for the ——— Theatre ———.

Current Notes

Episode 2.

Eddie Polo, star of the new Universal serial, "King of the Circus," now being shown at the —— Theatre every ——, formerly was a circus acrobat and high diver before deserting the tan-bark to appear before the camera. In the second episode of his current serial, to be seen here ——, he was called upon to demonstrate his prowess at high diving. He leaped from a bridge eighty-five feet high into water scarcely five feet deep. He came up smiling.

Episode 3.

A moving picture serial star not only has to be fearless, he also has to have a cool head and a quiet wit. No matter how unafraid an actor may be, he cannot hope to blunder his way through every stunt. A keen mind was all that saved Eddie Polo from being killed while making the third episode of his serial, "King of the Circus." He rolled over a cliff seated in a small wagon. He had to jump so as to land on a small ledge a few feet below the brow of the cliff. A fraction of a second in making the decision to jump meant life or death. Polo did it, but it gave him a cold sweat. The stunt can be seen at the —— Theatre next ——.

Episode 4.

Eddie Polo, Universal serial star, had to pay a special bonus to the actors who played with him in his current serial, "King of the Circus." This was blood money. Polo demands that the actors with whom he fights before the camera stand up and take real blows, just as he is willing to endure slugging himself. Bloody noses are the general rule during the filming of a Polo serial. The fights, when seen on the screen, however, are realistic enough for the most hardened ring fan.

The fourth episode of "King of the Circus," in which some of the most spirited fighting of the serial is to be seen, will be shown at the —— Theatre next ——.

Episode 5.

When he was a gymnast with Barnum and Bailey's Circus, Eddie Polo, Universal serial star, fell sixty feet from a flying trapeze. He was laid up in the hospital for many weeks. He later learned how to take a fall with comparative safety, landing in a relaxed position. He duplicates just such a fall in the fifth episode of his serial, "King of the Circus," to be seen at the —— Theatre ——.

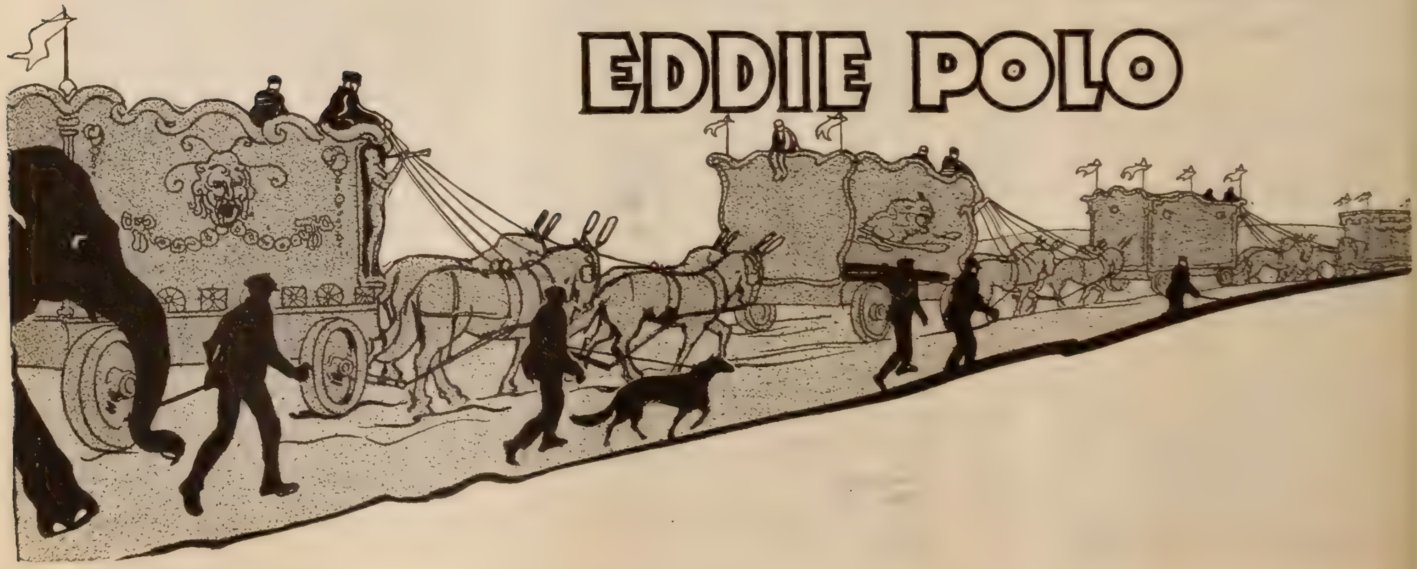
Goodbye and —*thank you!*

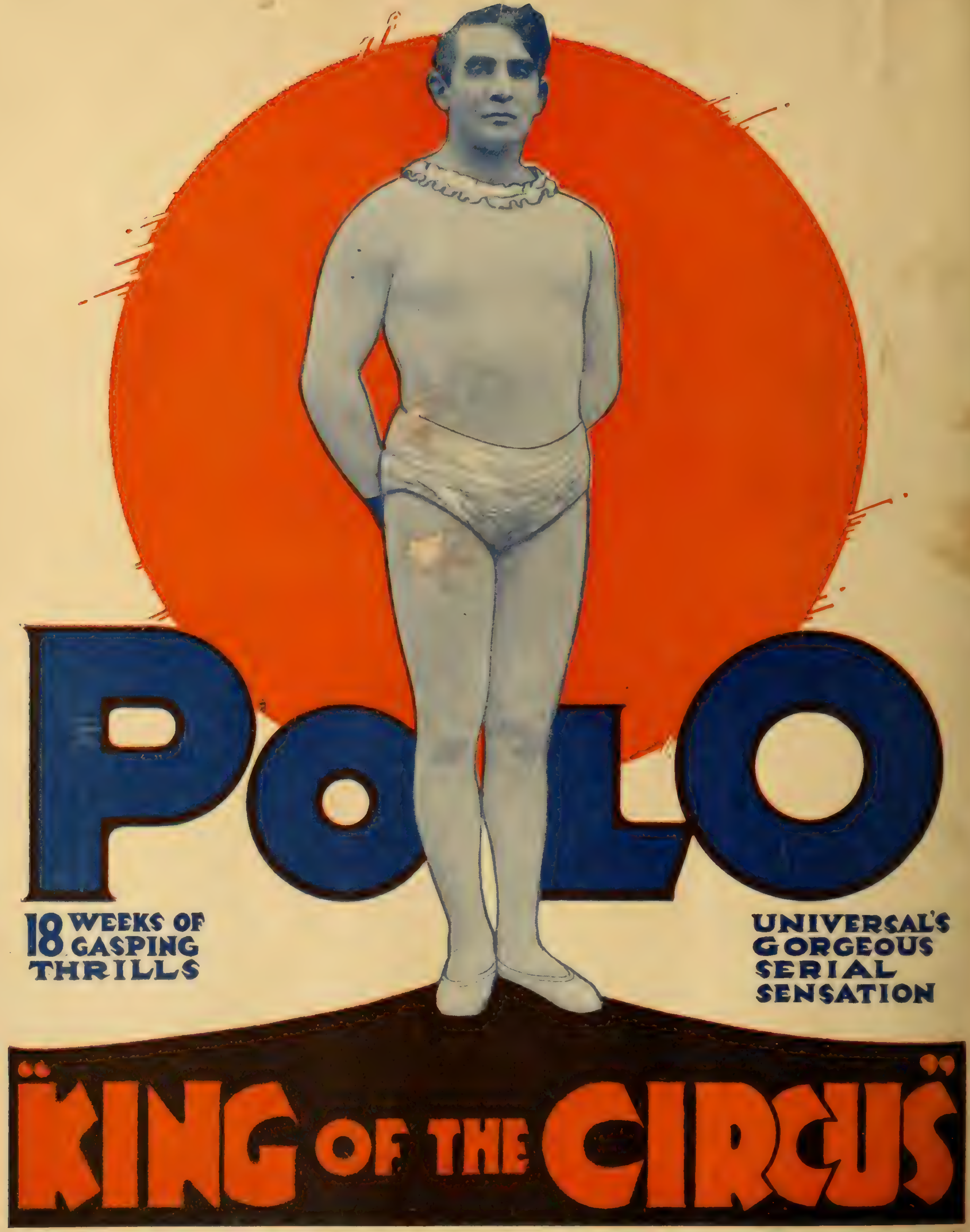
‘‘GENTLEMEN—whatever kind of an actor I may or may not be, I'm a keen business man. I can hear the tinkle of a nickel miles and miles away. And I know just how good this serial is—how many nickels and dimes and quarters and halves and dollars it's going to coax over the little glass plate into your box-office.

"I've seen every scene of this serial in the making, and I've also viewed it on the screen. I'm a showman, and when I see even the hard-boiled reviewers sitting up and taking notice I know that a serial must not only be a good serial—it must be a knockout.

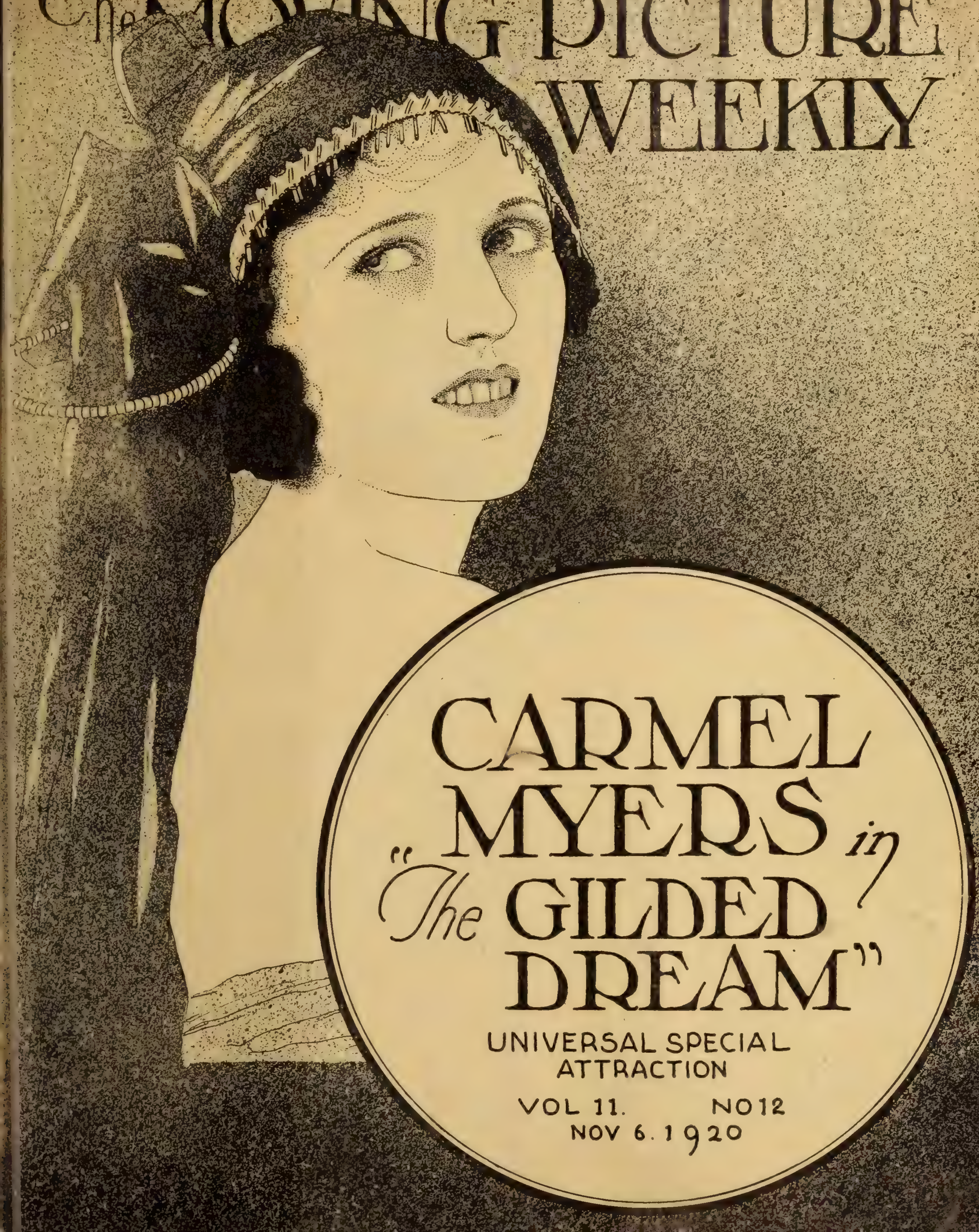
"So—take a tip from your good friend Eddie—arrange with the nearest Universal Exchange at once for earliest possible dates on "King of the Circus.' Remember, it's the early exhibitor who catches the kale, and this is a serial that will pyramid your profits week after week for eighteen weeks. That's all."

EDDIE POLO




POLO
18 WEEKS OF GASPING THRILLS
UNIVERSAL'S GORGEOUS SERIAL SENSATION
"KING OF THE CIRCUS"

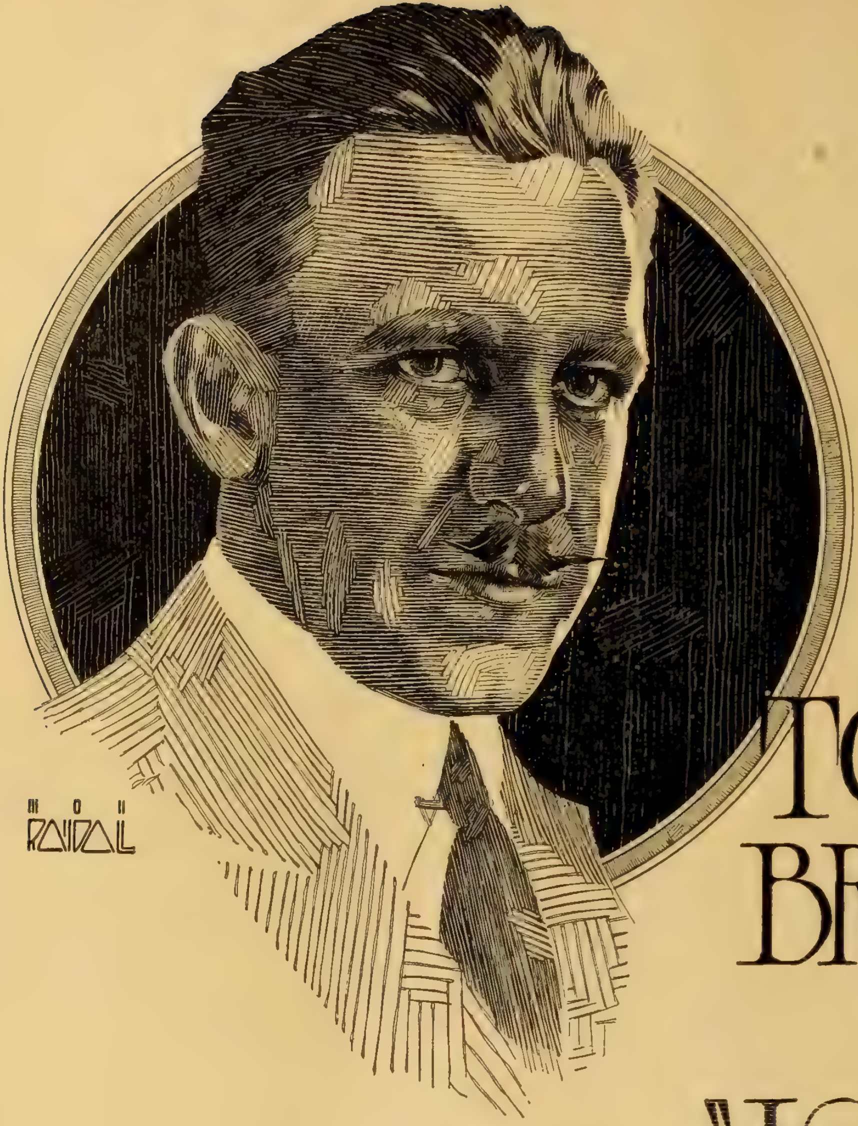
The MOVING PICTURE WEEKLY



CARMEL
MYERS in
"The GILDED
DREAM"

UNIVERSAL SPECIAL
ATTRACTION

VOL 11. NO 12
NOV 6. 1920



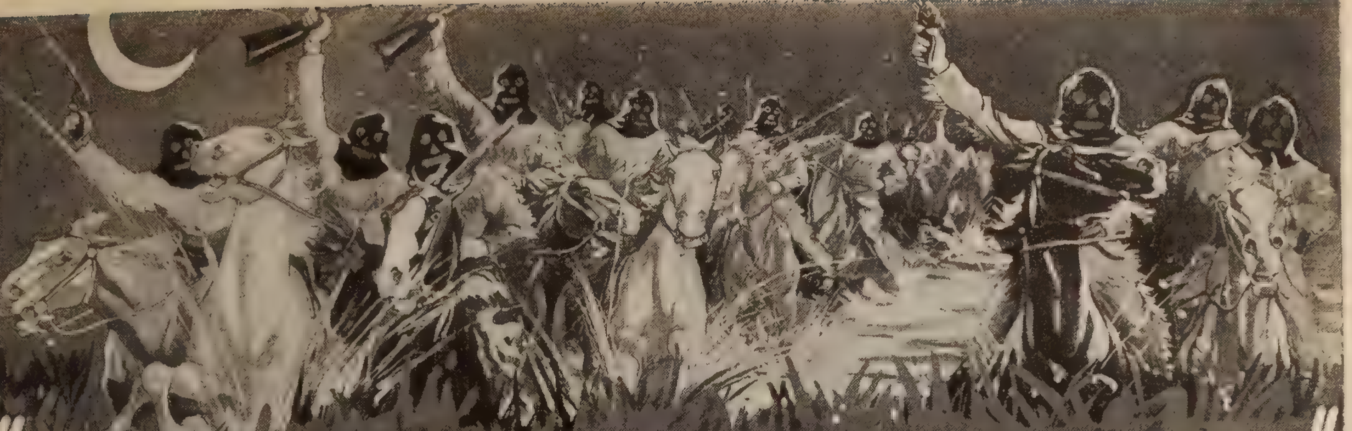
TOD BROWNING

says :

"If you liked Priscilla Dean *in* The Virgin of Stamboul you can get ready for something even better *in*

'OUTSIDE THE LAW"

UNIVERSAL-JEWEL PRODUCTION DE LUXE



"The MOONRIDERS"

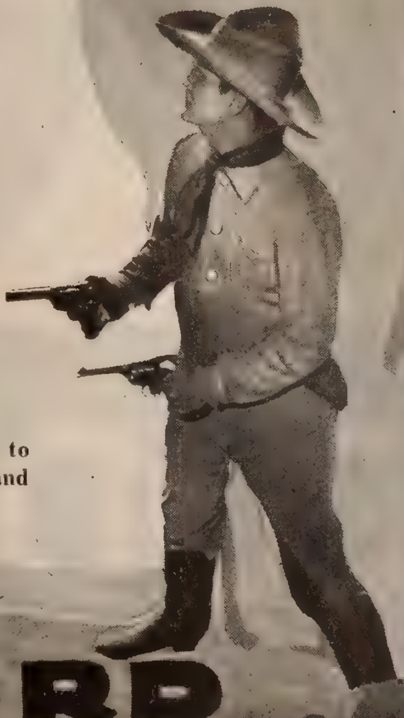
The above is a reproduction of the 24 Sheet

Directed by
AL RUSSELL

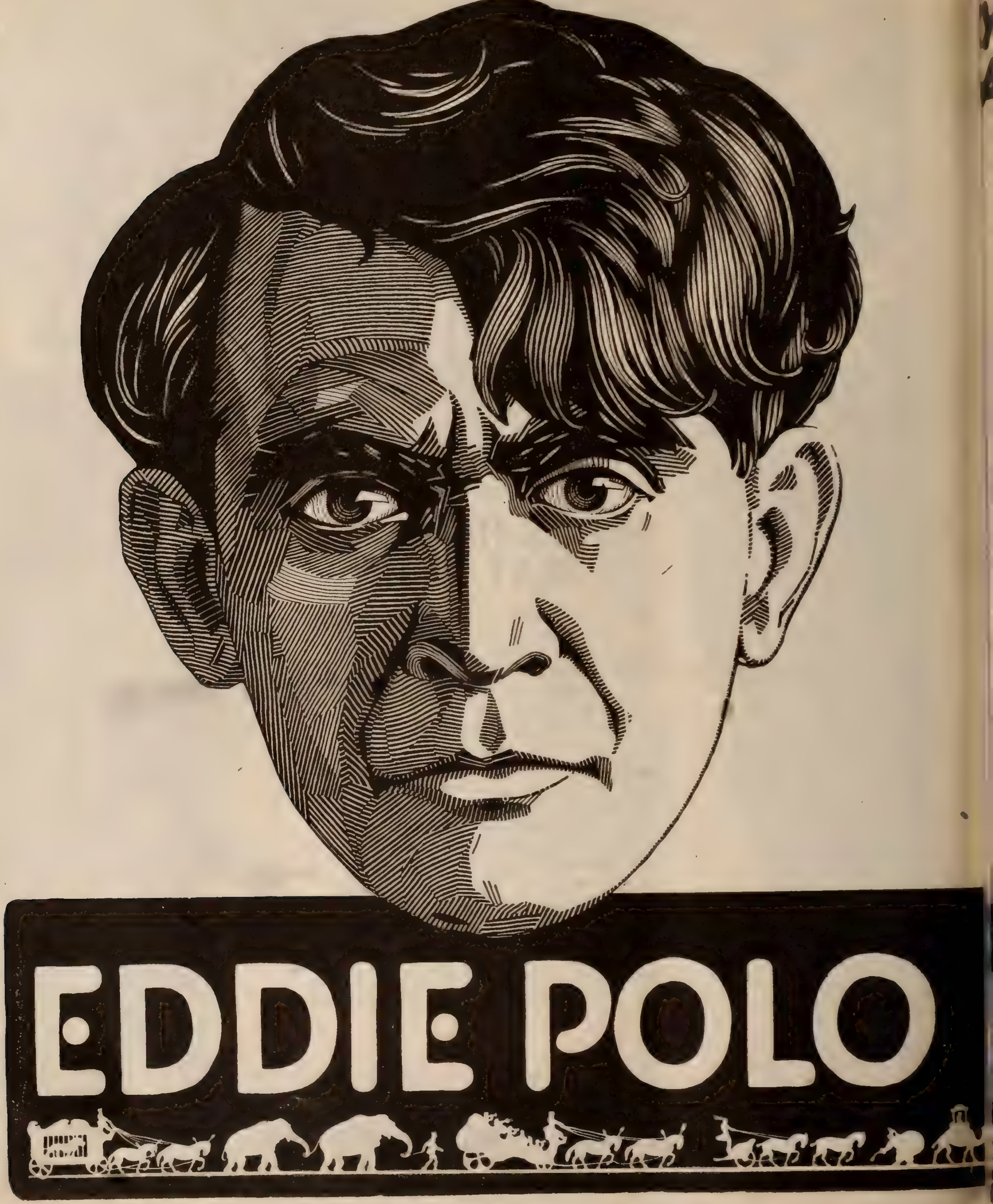
SINGLE-HANDED HE BEAT THEM!

THE Devilmen were riding again that night! Brave men trembled; women wept and held their little ones close. So soul-harrowing were their deeds that none dared even offer them resistance. None but Art Acord, that ice-cool cowpuncher with the double punch; that death-defying man with the courage of a lion and the heart of a superman! How he fought—and won, singlehanded—against the overwhelming odds of this marauding, ghoulish band is but one of the thrills with a choke-and-a-clutch in 'em that run riot throughout this smash-bang-crash serial.

Thousands of exhibitors are playing this serial to capacity houses week after week. Get busy and nail it down today.



ART ACORD


EDDIE POLO

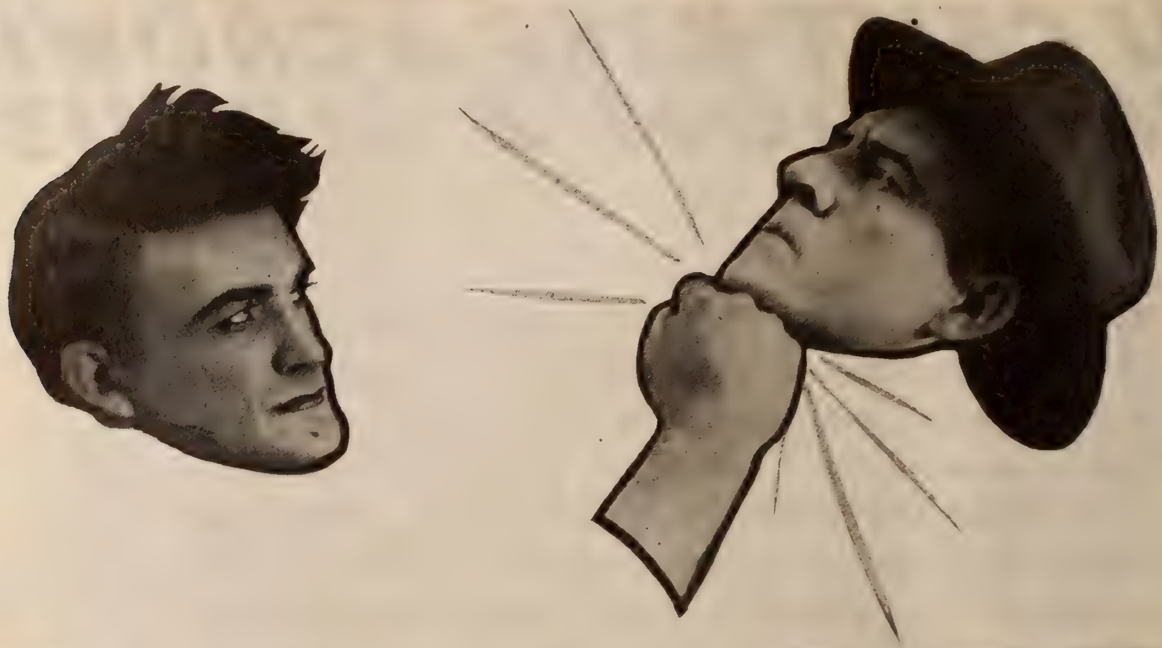
YOU CAN'T KEEP A CROWD AWAY FROM A CIRCUS

YOU know that a circus is the biggest puller in the amusement business; you know, too, that a good serial is a big puller in the picture end of the business—and here you get BOTH A CIRCUS AND A GOOD SERIAL IN ONE. Does that sound like ready money—regular money—BIG money? You know it does—you know with all your good showman's brains that such a combination will stand the acid test of any kind of competition — that it will make money for the exhibitor showing it, and help build up a clientele such as nothing else would. And if for one minute you think that your crowd wouldn't like any serial, no matter how good it was, just ask your boy or anybody's else boy whether or not you ought to run serials—THIS serial, especially. There's something for you to think about!

N THE GORGEOUS 18-RING SERIAL SENSATION

KING OF THE CIRCUS"

Directed by J. P. McGOWAN



SMASH!

YES, sir, this crashing serial packs the wallop that wins—the smash that gets the cash and keeps it coming your way for eighteen weeks. This fact is being proved further every day in the hundreds of theatres now presenting this record-breaking, profit-making chapter play. You can bank on this as one of the safest investments of your career—and an investment that gives you immediate and lasting returns. Book it.

ELMO LINCOLN

in the Record Breaking Serial

"ELMO THE FEARLESS"

directed by J.P. Mc Gowan

CASH!

MARIE WALCAMP

The Woman
who knows
no fear

in
The Only
Serial ever
Filmed in
CHINA
JAPAN
The
PHILIPP-INES
and the
UNITED STATES

The Serial That Travels as It Thrills

"THE DRAGON'S NET"

Directed by
HENRY McRAE

The Darling Queen
of the Chapter-Play

EILEEN SEDGWICK

Supported by Cleo Madison and Bob Reeves
in the Vibrating Serial Sensation

"THE GREAT RADIUM MYSTERY"

Directed by Robert Hill
Made by Pacific Producing Co.
Released thru UNIVERSAL

A SURE 'NUFF KNOCKOUT!

HERE'S a bell-ringer if ever there was one—it's the serial with the punch that pulls and pleases patrons. And if you want to lengthen the line in front of your box office, as hundreds of other exhibitors are doing, there is no better bait to put on the receiving end of the line than—

EDDIE POLO

in the mighty Sea to Sea Serial

"The VANISHING DAGGER"

produced by
POLO
himself

A DOUBLE ROLE for

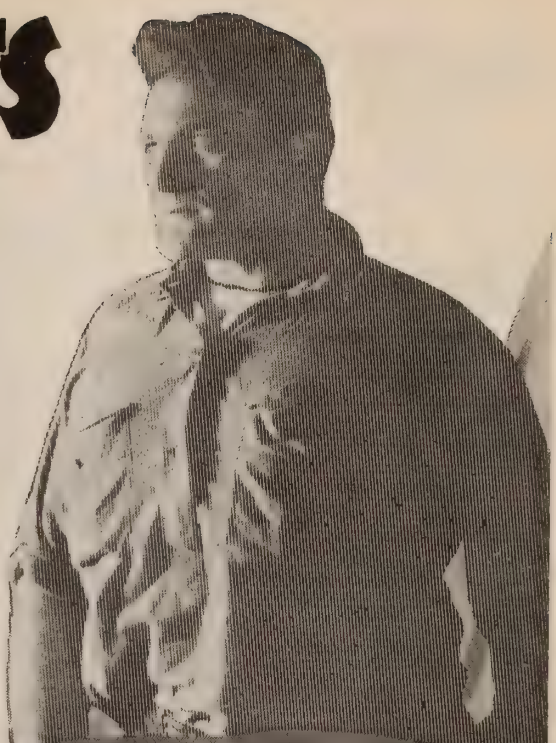
THE mighty Elmo's mystifying dual role in this blazing serial sensation is proving one of the biggest "come-back" kicks ever put into a chapter play. The younger serial enthusiasts, especially, have become so engrossed in the actionful working out of their favorite's contrasting parts that they can hardly wait for the next episode. In simple language this means that exhibitors are cashing in in a big way on "The Flaming Disk." Have you started running it yet? Now is a good time to go after double profits.

As Elmo Gray,
Cyclonic Secret
Service Agent
and mighty
Champion of
Right . . . .

ELMO LINCOLN in

Supported by **LOUISE LORRAINE**

DOUBLE PROFITS



THE prime purpose of a serial from your point of view is, first, to attract a big crowd and then to keep increasingly bigger crowds coming week after week. And when a serial gets under way and "takes" the way this one does you can stake your rent money that it will keep increasingly bigger crowds coming to your house regularly. So—whether or not you ever ran a serial before—it's up to you to consider whether you can afford to pass up a chance for assured profits for eighteen weeks. Don't decide against yourself. Book "The Flaming Disk" right now—today.

As Jim Gray
Elmo's Twin
Brother—hypnotically influenced
Tool of a Master-Criminal......

"The FLAMING DISK"

Directed by ROBERT HILL..... Story by ARTHUR HENRY GOODEN

THE MOVING PICTURE WEEKLY
A MAGAZINE FOR MOTION PICTURE EXHIBITORS

Published Weekly by the MOVING PICTURE WEEKLY PUB. CO.
1600 BROADWAY, NEW YORK CITY

PAUL GULICK, *Editor.*
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Vol. 11 NOVEMBER 6, 1920. No. 12

EDITORIALS

A SERIAL schedule, including six new episodic thrillers arranged for release so as to extend from October 4, 1920 to November 21, 1921, has recently been announced by Harry M. Berman, general manager of exchanges for Universal. The new serials, three of which are in production, are the most pretentious heretofore projected by the Company. Three stars are being used, Eddie Polo, Eileen Sedgwick and Elmo Lincoln. Each is to make two serials of eighteen episodes each. This schedule follows the "Full House Five" series of Universal serials.

The first chaptered photoplay under the 1920-1921 plan is "The Flaming Disk" starring Elmo Lincoln, known as the strong man of the films. It is now being released with Louise Lorraine playing the feminine lead and with Robert F. Hill as director.

The second serial will be Eddie Polo in "King of the Circus," the story of which is written around Polo's own childhood and early life with the circus. No expense has been spared in creating circus atmosphere for this serial and many of the shots included therein are pictures of actual circuses in various parts of the country with Polo and other members of his company substituting for the performers. Corrine Porter, a daring and beautiful actress, a newcomer to Universal, supports Eddie Polo as leading lady and J. P. McGowan is co-operating with Polo in the direction.

The third offering in Universal's coming serial program is "The Diamond Queen" an adventuresome story of many thrills adapted from the famous novel by Jacques Futrelle entitled "The Diamond Master." The plot has been adapted so that the leading role can be allotted to Eileen Sedgwick, Universal's blonde-haired serial star, last seen in "The Great Radium Mystery." Edward Kull is handling the megaphone.

"Our 1920-1921 schedule of serials is planned to be the biggest collection of box-office winners ever turned out," said Mr. Berman, discussing the serial situation. "The growth in popular demand for serial pictures has surprised us in the last twelve months, but it has not caught us napping. Spurred to the highest efficiency by the making of the "Full House Five," our serial experts were in a position to throw themselves vigorously into the struggle for better serials for the new year."

"Drawn by the unusual types of adventure stories incorporated in Universal serials, and by the actual foreign scenes and foreign people shown, as exemplified particularly in "The Dragon's Net," an educated class of photoplay patrons is coming to recognize in the better class of serials a screen substitute for the serial adventure story found in magazines or the often-read novel of travel and adventure. And it is to this movement and readjustment of the serial-loving public that Universal is catering."

IT is seldom that a disinterested photoplay fan takes the trouble to write directly to a moving picture producer, either panning or praising a production, but once in a while some voluntary letter finds its way into the office of a film company and gives added inspiration to the makers of pictures by its sincerity.

Just such a letter recently was received by Mr. R. H. Cochrane, vice-president of the Universal Film Manufacturing Company. It was written by Mr. William V. Saxe, a prominent New York lawyer. He wrote as follows:

"In one respect this letter is virginal; it is the first testimonial I have ever written. Years ago I became so fed up with the 'I-had-a-wart-on-the-back-of-my-neck-that-I-used -for-a-collarbutton,- but-after-three-ounces-of- your-marvelous -medicine-I-am -able-to-use-it-for-a- coathanger style of advertising, that I made a mental reservation never to sling praise that stood a chance of being reprinted with my picture on the top of it. But this is different."

"'The Devil's Pass Key' has made me do two things I never expected to do; go three times to the same photoplay, and drag out my Corona and 'strictly personal' stationery to tell you that it is the finest all-around motion picture I have ever witnessed."

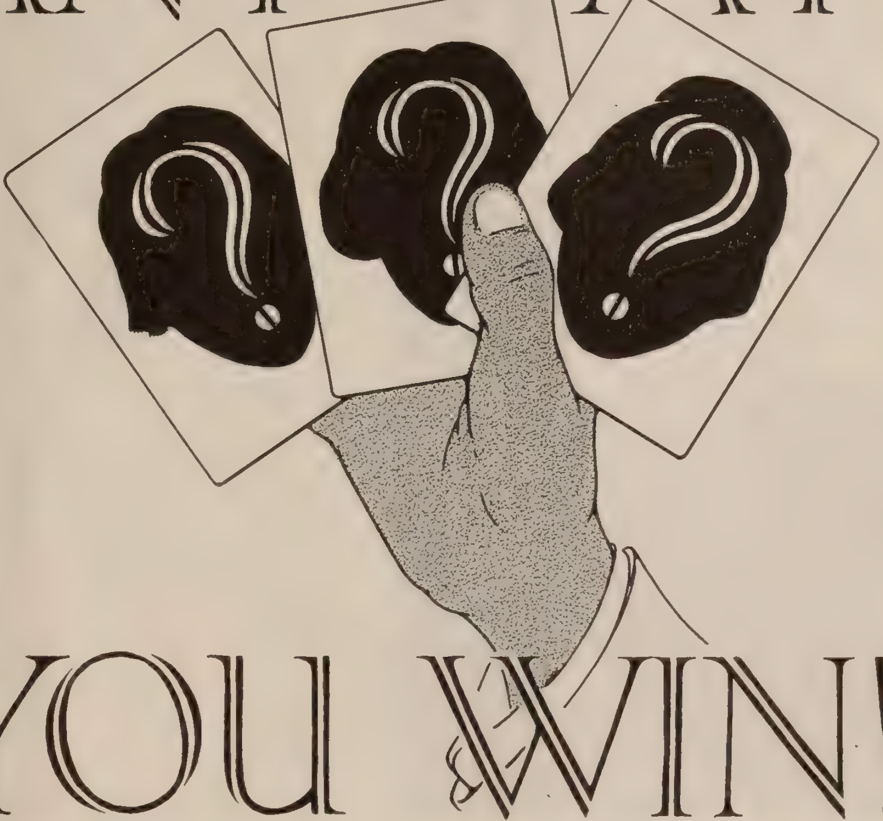
MR. ABE STERN, treasurer of the Universal Film Manufacturing Company, and Mrs. Stern, his brother, Mr. Julius Stern of the L-Ko Company, and others of their family, returned to this country from Europe last Saturday, aboard the liner, Mauretania. The Stern brothers went abroad with Mr. Carl Laemmle, president of Universal, four months ago. Mr. Laemmle is still in Europe.

The Universal treasurer came back enthusiastic over the continued good outlook for American films in Europe.

"Despite reports I have seen and heard to the contrary," he said, "the film producers in Europe are far behind the status of the industry in the United States. I would not want to say that they ever will catch up to us. I have been in six European countries recently, and nowhere did I find the general opinion in favor of the home-production compared to American photoplays."

Mr. Stern and his party spent many days going over the battlefields in Northern France. Assisted by European representatives of the Universal, they looked up the graves of several former Universal employes who were killed in action in the vicinity of Soissons and Rheims, decorating them, and arranging with near-by villagers to care for them continually.

ANY WAY



YOU WIN!

WHAT'S WHAT

In conjunction with the "Dramatic Mirror," the nationally known screen and stage weekly, Universal has opened a great country-wide contest. It is intended that three girls selected from among the contestants shall be engaged at a generous salary to appear in Universal Pictures. In addition, there will be presented to each girl putting forth a certain degree of effort, a beautiful strand of Nataline Pearls plus her commission.

HERE'S HOW

The only thing required is that each contestant secure subscriptions for this justly famous publication. With what ease and simplicity this can be done is too self-apparent to need further comment here. Of course, a good deal will depend upon the publicity and the follow-up methods employed by the local theatre.

WHAT THE GIRLS WIN

Deep down in every girl's heart there is a rooted desire to appear upon the screen. Here is her opportunity! Explain to the girls in your town what this may mean to them; also, that there are the consolation prizes mentioned in the other column.

WHAT YOU WIN

For YOURSELF—publicity and prominence worth many thousands of dollars.

For your THEATRE—Consistent, steady, large audiences.

For your BOX OFFICE—receipts that will equal and surpass any in the past.

AND THIS—the possible fulfillment of a long-cherished desire to assume the rank of the "leading house in town" and the certain prestige that goes with it.

Take advantage of this contest and write for particulars to the "Dramatic Mirror," 133 West 44th Street, N. Y. C.

Novelties Promised In Coming Special Attractions

Eva Novak in Universal Special Attractions.

WITH the recent release of Gladys Walton in "Pink Tights," Harry Carey in "Sundown Slim" and Frank Mayo in "The Marriage Pit," three productions are open for the exhibitor which are full of charm, excitement and interest; three productions the making of which consumed months of tireless energy on the part of the stars, the director and the companies. The "tireless energy" is not being diminished in the least, however, and there is some mighty hard work being done right now at Universal City on coming special attractions.

Three of them are practically completed. They are "Wanted At Headquarters," directed by Stuart Paton and introducing as a star a dazzling blonde beauty, Eva Novak, sister to the famous Jane, and dealing with the life of crimesters and their deeds of skill and cunning; Carmel Myers in the second of those delightful society dramas of which she is to make eight, entitled "The Gilded Dream," again directed by Rollin Sturgeon and Lyons-Moran in the fourth of their five-reel "knockouts." "Fixed By George," again directed and edited by themselves, in which they will be supported by four charming girls.

There have been few stars more active than Harry Carey in the past few weeks. He has had his entire company down at Jerome, Arizona, shooting scenes in and around the famous copper mines there for his next picture, "West Is West," by that famous author of rugged western tales. Eugene Manlove Rhodes. "West Is West" will again be directed by Val Paul, will include the petite Mignonne in the cast, Carey's recent "Find," and will be released about the middle of November. Following close on its heels will come Frank Mayo's next special attraction "Honor Bound." This is a story by Jacques Jaccard and is directed by him. It has a most unusual setting in the big rubber country in South America, and it is a fascinating tale of a man's ideals, his love of a woman and the adventure and excitement that is usually connected with a wild country unhampered by the laws of civilization.

When Carmel Myers returned to the screen, her reappearance on the silver sheet was awaited with the keenest interest, for movie-goers wanted to see what a successful year in musical comedy had done for Carmel. They were not disappointed in any of their high hopes of her, for "In Folly's Trail" was a delight and Carmel was a marvel. Now comes "The Gilded Dream," and following upon that another picture of society folk and their doings, tentatively entitled "The Orchid" which will probably be released late in November. "The Orchid" has an added novadded novelty in the person of its director, Marcel de Sano, a newcomer, still in his twenties, who is said to be in a class all by himself.

Eva Novak follows up the thrilling "Wanted At Headquarters" with a totally different kind of a picture, entitled "The Torrent," which tells the story of a loveless marriage, a life almost wrecked, a lot of adventure and final happiness. This picture will again be directed by Stuart Paton and will give Eva an opportunity to portray a woman from many different angles, which Eva can do quite deftly.

When Gladys Walton first appeared as a star in "Pink Tights" the critics were so loud in their praises of her charm and talents that Universal went right out on a hunting trip to find something really good for her next appearance. It has been found and is known as "Risky Business" and some litle flapper Gladys will portray in this picture!

Edith Roberts, who enchanted everyone with her portrayal of the half-breed in "The Adorable Savage," is back at Universal City now, after her first vacation in years, which she spent in New York City, where she delighted all the members of Universal's Eastern center with her vivacity and spontaneity. Edith will have another adorable role in "White Youth," a beautiful story of love and girlhood written by those well-known playwrights, Clara Beranger and Forrest Halsey. She will again be directed by Norman Dawn, who was responsible for "The Adorable Savage."

It is a large order that Universal has in hand on the special attractions, but the efforts being expended are huge, and the forthcoming productions of this class should be looked forward to with interest by every exhibitor.

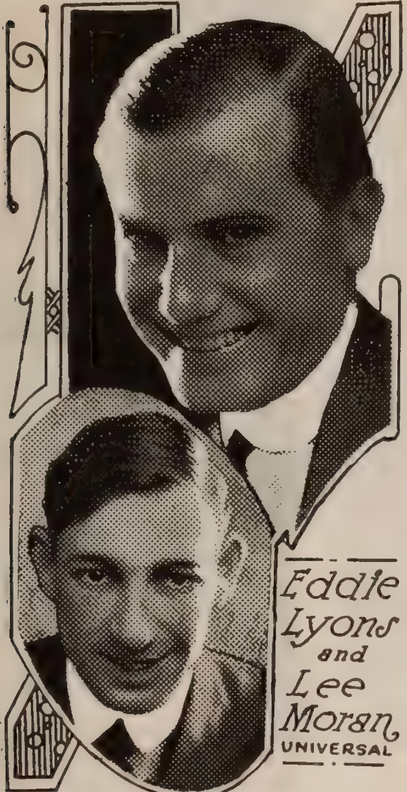
Here's How He Likes The Special Attractions

"I just finished playing 'Blue Streak McCoy,' and I liked it so well that I want to tell you about it. That is certainly a regular picture. I wish that a Fox man had been there; I know that Tom Mix never made anything in a class with it."

"I did a nice business to-night, and people were more than pleased with the picture."

J. H. EBERSOLE, Manager,
Majestic Theatre,
Avoca, Iowa.

Service Page For Lyons-Moran In "Fixed By George"


Eddie Lyons and Lee Moran
UNIVERSAL

AT A GLANCE

SUBJECT—"Fixed By George."

STARS—Eddie Lyons and Lee Moran.

PREVIOUS HITS—"Everything But the Truth," "La La Lucille," "Once a Plumber," etc.

STORY BY—Edgar Franklin.

SCENARIO BY—C. B. Hoadley.

SUPPORTING CAST—Beatrice La Plante, Hazel Howell, Daisy Robinson, Maude Wayne, Frank Gamble, Earl Martin, Jack Bryon.

LOCALE—A large city—a mountain lodge.

TIME—The present.

THUMB-NAIL THEME—The story of a young physician whose success in treating feminine patients with "nerves" arouses his young wife's jealousy; of a meddlesome friend whose efforts to "fix" the domestic break entangles everyone concerned in a series of ludicrous situations from which they are finally saved by the doctor's ingenuity.

CAST

George	Lee Moran
Geraldine (his wife)	Hazel Howell
Dr. Poole	Eddie Lyons
Margery (his wife),	Beatrice La Plante
Father Starr	Fred Gamble
Angelica Starr	Daisy Robinson
Sam Sorley	Earl Martin
Harry Starr	Jack Byron
Helen	Maude Wayne

GEORGE DARE, married and frequently miserable, has an unhappy faculty of interesting himself in matters which ought not to concern him.

Dr. Arthur Poole is a rising young physician, and specializes in nervous diseases. Doc has for a patient Angelica Starr, the pampered daughter of millionaire Starr. Angelica has nerves and Starr is not averse to having them eradicated at the greatest possible cost by an expensive specialist. Doc Poole makes the treatment so pleasant that Angelica forms an attachment for the handsome physician.

Poole is married and his wife, Margery, is jealous of the doctor and his handsome patients. Doc is nothing if not thorough, and he escorts Angelica to places of amusement—to divert her mind from her shattered nerves. This professional solicitude does not meet with the wife's approval.

George has had a quarrel with his wife, Geraldine, and she has gone to her sister's house. Margery comes to visit her during her absence. George is home and Margery—keen to divide her secret—tells him of her domestic affairs. George has a brilliant idea.

He will assist Margery and they will expose Doc. They will decoy Doc and his fair patient to a vacant house owned by George's aunt and then bring on the climax that will restore domestic happiness to Margery.

George writes Poole a letter and the doctor is keen for the adventure.

Starr's son wishes to marry Helen, but she is a business woman and his father objects. Helen writes old Starr a note making an appointment with him at a designated place, and he "falls for it."

The stage is all set. George and Margery go to the vacant house up in the country. Unknown to them Helen has rented the house to entertain old Starr. She expects to compromise him and force him to consent to her marrying his son. George and Margery arrive and have their car stolen, as planned by Helen, who only expects Starr.

Doc and Angelica arrive and have their car stolen and are forced to meet George. Margery has seen her husband and hides in a bedroom. Doc berates George. And to make matters worse it is raining.

Geraldine, George's wife, has returned home and the cook, having listened, tells her all about it. Geraldine starts for the vacant house to take matters into her own hands.

Helen, made up like a movie vamp, deceives all who come in contact with her. Angelica develops a case of hysteria and insists that the doctor, who has represented himself to the Starr family as a bachelor, should marry her.

The complications come thick and fast. Geraldine arrives and starts something. Both wives are in hiding. Helen is having guests galore.

Old Starr appears and is vamped by Helen. Young Starr, the fiance of Helen, arrives, accompanied by Sorley, the intended husband of Angelica, and excitement reaches fever heat.

Finally, by the aid of some plain and fancy lying, George straightens out matters, and the story ends in a gale of laughter.

ADVERTISING DISPLAY LINES

Your joy carburetor on the blink? Never mind—it'll be "Fixed by George."

Whose wife are you? Don't answer until you see how a marital mix-up was "Fixed by George."

For once George failed to argue. "George," the doctor had said, "Make Love To My Wife!" See Lyons and Moran in "Fixed by George."

He was the doctor but he let George do it—and things certainly were "Fixed by George."

A wild party for four was "Fixed by George." George took the doctor's wife and the doctor took his pretty patient. But in came the pretty patient's impatient parent. Also his son and his son's vamp fiancee and his daughter's promised fiance and even George's wife. It was a vicious circle—especially for George. See Lyons and Moran in "Fixed by George."

You'll Meet Them Pretty Soon

FROM left to right they are Maude Wayne, Daisy Robinson, Beatrice La Plante and Hazel Howell, and they are as pretty and charming a collection of girls as can be found anywhere. And they are all four of them going to appear in one picture. And that picture is "Fixed By George," in which Eddie Lyons and Lee Moran will next be flashed on the screen. Eddie and Lee know that the first requisite for a comedy is laughter, but they haven't forgotten that the second is attractive femininity, and they have got a quartette this time that is beautiful and that can act in addition.

Two years ago Hazel Howell, who plays the wife to Lee Moran in the picture, was delighting New York theatregoers with her singing and dancing in "Flo Flo," a musical show which enjoyed a season's run on Broadway. Notwithstanding the fact that Miss Howell was born in Pomona, California, just a few miles from Los Angeles, in the days when motion picture dramas were in their infancy, it was not till after she had gone to New York and won success on the stage that she was able to return to her native state and gain recognition on the screen.

Beatrice La Plante, who plays the wife to Eddie Lyons, is a vivacious little French comedienne, who has all the charm and spontaneity of the women of her race. She, too, has appeared in pictures with numerous other celebrities. And Maude Wayne, who plays the gorgeous vamp once enhanced the Mack Sennett comedies with her enticing beauty.

One of the most difficult roles in "Fixed By George" has been entrusted to Daisy Robinson, who plays the part of the fashionable young invalid whose temperamental nerves cause most of the complications in the story. Miss Robinson has been an actress all her life, and is by experience and natural ability well fitted to undertake any role, however difficult. She was one of the children in "Peter Pan" with the famous Maude Adams; she has played in stock in several large cities; she has had a part in a recent revival of that famous classic "Ben Hur" and New York has seen her in a number of roles in dramatic successes.

"Fixed By George" has all the esential qualities of a big comedy picture. It has two capable and popular stars, Eddie Lyons and Lee Moran, four charming young leading ladies, plenty of good, clean and wholesome fun, and a big dose of animated action.

They've Done It Again

A STRIKING victory for news reel producers in their fight to put the news reel camera-reporters on a par with straight news reporters in the right of entry to news events developed at the recent race between Man o' War and Sir Barton.

When arrangements for covering the race by news reel were being made, it was found that the racing association had sold exclusive rights to take moving pictures inside the enclosure to an independent film company.

Led by International, the various news reel companies put up a lively fight, but were unsuccessful in gaining admission to the race course. News instincts admit of no defeat, however. Representatives of the several news reels put their heads together and then hired carpenters to construct a platform outside the enclosure.

The race pictures obtained in this manner by International were released in International News No. 70. They were shown on Broadway in the Capitol Theatre beginning Sunday, October 17.

Publicity Stories For Lyons-Moran In "Fixed By George"

Eddie Lyons
and
Lee Moran
in "FIXED BY GEORGE"
UNIVERSAL

GOOD TASTE EVIDENT IN LYONS-MORAN PICTURES

EDDIE LYONS and Lee Moran are here to refute the assertion that the English people are deficient in their sense of humor. The comedies made for a number of years by these popular Universal stars have a wide circulation in England, Australia, New Zealand, India and other British possessions, and they have received some of the most appreciative letters from motion picture fans in those countries. And Lyons and Moran have never gone in for the obvious sort of comedy—the slapstick variety which will get a laugh from an Eskimo or Fiji Islander because of its very crudeness. Their fun films have always been characterized by good taste and a certain degree of subtlety which appeals to the intelligent lover of laughter.

"I don't know how the impression has spread that the English are dull when it comes to seeing the humorous angle of a situation," recently remarked Eddie Lyons. "A country that has produced such humorists as James M. Barrie and George Bernard Shaw is certainly not to be accused of lacking a fine perception of wit. Some will say that Barrie is a Scotchman and Shaw an Irishman; but they have written for the English public, and it is London that set the seal of approval on their literary and dramatic efforts."

"We have had hundreds of letters from movie goers in England," added Lee Moran, "that prove clearly that as a nation their sense of humor is very keen.

Lyons and Moran's latest comedy feature, "Fixed By George," will be shown at the ——— Theatre next ———.

NEW COMEDY SURPASSES STARS' EARLIER SUCCESSES

"FIXED BY GEORGE," the latest Universal comedy feature, starring Eddie Lyons and Lee Moran, represents one of the most perfect combinations for screen success to be found anywhere. First, there are Lyons and Moran, whose record of successful comedies stands alone in the world of the motion picture. Over two hundred comedies have been produced by these prolific mirth creators, and every one of them has been a hit in its class. They started with the unpretentious single reelers six years ago, and though lacking the "class" and perfection of their later productions, they were characterized by good taste, wholesome humor, smart clothes and an utter lack for the horseplay and crude wit which passed for comedy in those days. They improved their productions as the screen progressed in importance, and their two-reel comedies were the leaders in their particular class. A year ago the demand came from all over the country for more pretentious productions for Lyons and Moran, and Universal decided to have them produce five-reel features of stage successes and the best humorous stories of the magazines. The success they have scored with their first three features is well known to everyone, and "Fixed By George," their latest effort, is said to surpass its predecessors.

Another factor in the combination is Edgar Franklin, well known dramatist and magazine writer, who has furnished Lyons and Moran much humorous material in the past. "Everything but the Truth" and "Once a Plumber," two of their biggest hits, were from Edgar Franklin's pen, and he is also the author of "Fixed By George," to be seen next week at the ——— Theatre.

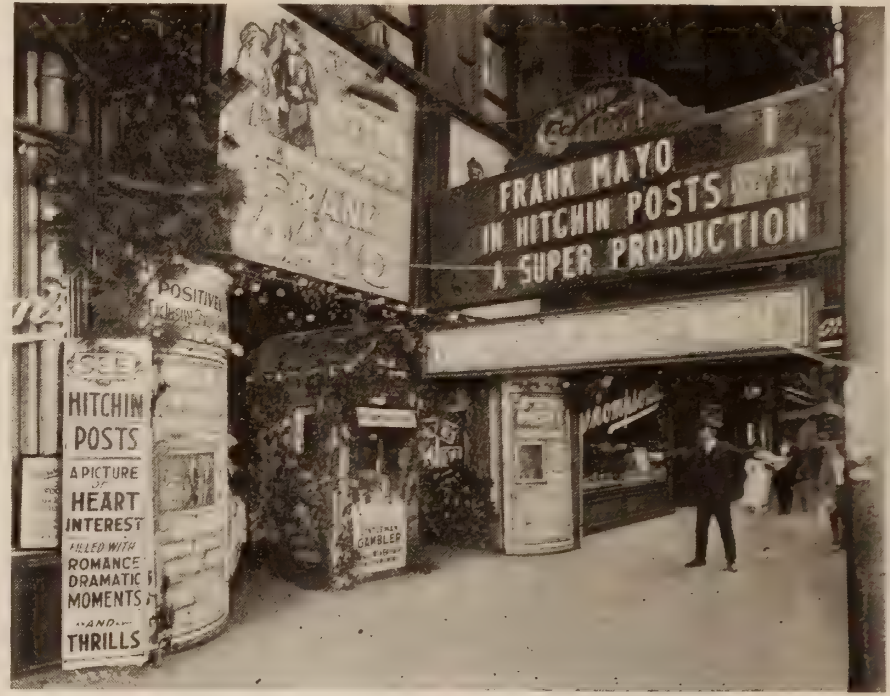
LYONS-MORAN INNOVATED NEW IDEA IN FILM COMEDY

YEARS ago, when screen comedies were in their infancy, audiences were led to believe that a battered derby, a ragged coat and over-size shoes were the chief articles of a comedian's wardrobe. The impression was also current that scraggly whiskers, a fantastic moustache and a putty nose proclaimed the screen humorist. As for the "props" of the laugh-maker's trade, they consisted principally of stuffed clubs, inflated bladders, plaster bottles and over-ripe custard pies.

About six years ago two young men who had been making audiences laugh in musical comedy and in vaudeville, using legitimate methods and dressing in the height of fashion, decided that if audiences in a legitimate theatre, could be amused by such methods, there was no reason on earth why patrons of motion picture theatres could not be made to laugh in a similar manner. Universal thought the idea worth trying, and the Lyons and Moran comedies were launched. They were a success from the start. Eddie Lyons and Lee Moran proved that it was not necessary to make up and dress like a scarecrow to be funny, or to hurl edibles at each other to provoke the audience to laughter. Bright situations cleverly presented, smart clothes, attractive settings and locations and clever titles proved just as funny, much more wholesome, and brought audiences back instead of disgusting them.

"Fixed By George," the latest of the Lyon-Moran five-reelers will be seen next week at the ———Theatre.

Woman Exhibitor Devises Interesting Display


FRANK MAYO
IN HITCHIN POSTS
A SUPER PRODUCTION
HITCHIN POSTS
A PICTURE OF HEART INTEREST
FILLED WITH ROMANCE DRAMATIC MOMENTS AND THRILLS
POSITIVE
GAMBLER

Lobby display of Casino Theatre, Chicago, Ill., for Frank Mayo in the special attraction, "Hitchin' Posts."

THE manager of the Casino Theatre out in the Windy City, is a very enterprising lady who is always on the job as far as publicity for her pictures is concerned. Mrs. Emma Cohen is her name and Mrs. Cohen knows a good picture when she sees one. She knew that Frank Mayo in "Hitchin' Posts" was a great production and she backed it up by an emphatic and taking lobby display. And she drew the crowds and made big money on her picture. Mrs. Cohen is keen on using lobby displays in connection with the productions and she attributes a considerable portion of her financial success with the productions to the efforts she expends in arousing interest by decorating the available conspicuous space which her theatre has.

Mayo has made another picture since "Hitchin' Posts," called "The Marriage Pit," and although it is a vastly interesting one, and much in demand, it is in no way detracting from the popularity of "Hitchin' Posts," his earlier release. This story of post war days on the great Mississippi and in the adjoining country, is full of romance, adventure and quick action, and is just the role for Mayo, virile, romantic and versatile actor that he is. Mayo is now working on his next production, "Honor Bound," from the pen of Jacques Jaccard, who is also directing the production. It is a picture of the big rubber country in South America, and it has a big role in it for the star, who, as usual, will be surrounded by a capable cast.

Frank Mayo is worth any added publicity that the exhibitor backs him up with, for he has made his own niche in the movie hall of fame, and his popularity is something stable and lasting. Other exhibitors can "cash in" on him just as did the enterprising manager of the Casino Theatre.

HERE'S A SPECIAL ATTRACTION WITH A SERIAL THRILL!

CLINGING for four hours to the front of a speeding Southern Pacific locomotive while filming night stuff for "Wanted At Headquarters" on the main tracks in the Newhall tunnel near Los Angeles, didn't phase plucky Eva Novak nor her director, Stuart Paton.

Although they were almost suffocated by smoke and gases from the engine when it sped through the long tunnel, the Universal star and producer stuck sturdily with the cameraman. Sixty members of the cast and producing staff were used in the scenes, which show the kidnapping of an armored express training containing a $10,000,000 shipment of gold bars by a gang of super-crooks.

One of the enormous lights used for long shots at night was mounted on the locomotive to light the track for half a mile ahead. The electricity to feed the light was supplied by a special equipment of motor-generators carried on a flatcar trailer. A day coach was also provided as a lounging and rest room for those of the company not actively appearing in the scenes.

The train operated on the main track, and the crew kept in touch with the division dispatcher at Los Angeles and moved it to a siding when the regular passenger trains headed for points north and east thundered through.

The company worked four days with the locomotives, the rent for which approached the $6,000 mark. Other scenes were made on a siding at Pacoima, Cal., and about a rock quarry there.

"Wanted At Headquarters" is from the story by Edgar Wallace, picturized by Wallace Clifton.

LYONS-MORAN MAKE THEIR BOW IN SOCIETY

WHEN David Robbins, chief of the projection department of Universal's New York office, recently celebrated in honor of his young son Morton's birthday, he arranged a private showing in the living room of his home of "Once A Plumber," featuring Lyons-Moran. Using a small home projector, he ran the picture off in great style. The neighborhood had gotten wind of the affair beforehand and as Lyons-Moran were as popular there as everywhere else, Dave had a lot of unbidden guests, whom he good-naturedly welcomed. "Once A Plumber" proved a "knockout" and this private showing helped the neighborhood theatres when they offered this attraction, for the stories of its super-qualities got around in double-quick time.

Service Page For

Carmel Myers in "The Gilded Dream"

Carmel Myers
UNIVERSAL

AT A GLANCE

SUBJECT—"The Gilded Dream."

STAR—Carmel Myers.

PREVIOUS HITS—"The Dream Lady," "His Unmarried Wife," "The Little White Savage," "In Folly's Trail."

DIRECTED BY—Rollin Sturgeon.

STORY BY—Katherine Leiser Robbins.

SCENARIO BY—Doris Schroeder.

SUPPORTING CAST—Thomas Chatterton, Elsa Lorimer, Boyd Irwin, Edward Tilton, Edwin Dennis.

LOCALE—A small town; New York City.

TIME—The present.

THUMB-NAIL THEME—The story of a girl who cherishes through a drab existence the dream of a rosy future, and the results which follow her plans to make that dream a reality.

CAST

Leona	Carmel Myers
Jasper	Thomas Chatterton
Geraldine	Elsa Lorimer
The Attorney	Edward Tilton
Frazer Boynton	Boyd Irwin
Alex	Eddie Dennis

THE STORY

LEONA is a dreamer of dreams—in whose small town there is no opportunity for the finer things of life—the things which her mother, an ex-society woman, has often told her of. Now an orphan, Leona lives in dreams of a golden future—a future which seems long distant if even possible. Then, into the sordid present, with its hard work at the millinery shop, comes the good news of the legacy which makes possible the realization of the first step toward her golden goal.

Leona goes to New York City and is taken under the wing of her godmother, Geraldine de Forest, an old chum of her mother's. There she starts an intensive campaign to achieve a gilded marriage. She has youth and beauty and undeniable charm—and her way seems smooth. Frazer Boynton, a millionaire, falls in love with her and proposes. This seems the goal of her dreams—although by now she has met another man, a lovable idler, Jap Holroyd. At his meeting with Leona all is changed, for from then on he is devoted solely to her. She finds herself inclining more and more toward Jap, and is repeatedly warned by Geraldine, who is jealous.

Leona accepts Boynton after a bitter disillusionment concerning Jasper Holroyd, and tries to forget Holroyd in the glamor of the gilded dream. She seems succeeding, when other influences threaten the barque of her dreams. An obnoxious country lover visits her and has to be disposed of.

Leona is becoming more and more disillusioned with life and more miserable each day. Then Jap comes to the country place where she and Geraldine have gone for vacation—he is on his way to San Francisco to engage in big work there. An accident occurs—and Leona, rescued by Jap, finds the truth out about herself at last. She finds that she loves Jap, worthy or unworthy—and that in pursuing her gilded dream she has become as the people with whom she has associated in New York. She determines to leave them, and go to work—to find her dreams by her own effort and work. She breaks her engagement with Boynton, which so enrages Geraldine because of the scandal it will create, that Geraldine orders her from the house and declines to have any more to do with her. Geraldine admits her accusation against Jap was a lie.

Penniless, but with renewed self-respect, she starts off to the city, but Jap is waiting—and they have mutual explanations.

ADVERTISING DISPLAY LINES

You can't sell your love and keep it too. This is the lesson Carmel Myers learns in "The Gilded Dream."

Leona the girl loved money; but Leona the woman loved love. See Carmel Myers in "The Gilded Dream."

"If I ever marry, it will be for money—the only thing that brings real happiness" said Leona. But women change their minds. See Carmel Myers in "The Gilded Dream."

In a fantastic boudoir two designing Daughters of Eve planned their amazing conspiracy against the well-being of the state of bachelorhood. See "The Gilded Dream" with Carmel Myers.

High brows and low necks, cold baths and hot intrigues—that was the life Leona longed for in the circles in which dull husbands and frivolous wives let each other severely alone. How she fared is told in "The Gilded Dream" with Carmel Myers.

Usable Publicity Stories for Carmel Myers in "The Gilded Dream"

CARMEL MYERS MEANS YOUTH AND VIVACITY

CARMEL MYERS is the Peter Pan of the screen. Although this fascinating young California girl has won success as a star on the silver sheet and on the Broadway stage, she has never quite grown up. The unquenchable spirit of youth is just as vital to Miss Myers to-day as it was a few years ago when she was attending school. She is a rare combination of dignified star and mischievous youngster, and neither phase of Carmel is a pose.

One moment she will be discussing with her director, Rollin Sturgeon, the technical points of a scenario, and five minutes later she may be found in her dressing room busy on a wardrobe for a row of kewpies. You may find her between scenes poring over a draft of the League of Nations or deeply interested in a volume of history or philosophy, and an hour later she will be reading a book of fairy tales or getting a kick out of the colored supplement of a Sunday newspaper. She amuses herself at times by writing detailed criticisms of books she has read or plays or pictures she has seen, and then again she may be composing a series of frivolous limericks compared to which the rhymes of Mother Goose are deep and serious.

It is this unconquerable fire of youth that adds zest and charm to every character Miss Myers portrays on the screen. It is this spirit which urged her to go to New York and win a name on the stage after she had starred in the films for two years. After her conquest of Broadway she returned to Universal City and appeared in "In Folly's Trail," which scored such a huge success that she was immediately starred in "The Gilded Dream," by the same author and with the same director. This picture is soon to be seen at the ———— Theatre.

"The Gilded Dream" is a notable production in that its cast includes in addition to the youthful and vivacious star ,an actor of the charm and finish of Thomas Chatterton, who marries the lovely Miss Myers in the picture's close, an actress as adept as Elsa Lorimer, who portrays a difficult role with the most convincing reality, and Boyd Irwin, who, as the "genteel heavy," almost marries the lovely heroine to himself and his millions, but is disappointed at the eleventh hour. Mr. Irwin is an English actor who did considerable screen service in a big film produced in Australia.

LEADING MAN PURSUES NUMEROUS ACTIVITIES

THOMAS CHATTERTON, who plays opposite Carmel Myers in her newest photdrama, "The Gilded Dream," which is to be seen at the ——— Theatre on ————, has won success on the stage, on the screen, as a director, in the world of business and as an inventor.

Carmel Myers in "THE GILDED DREAM" UNIVERSAL

On the stage he has played parts since he was a youngster. He played in "The Man of the Hour," "What Happened To Jones," "Lovers Lane" and other successes. He played stock engagements in various cities, and on four different occasions played juveniles and leading roles at the Alcazar in San Francisco. He first became associated with the screen when Thos. Ince engaged him to direct for him about six years ago. He was with Ince in that capacity for two years, playing leading roles and heavies in many of the stories he directed. Then he occupied a similar position with the American company, after which he returned to the spoken drama for a time. He has recently played leading roles with Enid Bennett and Peggy Hyland.

Thomas Chatterton is the originator of the Chatterton System of Bakeries, a million and a half dollar corporation with stores in every large city west of the Rockies. His system of baking bread under ideally sanitary conditions is patented, and he draws a royalty from the companies using his process.

He is now employing his spare time in perfecting a stereoscopic lens which will give depth and definition to a motion picture as it is thrown on the screen. He reports that he has worked up the idea, which only needs simplifying and refining.

ACTRESS' GOWNS CREATE A SENSATION ON SCREEN

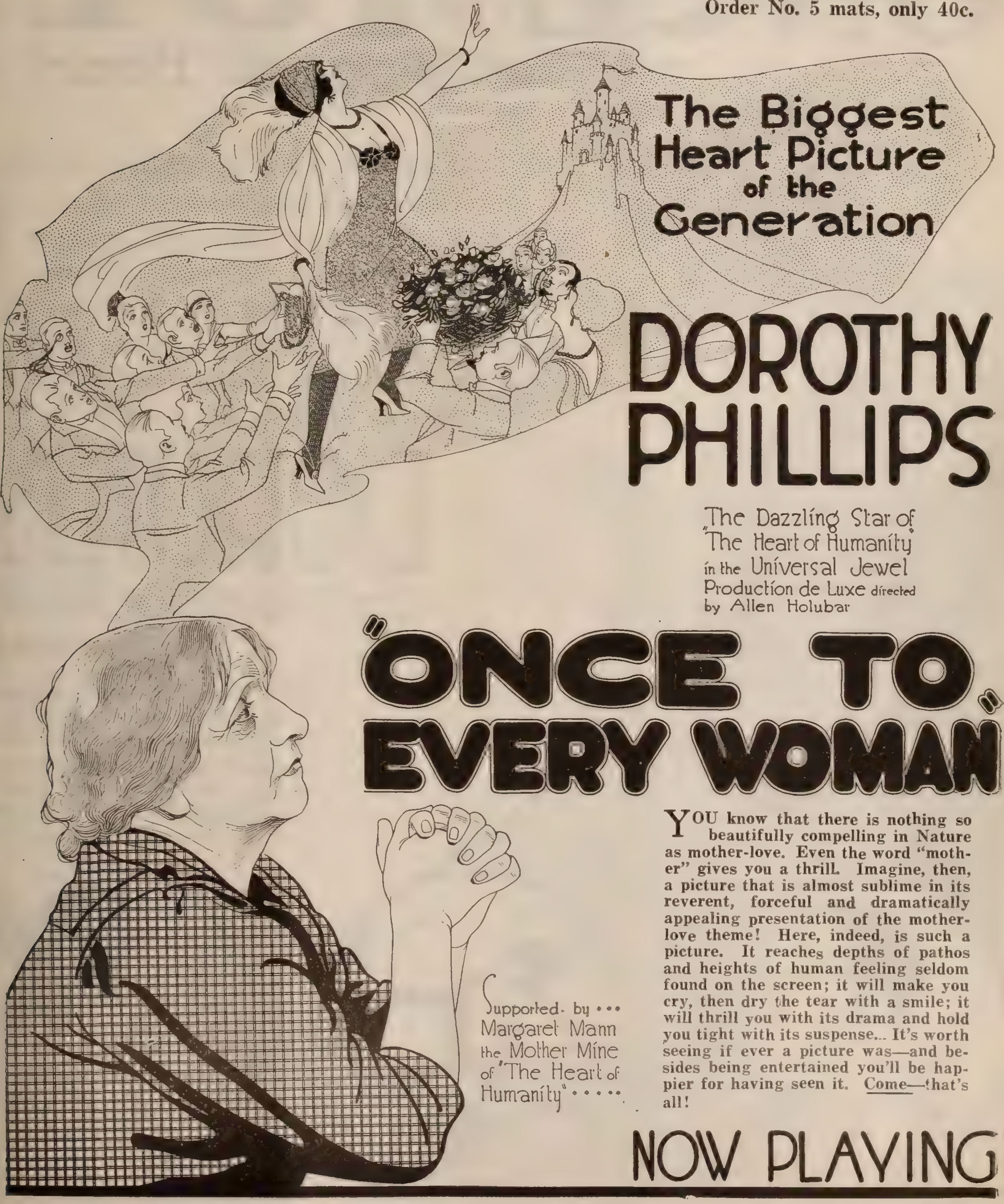
IN "The Gilded Dream," the Universal photodrama in which Carmel Myers is to be seen at the ——— Theatre on ————, many of the scenes are laid in the exclusive social and Bohemian circles in New York and its suburbs, and there is a veritable fashion show in the garments worn not only by the winsome star, but by several other members of the company.

Elsa Lorimer, who plays the role of the ultra-modern Geraldine De Forrest in "The Gilded Dream," is recognized as one of the best dressed women on the screen. She spends a small fortune in keeping her wardrobe up to the minute and is often several months ahead of the calendar. She has appeared in a number of recent film productions in which her beautiful gowns were as attractive a feature as her splendid acting.

Miss Lorimer brought to the animated sheet the experience of six years on the New York dramatic stage, appearing under the management of such well-known figures as Daniel Frohman, Henry B. Harris, William Brady and Oliver Morosco. She played a number of society roles at the Lyceum Theatre, New York, supporting Robert Edeson, Walter Jones, Hedwig Reicher and Marjorie Rambeau, and played leading roles in stock companies both in the East and in California.

Her entrance into the silent drama was brought about by the fact that she was playing in a Broadway production owned by Daniel Frohman, who is also greatly interested in the Famous Players Film Company. A screen drama was being cast requiring an actress of the same type as Miss Lorimer, and Mr. Frohman suggested that she enact the role in the studio during the day while she was appearing in the stage play at night. Since then she has devoted her efforts to the screen almost entirely.

This is one of the new Quarter-page Newspaper Ads. for this remarkable picture.
Order No. 5 mats, only 40c.



The Biggest Heart Picture of the Generation

DOROTHY PHILLIPS

"The Dazzling Star of "The Heart of Humanity"
in the Universal Jewel
Production de Luxe directed
by Allen Holubar

"ONCE TO EVERY WOMAN"

YOU know that there is nothing so beautifully compelling in Nature as mother-love. Even the word "mother" gives you a thrill. Imagine, then, a picture that is almost sublime in its reverent, forceful and dramatically appealing presentation of the mother-love theme! Here, indeed, is such a picture. It reaches depths of pathos and heights of human feeling seldom found on the screen; it will make you cry, then dry the tear with a smile; it will thrill you with its drama and hold you tight with its suspense... It's worth seeing if ever a picture was—and besides being entertained you'll be happier for having seen it. Come—that's all!

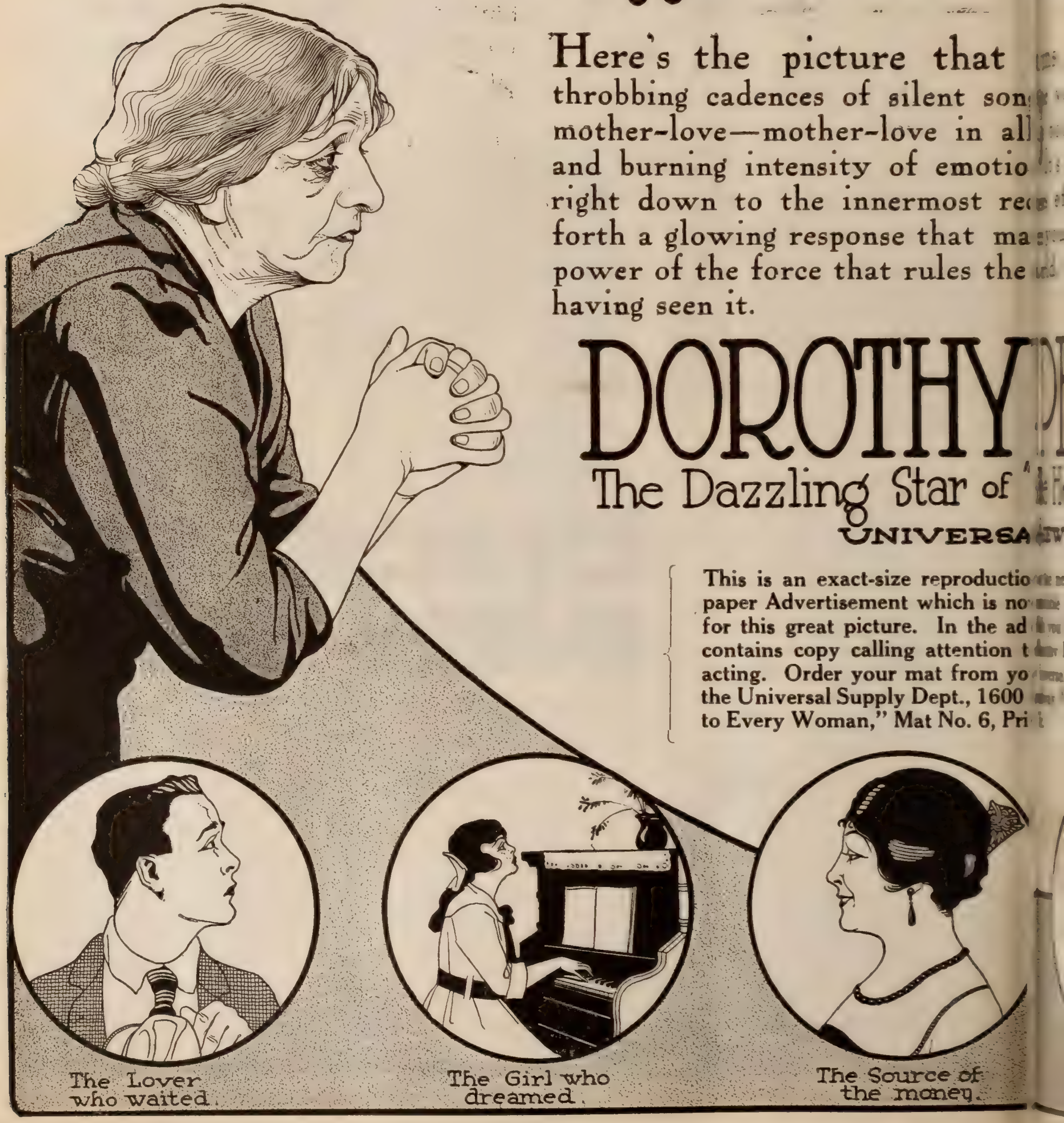
Supported by • • •
Margaret Mann
the Mother Mine
of "The Heart of
Humanity" • • • • .

NOW PLAYING

"ONCE TO EV

The Biggest Heart

Here's the picture that
throbbing cadences of silent son
mother-love—mother-love in all
and burning intensity of emotio
right down to the innermost re
forth a glowing response that ma
power of the force that rules the
having seen it.


The Lover who waited.
The Girl who dreamed.
The Source of the money.

DOROTHY

The Dazzling Star of

UNIVERSA

This is an exact-size reproductio
paper Advertisement which is no
for this great picture. In the ad
contains copy calling attention t
acting. Order your mat from yo
the Universal Supply Dept., 1600
to Every Woman," Mat No. 6, Pri

ERY WOMAN"

ture of the Generation

ns on the screen in
e very breath and soul of
boundless, loving sacrifice
It's a picture that reaches
s of your heart and brings
you recognize and feel the
ld. You'll be happier for

PHILLIPS

e Heart of Humanity"

EWEL

he new Half-page News-
ilable (in mat form only)
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iversal Exchange or from
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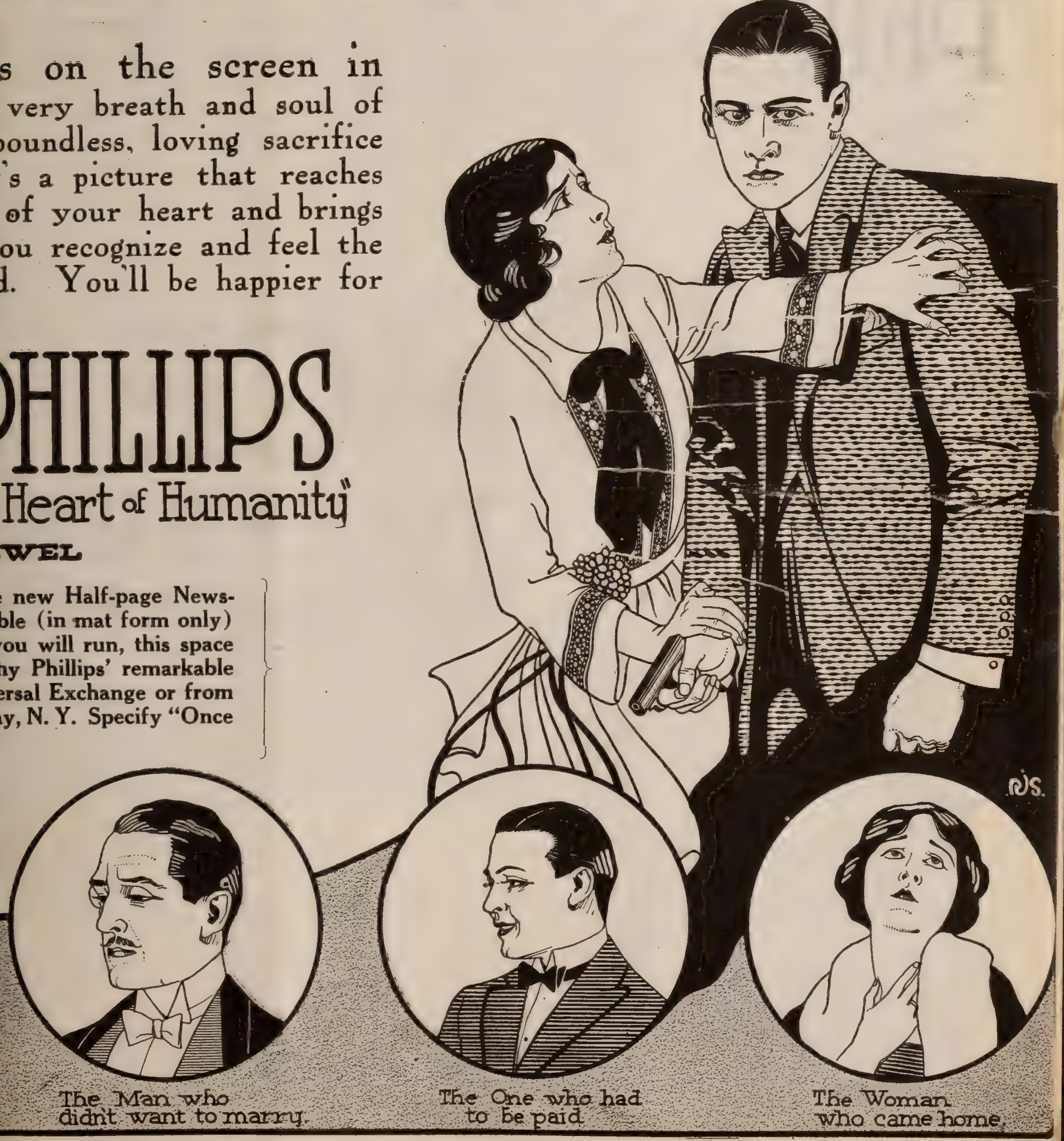

RJS.
The Man who didn't want to marry.
The One who had to be paid
The Woman who came home.

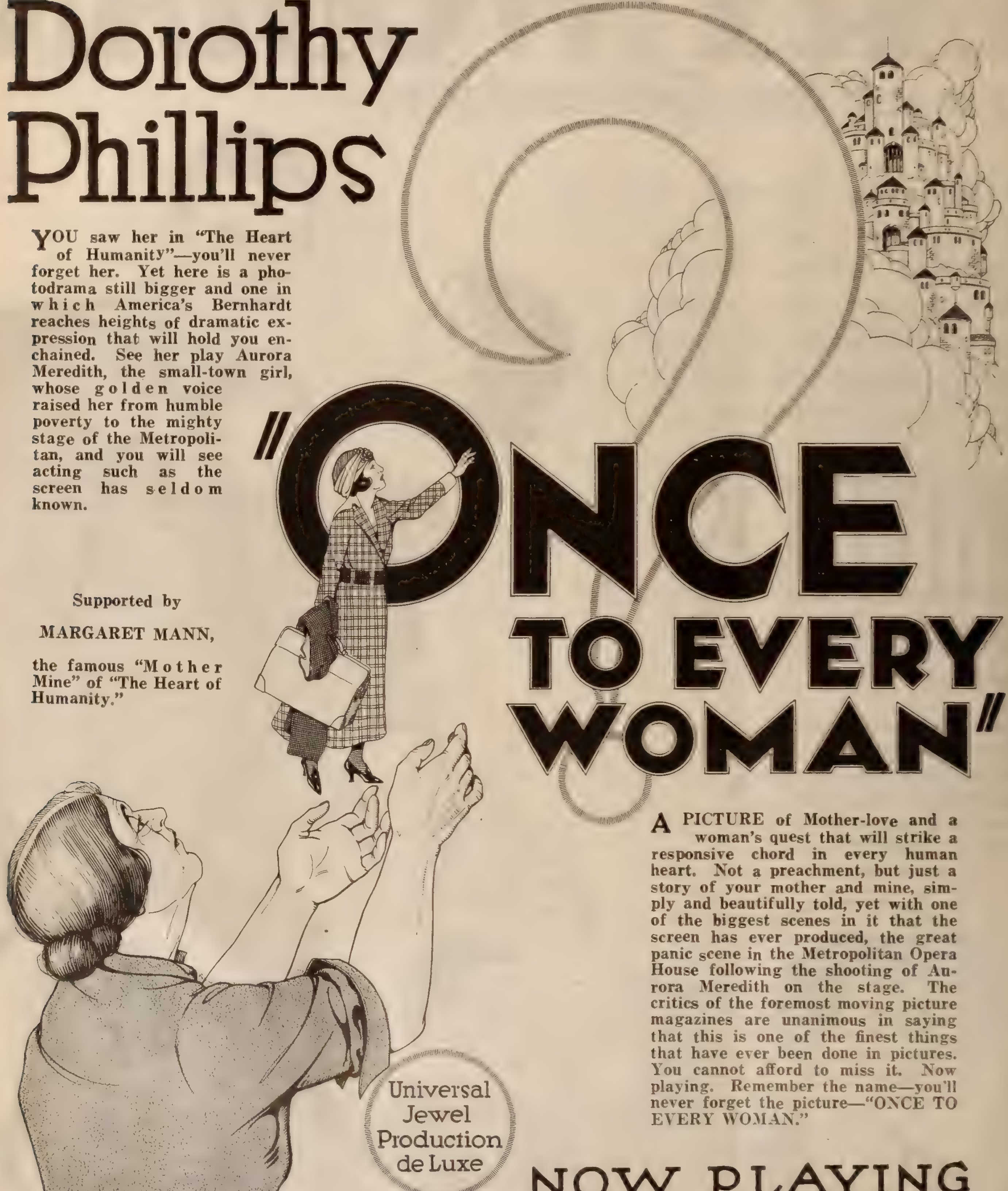
Dorothy Phillips

YOU saw her in "The Heart of Humanity"—you'll never forget her. Yet here is a photodrama still bigger and one in which America's Bernhardt reaches heights of dramatic expression that will hold you enchained. See her play Aurora Meredith, the small-town girl, whose golden voice raised her from humble poverty to the mighty stage of the Metropolitan, and you will see acting such as the screen has seldom known.

Supported by

MARGARET MANN,

the famous "Mother Mine" of "The Heart of Humanity."



"ONCE TO EVERY WOMAN"

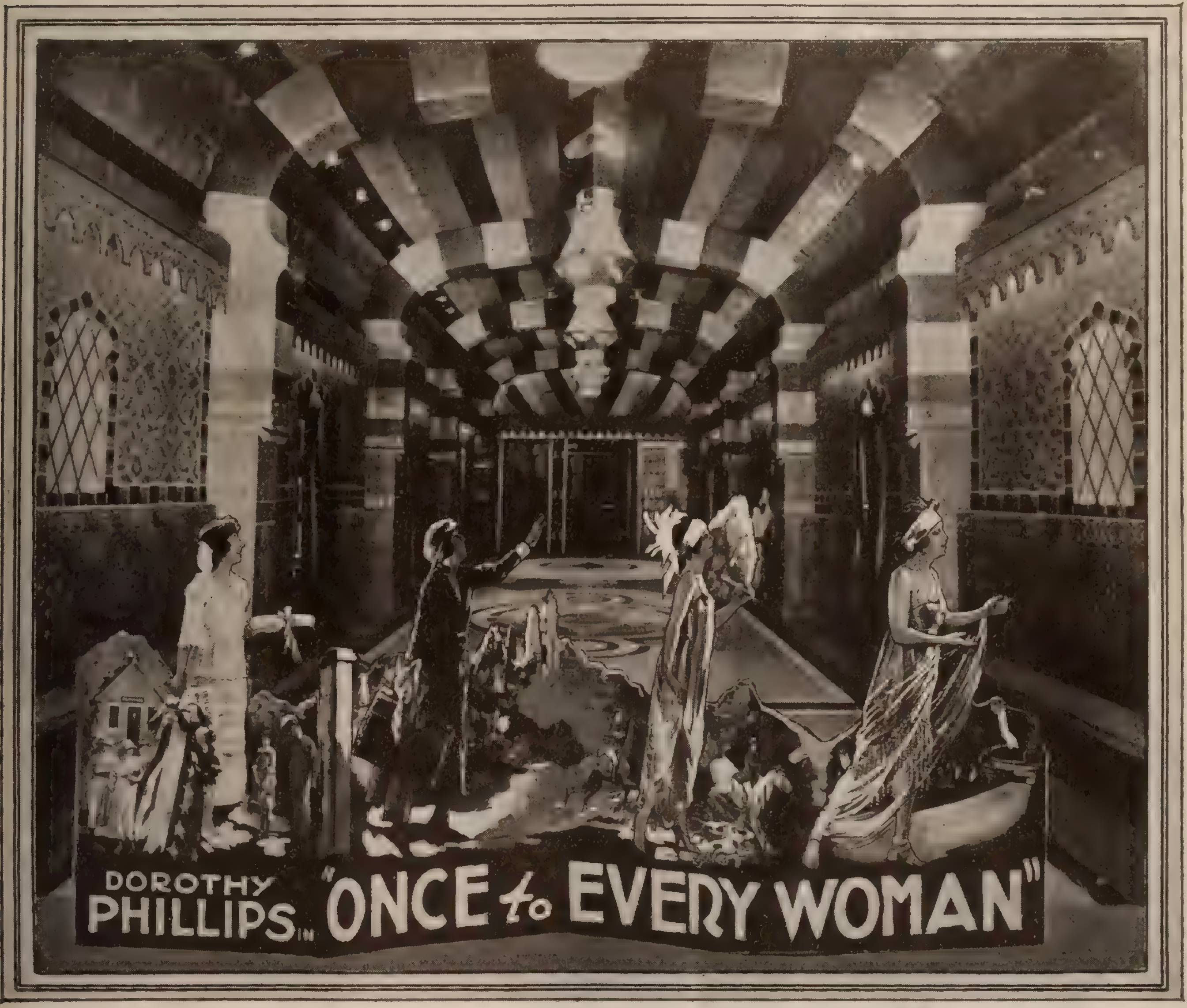
A PICTURE of Mother-love and a woman's quest that will strike a responsive chord in every human heart. Not a preachment, but just a story of your mother and mine, simply and beautifully told, yet with one of the biggest scenes in it that the screen has ever produced, the great panic scene in the Metropolitan Opera House following the shooting of Aurora Meredith on the stage. The critics of the foremost moving picture magazines are unanimous in saying that this is one of the finest things that have ever been done in pictures. You cannot afford to miss it. Now playing. Remember the name—you'll never forget the picture—"ONCE TO EVERY WOMAN."

Universal
Jewel
Production
de Luxe

NOW PLAYING

This is one of the new Quarter-page Newspaper Ads. for this remarkable picture. Order No. 4 mats, only 40c.

Here's A Wonderful Idea For A Cut-Out

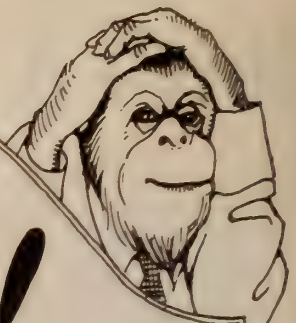


THE attractive twenty-four sheet posters issued by Universal for "Once To Every Woman," the big Jewel starring Dorothy Phillips, are ready at all the exchanges now and a wonderful cut-out can be made from one of these.

The making of this cut-out does not involve any intricate processes—it is quite simple, in fact. Take four strips of compo board, seven feet high and twenty-eight feet wide, lay them side by side and mount on them the twenty-four sheet poster cut out in the manner shown by the illustration. Connect the four pieces with hinges so that the cut-out is in reality a folding screen. How attractively this shows off in front of a lobby can well be seen from the reproduction on this page of the cut-out in front of a theatre.

The poster features emphatically the dazzling star of the production—Dorothy Phillips—showing her first as a school girl graduating from the little village school; second, leaving home and mother and all the loved ones to conquer the world and reach to golden heights of fame; third, on the brink of her career, and fourth, as the woman with society at her feet. It is a delightful progression that is illustrated in this poster.

All sorts of inspiring letters are coming to the Universal offices daily from exhibitors and persons who have already shown or witnessed "Once To Every Woman," meting out to it the very highest of praise and predicting for it the most glorious of successes. Dorothy Phillips has done the best work of her career in this heart drama, and Allen Holubar has directed it with the skill of a master. Margaret Mann gives a noble and notable characterization of "mother," and Robert Andersen and Rudolph Valentino give flawless impersonations.



Look out! he's wild!

AND is he FUNNY? Oh. Boy! Listen to the crowds that come a-flocking way beyond your wildest dreams, and judge for yourself. Show him in his latest two-reel monkeyshine and know why Universal claims to have discovered the Missing Link for an unbroken chain of laughs; learn why a never-ending roar of guffaws greets this living storehouse of unlaughed laughs. Here's a rib-tickler that has 'em rockin' in their seats like a storm-tossed catboat. Book this robber of the blues that is linin' 'em up four deep from the box office to the post 'round the corner.

JOE MARTIN

In his latest chin chuckler
directed by Al. Santell

"A WILD NIGHT"

UNIVERSAL-JEWEL

ADVANCED PRICES AND THEN-

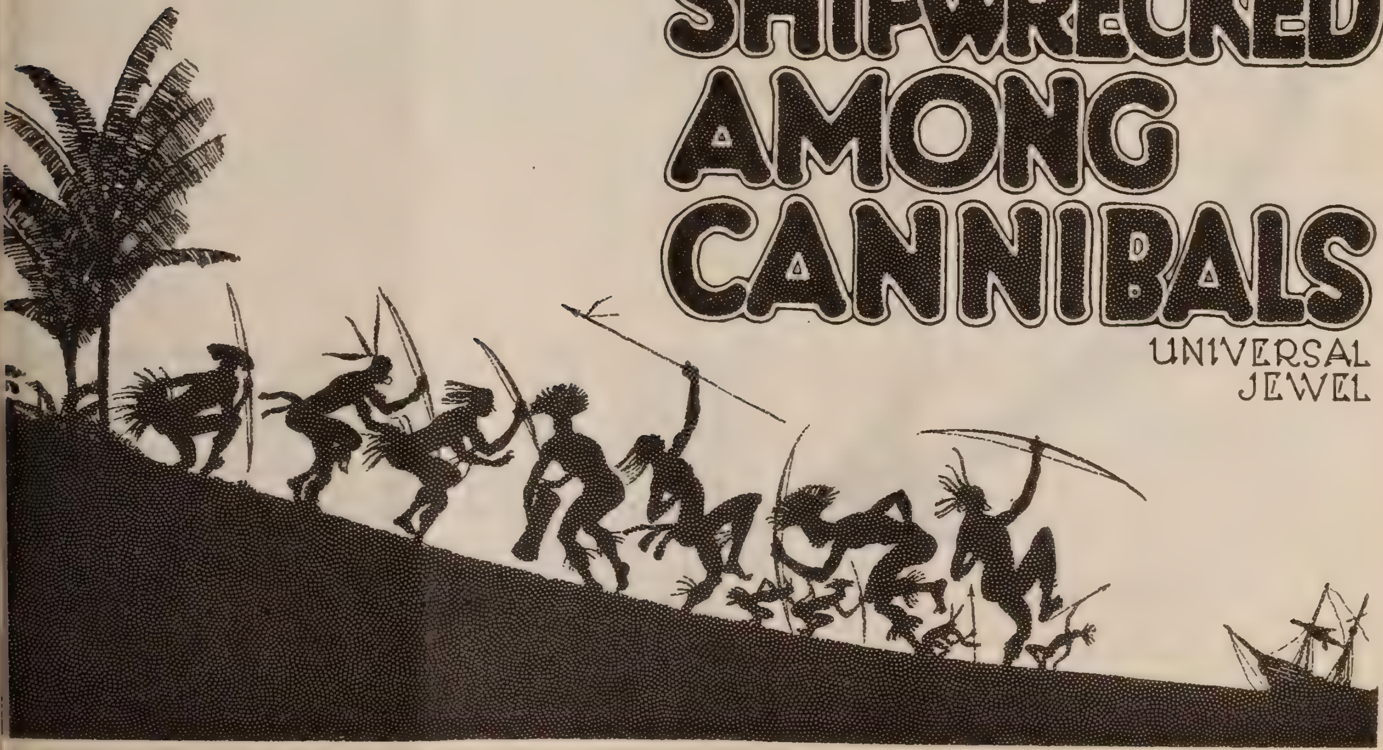
FIVE TIMES HIS CAPACITY-AND TURNED 'EM AWAY

JACOB MOELK, of the Majestic Theatre, Janesville, Wis., wires: "Opened with 'Shipwrecked Among Cannibals' at advanced prices. Unable to handle crowds. Turned hundreds away. Seating capacity 300. Paid admissions 1,537. This picture will break all house records, for my patrons came out commending picture. Give me more of these money-getters."

Carl Laemmle presents

SHIPWRECKED AMONG CANNIBALS

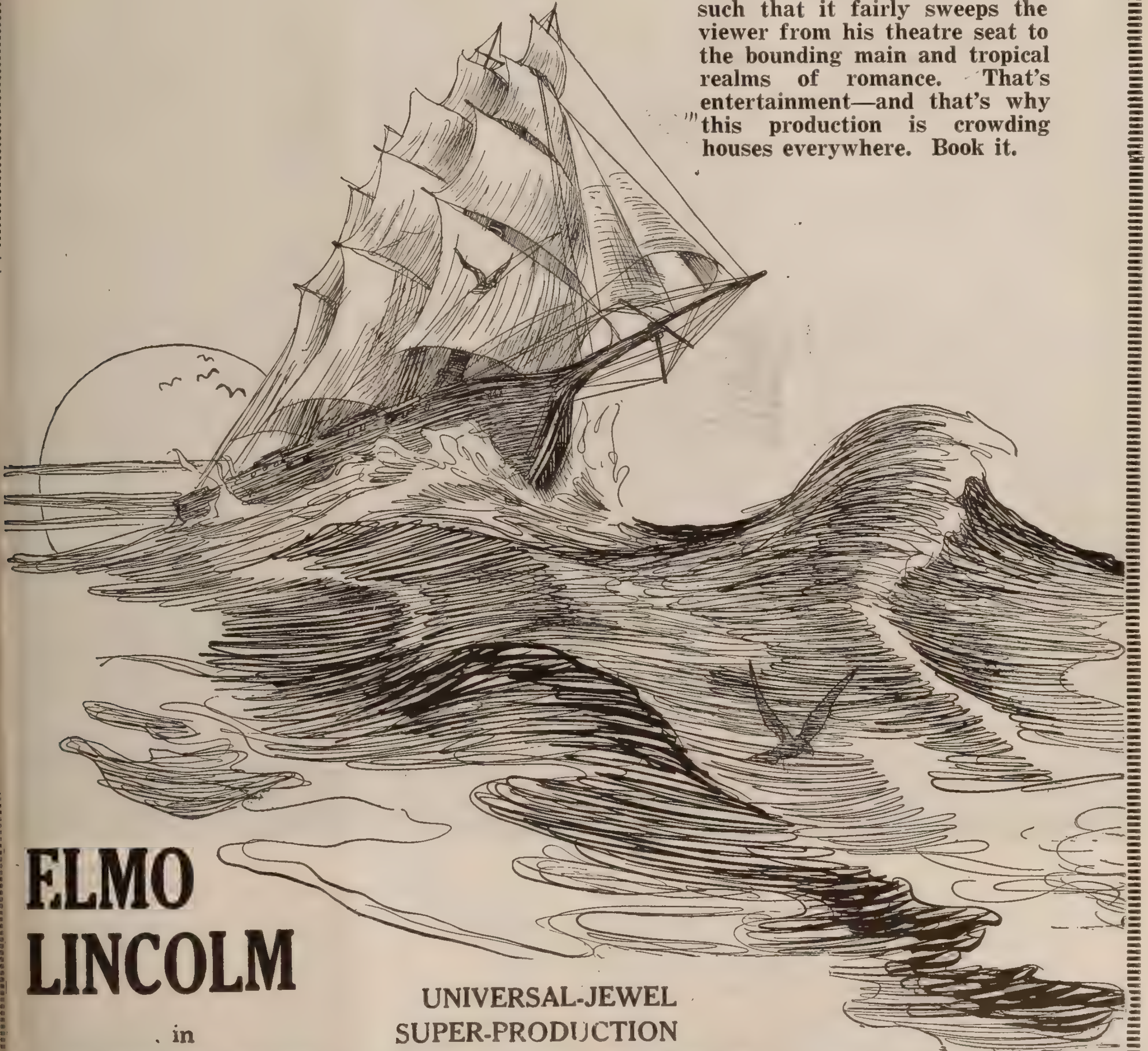
UNIVERSAL
JEWEL



WHEN?

"BLIND HUSBANDS"

The lash of the spray and the sting of the salt are in this stirring picture. And its actionful verve and adventurous swing are such that it fairly sweeps the viewer from his theatre seat to the bounding main and tropical realms of romance. That's entertainment—and that's why this production is crowding houses everywhere. Book it.



ELMO
LINCOLM

in

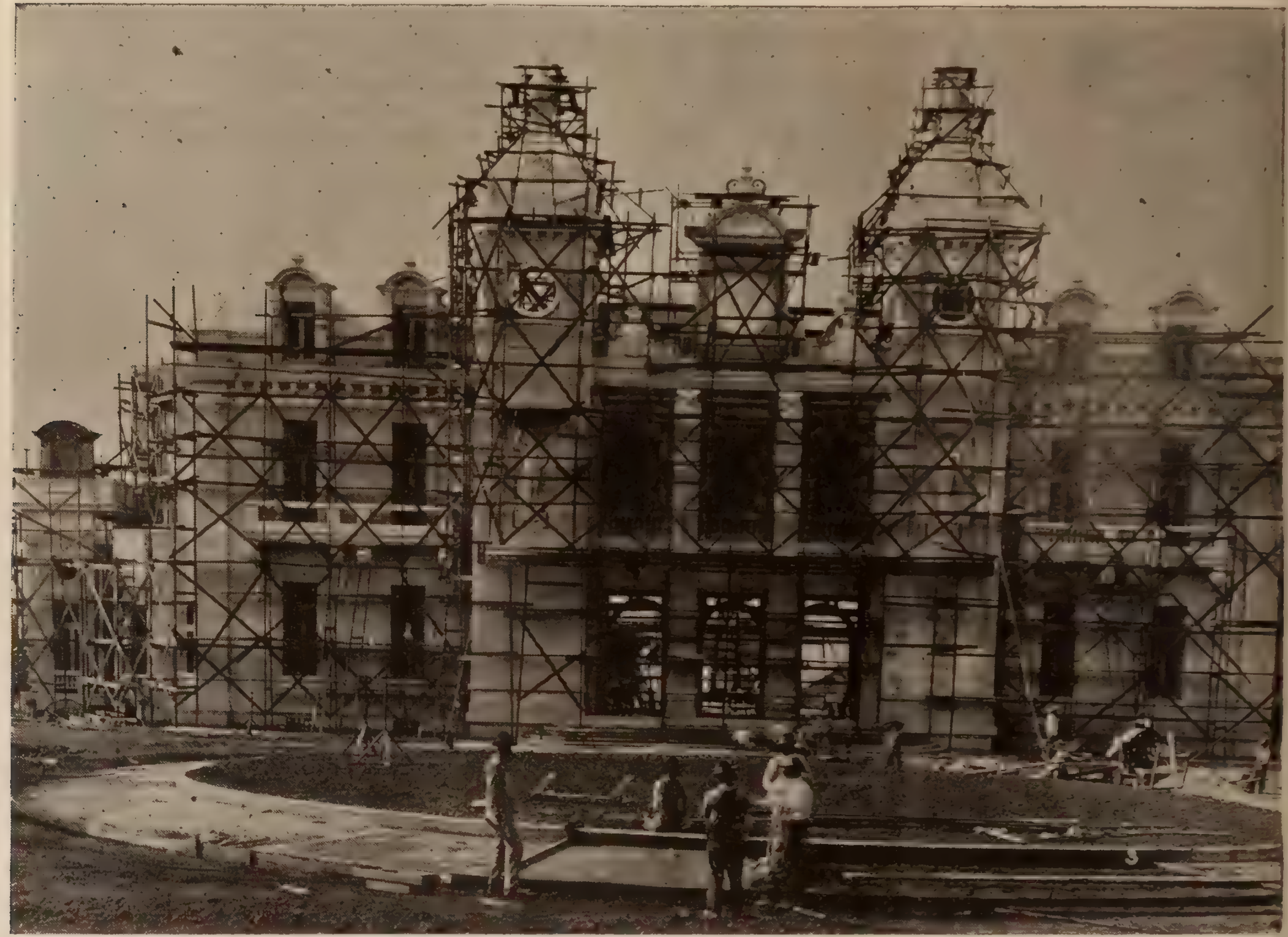
UNIVERSAL-JEWEL
SUPER-PRODUCTION

"UNDER CRIMSON SKIES"

Directed by REX INGRAM

Story by J. G. HAWKS

Another Huge Set Being Erected For "Foolish Wives" Production

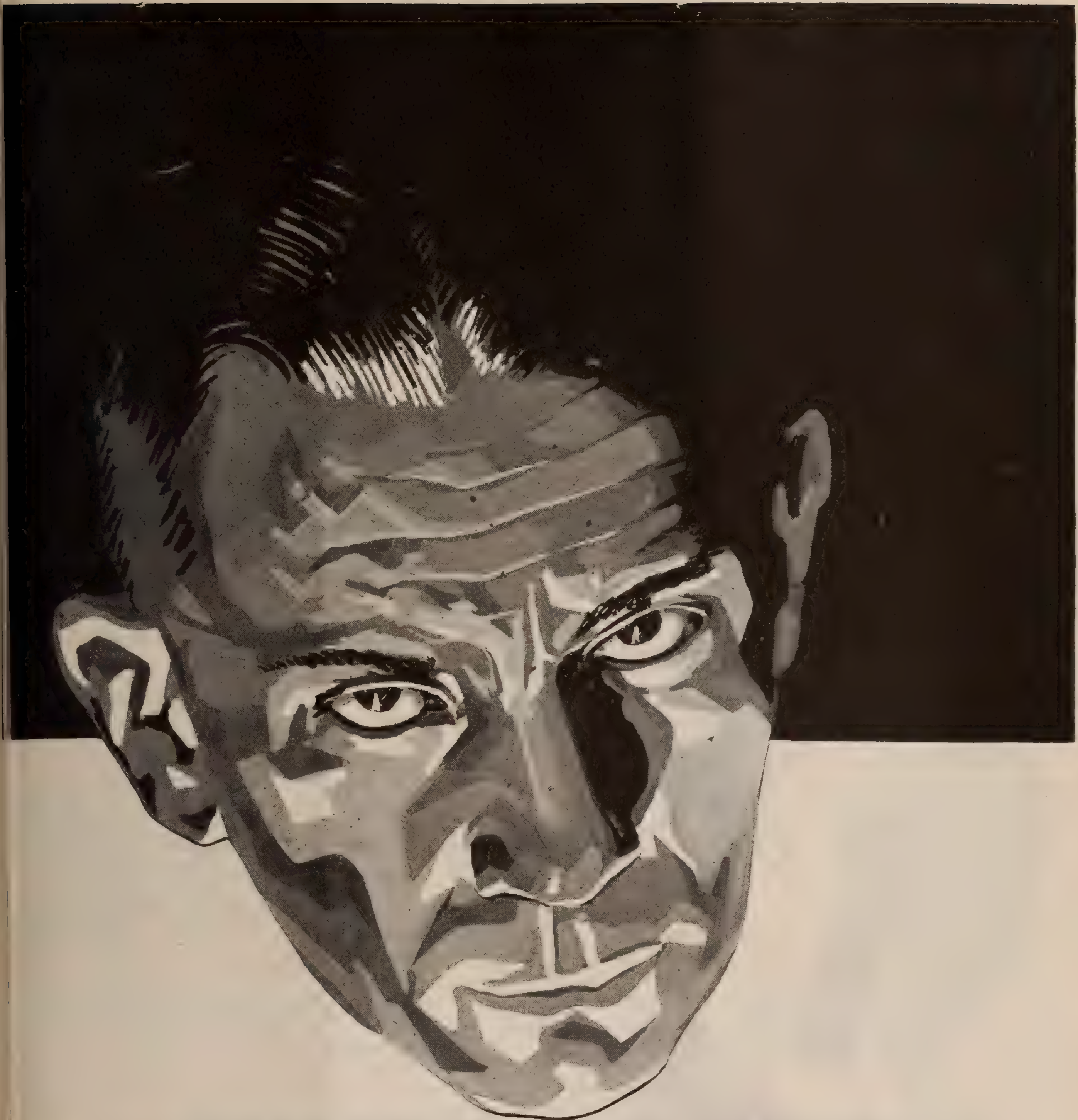


HERE is a picturization of the huge set that is being constructed in Universal City to represent the Casino at Monte Carlo. All the sets that are being constructed under the supervision of Erich Von Stroheim for his production of "Foolish Wives" are of huge dimensions and involve an outlay of thousands of dollars and the employment of hundreds of men.

It will be a source of much delight to numerous movie lovers throughout the world that Von Stroheim himself will play the principal part in this picture. His acting was a constant source of enjoyment in "Blind Husbands," which he also directed, and it was no little disappointment to his admirers when he decided not to take part in his second production, "The Devil's Passkey," and devote his entire energies to shaping the tremendous undertaking of the picturization. But in "Foolish Wives" he will have a role that will keep him almost constantly on the screen and bring into use those rare histrionic talents of his which can fascinate an audience so keenly and make everyone hate him so thoroughly. He will play the role of the seducing count, who conquers the hearts of countless women without being conquered by them; who lives in a whirl of intrigue and scandal and goes undisturbed on his supremely selfish way at last to meet the doom he so richly deserves.

Maude George and Mae Busch again play the roles of continental women—sophisticated and vivacious ladies of fashion, who live to love, who have no scruples and who idle away their time in the gambling resorts of the place, seeking ever the favor of such gallant and unholy fascinators as the Count Sergius Aprazin (Erich Von Stroheim).

The cast of "Foolish Wives" will also be enriched by Marguerite Armstrong, a startlingly beautiful blonde "find" of the director's, Rudolphe Christians, famous international actor, Cesare Gravina, one-time famous opera singer, Malveen Polo, enchanting daughter of the famous Eddie, and Dale Fuller.



THIS is the man who directed the picture which has made more talk since its release than any other production of its kind during the year 1920. Take our advice and play this masterpiece at your earliest opportunity. Genius doesn't show every day.

CARL LAEMMLE
presents
Von Stroheim's
MASTER PICTURE

"The DEVIL'S PASSKEY"

Universal-Jewel Production De Luxe

Something Worth "Piping" About

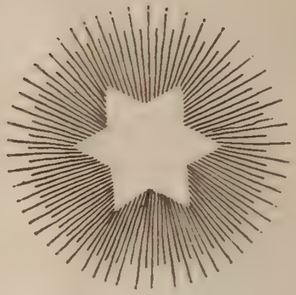
PRISCILLA DEAN

in Tod Browning's Production

"The VIRGIN OF STAMBOUL"

Story by H. H. Van Loan

UNIVERSAL-JEWEL

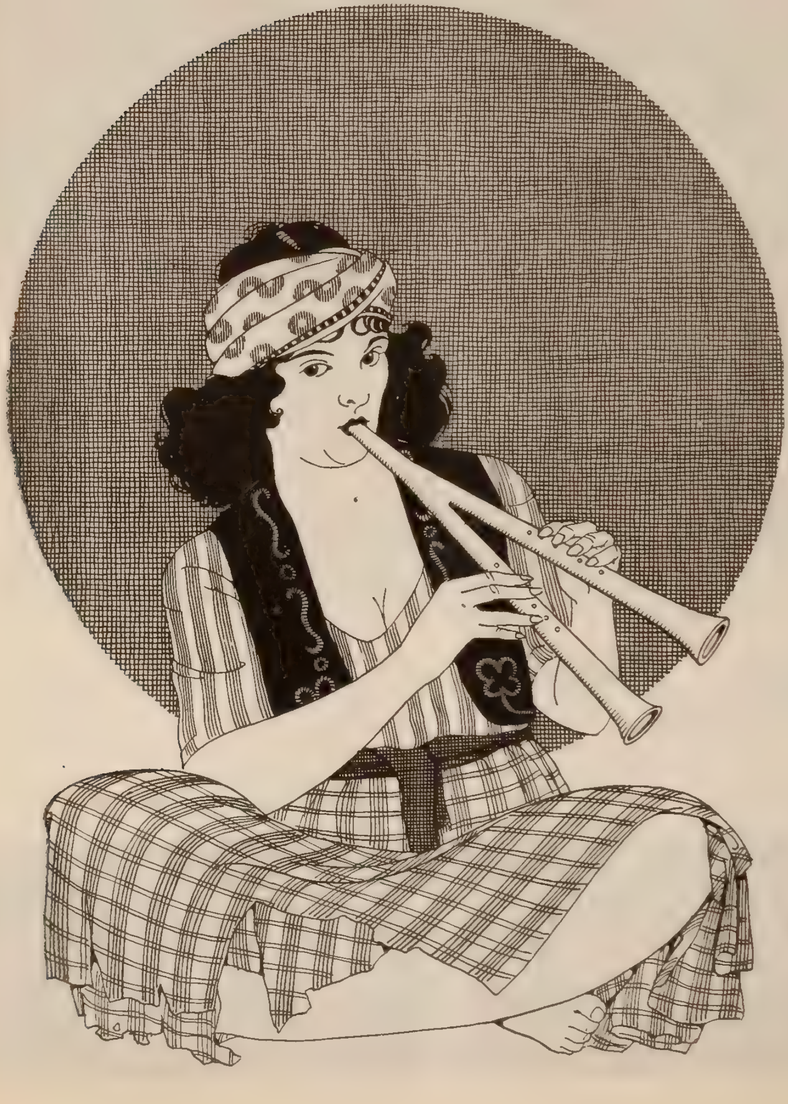


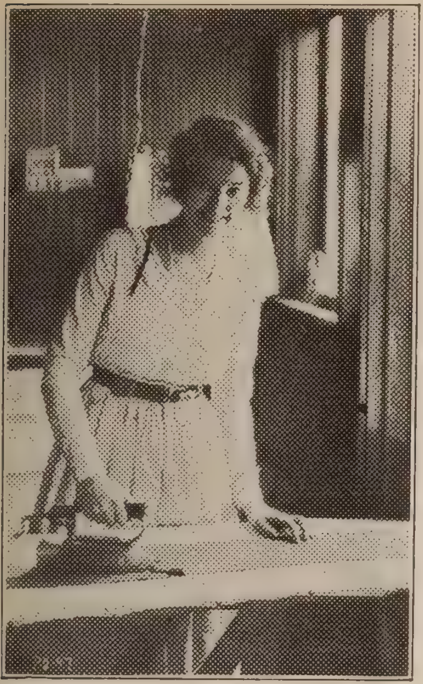
Thousands of exhibitors have heard the call of this big-as-life wonder feature and are the richer for having answered it.

Millions of people have wept and laughed with alluring, seductive Priscilla Dean and are the happier for having seen her.

All the oriental grandeur of the land made famous in song by Omar is here depicted with a fidelity and lavishness that fascinate the eye while it thrills and enthralls with its big, pulsating, wondrously human story.

P. S. Mr. Exhibitor, have YOU booked it?





Priscilla Dean ironing in her home.

She's A Home-Maker Too

THIS is none other than Priscilla Dean, star of many splendid picture plays, who lives in a world of glamour and romance during most of her waking hours, doing just what you and innumerable other women all over the globe do most every day—IRONING. And the place where Priscilla is performing this housewifely duty is none other than her home, in one of the prettiest of bungalows in Hollywood, California. And it is a real home, too, with a real husband in it, for in private life Priscilla is the wife of Wheeler Oakman, her handsome leading man. Priscilla's joy in her home-life is a keen one indeed, and she finds no greater delight than in the performance of the thousand and one little homely duties attached to the care of a house, and in working in her garden and orchard.

It will be many a moon before the fame of "The Virgin of Stamboul," in which Priscilla Dean starred, dies down. An exquisite production, both from the acting and directorial end, it met with instantaneous and popular favor wherever it was shown. And now, many months after its release, this romantic production of the mysterious East is still being industriously booked and is playing to crowded houses.

"Outside the Law," the next big Jewel starring Priscilla Dean, is being awaited with keen anticipation. Directed by Tod Browning, who made "The Virgin of Stamboul," every detail of its stupendous sets was carefully supervised and its scenes are said to be the mot realistic ones ever filmed. The members of its cast are names to be reckoned with in the world of pictures, and include Lon Chaney, E. A. Warrern and Wheeler Oakman, in addition to Miss Dean. It will be released within the next few months.

Here's No. 3 From Betty

Dear Betty: Last night the Nightingale awoke me—this is about the ninety-first time it's happened, and every time I phone the janitor he says he's off black cats and opals. Nightingale belongs to an X-Lieutenant—a Bachelor (I mean the Lieutenant) and he lives directly over me—all alone with his cat. You know my bedroom opens on the fireescape, and they tell me Nightingale is a booze fighter, acquired the habit in the trenches as he's a war veteran. You remember that bottle of Kentucky Rye you hid in my hat box—well the cork worked loose and that's why Nightingale is so attentive. The fumes have penetrated through the walls. The Bachelor came down the fireescape the other night to apologize for the cat's indiscretions and now I understand why the Janitor included Opals with black cats. The Bachelor has opal eyes Betty. Say, what sort of a gown did Juliet wear when Romeo scaled her fireescape? Don't overlook this question as you occasionally do when I ask you something important.

By the way, the Piano is installed in our Luncheon Club Room. It's a peach and you ought to see it shimmy with one of our jazz players. I really believe by Spring we'll be signing contracts with exhibitors for the use of our orchestra—we've only got about 26 players on various instruments. We haven't fixed up our rest room yet—we're postponing it until we pull off our Halloween racket. Who wants to rest, nobody, we're all too busy scrapping over the entertainment we're going to give. There'll be toe dancers, singers, performing monkeys, and I believe one of the girls invited the Salvation Army.

Betty I'm economizing to such an extent that I don't even buy a paper any more. I'm trying to demonstrate to the subway crowd that we can get along without papers as well as restaurants. Of course, one can always look over the other fellows shoulder. Between the two economies—the lunch and paper, I've bought a peach of a new blouse. It must be becoming because none of the girls like it.

By the way, I forgot to write you that George Kann is back from Europe. He's the same old George, with exception of a few acquired expressions. We're all Deah Girruls now, and everything we do is topping. He's donated seventy-fuve books to our library. I asked him to throw in a set of Balzac, but instead he gave me a copy of the old testament. However, one's as interesting as the other.

The General Manager of Exchanges, Mr. Berman, is wearing a most benignant expression. He's just returned from an extended visit of one day in Chicago where he held a meeting with "His Boys." I wish he'd go to meeting oftener for it always puts him in a dandy humor to hear all "His Boys" tell how they're going to smash H—— out of all previous records. I can swear occasionally Betty in my letters—that's a privilege that goes with voting. Well, to get back to the meeting, I don't see why we girruls can't attend these meetings, do you? Think of what WE could put over. Of course, maybe the General Managers figures it wouldn't be a good idea as far as the concern is concerned, as married managers need higher salaries.

P. S. Claude Macgowan has resigned, and Olga Hadel is examining Aluminum wear. Why do pretty girls suddenly get interested in Aluminum, Betty? PEGGY.

International News

No. 69

Fresno, Cal.—$250,000 auto track completed and opened with thrilling races. (Driving the last golden stake). (To be omitted from Boston, New England, Chicago, Baltimore and Southern prints.)

Boston, Mass.—Boston celebrates Fire Prevention Day. Old timers join modern flame fighters in parade. (For Boston and New England prints only).

Jamestown, Va. — British "Pilgrims" at American Shrine. Lord Rathcreedan's party visits "cradle of Republic". (For Baltimore, and all southern prints only.

Chicago, Ill.—Host of children take part in great play festival. (For Chicago only.)

New York City.—King Football reigns. Contests like this between Columbia and New York University attract thousands all over the country.

San Pedro, Cal.—Extra! Extra! Enemy fleet routed in "fierce battle" off the Pacific Coast. (Don't be alarmed—it's just practice).

Langley Field, Va.—This U. S. Airplane shows efficiency in long training flight.

St. Augustine, Fla.—A flourishing colony. Sunny skies and free board keep the 'gator clan happy.

Huntington, Ind.—Senator Harding quits front porch and crowds turn out for his rear-platform talks.

Cleveland, O. — International presents Cleveland's victory in the greatest game in world's series history.

Tad cartoon.

New Screen Magazine

No. 90

IF the eye were a telescope, it would see strange things. It would perceive the flat plains and bright mountains of the moon. It would see that the planet Mars is more like the earth in appearance than any other world of the solar system. It has snow caps at its poles, which melt in summer and freeze in winter. All the planets would be hugely magnified.

There are games and games, but some of them ought to be played more often by children who want to be sturdy. "Snatch the Handkerchief," for example and "Chicken Fight."

For the lady who wants to be beautiful, the neck, arms and elbows should be given especial care. If the elbows are not creamed properly, dirt collects that makes the arm appear coarse and ugly.

The magazine closes with "Toyland Mystery" in which a number of dolls carry out an entertaining little plot.

International News

No. 70.

In the political spotlight. — Big crowds hear Governor Cox on his tour of the Mid-West, Bloomington, Ind.

New York City.—Enter the fur chapeau. Keep your head warm and your shoulders cool seems to be fashion's latest dictum.

Boston, Mass.—The finest on parade. Governor reviews a Law and Order force that replaced strikers.

Berlin, Germany. — Disasters in Germany. Fire destroys nation's greatest tar products plant. Photographed from an airplane.)

New York City.—A mosquito flivver. This midget laughs at Manhattan's traffic jam.

Mecheria, Algeria.—The racing season opens in Algeria. Camel and horse show lures desert tribesmen.

Cleveland, O.—Cleveland team wins basebal title in whirlwind finish. (Home-Run Smith gets a diamond pin.

Washington, D. C.—Biggest U. S. airship in picturesque flight over the Capitol. (Col. Hemsley of the air services take "Junior" along.)

Windsor, Canada. — International presents Man O' War's triumph over his only rival in $75,000 purse classic.

"Uncle Tom's Caboose"

Two Reel Century Comedy
Featuring
CHARLES DORETY, PEGGY PREVOST and ZIP MONTY

A one hoss town show plant their stakes in a tiny village. The boss of the show is a real villain; his assistant, Charlie, is the handy man around the circus, and Chow Mein, the chinky cook, can cook a real decent breakfast for all the freaks.

Chow Mein is a sly little fellow, who tries to make a donkey look like a zebra and sell it to the boss. He gets in trouble with the boss. Charlie, who is just as sly as Chow Mein, gets in trouble playing a game of cards, is chased by his fellow-players, and lands in the brawl between the boss and the Chinaman. He and Chow lock the boss up, decide to run the show themselves, and take all the money. They put on a burlesque of "Uncle Tom's Cabin," and while the girls are keeping the show going, the boys ransack the homes of the villagers. The sheriff gets wise, rushes to the theatre, and meets the manager, who has managed to get out of the freight car in which Chow and Charlie have locked him. The sheriff accuses the manager; a chase follows; the three comedians who did the mischief try to get away with it, but without avail. They land behind prison bars.

New Screen Magazine

No. 91

THERE is no such sport as a saw log joy ride, where one glides swiftly along with the current, seated on a log.

The gyroscope compass, a recent invention, is used on ships extensively. All of Uncle Sam's battleships are equipped with it. It was invented by Mr. A. Sperry.

The proper use of tableware (knives, spoons, forks) is demonstrated in this issue of the magazine.

Sulphuric Acid Gas or Oil of Vitriol, is one of chemistry's most dangerous fluids. It burns sugar to charcoal and chars wood quickly.

There is an amusing animated by Pat Sullivan entitled "Sammie White Sleeps Not."

"THE FLAMING DISK"

Episode 5.

"The Vanishing Floor"

CAST

Elmo Gray	**Elmo Lincoln**
Jim Gray, his brother	**Elmo Lincoln**
Rodney Stanton	**Roy Watson**
Stanley W. Barrows	**Geo. Williams**
Professor Robert Wade	**Lee Kohlmar**
Helen Wade	**Louise Lorraine**
Briggs	**Fred Hamer**
Stella Dean	**Fay Holderness**
Batt Hogan	**Monte Montague**
Con Dawson	**Jenks Harris**

HELEN cuts the cable with the flaming disk and thus rescues Elmo from death. A fight starts, however, between Elmo and the gang, and things look pretty bad for Elmo and Helen, but they are rescued by "the man of mystery."

Elmo has had Jim confined to an institution to save him from Stanton's evil hypnotic influence. Jim escapes and the guards, on the watchout for him, mistake Elmo for Jim and confine Elmo. He remains in the institution until Barrows comes to identify him.

Helen brings the lens to Barrow's office. Elmo had instructed her to deliver it to Barrows personally. Stella is in charge of the office and she deceives Helen into believing that she is taking her to Barrows. Instead, she pretends to be her friend and takes her to the house of Hans Kolp, acting as a curio dealer to cover his business of guarding Stanton's palace of tortures. They plan to torture her, but her screams prevent them.

Elmo, in search of Helen, comes to Kolp's place. He is overpowered and placed in a room, a prisoner. Suddenly the floor begins to lower, and he is in a den of raging lions. Will they tear him to pieces?

Star and Director Have Made Two Notable Productions

Rollin Sturgeon teaching Cormel Myers how to be truly domestic in a scene from "In Folly's Trail."

FOR the past few months there has been a notable association in Universal City — Carmel Myers and Rollin Sturgeon.

When Carmel returned to the coast fresh from her musical comedy honors in New York City "In Folly's Trail," a society drama of an unusual order was provided for her as her first starring vehicle. And Rollin Sturgeon was commissioned to undertake all the details of the direction. Carmel did her share all right in that picture—she was a HIT, and Rollin never forgot one single detail. Some of the sets were almost unbelievably exquisite and particular ones were sorted out by the critics and given especial mention. The revelry scenes were among the most successful scenes ever devised by a moving picture director.

The combination of Rollin Sturgeon and Carmel Myers plus a society drama was such a success that the former was again selected to direct the scintillating young actress in her second production, "The Gilded Dream," also dealing with the high and gay life of the smart set. And again there has resulted a production which is charm in itself, which is flawless in every detail, which is harmonious, spontaneous and constantly interesting, and in which the star has every opportunity to display her enchanting personality and talents.

A new note in interior architecture and decoration has been struck in the settings in "The Gilded Dream." Sturgeon had the competent co-operation of Harry Weston, an architect of original ideas, much of whose professional career was spent in Buenos Ayres and other South American capitals. The settings represent the mansion of Geraldine De Forrest, a member of the ultra-Bohemian set, who plays the leading feminine role opposite Carmel Myers in the picture. About eighteen different apartments in the De Forrest home are shown on the ground floor to the bedrooms and boudoirs on the upper floors. Weston imbibed many of the modern Spanish motifs which he uses in these settings from his long residence in the South American cities. The settings are exquisite indeed, and as far as they are concerned, "The Gilded Dream" will hold its own with "In Folly's Trail."

It is to be hoped that the future will bring an occasional renewal of the association of Carmel Myers and Rolling Sturgeon, for that combination has been productive of real achievement in "In Folly's Trail" and "The Gilded Dream," two of the most entertaining modern society dramas the year has offered to the public.

She Has Beauty And Knows How To Keep It

CARMEL MYERS, Universal's youthful star, who recently completed "The Gilded Dream" under Rollin Sturgeon's direction, possesses a skin of velvet softness and finest texture. She recently was asked by an interviewer to tell the secret of her perfect complexion and quite disappointed the listener when she failed to tell her of lotions, creams and other beautifiers.

"The best beautifier in the world," Miss Carmel announced, "is hot water and soap, followed by a rinsing in cold water. I got that beauty hint from my mother when I was a wee kiddie, and I have followed it rigorously ever since. I do this the first thing in the morning, and then again when I take my make-up off after the day at the studio. I have the water just as hot as I can stand it, and follow with a rinsing in icy cold water. That's one hint. And the other is: Keep away from powder and cosmetics. There is nothing more injurious to the skin, and if beauty is only skin deep, the skin is very important. I have to use make-up for the camera, of course, but I take very particular care to get every grain and particle of it out of my skin afterwards.

"I find it far easier to keep my skin fit while I'm working in motion pictures than I did on the stage in New York. It's so confining, theatre work. I had to exercise regularly and take long walks. But here I get enough exercise just going to and from Universal City; and so much of the work is outdoors—or at least in the big airy stages—that it's quite wonderful."

"Double Danger"

Two Reel Western Drama

Jim Marvin	Hoot Gibson
Jerry Marvin	Hoot Gibson
Peggy Dawson	Dorothy Wood
Mary Dawson	Georgia Davey
Mr. Dawson	Chas. Newton
"Bull" Condon	Jim Corey

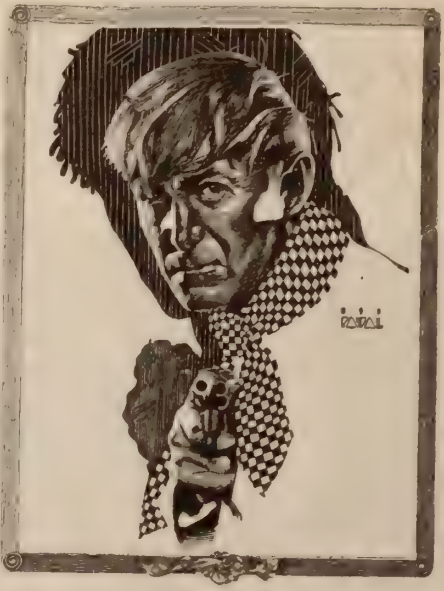
JIM and Jerry Marvin were twins, whose resemblance was so remarkable that when folks owed Jim money they would be likely to pay it to Jerry, who would then give it to Jim and explain. But as years rolled on, Jim and Jerry separated. Jerry secured a position as foreman on the Circle-Bar ranch, while Jim wandered about simlessly from one job to another.

An old fire-eater was Dawson, Jerry's boss—but that did not deter his daughter, Peggy, from issuing instructions and seeing that they were carried out by her dad as well as the foreman, even though she was in love with Jerry.

"Bull" Condon, Dawson's neighboring rancher was in love with Peggy, but the feeling was not mutual and when he arrived at the ranch to see Dawson relative to meeting the note which he held on the farm, he suggested to Dawson that if Peggy said the word, the note could take care of itself. But Dawson showed his true spirit by ordering Condon off the ranch, saying that he would have the money that afternoon to liquidate the obligation.

Jerry goes to the bank to secure the money for Dawson and Condon follows with the intention of holding him up on his way back and securing the money. Jim, who wanders into this part of the country, unaware that his brother Jerry is in the vicinity, is mistaken for Jerry by Condon and knocked unconscious. Condon searches him for the money, but is unsuccessful. Jim's horse races away to Dawson's ranch and when Peggy and Dawson see the riderless horse, they start out on a hunt for Jerry, thinking he has been hurt. They find Jim and mistake him for Jerry. Peggy's sister administers aid and Jim starts making love to her, she thinking it is Jerry. Peggy enters just as Jim is embracing her sister and give Jim back the engagement ring, thinking Jim is Jerry. Jim is astonished, but takes it and hands it to Peggy's sister. Dawson questions Jim about the money and the note and he protests his innocence.

Later, however, in an effort to finally outwit Condon, the both brothers, the two girls and the father are all brought together They do put it over finally on Condon, and then Jerry turns to Peggy and Jim turns to Mary and Dawson turns to the four of them and peace seems to have settled at last.



Harry Carey, who is endearing himself to thousands as the tramp in "Sundown Slim" and whose next special attraction will be "West Is West," a winner from all pre-reports.

"THE DRAGON'S NET"

Episode 12

"The Unmasking"

CAST

Marie Carlton	Marie Walcamp
King Carson	Otto Lederer
Dr. Redding	Wadsworth Harris
Harlan Keeler	Harland Tucker

MARIE and Keeler make their escape and several weeks later are en route to America. On the same boat are Carson and Redding, who instruct their agents to seize Marie and Keeler on their arrival in Los Angeles.

Marie meets her old butler as she is riding with Keeler in Los Angeles. When she leaves him to change her costume, he is seized by the gang, but the capture is witnessed by the butler, who informs the police.

Keeler is taken to an outpost of the gang, where he is robbed of one of the petals which he had concealed in his shoe, and cast in a cellar full of deadly poison gas.

In the meantime, Marie, the butler and the police head for the direction of the outpost, chasing an automobile in which Redding is riding with the lotus petal which he has taken from Keeler. The automobile falls down a huge cliff and Redding is killed, but before he dies he gives Marie the petal and tells her of Keeler's whereabouts and danger. Marie goes to the outpost, where she is seized by the gang and cast in the cellar with Keeler, but the police, according to her instructions, follow close on her heels and the two are rescued.

While this has been going on, the mysterious Foo calls on Professor McVay in an effort to find out something about the whereabouts of the remaining petals on his premises. He holds McVay up with a revolver, but he is finally seized by the police and when his disguise is partly lost during the fight, he is disclosed as none other than King Carson, Redding's crony.

Marie and Harlan are married and receive from Professor McVay a goodly reward for their efforts in locating the missing petals.

"A Lyin' Hunter"

Two Reel Century Comedy

Featuring
CLIFF BOWES, DIXIE LAMONT
and CHARLES INSLEE

A CLERK in a dynamite factory is in love with the daughter of the warden of a nearby prison. In a fit of jealous desperation he gets mixed up with some explosives and lands in jail. He gets out and in the course of his escape finds himself in a baggage car, safely tucked away in a hamper.

Professor Holme Brewer is on the train, going to New Ralgia to present the park committee with some lions he had caught in Africa. A crook makes for the professor's baggage; the clerk sees him at work on the trunk; he pushes him in and attires himself in the professor's clothes, thus getting rid of his prison garb.

The professor sleeps on and the clerk alights at New Ralgia and is greeted with acclaim. They prepare a banquet for him and he has to get no end of ideas spontaneously out of his head in order to satisfy the curious ladies of New Ralgia. It wouldn't have been so bad only the lions get loose and an awful chase and mix-up follow.

The warden and his daughter arrive just in time to be chased by a mad lion. The guards who accompanied the warden recognize the clerk and he is taken away to prison. The girl cries and tells him she will wait for him forever.

Two years later we find the clerk coming out of prison only to find the girl married to an old man. She is the proud mother of twins. He is desperate all over again and this time decides to end it all. He does so by jumping into a well head first.

a hit!
-and clean!

There's no hit or miss about this Red Rider series of six two-reel romances of the Royal Northwest Mounted Police. Rarely, if ever, has there been crowded into two reels such crisp action—such zest and vim—with all the tang and gusto of the great Canadian timberlands. There's a snap and a pithy "let's go" that carries these brisk, impelling pictures with their big-hearted, rough, raw-boned fellows straight into the heart.

Clean and virile as the very air of the woods idolized by these devil-may-care fellows; men rough as a nutmeg grater and as fine beneath.

Just released
No. 4
"WHEN THE DEVIL LAUGHED"

featuring
LEONARD CLAPHAM and
VIRGINIA FAIRE
Written and directed by
JACQUES JACCARD

The REDRIDER SERIES

"A Blue Ribbon Mutt"

Two Reel Century Comedy

Featuring

CHARLES DORETY, LILLIAN BYRON, BUD JAMISON, AND BROWNIE, THE WONDER DOG

LILLIAN, who owns a cat and dog store, "cans" Charlie, her clerk, when in an altercation with a street sweeper, a brick breaks the front window of the shop. Charlie then gets a job to post bills announcing a "Dog Show" in the Auditorium with $10,000 in cash prizes. While posting the bills, he notices Brownie and a pup and decides to enter pup for a prize.

The dog show is a gala event. Lillian also enters a dog, her favorite poodle. She snubs Charlie when she sees him. Lillian's poodle is picked as a blue ribbon winner. Brownie grabs hold of him and hides him, substituting the pup in his stall. Villains enter to steal the prize dog and steal the pup. When Lillian comes to the dog's stall she finds him gone and is frantic Brownie produces the poodle for her and Lillian is overjoyed with Brownie and Charlie, his owner. Thus Charlie and Lillian are brought together again. The directors of the show decide that Brownie is a clever dog and award him first prize. Then Charlie and Lillian, being on an equal footing, get married and all seems to be well with them.

"My Lady's Ankle"

One Reel Star Comedy

Featuring ROBERT ANDERSON

M. COUPERINE, an artist, had married adorable Suzette for love, but alas, it did not buy them the necessities of life. They were pretty much down and out when Couperine got an inspiration and painted a beautiful design on Suzette's ankles and legs, prettier than silk stockings could ever be. The lack of silk stockings was the only thing which kept Suzette from getting a dancing engagement at the Café des Arts, but now—with her painted legs, she was the rage of Paris.

The new fad brought Couperine dozens of customers to his studio; long ones and short ones and lean ones and fat ones. And they all fell in love with him and left their husbands for him. Naturally it began to look pretty black for Couperine, especially when the husbands came in brandishing guns and he had to hide the wives. However, he got away with it nicely and then produced Suzette, introducing her as his wife. Everybody made up then, and things seemed to go on in great style, with plenty of money for Couperine and Suzette.

Carmel Myers, fascinating star of "In Folly's Trail," and "The Gilded Dream" who will soon be seen in a novel role, in a new story of the gay smart set

"The Timber Wolf"

Featuring

LEONARD CLAPHAM and VIRGINIA FAIRE

Red Rider Series, No. 6

TO be in love meant quite a lot to Kirk MacLean of the Royal Northwest Mounted, but when he received word from headquarters that the father of the girl of his heart was breaking the law, duty of his position actuated him to write and inform her of what her father was doing, thereby intimating that there was pressure from higher authority. But life was not all roseate for Jean, even tho the hand of law was destined to be her benefactor through life, for her father, a cruel and heartless man, kept close watch over her and made no attempt to keep from her the fact that he was producing illicit whiskey. Jean finally decides to get word to Kirk MacLean of her ill-treatment so that he can come and rescue her. She bribes a half-breed, who is a tool of Nigel Durant, her father, to take a note to MacLean. The father discovers her ruse, but it is too late to prevent the half-breed's escape. His unceasing attempts to force Jean to divulge the destination of the half-breed prove futile.

Kirk dispatches Abner Lee (his colored "jack-of-all-trades") with the note to Jean and expectantly awaits a reply. In the meantime, Jake Williams is in jail awaiting transfer to the Headquarters at Regina for trial for various offenses. He is set free by some of his conspirators while MacLean is away, in answer to the message from Jean. Abner, although tortured by Jake and his gang, refuses to tell which way MacLean went. Durant sees Kirk coming and awaits his opportunity, when he fells him with a club, fleeing with the thought that he has killed MacLean. MacLean revives and starts after Durant. He overtakes him and in a battle under water overcomes his resistance and kills him. Jake and his gang, who have arrived at the camp, watch the fight from land, where they have bound Jean with a rope and when they see Kirk come up alone, start a fussilade of bullets at him. Jean escapes while the fighting is going on and joins Kirk in time to make a getaway.

"THE FLAMING DISK"

Episode 6.

"The Pool of Mystery"

Elmo Gray	Elmo Lincoln
Jim Gray, his brother	Elmo Lincoln
Rodney Stanton	Roy Watson
Stanley W. Barrows	Geo. Williams
Professor Robert Wade	Lee Kohlmar
Helen Wade	Louise Lorraine
Briggs	Fred Hamer
Stella Dean	Fay Holderness
Batt Hogan	Monte Montague
Con Dawson	Jenks Harris

THE gang takes Helen to Aw-Wong's, fearing that her screams will attract the attention of the police. Aw-Wong is the head of a Chinese band in league with Stanton. Their quarters in Chinatown are extensive.

At Aw-Wong's, Stella still pretends to be Helen's friend and searches her for The Flaming Disk, which the gang takes from her.

The gang get in a quarrel with one of the Chinamen. Below the house is a dark, mysterious pool, inhabited by a man-eating alligator. Before Helen's eyes the Chinaman is hurled into the pool and consumed by the terrible beast.

Elmo, in the meantime, has swung himself on to a chandelier and out of the fearful lion trap into an adjoining room, thus making his escape. He discovers that Helen has been taken to Chinatown and trails her there. Entering the house, he gets into a fight with the gang, and they gain the upper hand. They hurl him down the cellar stairs; he is thrown from a rebounding plank at the foot into the gloomy depths of the mysterious pool. Will the fearful alligator consume him too?

Sophia Kerr, well-known writer.

Do Your Hands Tell Tales?

DR. ALON BEMENT, head of the Maryland Institute of Fine Arts, has a hundred and one educational problems to keep him busy, but he has nevertheless found time to cultivate a very interesting and fine art—that of outlining a person's character by the general mould and movements of his hand. In New Screen Magazine No. 89 the hands of several prominent persons are exposed, together with Dr. Bement's deductions therefrom.

First of all, this issue of the magazine shows the hands of Carl Laemmle, President of the Universal Film Manufacturing Company, whom Dr. Bement figures out to be gentle, cautious, sensitive, the very essence of honesty, and a home lover. Anyone closely associated with Mr. Laemmle could affirm the correctness of these deductions. Then the hands of Maurice Dambos, the famous French cellist, are shown, and Dr. Bement called particular attention to the fact that Dambois' hands were those of a prize fighter, since much strength is needed to ply the slender strings of the cellist.

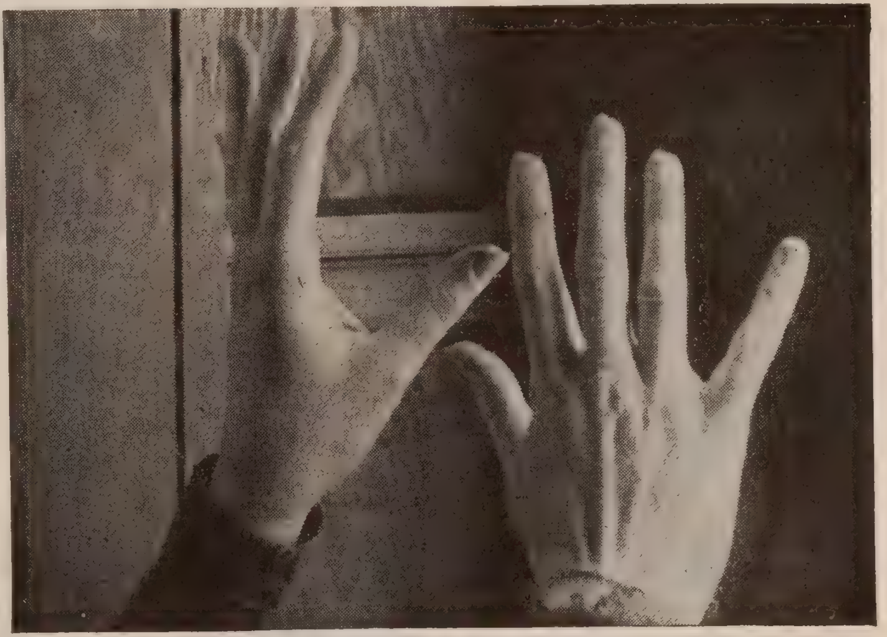
The hands pictured below are those belonging to Sophia Kerr, the famous novelist. Dr. Bement found these slim and lovely fingered hands a delight to read. Between stories, Sophia Kerr finds time to be editor of a woman's magazine and to "tear off" three or four books a year.

This "shot" on character as exposed by the hands is but another example of the interesting material which Universal collects to make up the New Screen Magazine each week. Unusual scenic effects, unusual games and tricks, unusual inventions and unusual hobbies, not to mention views of lovely gowns and all sorts of "animateds" and funny sayings form part of this weekly issue.

In addition to the exposition of character reading from hands, New Screen Magazine No. 89 contains some trick photography which is a treat for the eye, showing a rolling cloud effect, some pictures of an unusual animal, "the eared vulture," and a story in pictures showing the development of the dollar ($) sign, which should be of interest to everyone, particularly nowadays.

WHEN Dr. Alon Bement was making character studies of hands for the New Screen Magazine issued weekly by the Universal Film Manufacturing Company, he wanted to feature the hands of some well-known woman. After consideration, he decided that few hands were more interesting from the viewpoint of character deduction than those belonging to Sophia Kerr, the famous writer. Miss Kerr was particularly gracious about consenting to have her hands featured in the New Screen Magazine.

Sophia Kerr is one if the most interesting figures in the modern literary world. She is the author of one of the most entertaining novels of recent years, entitled "See-Saw." She also wrote a serial story for one of the magazines entitled "The Blue Envelope," which later was made into a serial for the movies, and in which Lillian Walker was featured. Her short stories appear constantly in all of the fiction magazines and one entitled "Sweetie Peach" will soon be filmed by a prominent motion picture company.



Hands of Sophia Kerr, famous womanwriter, as they appear in New Screen Magazine No. 89.

"You'll Be Seeing More of Me—"

YES, siree, you and your folks are going to see lots more of me, for I'm the little bright-eyed ray of smileshine that's going to hand out tons and tons of good-natured fun. Oh, yes, I know that's a large order to fill, what with Bathing Beauty competition 'n everything, but I have my own little laugh—specialty—my stuff will get the laughs that will make exhibitors glad to have me in their houses. And if you think I'm handing myself too much credit take a look at my first offering. If that doesn't make a hit with you I might as well quit flirting. So long—till next time.

Yours for a thousand feet

"Dotty" Wolbert

Featured in

"A Scream in Society"

Directed by Vin Moore

and other forthcoming one reel

STAR COMEDIES

EVERY ONE A TWINKLER

"CINDERS"

Some Eye-full

this Breezy, Speedy
Present-Day Two Reel
Western. Directed by
Edward Laemmle.
Starring

HOOT GIBSON

"THE DRAGON'S NET"

Episode 11.

"The Shanghai Peril"

CAST

Marie Carlton	Marie Walcamp
Harlan Keeler	Harland Tucker
Dr. Redding	Wadsworth Harris
King Carson	Otto Lederer

HARLAN jumps to the fender of the train, picks up Marie from the tracks while the train is in motion and thus rescues her. Marie then goes to the sacred temple, and producing a letter gives it to the Chinaman in charge, thus getting from him the last petal which she promptly hides in her hair. Carson and his gang, however, are waiting for her, seize her and take her to one of their hiding places, where they rob her of the petal and then place her in a burning tower to die. She is rescued by Harlan, however.

They proceed back to the hotel. Redding has made an enemy of Jose, the Filippino, who has been instrumental in giving the gang much help and Jose turns on them and warns Marie and Harlan of the gang's movements. Redding and Carson plan to take the same boat as Marie and Harlan back to Shanghai, but when one of their gang is captured by the Secret Service, due to Joe's warnings, they make a getaway in a private boat.

They all land in Shanghai about the same time and proceed to the same hotel. Redding is seized with a mad desire for the other petal which Marie has. He starts out one day and is followed by Marie and Harlan, but he has taken precautions to have his henchmen ready and to have the chauffeur of Harlan's car in his service so that Harlan is taken captive and dumped into the river while he almost chokes Marie to death. Will he procure from her the last petal which he so madly desires to possess?

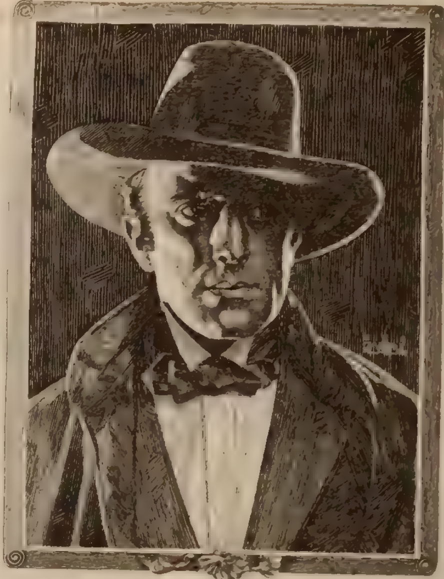
"The Forest Runners"

Red Rider Series No. 5

Featuring

LEONARD CLAPHAM and VIRGINIA FAIRE

ALMOST all the Royal Northwest Mounted Police who occasionally loitered about Baptiste Codrae's tavern were in love with Jean, his pretty daughter, but Jean preferred Kirk MacLean, bravest of the dauntless riders of the law.



Frank Mayo, now appearing in "The Marriage Pit" whose next special attraction will be "Honor Bound," a virile drama of ideals, women, and the great southern rubber country

The sergeant, Kirk, and one other rider, invite her to Dominion Day, and as all three invitations occur at once, Jean decides that the only way for her to give a fair decision is by a contest. So she hangs three chains of beads on a tree stump at a considerable distance from the tavern, across the river, and bids the three gallants to race for them on the following day, the one returning first to be chosen as her escort for Dominion Day.

Jake Williams, an escaped convict, has it "in for" Kirk and the sergeant, a secret enemy of Kirk, advises Jake that the day of the race is the time for him to get his revenge on Kirk. The race begins and Kirk, by a daring jump from a cliff into the river, reaches the tree stump first. He swims back to the foot of the cliff, about to climb up to his horse above, when Jake cuts the rope on which he had planned to make the ascent. He also hurls a burning fuse at Kirk, who ducks and escapes, and when Jake hurls a second, he hurls it back at him, thus mortally wounding him. Then he takes him prisoner to the tavern, where Jean is waiting impatiently, sorely disappointed that the other two had preceded Kirk, the sergeant coming in first.

The sergeant receives a letter from headquarters that for the capture of Jake Williams, dead or alive, a six months' furlough is to be granted, and Kirk is given his leave. He rides away, leaving a saddened Jean behind.

The sergeant is in panic lest Jake disclose his part in the plot against Kirk before he dies. Jake does give it away, and then Jean turns on the sergeant, snaps at him that she will not accompany him Dominion Day, rides in mad haste after Kirk, and promises to accompany him as his wife.

"Cinders"

Two Reel Western Drama.

CAST

"Bing" Davidson	Hoot Gibson
Joyce Raymond	Dorothy Woods
"Wearie" Willie	Jim Corey

"BING" fondly adores Joyce, but Joyce, who really loves "Bing," isn't over much on encouraging him any. One day "Bing" flirts with Stella who is riding in a private car of inspection with her father, a railroad manager and her mother. Joyce, of course, gets angry and "Bing" gets wise, but "Bing" also gets in bad with Joyce.

Now Stella has a zest for daredevil stunts so that when the train on which she is riding stops at the next station, she sends a message to town stating that it has been held up. "Bing" receives the message from the station agent and races to the scene.

In the meantime, "Wearie" Willie was actually putting over a real holdup and "Bing" arrives in time to get the draw on him. The conductor, however, misconstrues the meaning of "Bing's" actions and fells him, thus allowing the real bandit to escape.

Stella relents her actions and after learning of "Bing's" whereabouts, trails him. "Bing" catches the bandit just as Stella arrives and after suitable explanations, everything is amicably settled between all concerned.

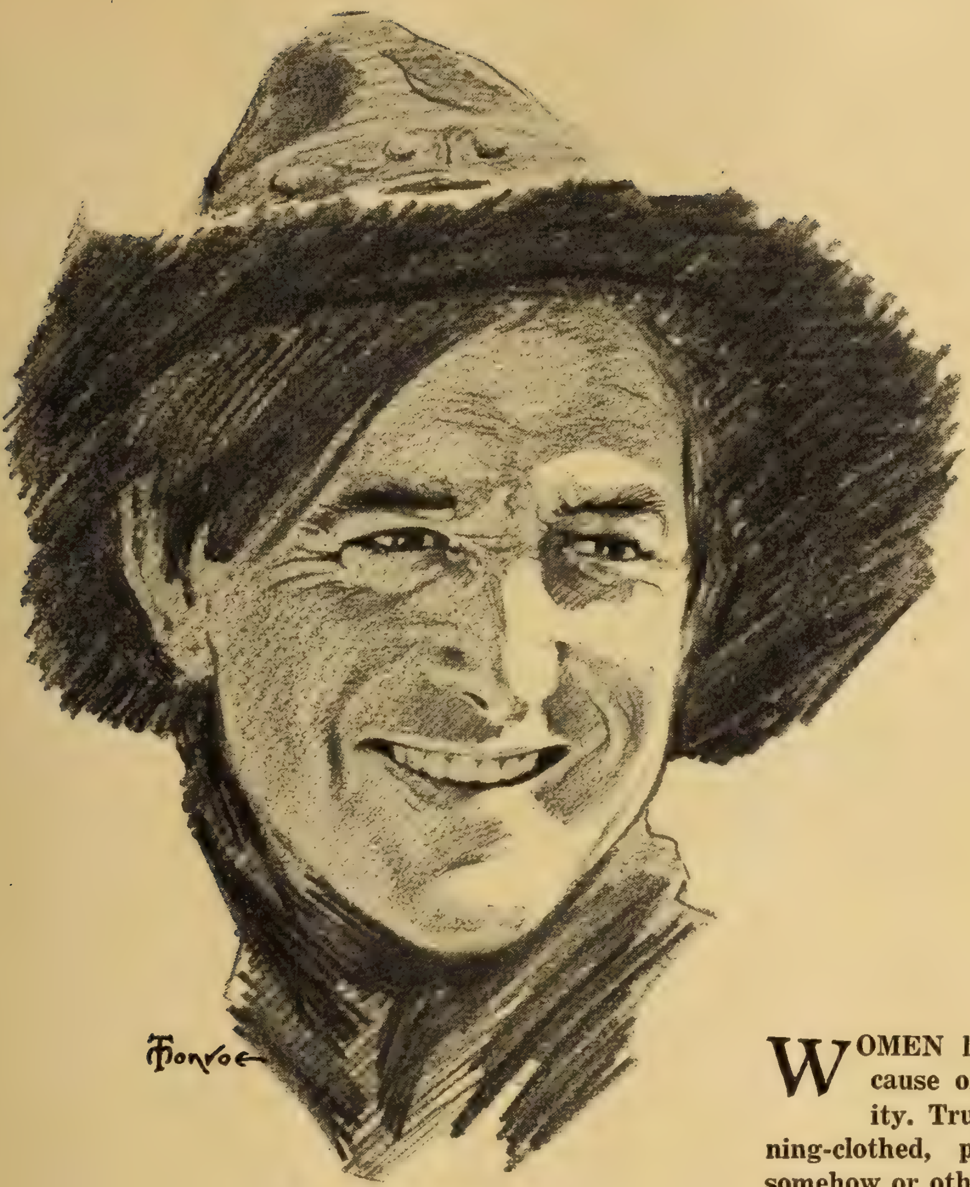
"Hearts and Clubs"

One Reel Star Comedy

JACK and Jim both love Tillie and bring her gifts, flowers, a monkey, etc. Mother prefers Jack but Tillie prefers Jim and some mix-up follows, in which the monkey, the family dog, the lovers, mother and Tillie take part.

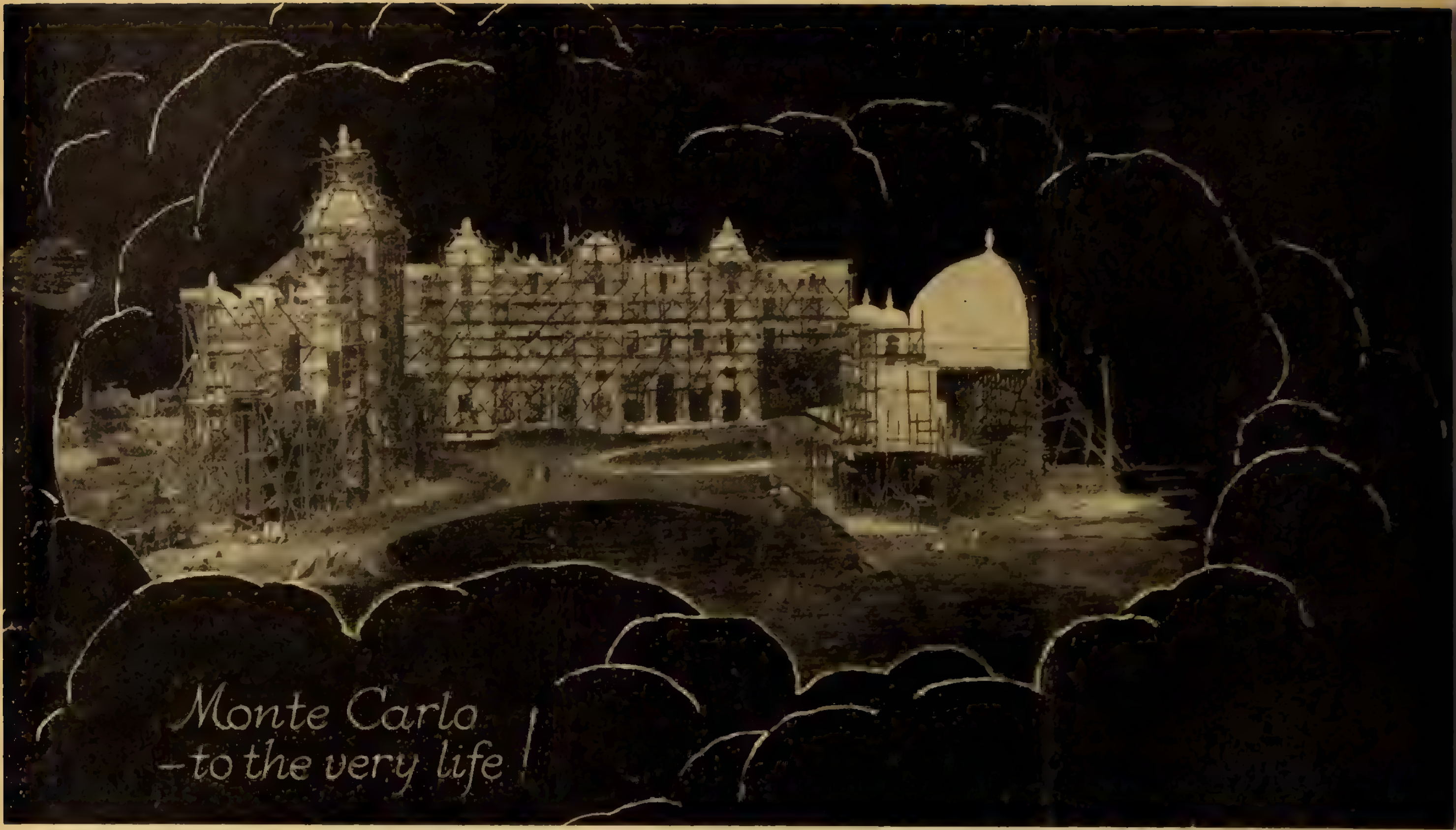
Jack invents a stunt whereby the winner is to win Tillie. Part of it is to be blindfolded. Jim is blindfolded and holds his own balance successfully but Jack manages to fall into a fountain. Tillie and Jim try to elope while mother is extricating Jack from the fountain but without success.

Jim tries to get revenge on Jack by painting a sign, reading, $25.00 Fine for going in Water." An officer appears on the scene and demands that Jack pay the fine. Jim takes a hand in the argument and he too falls in the water. The officer demands a fine of him. Not getting it, he "takes in" both Jack and Jim and poor Tillie is left to sit in solitary state with only her mother for company.



human HARRY CAREY

WOMEN like Harry Carey because of his utter masculinity. True, they have their evening-clothed, polished heroes, but somehow or other they seem to have an especially warm place in their hearts for the rugged virility that is Carey's. And it's that Carey grin that gets them, too, for in it they seem to find that touch of humanness that they'd like to find in every man. Women want Carey—give them what they want.


Monte Carlo
-to the very life!

THOSE THEATRES that paid $4,000 for "The Devil's Passkey" will pay $10,000 for "FOOLISH WIVES"

VON STROHEIM-AGAIN

Universal-Jewel

"FOOLISH WIVES"

Two and one-half times as much

The MOVING PICTURE WEEKLY

FRANK MAYO
IN
"HONOR BOUND"

UNIVERSAL SPECIAL ATTRACTION

VOL 11 NOV 13 1920 NO 13

A picture with some real thrills in it and marvelous photography

directed by

the same man who made "20,000 Leagues under the Sea"

STUART PATON

"WANTED AT HEADQUARTERS"

Starring

EVA NOVAK

UNIVERSAL
SPECIAL ATTRACTION

Universally Liked

AS the calico girl, who tried to live in the dream-land of silks, Carmel Myers, the bewitching, is creating new attendance and box office records.

Regardless of sex or age, all the world loves a love story. When you present this charming actress, with her wealth of beauty and youth, in a love tale of such rare appeal as "The Gilded Dream," you cater to the likes and desires of everyone in your town.

CARMEL MYERS

in a delightful love story

directed by

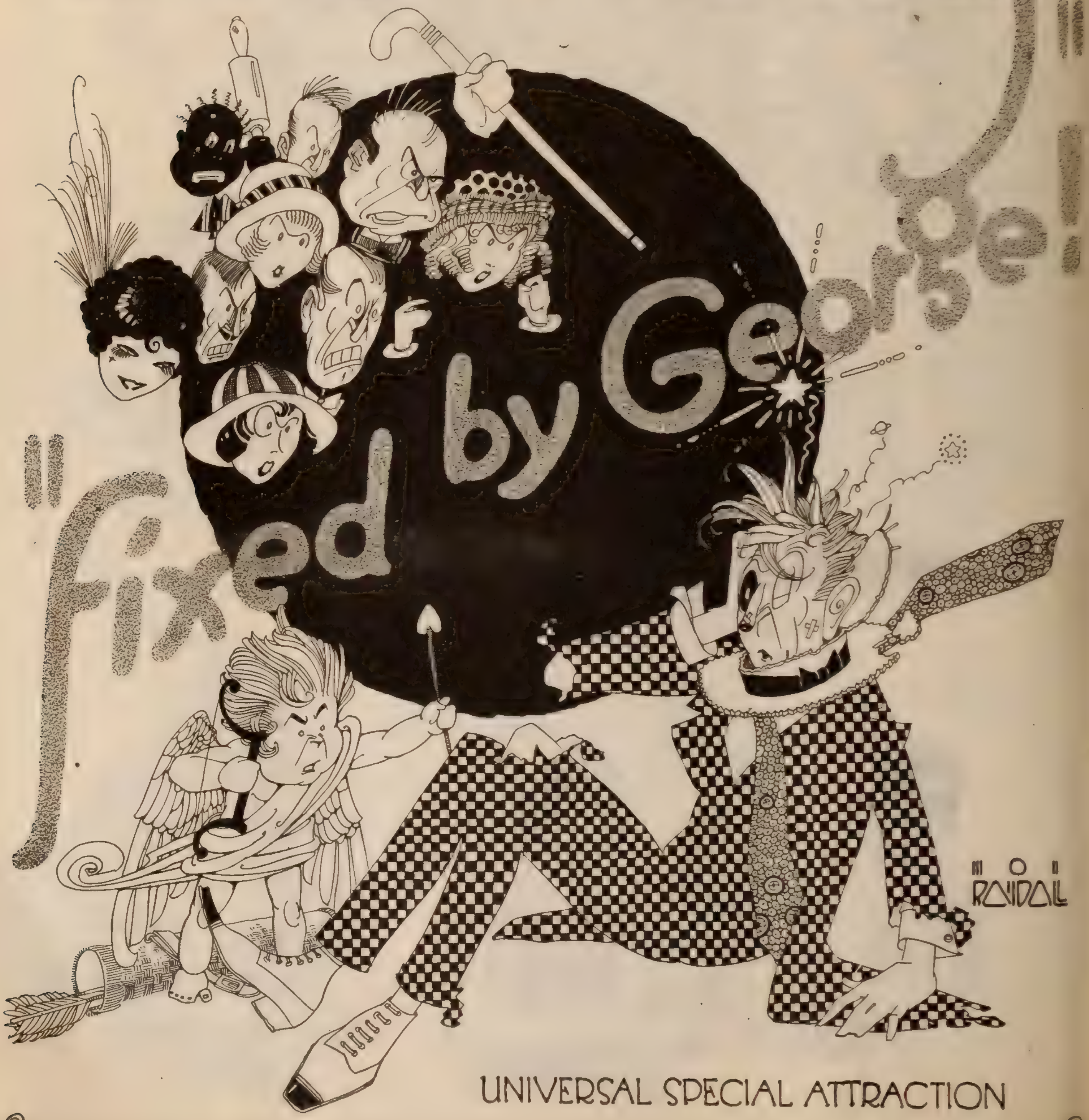
ROLLIN STURGEON

on a story by Katherine
Leiser Robbins

"THE GILDED DREAM"

Universal Special Attraction

LYONS-MORAN


"fixed by George!"
RANDALL

UNIVERSAL SPECIAL ATTRACTION

"ANOTHER SUCCESSFUL FARCE-COMEDY"—

MOTION Picture News says: "Lyons and Moran have produced another successful farce-comedy in 'Fixed by George' . . . it boasts a good plot with a reason for every bit of action and a well-constructed continuity.

"When the comedy moments arrive they are spontaneous because they are well-planted and in between times the story runs along smoothly, carrying interest in each successive sequence.

"The production builds well to its farcical climax in the last reel. In these latter scenes four or five couples are used to straighten out the tangle and credit must be given to the stars for the splendid way they have handled the situations.

"Lyons and Moran give a good, up-to-date performance of the roles they characterize, injecting action where it is needed and adding many comedy touches.

"In the cast are four pretty ingenues—Hazel Howell, Beatrice La Plante, Daisy Robinson and Maud Wayne."

Service Page For Frank Mayo In "Honor Bound"

FRANK
MAYO
UNIVERSAL

AT A GLANCE

—-—

SUBJECT—"Honor Bound."

LENGTH—Five reels.

STAR—Frank Mayo.

PREVIOUS HITS—"Lasca," "The Brute Breaker," "The Girl in Number 29," "The Red Lane," "Hitchin' Posts," "The Marriage Pit," etc.

DIRECTED BY—Jacques Jaccard.

STORY BY—Jacques Jaccard.

SCENARIO BY—Jacques Jaccard.

SUPPORTING CAST—Edward Coxen, Helen Lynch, Dagmar Godowsky, Nick de Ruiz, Irene Blackwell, Gordon Sackville, Max Willink, C. W. Herzinger.

LOCALE—New York, On Board a Yacht, and in the South American Rubber Country.

TIME—The present.

THUMB NAIL THEME—The story of a society ne'er-do-well who loses his friends and his fiancee through his weakness and who is given a last chance to redeem himself in a new country. Face to face with the primitive, he develops latent powers and qualities which not only reinstate him in the eyes of the world, but which finally win back for him the love he had lost.

CAST

Billy Thorpe	Frank Mayo
James Ellison	Edward Coxen
Koree	Dagmar Godowsky
Santos Cordero	Nick De Ruiz
Mary Ellison	Irene Blackwell
Claire Vincent	Helen Lynch
Geo. K. Vincent	Gordon Sackville
Lord Stanlaw Maitland	Max Willink
Capt. Barnett	C. W. Herzinger

THE STORY

BECAUSE of a wild escapade on the eve of his marriage to the daughter of the Rubber King, Billy Thorpe, a careless ne'er-do-well, finds himself on trial before a jury of his own people. His fiancee, Claire, wants to return the ring. She is dissuaded by his sister Mary, who knows that would spoil his life. Claire's father says, "I'm going to send you to assist your brother-in-law on my biggest South American plantation."

Three months later it is evident that Thorpe is in the right place. Gratified by increased shipments and lowered costs, the Rubber King takes Claire and Mary on a cruise to visit the men.

Ellison, before he left his wife to come to the tropics a year before, was well-groomed, a gentleman, with strength and standing under the protection of civilization. In the poisonous tropics he has degenerated to a whisky-soaked wreck. In exact antithesis, Thorpe, a scapegrace in an effete environment is doing the work for which Ellison receives credit.

In Espiritu is unmoral, beautiful Koree, who lives as simply and unashamed as an animal of the forest. In return for gin the bestial brute called Santos Cordero, her lord and master, temporarily turns her over to Ellison.

On the wings of dawn comes the Albatross, the yacht. Thorpe drags Ellison from Koree's hut and makes him brace up to go on board. Ellison excuses his dissipation as the haggardness of overwork That evening strains of syncopation float to the beach and bring to Koree faint urgings and memories of the campfires and tomtoms. She swims to the yacht, where Ellison is talking to the gay party gathered below deck.

"It isn't the work that makes living so hard here, it's the lack of pretty women——"

Crash! Through the hatch drops a startled beauty like a naked forest nymph. Ellison dodges from view and she runs to Thorpe. Next day when Thorpe declines Claire's invitation to accompany them down the coast, she suspects that it's not work that keeps him.

Mary stops off with her husband, who explains to Koree that she is Thorpe's sweetheart. He tells Mary that Koree is Thorpe's friend. Thorpe is astounded when Koree refers to "your sweetheart," and begins to understand why his sister is so cold to him.

Koree sees Ellison embracing Mary, and Thorpe interferes. At the same time his last chance to make good in the eyes of Claire is ruined. He resolves to attempt no defence, so that Mary will be happy, but privately he thrashes Ellison. His reversion to type is complete.

In revenge Ellison brings Cordero to Mary. Thorpe hears the half-breed's lies in silence at first, then attacks him furiously. They have a terrible fight with army sabres and Thorpe runs the brute through just as the Albatross sails back into the harbor. Ellison reports that Thorpe lost his head over a woman, and Thorpe keeps silent to save his sister from the truth. When even Claire refuses to take his word for what happened, Thorpe leaps overboard in spite of his wounds, and swims ashore. Koree nurses him in her hut; he has fallen to the bottom of the social scale.

Claire questions Koree and learns the true circumstances. She and Thorpe are reconciled and decide to make their home there. Ellison returns to civilization, where he regains his former status as a gentleman.

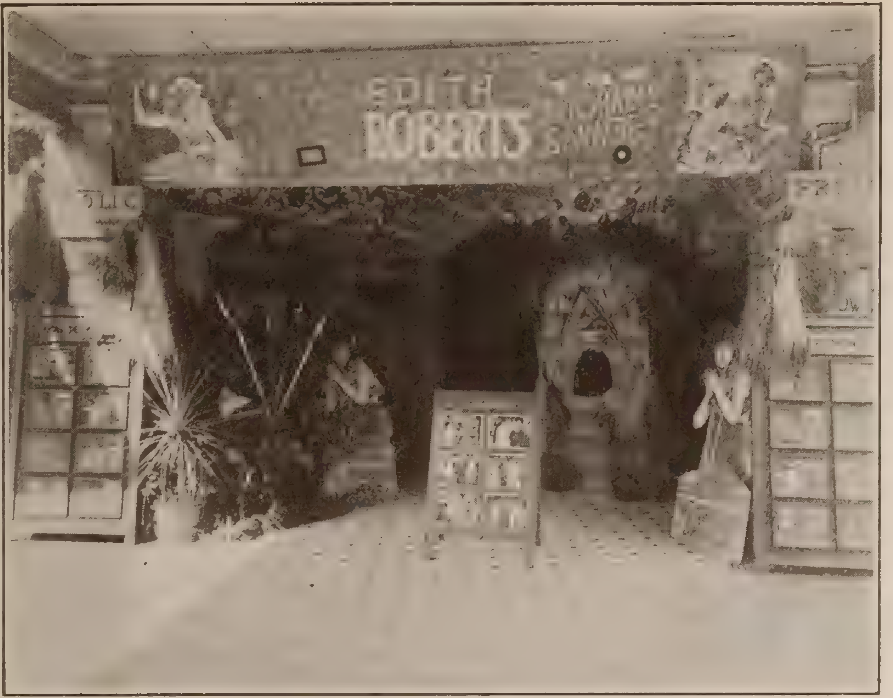
ADVERTISING DISPLAY LINES

Is morality a matter of geography? If you're naughty maybe you ought to move. See "Honor Bound."

In a part of the world where society is quite unmoral, strange things happen to men who stray from civilization. See "Honor Bound" with Frank Mayo.

The strangest triangle ever thought of is that of a man who is moral, a man who is immoral and a woman who is simply unmoral—in "Honor Bound."

THIS ONE MEANS S.R.O.



Lobby display of Frolic Theatre, San Francisco, for Edith Roberts in "The Adorable Savage."

IF you want to hang out your "Standing Room Only" sign, book "The Adorable Savage." This special attraction, featuring Edith Roberts, daintiest of stars, is making a hit everywhere it is shown.

When the Frolic Theatre, out in San Francisco, Cal., ran "The Adorable Savage," the management decorated the lobby of the theatre so attractively that it caused considerable comment. It is here reproduced. This feature, "The Adorable Savage," lends itself easily to lobby decoration, for the atmosphere of the story is woven around the South Sea Isles, and South Sea Isle settings can always be made attractive.

Universal is exceedingly gratified by the number of exhibitors who have been so encouraged by their success with "The Adorable Savage" that they have found time to sit down to write the company letters of thanks and praise. After playing the picture with tremendously successful results, the management of the Frolic Theatre sent the following letter:

"It is with great pleasure that I write you this letter commending 'The Adorable Savage,' which closed at the Frolic Theatre Saturday night. Although this was the second run in San Francisco, and only six weeks after its first showing at the Portola Theatre, it gave us one of the biggest weeks that the Frolic has had since I have been in charge. Naturally, I am more than pleased with results, and only hope that your product will continue to do as well for me as this picture did."

R. F. ABRAHAM, Manager, The Frolic Theatre.

And from another part of the country comes this sort of a letter:

"I wish to congratulate you on 'The Adorable Savage,' starring Edith Roberts. It is absolutely the best picture I have shown here this year, and the film was in A1 shape. Will stand a repeat."

E. E. HOLMQUIST, Prop., The Broadway Theatre,
Centerville, S. Dak.

Edith Roberts, plus "The Adorable Savage," is a safe bet anywhere and at any time. It is one of those pictures that will take with any class of audience, and the little star is at her most winsome best in it.

Hats Spell Happiness For Carmel

IN her current production, "The Gilded Dream," Carmel Myers is supremely happy. This charming Universal star has been brightening the life of her director, Rollin Sturgeon, with a perpetual smile and spreading cheer right and left since work was started on her latest picture.

The reason why Miss Myers is so happy over "The Gilded Dream" is not because she is called upon to wear some gorgeous frocks in many of its scenes, nor because the scenario calls for a few trips to the seashore and mountains. The cause of her gladness is the fact that many of the opening scenes occur in a small-town millinery shop, and Carmel is not only the head saleswoman, but chief trimmer, buyer, seller, model and window dresser.

Ever since Miss Myers can remember she had one besetting hobby, and that was to fuss with hats. She has always designed her own hats, and often made them when she had time. When she attended school she insisted on making her own bonnets, and even as a child her mother recalls Carmel sneaking into the closet, pulling out several hats, changing feathers and ribbons, and once in a while evolving quite a creation, though more often she would spoil a perfectly good piece of headgear.

In her current scenes in "The Gilded Dream" she can fuss and fret over hats and trimmings to her heart's content. Between scenes she retrimmed the various hats used as props and noted their effect on the heads of various members of the company.

GOOD PUBLICITY STORIES FOR

Frank Mayo in "Honor Bound"

Frank Mayo and Dagmar Godowsky in "Honor Bound."

NEW ROLE WELL-FITTED TO VERSATILITY OF STAR

"THERE'S one peculiar thing about Frank Mayo" recently remarked Jacques Jaccard, the author-producer who directed that Universal star in his most recent feature, "Honor Bound," which is coming to the ——— Theatre soon. "He is at the same time the easiest and hardest star to fit with a story. He is the easiest to fit, because being one of the best actors who ever faced a camera, he can play any sort of a role that is given him, from a modern character part to a Shakespearean knight.

"And this very versatility makes Mayo a hard star to fit with a story. When the public sees him in a dressy part, the producers are besieged with letters asking that he always appear in similar roles; and when he appears in a rough or primitive character the exhibitors are told by their audiences that is just the sort of a part he should always play."

And so Jacques Jaccard solved the problem in "Honor Bound." In this story Mayo appears in three distinct characterizations, although playing the same part. He is first seen as a well-dressed, care-free ne'er-do-well, utterly irresponsible and thoroughly unreliable. Next he is seen face to face with primitive conditions, developing undreamed of powers and unsuspected qualities; and then we see him revert to type—to the manners and passions of by-gone generations.

Frank Mayo comes from one of the most distinguished families of players on the American stage and began his acting career as a lad of five under the guidance of his grandfather, who bore the same name and who was considered one of the eminent stars of his day.

TWO CHARMING GIRLS PLAY OPPOSITE ROLES

A VAMPIRE from Russia and a flapper from Montana add feminine zest to "Honor Bound," in which Frank Mayo may now be seen at the ——— Theatre.

Dagmar Godowsky, the impetuous, black-haired daughter of the world renowned musician and composer, Leopold Godowsky, enacts the physically lovely and unashamed girl of the jungle in this South American story by Jacques Jaccard. She is the beautiful half-breed whose liason with one man nearly wrecks the happiness of another in "Honor Bound." She was born in Petrograd nineteen years ago, when it was still called St. Petersburg, and she has appeared on the stage under the management of David Belasco and in screen productions with Nazimova, Sessue Hawakaya, and Frank Mayo.

Helen Lynch is the fiancee of Frank Mayo in "Honor Bound." She is the girl who banishes her ne'er-do-well lover to South America and who later goes to him in spite of his apparent unworthiness. Miss Lynch is blonde, and first "Irised in" in Billings, Montana, eighteen years ago. She is blue-eyed and no one is blue when she's about. She professes to liking "thrilly" stories like those of Poe, but she looks as though Little Red Riding Hood would still frighten her.

"Honor Bound," which was written by Jacques Jaccarrd and also produced by him, is said to be one of the most novel and picturesque film subjects turned out by the man who made "The Great Air Robbery" and "Under Northern Lights."

EXPERIENCED ACTOR APPEARS IN NEW FRANK MAYO PICTURE

EDWARD COXEN, who plays opposite Frank Mayo in his latest Universal feature, "Honor Bound," announced for next ——— at the ——— Theatre, is one of the most accomplished leading men in the films. Versatility is his middle name, and he can play a juvenile or an old man, a hero or a villain, with equal skill.

Born in San Francisco, he went on the stage when in his teens, playing light comedy roles with the Alcazar Stock Company in his native city until the catastrophe of 1906. Then he went East and played in a number of New York stage productions, among them "The Little Brother of the Rich" and "The Fourth Estate." In connection with this it is quite a coincidence that Frank Mayo, with whom he is now appearing, starred in the screen version of "The Little Brother of the Rich" for Universal not long ago.

Coxen then did his turn in vaudeville, playing a sketch on the Keith and Orpheum circuits for two years. And then came the movies. And it looks as if the movies will keep him.

FAMOUS NAME APPEARS IN CAST OF MAYO FILM

IRENE BLACKWELL was named for Blackwell's Island, New York. Or rather, the island was named for her family. That was, of course, before New York built its prison there.

Irene Blackwell plays the part of Mary Ellison, Frank Mayo's sister, in "Honor Bound," Jacques Jaccard's story which is showing at the ——— Theatre on ———.

Her grandmother, Anna Blackwell, was the last heir of Blackwell's Island —and in fact the deeds to this property are still in the family possessions although they have not been upheld legally. The Blackwell family lived on the island for generations before New York established the prison there.

During the four years she has been in motion pictures the parts that have fallen to Irene Blackwell's lot have almost invariably been "heavy." Her present characterization in "Honor Bound" is one of the few exceptions. Miss Blackwell hopes to continue in sympathetic parts, however.

This Stunt Brought In The Cash

Enterprising Western Manager Devises Unusual Exploitation for "PINK TIGHTS" Production

W. E. JONES, manager of the Superba Theatre, Los Angeles, is right out in front when it comes to unusual exploitation. When he starts in to exploit a picture, he goes at it in a big way. Result: The Superba is filled with eager patrons.

A good example of his exploitation methods occurred recently when he booked "Pink Tights," the Universal special attraction feature starring Gladys Walton, for his down-town theatre. As the picture is a "circus" picture, he determined to circus it.

His main stunt was a grand "peerade" right up and down the busy streets of Los Angeles. It was a regular parade, too, with equestriennes, bands, animal wagons, clowns and everything. Prominent in the procession was a charming miss in pink tights.

To say that the parade was a success would be putting it mildly. The crowd that followed it to the Superba was as big and as enthusiastic as that which follows a real circus parade to the circus lot.

In this case, it seemed as if the parade ended right at a real circus lot, for Jones had fixed up his lobby to resemble the entrance to a big tent show. A marquise effect was used over the entrance bearing the words, "MAIN ENTRANCE—BIG SHOW." Inside the foyer, and visible from the street, was a flat, painted to resemble the long rows of animal cages under the "animal top" of a big show.

From the marquise to the edge of the sidewalk were strung red, white and blue pennants. Over the sidewalk was a large cut-out of Gladys Walton in pink tights, taken from a six-sheet. The box-office was fixed up to look like the ticket wagon of a circus. The entire effect of the lobby was exceptionally like a circus lot ,with the tent in the background.

Jones did not stop there. Inside the theatre the walls were covered with canvas to represent the walls of a tent. A pink color scheme was used throughout, including pink lights. The ushers were dressed as clowns, with peaked caps and big ruffles.

Wait a minute. Jones is still on the job. Here is the prologue he arranged.

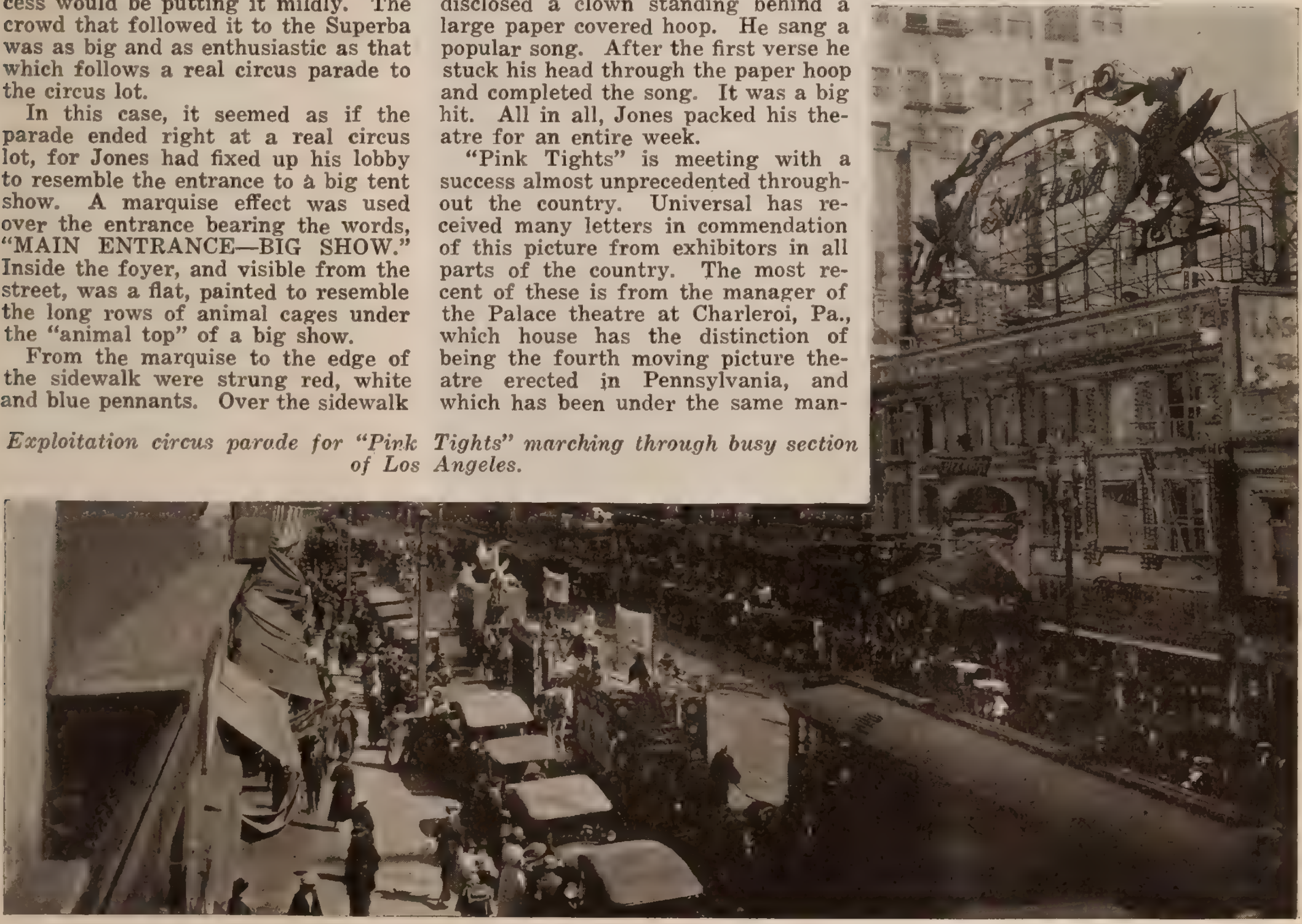
A drop was painted to represent a complete circus lot, with the big tent in the background and the side-show tents and banners in the foreground. Even the sandwich stands were prominently in view. The rising curtain disclosed a clown standing behind a large paper covered hoop. He sang a popular song. After the first verse he stuck his head through the paper hoop and completed the song. It was a big hit. All in all, Jones packed his theatre for an entire week.

"Pink Tights" is meeting with a success almost unprecedented throughout the country. Universal has received many letters in commendation of this picture from exhibitors in all parts of the country. The most recent of these is from the manager of the Palace theatre at Charleroi, Pa., which house has the distinction of being the fourth moving picture theatre erected in Pennsylvania, and which has been under the same management for fifteen years. It reads as follows:

"Universal Film Manufacturing Company is surely deserving of praise in placing upon the market such an exceptional picture as 'PINK TIGHTS.' I consider this as one of the very finest features that I have had in my house for a long time—cast, story, directing and photography have seldom been excelled. This is truly a grand pciture."

HARRY L. BARNHART,
Mgr., Palace Theatre.

Such letters as these are indeed a source of inspiration to the makers of the picture. And they further serve to prove in this particular instance that "Pink Tights" is worthy of the best exploitation efforts of the manager.



Exploitation circus parade for "Pink Tights" marching through busy section of Los Angeles.

A King And A Cameraman Exchange Greetings

U. K. Whipple, cameraman, shaking hands with King Albert of Belgium.

UPON the recent return to this country of the Olympic athletes, it became known that U. K. Whipple, an International News cameraman, received unusual honors and attention at the hands of King Albert of Belgium.

The incident occurred while the 500 athletes were assembled before the royal box in the stadium at Antwerp. While twenty cameras clicked the King called the various contest winners before him and decorated them with the prize medals of the seventh Olympiad.

Suddenly the King paused and stared intently towards the group of cameramen. He had recognized Whipple, who had accompanied President Wilson on his tour through Belgium, and who later had accompanied King Albert on his tour of the United States.

The King halted the ceremonies while he called the International News cameraman over to the box and shook hands with him. The Belgium ruler, talking with Whipple and Ambassador Brand Whitlock, expressed his pleasant memories of his enjoyable trip to the United States, and thanked Whipple for the photographs he had taken during the tour. He then invited the cameraman to accompany the royal party on their projected trip to South America.

Whipple is the holder of the Gold Medal of the Order of the Crown of Belgium, presented to him by King Albert during that monarch's sojourn in America.

International News did not send him to South America to accompany King Albert, but recalled him to New York, as there was important work for which he was especially commissioned there.

Mr. Whippple is considered unequalled in the camera-news game. When Universal released the Animated News, the first news weekly, it was U. K. Whipple who did most to make it a success. He is a pioneer in the film news world and few camera-men can equal his record.

This has been an auspicious year for International. First there were the "shots" of the German raider Moewe in action, shots which set the whole world a-talking. Then came the pictures of Pope Benedict, an astounding feat indeed, since this marked the first occasion of a pope appearing in moving pictures. Then there were the "shots" of the Wall Street explosion, remarkable not only because they were completed within an hour after the dreadful event had occurred, but because they were shipped West to the Denver Post in Denver, Colo., in fifty-three hours, or nineteen hours less than the fastest time by the usual fast mail. An aeroplane or two helped International to set this record.

And now comes a member of the International staff who is personally greeted by one of the best beloved of modern monarchs, and to whom the King extends a personal invitation to accompany him to South America. This certainly is honor accorded to International and recognition of the efficiency and capability for which it stands, as exemplified in this particular instance by U. K. Whipple, who stands among the "first" in the realm of the news cameramen.

International is a "real" news film in that it makes a special point of up-to-the-minute news. Its cameramen are scattered all over the globe and have never failed to be on hand when there was anything of interest and importance happening. Nothing daunts them, and for them it is "where there is a will there is a way." This was never better exemplified than in the taking of the recent shots of the race between Sir Barton and the wonder horse of the age, Man o' War, where, until the eleventh hour, it looked as if some others would beat International to it. BUT THEY DIDN'T.

WITH APOLOGIES TO K. C. B.

The dictionary defines.
* * *
The word "contest."
* * *
As a "struggle.
* * *
For something.
* * *
AGAINST active
* * *
Opposition."
* * *
Our own meaning
* * *
Of this word.
* * *
Is "co-operation.
* * *
To build profits.
* * *
For the Exhibitor."
* * *
From past experience.
* * *
You know.
* * *
Universal does more.
* * *
Than just talk.
* * *
IT ACTS.
* * *
So here are.
* * *
The "reel" facts.
* * *
And you can judge.
* * *
For yourself.
* * *
In conjunction.
* * *
With the Dramatic Mirror.
* * *
The famous weekly.
* * *
Of the screen and stage.
* * *
A real contest.
* * *
Has been opened.
* * *
Designed to give.
* * *
The three girls.
* * *
Who win.
* * *
A chance to play.
* * *
In Universal Pictures.

And receive in return.
* * *
A generous salary.
* * *
And offers too.
* * *
To those who fail.
* * *
A beautiful strand.
* * *
Of Nataline Pearls.
* * *
Plus their commissions.
* * *
But why tell you.
* * *
A clever showman.
* * *
What this means.
* * *
In receipts.
* * *
If tried.
* * *
In your town.
* * *
But—if you'll write.
* * *
Now—to-day.
* * *
For full particulars.
* * *
To Dramatic Mirror.
* * *
133 West 44 Street, N. Y. C.
* * *
You will learn.
* * *
Why we say.
* * *
That "contest."
* * *
In Universal language.
* * *
Means co-operation.
* * *
And profits.
* * *
To exhibitors.
* * *
In every town.
* * *
No matter.
* * *
Whether they be.
* * *
Large or small.
* * *
We thank you.

THE MOVING PICTURE WEEKLY
A MAGAZINE FOR MOTION PICTURE EXHIBITORS
Published Weekly by the MOVING PICTURE WEEKLY PUB. CO.
1600 BROADWAY, NEW YORK CITY
PAUL GULICK, *Editor.*
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Vol. 11 NOVEMBER 13, 1920. No. 13

Carl Laemmle Welcomed Home

CARL LAEMMLE, the big chief of Universal, arrived in New York aboard the Aquitania last Saturday after a four months' tour in Europe. He was royally welcomed home by a large delegation of Universal employees, who had assembled at the Cunard pier, from the Universal home office, the Fort Lee factory and from other nearby Universal branches.

Armed with pennants, banners, confetti, horns and other noise-making devices, and headed by a large band, the Universalites stormed the Cunard Line pier and almost raised the roof when the returning film magnate walked down the gangway. They surrounded him with a rush and literally carried him on their shoulders to the street.

Here the Universal head found another surprise awaiting him. He saw a long line of automobiles and sight-seeing buses drawn up bearing Universal banners and placards reading: "Welcome—Carl Laemmle." Mr. Laemmle was escorted to the leading automobile, his employees dashed for the others, a cordon of mounted policemen wheeled into place at the head of the column, and there began one of the most novel and noisy demonstrations on record in the film industry.

It is unlikely that a film official ever was the recipient of such a spontaneous demonstration in New York City. It was arranged by the employees at the last minute. Police permission to parade Mr. Laemmle, from the pier to his office was being obtained even while the Aquitania warped into her berth. Chief Inspector Thore of the New York Police Department assigned Sergeant Day and a detail of mounted men from Traffic Squad B to steer the parade through the crowded streets.

Across Fourteenth street to Union Square and up Broadway to the Mecca Building at Forty-eighth street, the procession speeded. It resembled the reception to a popular political candidate. The 71st Regiment Band in the leading bus regaled Broadway with "Hail! Hail! The Gang's All Here," and other lively tunes. Broadway craned its neck. "Carl Laemmle presents" many spectacles, but here was something new.

The home-coming official received another ovation from his employees when he arrived at 1600 Broadway. They piled out of their buses and held him up at the door of the Mecca Building until they could give him a final round of cheers. The head of the film company tried to express his feelings at his welcome, but the situation got the better of him, and after hesitating over a few words he was forced to turn away to hide his emotions.

The "welcome home" gathering proved to Mr. Laemmle, he later said, that his attempts to create a personal relationship between employer and employees in the Universal organization had borne fruit. The same idea was expressed somewhat differently by one of the hurrahing employees, a young woman stenographer, when she said: "We are trying to thank him for all he is doing for us—our Home Office Lunch Club and other things," and by one of the factory employees in the following words: "He's behind our Universal Mutual Welfare Association, and he's dividing profits with us under the Industrial Democracy plan. We not only work for him, we work FOR him."

Mr. Laemmle was accompanied from Europe by his children, Rosabelle and Julius; by his brother, Louis Laemmle of Chicago and family; by a nephew, Julius Bernstein of Kansas City, and by Mrs. Maurice Fleckles, wife of the well-known Chicago film man. Others in the party were Harry H. Zehner, Mr. Laemmle's secretary; Joseph Kramer and Margarethe Kramer, chauffeur and maid to the Laemmle family.

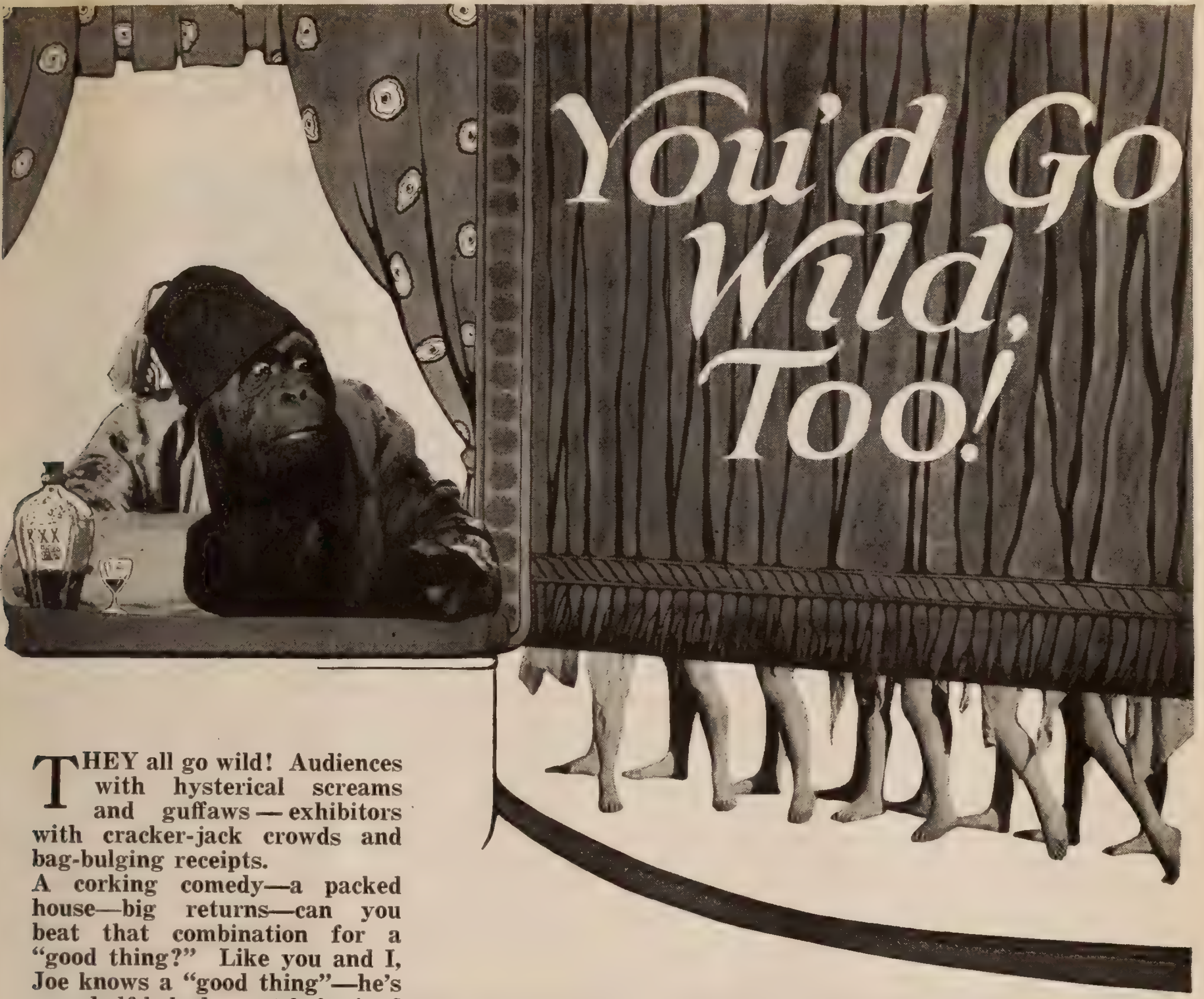
Mr. Laemmle was met at Quarantine by Mr. R. H. Cochrane, vice-president of Universal, who made a special trip down New York Bay in the revenue cutter to meet his returning chief. Waiting at the pier with the five hundred employees were other Universal officials and department heads, including Abe Stern, treasurer; H. M. Berman, general manager of exchanges; P. D. Cochrane, exploitation chief; George Kann, export manager; Paul Gulick, publicity chief; E. H. Goldstein, assistant to the president; E. J. Smith, division sales manager; Charles Rosenzweig, sales manager of the Big U Exchange, and George Uffner of the Universal Industrial Department. Maurice Fleckles and James C. Bradford also joined the group at the pier.

Mr. Laemmle's European trip was largely a pleasure jaunt, although he put through several big deals while abroad, and took much time to study the foreign film situation. He left New York July 8 and arrived in London in time to sign a big contract with the Film Booking Offices, Ltd., of London, providing for the distribution in Great Britain of the entire Universal output. Abe Stern and his brother, Julius Stern, of the L-Ko Company, and others of their family, accompanied Mr. Laemmle to Europe, returning last week.

From London Mr. Laemmle proceeded to Paris, thence to Germany, where he visited his birthplace, Laupheim, Wurttemberg. After several weeks in this locality, he went to Carlsbad, in the new Czecho-Slovakian republic, where he took the "cure" for several weeks. He later spent a month in Laupheim, and also visited other German cities and points in Switzerland before returning to America by way of Paris and London.

A few days after Mr. Laemmle arrive in London, in July, on his way to the Continent, he was the guest of honor at a large dinner given by the officials of the F. B. O. and attended by leading British film and newspaper men. Just before sailing for home, he was the recipient of a similar dinner given in his honor by Sir Edward Hulton, a prominent British journalist and moving picture magnate. More than two hundred persons attended this affair.

Despite his large party, at times fourteen persons, Mr. Laemmle experienced little difficulty in traveling over the Continent, other than the usual passport delays and inconveniences. He visited seven countries.



THEY all go wild! Audiences with hysterical screams and guffaws — exhibitors with cracker-jack crowds and bag-bulging receipts.

A corking comedy—a packed house—big returns—can you beat that combination for a "good thing?" Like you and I, Joe knows a "good thing"—he's no half-baked, rattle-brained lunkhead, and he's not selfish. Likes to pass a tip along once in a while—here's his latest—almost in his own words:

"See this picture—when you stop laughing,—Book it!"

Play this picture—then book "A Prohibition Monkey." They say it has some of the best laugh stuff spilled in ages.

UNIVERSAL
JEWEL

JOE Martin

Directed by
AL SANTELL

IN

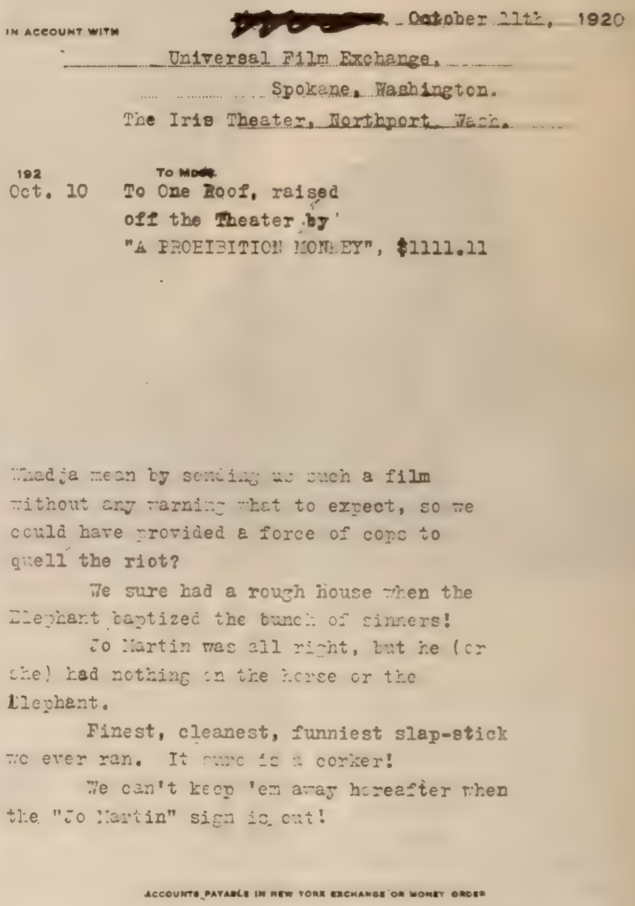
"A WILD NIGHT"

Here's What The Postman Brought Us

MOVING PICTURE companies get hundreds of letters daily from persons who are sure they will make another Mary Pickford or another Priscilla Dean or "Hoot" Gibson; from persons who have this or that suggestion to make concerning photography, direction or lighting effects in pictures and from persons who, having seen a picture made by the particular company, sit down and tell them how good, they think the picture is. Of the latter type of letters, Universal receives legion, and readers of "The Moving Picture Weekly" have read in its pages scores of these commendations which have been reprinted. And nothing gives more gratification to those who have spent tireless months in the making of a picture than to receive from reviewers words of satisfaction and praise.

Joe Martin is only a Monk, and as such he is just one level removed from you and your neighbor and your neighbor's child. But Joe knows how to put over the funny stuff and although he has been doing it for quite a while, it as as funny and original as ever. And none of Joe's funny stuff has been as funnw as that which is part and parcel of "A Prohibition Monkey" and "A Wild Night," the Simian star's two current Jewel releases.

At any rate, in a theatre, in a town, in the big state of Washington in the U. S. A., Joe caused such an uproar that the management of the house sent Universal a token of praise and delight but in such a novel fashion that it is herewith reprinted for the relish and enjoyment of other Universal exhibitors:



[redacted] October 11th, 1920

IN ACCOUNT WITH

Universal Film Exchange,
Spokane, Washington.
The Iris Theater, Northport, Wash.

192	TO MDSE.
Oct. 10	To One Roof, raised off the Theater by "A PROHIBITION MONKEY", $1111.11

Whadja mean by sending us such a film without any warning what to expect, so we could have provided a force of cops to quell the riot?

We sure had a rough house when the Elephant baptized the bunch of sinners!

Jo Martin was all right, but he (or she) had nothing on the horse or the Elephant.

Finest, cleanest, funniest slap-stick we ever ran. It sure is a corker!

We can't keep 'em away hereafter when the "Jo Martin" sign is out!

ACCOUNTS PAYABLE IN NEW YORK EXCHANGE OR MONEY ORDER

Here Are Some More Boosts For The "Jewels"

"I showed 'Under Crimson Skies' last night and it was well liked by my patrons. I will also show it to-night and expect to do a good business with it.

I wish to express myself and say that I am well pleased with UNIVERSAL PICTURES and that your service is the BEST.

"Your salesman was here to-day and I contracted for 'ONCE TO EVERY WOMAN' and 'THE DEVIL'S PASSKEY," also JOE MARTIN'S COMEDIES."

J. M. REYNOLDS, Manager,
The Elwood Opera House,
Elwood, Nebraska.

"I want to congratulate you on the production 'UNDER CRIMSON SKIES.' A wonderful picture—the best fight ever put on the screen. I want to tell you it's a knockout."

W. W. COOLEY,
The Gem Theatre,
Silverton, Oregon.

"I take great pleasure in telling you 'The Breath of the Gods' is one of the highest class pictures that has been on my screen since 'Broken Blossoms.' The lady from Japan is extra good. Here is a picture should go over big, especially in high class, cultured audiences, where acting and not 'beauty' is expected."

WM. C. McINTIRE, Manager,
The Rose Theatre,
Fayetteville, N. C.

"You were right and I was wrong. I did not believe 'Shipwrecked Among Cannibals' would be a pulling attraction for my high grade clientele. It not only pulled good crowds with very satisfactory box office results, but the picture thoroughly pleased every man, woman and child who saw it. I am very glad I let you persuade me to play it. Shall be glad to trust Universal's judgment in the future.

D. H. SCHUHMANN, President,
Florence Theatre Corp.,
Pasadena, Cal.

They Are Still Building Sets for "Foolish Wives"

PICTURED above is the Cafe De Paris which is being reproduced in the sets constructed by Eric von Stroheim for his forthcoming stupendous production "Foolish Wives" which he wrote himself, which he is directing and in which he will play the leading role. Maude George and Mae Busch, who played their roles so successfully in "The Devil's Passkey" will again appear in "Foolish Wives," and Marguerite Armstrong, Rudolphe Christians, Cesare Gravina, Malveen Polo and Dale Fuller are also prominently case in the production.

Von Stroheim is a master of reproduction. When "The Devil's Passkey" was first shown, critics would not be convinced that none of its realistic scenes were actually filmed in Paris. Their wonder will be considerably intensified when "Foolish Wives" is presented.

The picture already has cost Universal several hundred thousands of dollars and is about half completed. It already has run many thousands of dollars above the estimated cost. Stroheim promises, however, that he is producing a picture so accurate in local color, in setting and in characterization that the Prince of Monaco himself will swear it was filmed in the little Mediterranean monarchy.

It is the story of an unscrupulous Russian Count, with his clever aids, a Russian adventuress and her sister, who become intrigued with the wife of the American consul from Nice, France. The action is filmed amid the gayety of the famous gambling resort, Monte Carlo, and shows intimate views of the revelry and hectic existence of that place.

Stroheim spent six months after completing his second big picture, "The Devil's Pass Key," preparing for "Foolish Wives." He spent many days in the Public Library in New York looking up references to Monacan customs, architecture and styles.

"Foolish Wives" is expected to be ready for cutting in the next six weeks. It probably will be released in January.

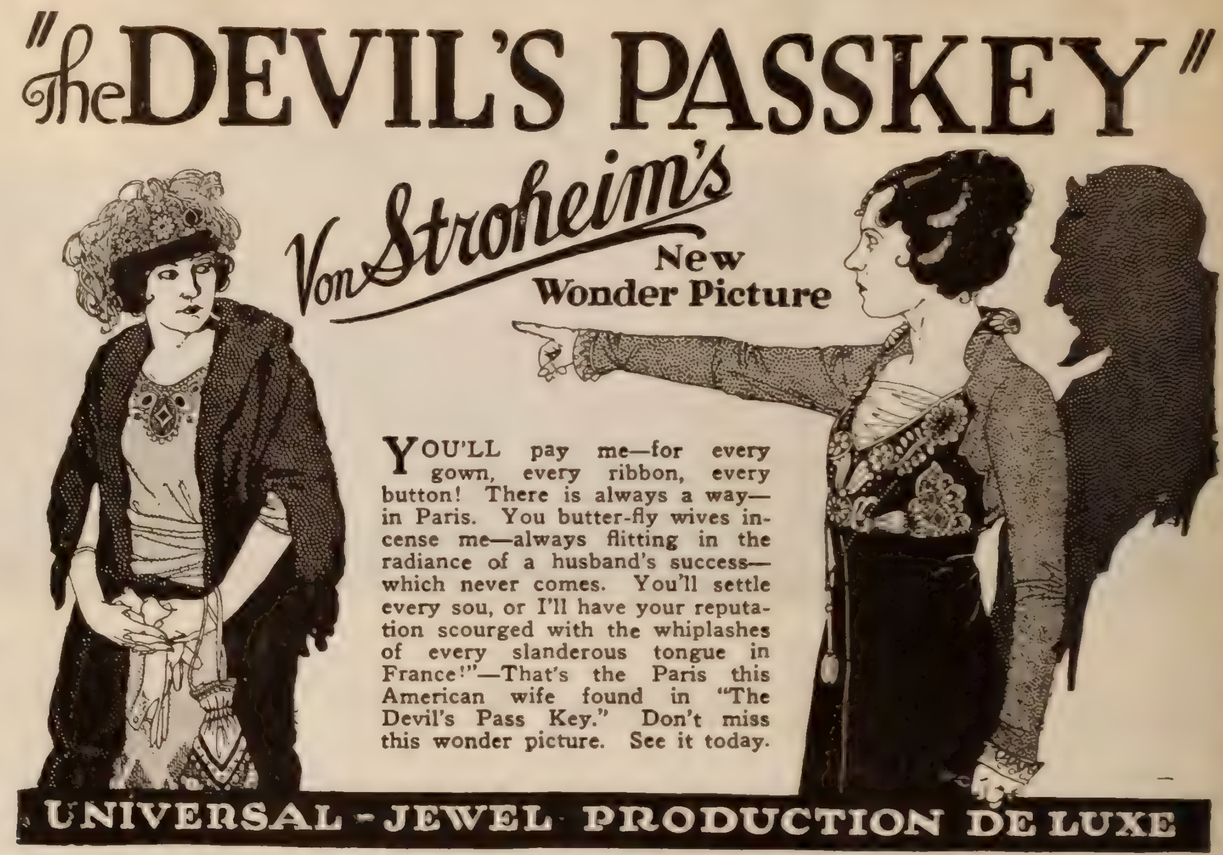
Malveen Comes By Her Talents Naturally

EDDIE POLO has had some proud moments in his life. As a lad he won the athletic championship of his class. For several years he was the principal performer with the Barnum and Bailey Circus. He appeared by special command before the King of Italy. He has won popularity contests in England and South America. There are scores of Eddie Polo clubs in all parts of the country, and his mail comes by the basketful. Yes, the Universal serial star has had a few proud moments, but he never felt quite as proud as he did a few days ago when Erich von Stroheim took him aside and whispered: "Mr. Polo, that little girl of yours possesses genius. I shall always feel proud to know I was the first to direct her."

Von Stroheim was referring to Malveen Polo, Eddie's fourteen-year-old daughter, who has just made her debut before the camera, playing the role of the half-witted girl in his Universal-Jewel feature, "Foolish Wives." The young girl inherits the talent of her father, who has been before the public since childhood, and of her mother, Alice Finch, who was a popular comic opera artist. Malveen is a piano virtuoso and has appeared in concerts, but her father had delayed her eventual screen appearance. A few weeks ago, however, when she was visiting at Universal City, Von Stroheim noticed that she was just the type he desired for the appealing figure of the simple village girl in his production. He proposed to Polo that she be permitted to play the part and the serial star finally consented.

According to Von Stroheim Malveen is a rare discovery. She takes to acting naturally and plays the part will all the subtle artistry one would expect from a veteran of the drama.

This is three-column ad. cut No. 12. Electro $1.25—Mat. 25c. Order of your Exchange or Supply Dept., Universal, 1600 Broadway N. Y.



"The DEVIL'S PASSKEY"

Von Stroheim's New Wonder Picture

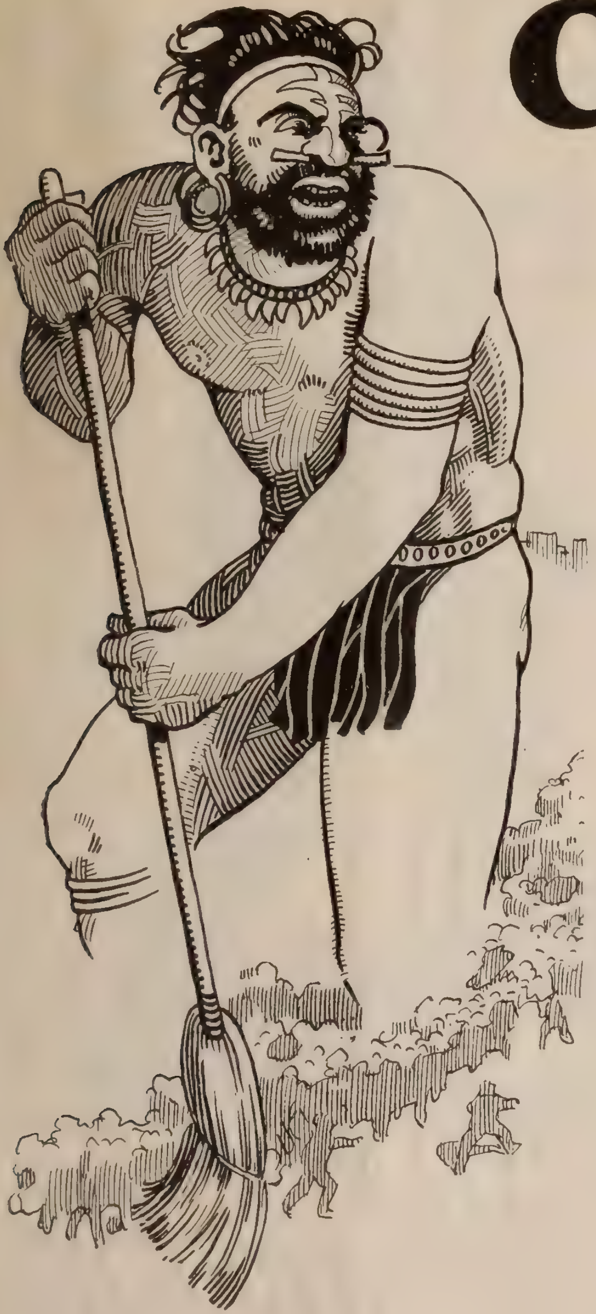
YOU'LL pay me—for every gown, every ribbon, every button! There is always a way—in Paris. You butter-fly wives incense me—always flitting in the radiance of a husband's success—which never comes. You'll settle every sou, or I'll have your reputation scourged with the whiplashes of every slanderous tongue in France!"—That's the Paris this American wife found in "The Devil's Pass Key." Don't miss this wonder picture. See it today.

UNIVERSAL-JEWEL PRODUCTION DE LUXE

ABOVE is a reproduction of one of the twenty-three newspaper ad. cuts available with this photodramatic masterpiece. Read the copy in the ad. and give your imagination just a little exercise. Think of the drama behind that thought! Can you visualize such sheer drama worked out by that genius Von Stroheim? Think what it would mean to you to have such a picture in your theatre; think what it would profit you to be able to advertise such a picture. Think—and ACT.

Ask your Exchange for a copy of the Press Sheet containing all the advertisements and press matter.

"'The Devil's Passkey' will open the doors of any theatre to a H---- of a business."----W. H. Stephens, Manager Baugh Theatre, Shoshone, Idaho.

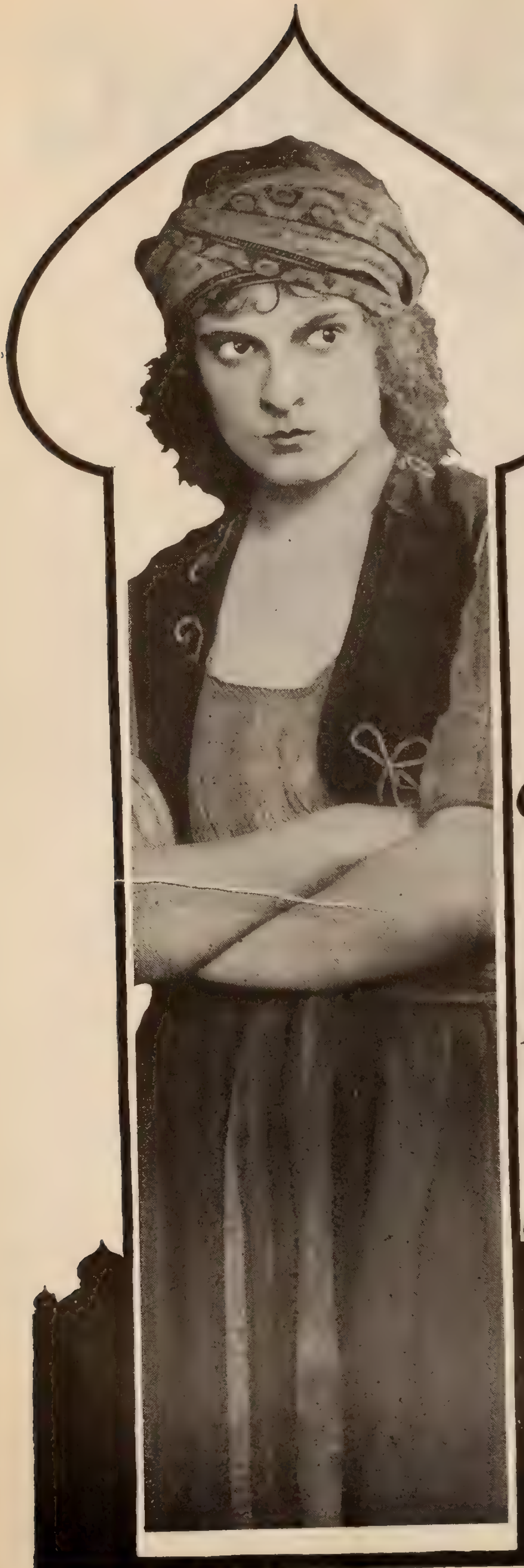


CLEANING UP!

From great, big, cosmopolitan New York, west to tiny rural, little Needles, California—from busy, bustling Detroit, south to quiet, peaceful Marlin, Texas—in every city—in every town and hamlet—regardless of size or population — this great feature is cleaning up—sweeping aside all opposition and riding rough shod over all established box-office records. The picture of pictures attracting the crowd of crowds! To see it is to book it—to book it is to profit.

"SHIPWRECKED AMONG CANNIBALS"

The UNIVERSAL JEWEL SENSATION



Let Its Record Be Your Guide

THE safest and most profitable way for the smaller exhibitor to book a picture is not on what it might do for him, but on what it already has done for other exhibitors in his class. And, no matter what sort of a theatre yours is, the record of this unusual attraction shows that it made big money in every one of the houses of your class—and every other class—in which it played. Let its record be your guide—BOOK IT NOW.

PRISCILLA DEAN

In "The

VIRGIN of STAMBOUL"

Directed by TOD BROWNING

Story by H.H. VAN LOAN

UNIVERSAL-
JEWEL
PRODUCTION DE LUXE

A powerful, compelling romance of adventure and love. A tale of the salt sea and strange, mystic lands that because of its human qualities makes this a super-production not soon forgotten. Book it and create added patronage and higher prestige.

Elmo Lincoln

in the Great Universal-Jewel Superproduction

"Under Crimson Skies"

Directed by
REX INGRAM

Story by
J·G·Hawks

Better Be Right Than Sorry!

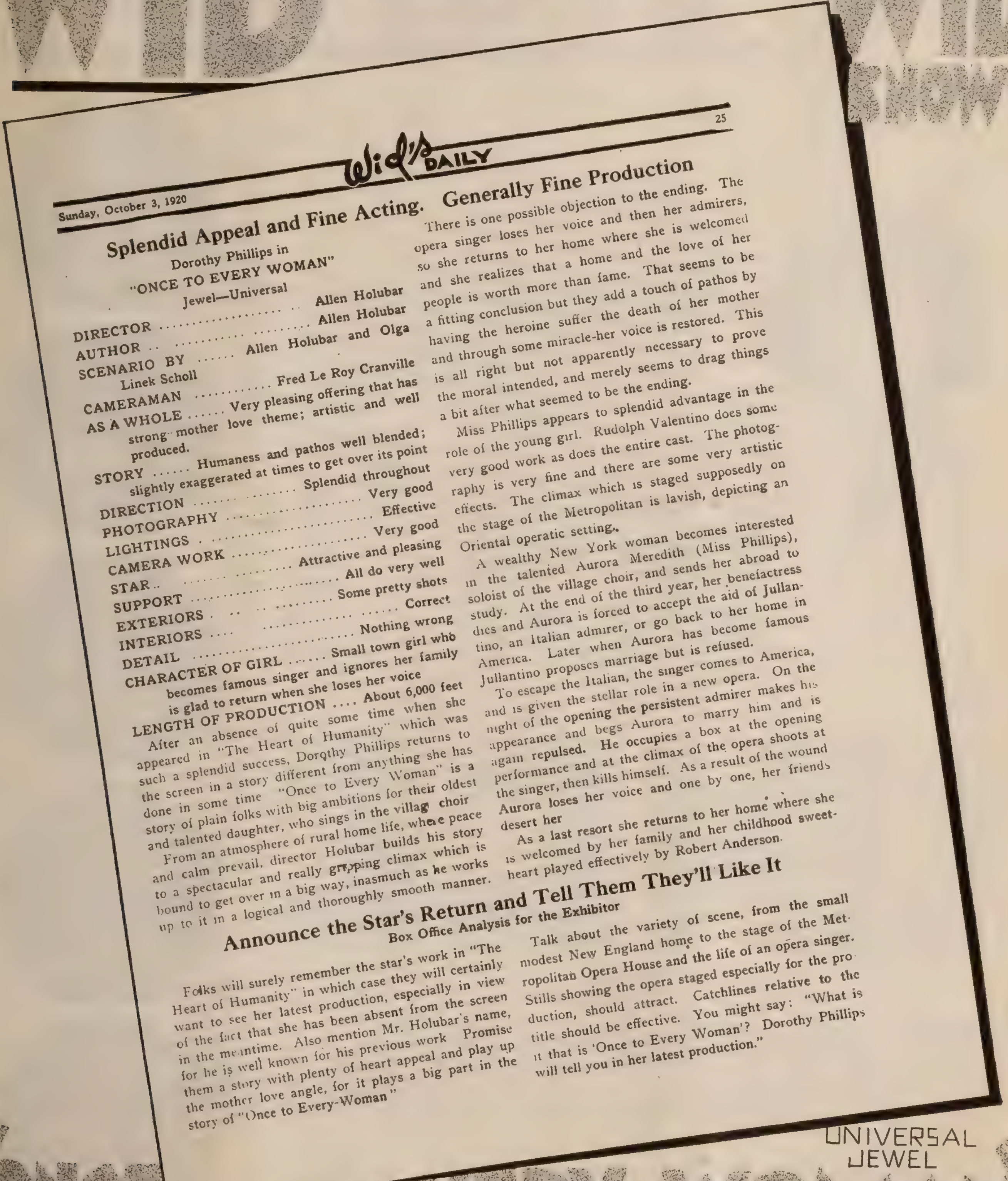
Profit by the experience of others. A proven success such as Von Stroheim's astounding, sensational super-production, "Blind Husbands," is the safest, surest attraction to draw the crowds in any town. The prestige and reputation this dynamic, dramatic photoplay has attained makes of it a tremendous magnet for your theatre. Everywhere it has thrilled and enthralled. The name of Von Stroheim is upon the tongue of every movie fan. Critics and public have acclaimed it one of the master productions of the age.

To-day—NOW—book it! Remember: better be right than sorry!

Carl Laemmle
Presents Von Stroheim's
Wonder Play

"BLIND HUSBANDS"

WID SAYS THIS AND WID KNOWS



25

Wid's DAILY

Sunday, October 3, 1920

Splendid Appeal and Fine Acting. Generally Fine Production

Dorothy Phillips in
"ONCE TO EVERY WOMAN"
Jewel—Universal

DIRECTOR .... Allen Holubar
AUTHOR .... Allen Holubar
SCENARIO BY ...... Allen Holubar and Olga Linek Scholl
CAMERAMAN .... Fred Le Roy Cranville
AS A WHOLE ...... Very pleasing offering that has strong mother love theme; artistic and well produced.
STORY ...... Humaness and pathos well blended; slightly exaggerated at times to get over its point
DIRECTION .... Splendid throughout
PHOTOGRAPHY .... Very good
LIGHTINGS .... Effective
CAMERA WORK .... Very good
STAR .... Attractive and pleasing
SUPPORT .... All do very well
EXTERIORS .... Some pretty shots
INTERIORS .... Correct
DETAIL .... Nothing wrong
CHARACTER OF GIRL ...... Small town girl who becomes famous singer and ignores her family is glad to return when she loses her voice
LENGTH OF PRODUCTION .... About 6,000 feet

After an absence of quite some time when she appeared in "The Heart of Humanity" which was such a splendid success, Dorothy Phillips returns to the screen in a story different from anything she has done in some time "Once to Every Woman" is a story of plain folks with big ambitions for their oldest and talented daughter, who sings in the village choir.

From an atmosphere of rural home life, where peace and calm prevail, director Holubar builds his story to a spectacular and really gripping climax which is bound to get over in a big way, inasmuch as he works up to it in a logical and thoroughly smooth manner.

There is one possible objection to the ending. The opera singer loses her voice and then her admirers, so she returns to her home where she is welcomed and she realizes that a home and the love of her people is worth more than fame. That seems to be a fitting conclusion but they add a touch of pathos by having the heroine suffer the death of her mother and through some miracle-her voice is restored. This is all right but not apparently necessary to prove the moral intended, and merely seems to drag things a bit after what seemed to be the ending.

Miss Phillips appears to splendid advantage in the role of the young girl. Rudolph Valentino does some very good work as does the entire cast. The photography is very fine and there are some very artistic effects. The climax which is staged supposedly on the stage of the Metropolitan is lavish, depicting an Oriental operatic setting.

A wealthy New York woman becomes interested in the talented Aurora Meredith (Miss Phillips), soloist of the village choir, and sends her abroad to study. At the end of the third year, her benefactress dies and Aurora is forced to accept the aid of Jullantino, an Italian admirer, or go back to her home in America. Later when Aurora has become famous Jullantino proposes marriage but is refused.

To escape the Italian, the singer comes to America, and is given the stellar role in a new opera. On the night of the opening the persistent admirer makes his appearance and begs Aurora to marry him and is again repulsed. He occupies a box at the opening performance and at the climax of the opera shoots at the singer, then kills himself. As a result of the wound Aurora loses her voice and one by one, her friends desert her

As a last resort she returns to her home where she is welcomed by her family and her childhood sweetheart played effectively by Robert Anderson.

Announce the Star's Return and Tell Them They'll Like It

Box Office Analysis for the Exhibitor

Folks will surely remember the star's work in "The Heart of Humanity" in which case they will certainly want to see her latest production, especially in view of the fact that she has been absent from the screen in the meantime. Also mention Mr. Holubar's name, for he is well known for his previous work Promise them a story with plenty of heart appeal and play up the mother love angle, for it plays a big part in the story of "Once to Every-Woman"

Talk about the variety of scene, from the small modest New England home to the stage of the Metropolitan Opera House and the life of an opera singer. Stills showing the opera staged especially for the production, should attract. Catchlines relative to the title should be effective. You might say: "What is it that is 'Once to Every Woman'? Dorothy Phillips will tell you in her latest production."

UNIVERSAL
JEWEL

ONCE TO EVERY WOMAN

HARRISON SAYS

awakens warm sympathy

wins admiration

deeply touching

title is catchy

should give Universal satisfaction

CARL LAEMMLE presents

DOROTHY PHILLIPS

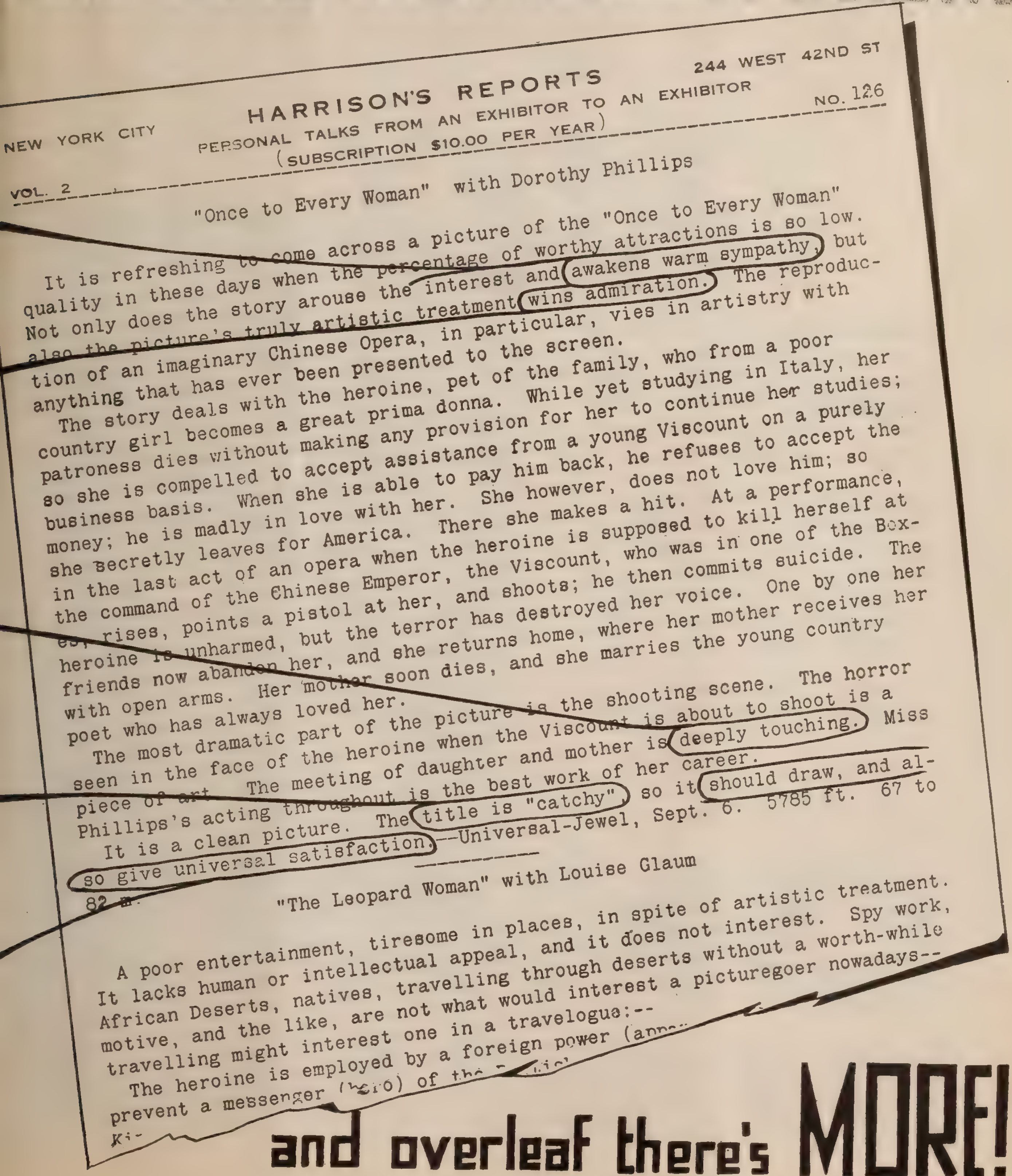
in

"ONCE TO EVERY WOMAN"

The Biggest Heart Picture of the Generation

UNIVERSAL-JEWEL

THIS AND HARRISON KNOWS



NEW YORK CITY
HARRISON'S REPORTS
244 WEST 42ND ST
PERSONAL TALKS FROM AN EXHIBITOR TO AN EXHIBITOR
(SUBSCRIPTION $10.00 PER YEAR)
VOL. 2
NO. 126

"Once to Every Woman" with Dorothy Phillips

It is refreshing to come across a picture of the "Once to Every Woman" quality in these days when the percentage of worthy attractions is so low. Not only does the story arouse the interest and awakens warm sympathy, but also the picture's truly artistic treatment wins admiration. The reproduction of an imaginary Chinese Opera, in particular, vies in artistry with anything that has ever been presented to the screen.

The story deals with the heroine, pet of the family, who from a poor country girl becomes a great prima donna. While yet studying in Italy, her patroness dies without making any provision for her to continue her studies; so she is compelled to accept assistance from a young Viscount on a purely business basis. When she is able to pay him back, he refuses to accept the money; he is madly in love with her. She however, does not love him; so she secretly leaves for America. There she makes a hit. At a performance, in the last act of an opera when the heroine is supposed to kill herself at the command of the Chinese Emperor, the Viscount, who was in one of the Boxes, rises, points a pistol at her, and shoots; he then commits suicide. The heroine is unharmed, but the terror has destroyed her voice. One by one her friends now abandon her, and she returns home, where her mother receives her with open arms. Her mother soon dies, and she marries the young country poet who has always loved her.

The most dramatic part of the picture is the shooting scene. The horror seen in the face of the heroine when the Viscount is about to shoot is a piece of art. The meeting of daughter and mother is deeply touching. Miss Phillips's acting throughout is the best work of her career.

It is a clean picture. The title is "catchy", so it should draw, and also give universal satisfaction.--Universal-Jewel, Sept. 6. 5785 ft. 67 to 82 m.

"The Leopard Woman" with Louise Glaum

A poor entertainment, tiresome in places, in spite of artistic treatment. It lacks human or intellectual appeal, and it does not interest. Spy work, African Deserts, natives, travelling through deserts without a worth-while motive, and the like, are not what would interest a picturegoer nowadays--travelling might interest one in a travelogue:--

The heroine is employed by a foreign power (a
prevent a messenger (hero) of the
Ki-

and overleaf there's MORE!

THE NEWS AND THE HERALD SAY THIS AND THEY KNOW

"Allen Holubar knows how to write stories and present them in interesting screen drama. 'ONCE TO EVERY WOMAN'—there isn't a moment when it doesn't focus the attention.

"The picture is strongest in its human touches—its intimate details. Yet it carries a vigor and sweep in the dramatic scenes which is certainly caught by the spectator. It certainly carries a box-office value.

"Dorothy Phillips enacts the central figure with keen understanding."

—M. P. NEWS.

" 'ONCE TO EVERY WOMAN' is a success. 'ONCE TO EVERY WOMAN' is human through and through. 'ONCE TO EVERY WOMAN' is a better picture than either 'The Heart of Humanity' or 'The Right to Happiness,' because it is so true to life.

"Miss Phillips has a difficult part; one that carries little sympathy at this point and to have held it securely at the end is to her credit."

—EXHIBITORS HERALD.

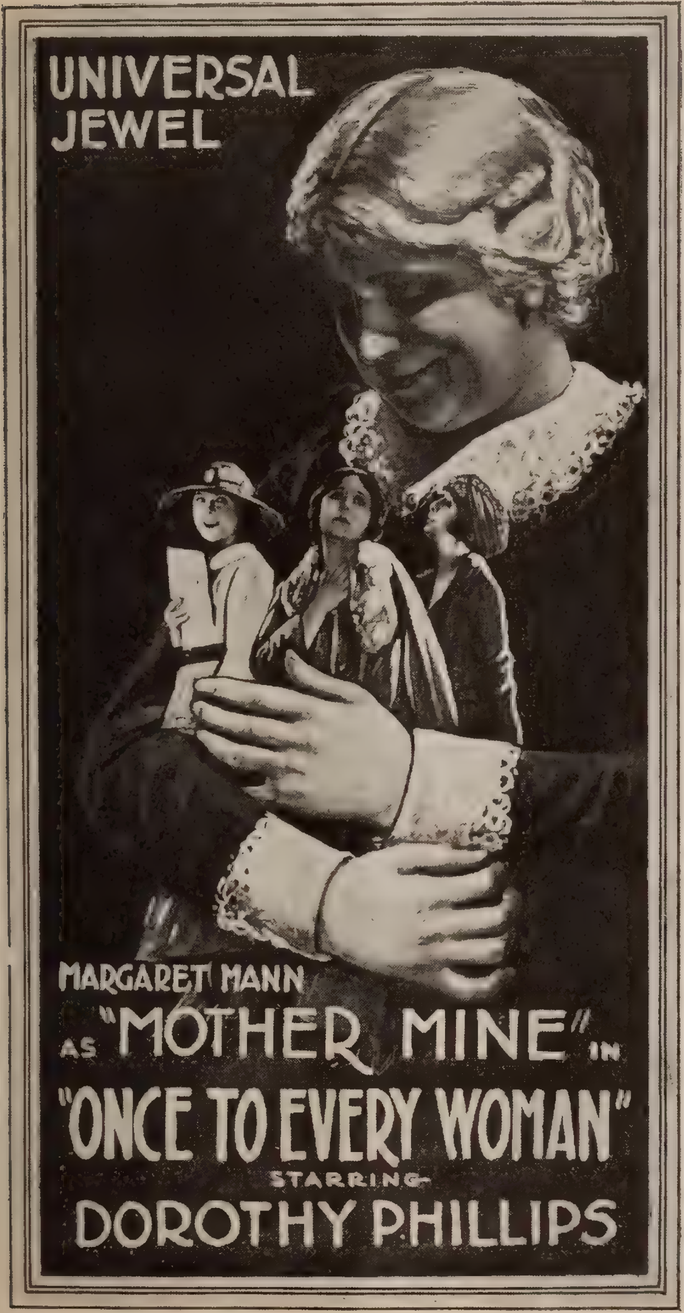
DOROTHY PHILLIPS IN ALLEN HOLUBAR'S GREAT UNIVERSAL JEWEL

"ONCE TO EVERY WOMAN"

This Is Another Effective Poster

REPRODUCED below is a three-sheet poster which can be effectually used in connection with the showing of 'Once to Every Woman." It is a three-sheet that can be used for a cut-out.

This poster features prominently the theme of mother-love, and there is no better theme to feature, no theme that has more drawing power with each and every kind of audience than mother-love. It can be secured at any Universal exchange.



"Once to Every Woman" is certainly giving promise of being the screen sensation of the year. At a large private showing arranged by Universal at the Hotel Astor in New York City, at which most of the prominent publicity men, critics and writers were present, there was nothing but praise for this Jewel featuring Dorothy Phillips. From the management of the Universal exchange in Dallas, Tex., comes the following letter:

> "We screened the Jewel production, 'Once to Every Woman,' to-day, and were carried away with this wonderful production. It is a magnificent picture, and its heart interest affected us deeply. We are confident that it will be a big success."

And likewise from the bigger houses which have run this picture, come glowing reports of its reception and the rich promise of the feature.

Here's Once Where A Mere Man Wins

Universal received a letter the other day, and it raises an interesting bit of discussion. So here it is:

409 West 129th Street,
New York City, Oct. 18th.

Universal Film Mfg. Co.,
1600 Broadway, New York.

Gentlemen:

On Friday evening last I saw that film, "The Devil's Passkey," at the West End Theatre, 125th Street and St. Nicholas Avenue.

I want to say that I think it is the most wonderful picture Universal has yet made, and incidentally one of *the* pictures of the decade.

The cast was fine, acting was fine, photography and sets were unexcelled. I wish you would let me know if those pictures showing streets in Paris were taken there or built.

Some one in my family declares that they are the real thing, as she has seen it, but I declare it is a "set" and a masterpiece of construction. Will you please let me know who is right?

Hoping that "The Devil's Passkey" will not lock the door to future Universal successes, I remain

Very truly yours,
IRA A. ROSENTHAL.

The lady member of Mr. Rosenthal's family will have to bow down to the male judgment in this instance. None of the sets showing streets in Paris were taken in that famous city; they were all worked out in the studio, under the guiding genius of the director. All of which is a very pretty compliment and a very pretty tribute to Mr. Eric Von Stroheim, the director of the picture. For it was his genius which was responsible for reproducing in the studio and around its environs the streets and the life of Paris with an exactitude that is not only masterly but amazing as well.

In connection with the above, it is interesting to note that not only exhibitors of pictures write to Universal praising its products. Private persons from all parts of the globe have been sending in personal comments on the pictures, and "The Devil's Passkey" has been receiving considerable attention of this nature. *Editor.*

Mostly Mother

By Adele D. Topper

THE story of "Mother" never grows old. It has been told a million and one times, and it can be told a million and one times more, and it will thrill with the same old fervor and the same old intensity. For it is the one big and vital emotion which all of us can appreciate, for "Mother" has signified a vital something to each and every one of us.

"Once To Every Woman" is the story of a "will-o'-the-wisp" which a girl with a glorious voice chased until she caught, the story of the spectacular leap to fame of an unknown country girl. But though it pictures wealth and fashion and the gay and merry life of the rich and idle, it is the spirit of mother and her gentle influence which is felt throughout the picture all the time, even when the scenes take the spectator far away from her and the little dwelling illuminated by the beauty of her character and the tenderness of her love. And so, "Once To Every Woman" can be justly called a "Mostly Mother" picture. But fathers will enjoy it, too, for fathers know a good deal about mothers, and brother John and sister Mary and all the aunts, cousins, uncles and friends will enjoy it, for mother is a friend of them all.

Margaret Mann, who plays the role of Mother Meredith in this big Universal Jewel production, has, by the depth, the beauty and the lovableness of her portrayal, made for herself a niche in the movies that will stay rooted, firm and immovable. It is one of the most wonderful portrayals of mother love ever executed, and that is saying a lot, when recently there have been so many excellent pictures and plays of Mother. It is a performance that without effort brings a tender smile one moment and a tear the next, to the eyes of the spellbound spectator. And it is all the more wonderful when one takes into consideration that Margaret Mann has not made a specialty of mother roles, although she was the mother in "The Heart of Humanity." This is really the first big mother role she has essayed, but it can never be the last, for the consummate quality of her art and the understanding with which she portrayed so feelingly the emotions which are mostly mother's emotions, have made a tremendous impression, and everybody will be asking for more.

Above—The Mother who gave all. Left—The Dream about to be realized.

Mother cooks and scrubs and sews for the family, but it is mostly for Aurora, the petted and talented daughter of the house, that she slaves, but Aurora takes it all for granted, and when the rich lady from the city whispers to her words of golden encouragement and comes to take her away, to make of her the songbird that Aurora had dreamed of being, she goes, overjoyed, as is youth's

The Realization.

and talent's privilege, but without a thought of sorrow at leaving mother, who is heartbroken, but who will not stand between her daughter and the joy that she seeks. It is mother who revels the most in the enthusiastic letters that daughter writes home of her progress, and it is mother who dreams the most of the glorious creature that daughter has become, a radiant vision in furs, in velvets and in jewels. And it is mother whom the daughter disregards most, for mother will be mother, whether daughter writes to her or not. And it is not really home that Aurora goes to when misfortune overtakes her and the world looks on with disdain, but to mother's shielding, tender arms, where suddenly the woes of the world drop from her and a haven of peace and rest enfolds her.

It is difficult for a star to play up her talents against so strong and almost overpowering a role as this mother role in "Once To Every Woman," but Dorothy Phillips, who plays the role of the unthinking daughter, Aurora, in this Jewel production, once more demonstrates the sincerity and depth of her talents and ability. For she lives up to her designation of "star" in every way and makes you feel with her and love her, in spite of all the unhappiness her selfishness causes in the picture. She portrays with equal excellence the role of a girl, a growing woman, and a woman who has realized her every ambition, and with dignified restraint she makes you sad with her and makes you love her, when her glory has left her, and she comes home almost a wreck, only to have death take from her her guardian angel. Dorothy Phillips has starred in some big pictures—"The Heart of Humanity," "Destiny," "The Right To Happiness," but it is in "Once To Every Woman" that she reaches the heights and surpasses the best that she has ever done.

This picture, written by Allen Holubar, was also directed by him, and his deft hand is everywhere seen in the big scenes, where the whole interior of the Metropolitan Opera House in New York City is reproduced, and an entire opera staged for the film, and in the homely and little touches, where mother and dad figure up the family exchequer, apportioning out so much for Aurora, and so much for John, and so much for everybody else, while they look at their own ragged shoes, and manage still to SMILE. Its scenario was prepared by Olga Linek Scholl, who has a number of noteworthy scenarios to her credit, with Mr. Holubar lending a helping hand.

In addition to the star, Dorothy Phillips, and her noteworthy support, Margaret Mann, the cast includes Rudolph Valentino, accomplished continental actor; Robert Andersen, whom Denmark sent to these shores, and whom the American moviegoer will not so soon permit to depart; William Ellingford, Emily Chichester, Elinor Field, Mary Wise, Dan Crimmins, Rosa Gore, Frank Elliott, Katherine Griffith and Emma Gerdes, all of whom achieve distinction in their parts, and all of whom have added their "bit" previously to the artistic progress of the movies.

Surely "Once To Every Woman" is a picture eagerly to be sought by the exhibitor of pictures. What more can one want than a picture that has a scintillating star, a masterly director and a fascinating story with the interest sustained throughout, and which has for its principal theme the tenderest, the deepest and the strongest of all human emotions—MOTHER LOVE. Pictures are made around strange adventures, about feats of daring, about wondrous romances and about the entrancing life of the rich and the leisured, but it is the picture that takes vital, homely emotion, that everybody can understand and appreciate, and that weaves its tale about that emotion, that "hits home" and registers with the stronges appeal. Such a picture is "Once To Every Woman," a "Mostly Mother" picture, a glorious combination of Margaret Mann-Dorothy Phillips-Allen Holubar, three names to be reckoned with, aided and abetted by the best that the movies have to offer in the way of support. It is a UNIVERSAL-JEWEL, and it more than lives up to the best traditions of those pictures—in fact, it sets a new standard in picture-making, and it gives promise of being classed by all critics as one of the notable pictures of the year.

It is a long stride the movies have made since the days of "Broncho Billy" and the desperate gleaming-eyed villain with his shiny white teeth who always harassed the innocent, guileless heroine. Then the pictures shouted for all kinds of thrills, shootings, murders, and innumerable twists in action, but to-day the "real" picture takes a deep human emotion and allows the tale to spin itself out from that. And thus from the "mostly mother" theme in "Once To Every Woman," there unravels a story as interesting as enchanting and as full of heightening suspense, as has yet been given to the screen.

The Refuge.

YOU CAN'T BOOST THIS

Scene from "KING of the CIRCUS"
Universal Serial with Eddie Polo

(Scene cut, No. 7.)

THE illustrations on these two pages are reproductions of two of the many publicity scene cuts furnished to help you put over in a big way this greatest serial of all times. Liberal use of all of the advertising, publicity and exploitation aids will make this gigantic chapter-play one of your biggest financial successes. Book it, boost it, and bank on it!

EDDIE POLO

Directed by J. P. McGOWAN

"KING OF THE CIRCUS

WINNER TOO STRONGLY

HERE'S the serial that will back up the strongest bally-hoo you can devise. You know as well as we do that while hokum sometimes draws a crowd, unbacked bunk won't keep a crowd. However, with this marvelous continued attraction you can go the limit and still be sincere—you can spread yourself and use up all the red ink your town and still know it's not bunk. And what's more, by so doing you'll be keeping your pocketbook full. Go to it—NOW!

Scene from "KING OF THE CIRCUS" UNIVERSAL SERIAL

(Scene cut, No. 8.)

EDDIE POLO

"KING OF THE CIRCUS"

Let Your Crowd Go Wild With Excitement When The Fearless King of Cowboys Fights the Skull-Faced Demons — Play

ART ACORD

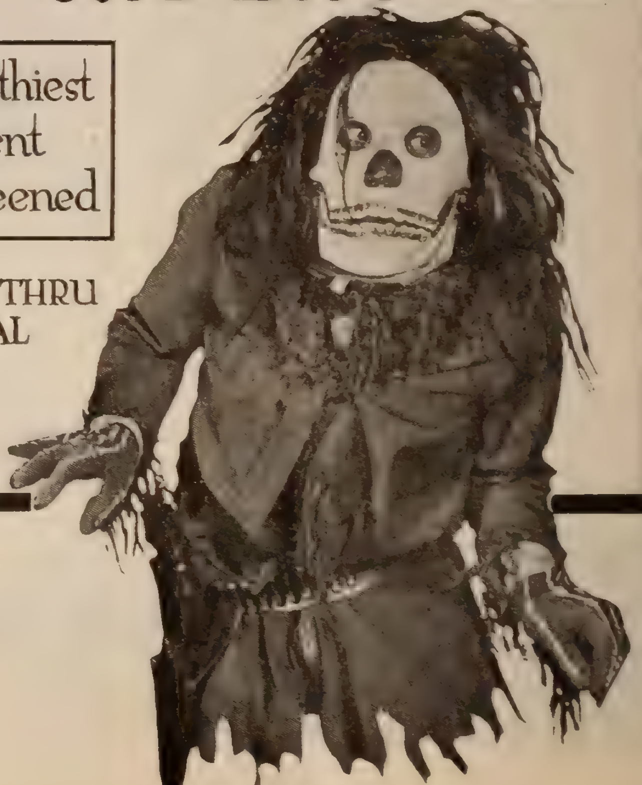
Supported by Mildred Moore, Beatrice Dominguez and George Field in the Startling Serial

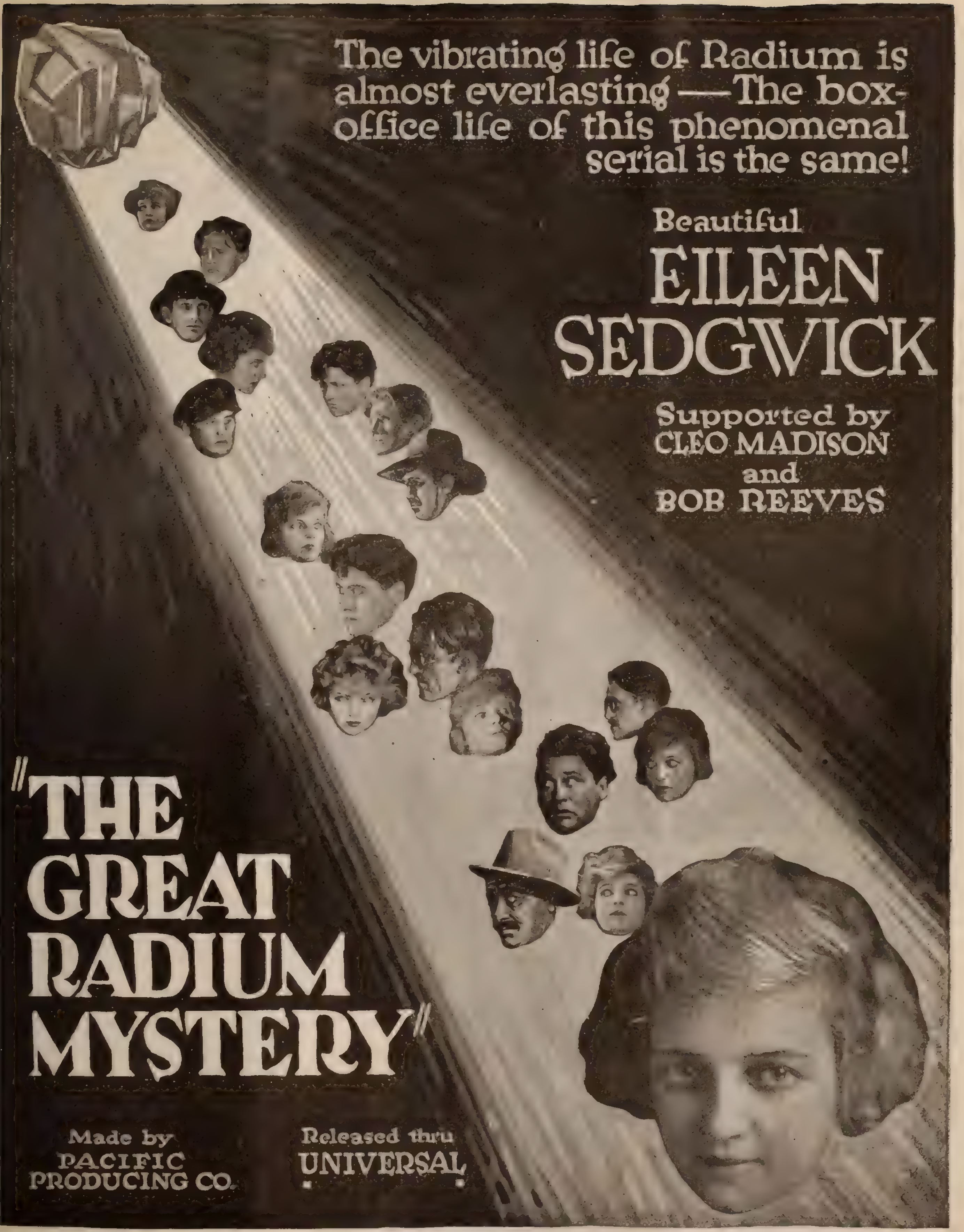
"THE MOON RIDERS"

Directed by
AL. RUSSELL

The Healthiest
Excitement
Ever Screened

RELEASED THRU
UNIVERSAL





The vibrating life of Radium is almost everlasting — The box-office life of this phenomenal serial is the same!

Beautiful

EILEEN SEDGWICK

Supported by
CLEO MADISON
and
BOB REEVES

"THE GREAT RADIUM MYSTERY"

Made by
PACIFIC
PRODUCING CO.

Released thru
UNIVERSAL

When A Serial Like This Has 'Em All

UP IN THE AIR

You Cash In!

NO "ifs"—no "may-bes"—no "perhaps." You will—you must—you DO cash in! Here are but a few of the reasons: A stupendous serial that contains these magnetic elements—Love—Mystery—Adventure—Intrigue—Suspense. Death-daring feats that make faster heart-beats; scenes that stir the sluggish blood to fever heat one instant and run ice-cold the next—breathless thrills and startling deeds; a masterful serial that knows no bounds for gripping intensity of interest.

To all these add EDDIE POLO—and your last doubts go up in smoke! Book this great, big serial and help mount your receipts to undreamed-of heights!

EDDIE POLO

In "The

VANISHING DAGGER"

Universal Made – Produced
by POLO himself.

ANY
POLO SERIAL
IS ENOUGH
EXCITEMENT
FOR ONE
EVENING

GET HIM!

for

Action!

Thrills!

Romance!

Mystery!

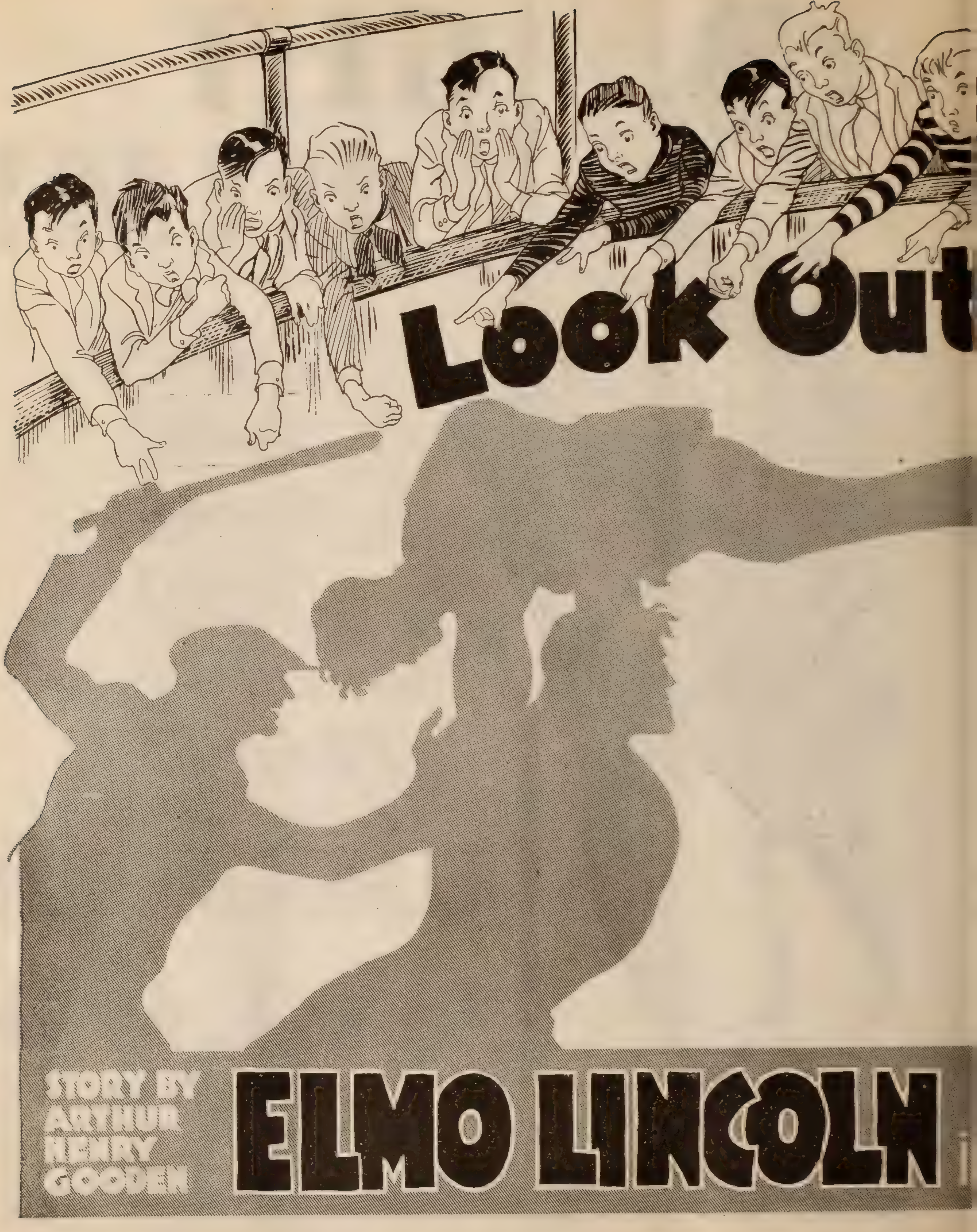
Crowds--
PROFITS!

ELMO LINCOLN

in

"ELMO The Fearless"

Directed by J. P. McGOWAN

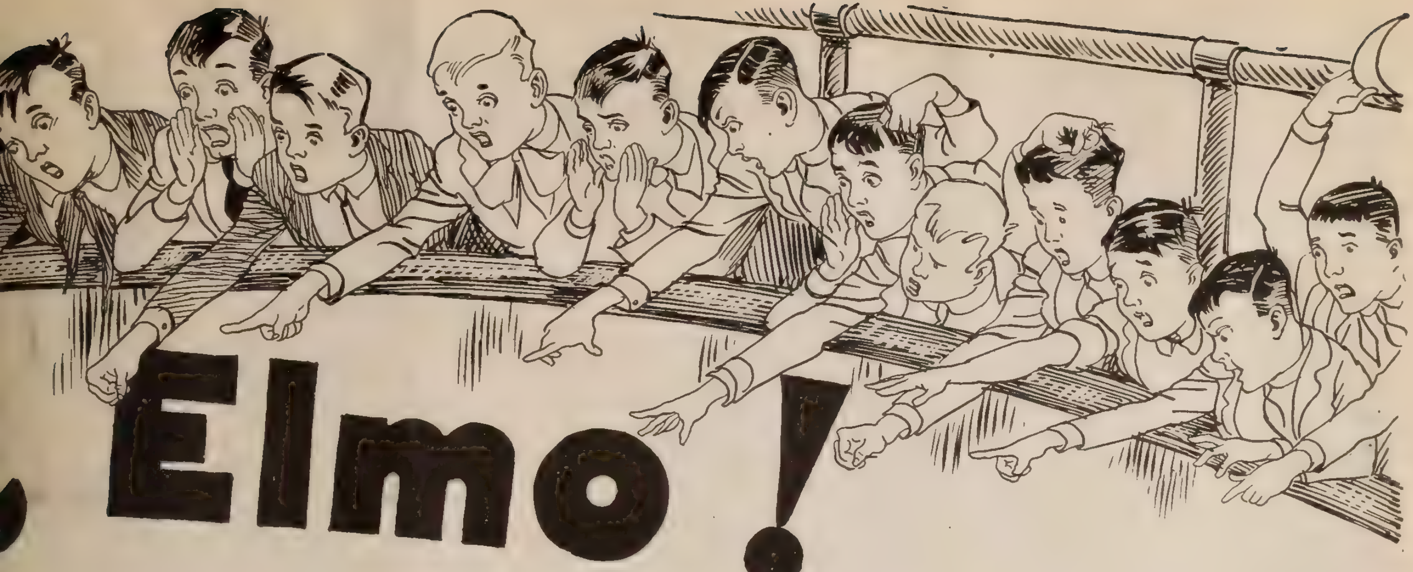


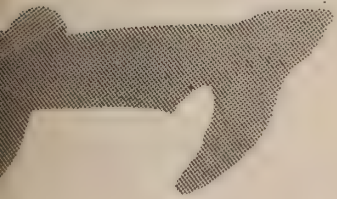
Look Out

STORY BY
ARTHUR
HENRY
GOODEN

ELMO LINCOLN i

Elmo !





That's all they can say! They're spellbound! Eyes agape—tongues cleaving to the roofs of their mouths---hair standing on end---bodies bubbling over with excitement—heaving with breathless anxiety. Elmo—their Elmo—is in danger! When . . . quicker'n a flash . . . Wow! . . . Zowie! . . . Whoopie! . . . Hear 'em let loose!

He's turned the tables on the gang! And in a manner so lightning-like and surprising that it leaves 'em all gasping for breath and as bewildered as a flock of ducks in thunder. That's Elmo Lincoln in his latest and most thrilling serial. Book it NOW and see a turnout of the folks like "Old Home Week."

The FLAMING DISK

DIRECTED
BY
ROBERT
HILL

"The Two Fisted Lover"

Two Reel Western Drama

CAST

Scot McHale	Hoot Gibson
School Teacher	Dorothy Wood
Samuel Griggs	Jim Corey
Doc Wells	Chas. Newton
Mr. Brown	Walter Crowley
Mrs. Brown	Katherine Bates
Emily Stebbins	Nancy Caswell

CLARA STEBBINS is the wife of Sam Griggs, and her five-year-old daughter Emily is their child, but in Twin Springs these facts are not known, and Clara and Emily are treated as outcasts. Sick and without funds, Clara writes Griggs a letter for aid.

A new school teacher arrives, but due to the fact that one child is missing to make the quota demanded by the law, the school will not open. Scot McHale, a bashful young rancher, sympathizing with the young teacher in her distress, decides to go back to school, and thus her position is saved.

Clara dies and the teacher volunteers to adopt the child. Griggs is in love with the teacher, and realizing what McHale does not, that she is in love with him, he determines to poison her mind against him and shows her an unfinished note found in the dead Clara's hand which named her husband as "S——." He makes the inference that had the note finished "S——" would have been Scot. He further tells her that Scot is really educated and is making a fool of her by going to school. Though resenting Griggs' actions, the teacher becomes suspicious, especially since Scot is so attached to Emily.

She determines to leave town with Emily and as they are in the stage, Griggs again attempts to make love to her, and when she repulses him he grabs the reins during the driver's absence, intending to drive them to an old shack of his in the hills. McHale sees the stage driving like mad over the road; he takes in the situation at a glance and rescues the pretty teacher and her charge. Griggs is thrown out during the fight, and Clara's letter found on him, thus establishing his identity as the husband and clearing Scot of suspicion.

A reconciliation follows, and Emily now has a new father as well as mother.

The Future Looks Big For The News Reel

INTERESTING facts constituting a general survey of the present news reel situation throughout the United States are to be found in a recent report made to the Universal Film Manufacturing Company by R. V. Anderson, news sales manager of the International News reels published by the latter company.

Anderson has recently returned from a two months' tour of the key cities of the United States in which he studied the news reel situation from every angle, and particularly as regards to the value and position of news subjects on the theatre programme.

"The news reel no longer is a 'filler,' but is a valued feature on the average theatre programme," reported Anderson. "Experience seeems to have taught the exhibitor to play up news reel items in his advertising, and in the manner of screen presentation. One of the country's leading exhibitors told me that the International News reel was worth 30 per cent of his entire programme. He consistently plays the news reel in his advertising and accompanies its presentation with music and other effects. Other prominent exhibitors assured me our news reel varied from 20 per cent upwards.

"Years ago on the old General Film 'look reel' programme, news reels were accepted only because they were a part of the 'system.' At that time the exhibitors asserted that the women in their audiences did not like the news reels. It is vastly different today. The most staunch admirers of the news reels are feminine fans.

"I have heard the claim made that news reels have not been as good since the war as they were during hostilities. This is a fallacy. During the war a news reel did not have to be good. All that was necessary to create a furore of applause was to show pictures of Allied soldiers. No news reel manufacturer had to exert himself in making up his reels.

"However, the great demand for news reels because of the war, set a standard, which we have had to extend ourselves to attain. No longer able to depend upon patriotism to carry a news reel over, it now is necessary to obtain subjects of unusual interest. This has resulted in making the news reel much better to-day than it ever has been in the past.

"Although most of the leading picture houses are playing up their news reels as they should, yet there are thousands of theatre owners who use news reels largely as a matter of course. They do not stop to figure that the survival of the news reel in this ever-changing business is the greatest possible reason why it should receive consideration.

"No other class of film service could have survived the treatment which was accorded to news reels up to a year ago. The fact that they have grown in favor is a sure sign that the public wants them. Those theatres who now are playing news reels without giving them programme mention will find that if these subjects are given second place in advertising and exploitation, the public will respond whole-heartedly and immediately. It has been done, time and time again.

"It is well to remind exhibitors that the news reel is perhaps the only service for which the price scale has remained the same during the past two or three years.

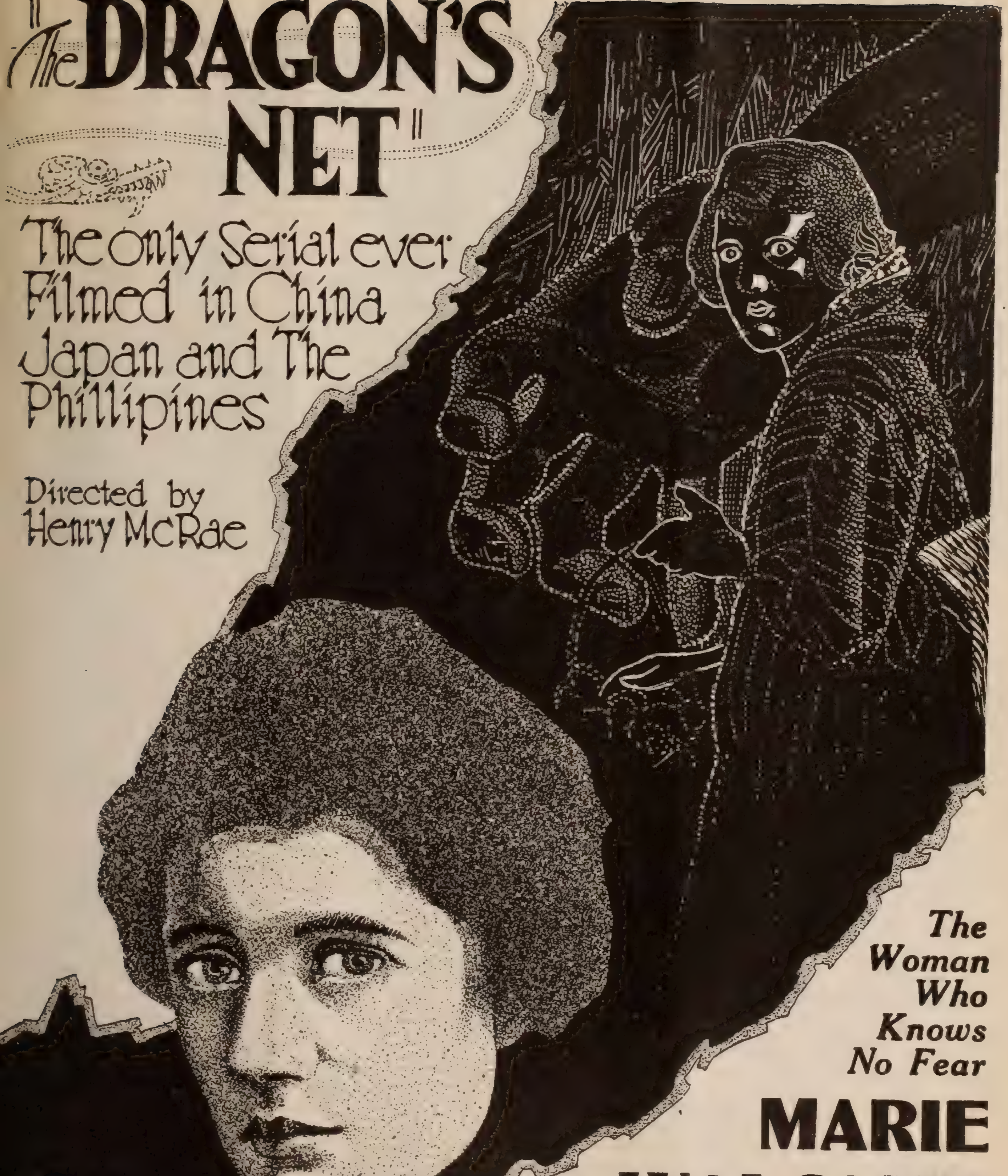
"I find that the International News is generally liked because of its connection with more than four hundred newspapers throughout the land. The International Film Service Company, through its "still" department, supplies a regular service of still pictures to these newspapers, which use the photos at the same time the news events are appearing on the screen. This is a connection which no other news reel company possesses, and of course it is of inestimable value to the exhibitor. This phase of the International News reel situation is augmented by the situation in many cities where Hearst newspapers are published, which give unusual publicity to the International News reel showings.

"International, because of its newspaper connections, has always been in a position to obtain the biggest and best news items. International is working now on a big idea which will register with film fans far better than anything ever attempted in the news reel field. Details of this plan will be announced very soon."

"The DRAGON'S NET"

The only Serial ever Filmed in China Japan and The Phillipines

Directed by
Henry McRae



The Woman Who Knows No Fear

MARIE WALCAMP

"THE FLAMING DISK"

Episode 7

"The Circle of Fire"

CAST

Elmo Gray	Elmo Lincoln
Jim Gray, his brother	Elmo Lincoln
Rodney Stanton	Roy Watson
Stanley W. Barrows	Geo. Williams
Prof. Robert Wade	Lee Kohlmar
Helen Wade	Louise Lorraine
Briggs	Fred Hamer
Stella Dean	Fay Holderness
Batt Hogan	Monte Montague
Con Dawson	Jenks Harris

IT was a horrifying experience to combat with the brute alligator, but with his great strength, Elmo choked the fearful beast and thus freed himself from the danger of being consumed by it. Fighting off the gang who were lined up around the pool, he staggered up the stairs to find Helen being tortured into signing an agreement, under coercion from Stanton, in which she gave "The Flaming Disk" with all its rights and royalties and control of the Wade mine near Thundrer Creek over to him. Helen insists that she will not sign it and Stanton threatens her with death. Desperate, she appeals to Jim's manhood, and she is almost successful in enlisting his sympathies when Stanton's hypnotic eyes again make of him a cringing coward.

Stanton promises both Elmo and Helen freedom if Helen will sign the agreement, but refusing, he binds them both, tightening the rope about Elmo's neck as Helen persistently refuses to sign the agreement at insistent bidding from her lover.

The gang then resort to treachery. They tell the Chinamen that it was Elmo who killed their comrade, and they all rush toward the room where he and Helen are held captive. Swearing vengeance, they scatter the space around them with a deadly powder, to which they apply a burning flame. Great drifts of fire rise about the two unfortunates, and it looks as if they will go to their doom.

"KING OF THE CIRCUS"

Episode 4

"Facing Death"

CAST

Eddie	Eddie Polo
Henel	Corinne Porter
Gray	Harry Madison

WHEN the wagon driven by Eddie goes over the embankment into the river below, the gun with which Winters was shot is thrown on to the opposite bank. Eddie gets out of the wreckage in time to see one of Gray's men ford the stream and pick it up—and at the same time Helen slides down the bank and joins Eddie, leaving the other of Gray's ruffians up above.

Eddie rushes after the first man and a fight follows, during which Eddie succeeds in getting the gun. The ruffian, Tom Jenks, joins his pal and the two return to the circus—but they are afraid to tell Gray that they let Eddie get away with the gun. Accordingly, they frame a story and tell him it was lost in the river, but even at that Gray is furious to know that Polo has once more interfered.

Eddie now takes leave of the Howards and goes back to work. So far, he knows nothing of Gray's part in the various attempts against his life. It is not until he shows Gray the gun and notices his expression that he suspects it was Gray himself who shot Winters. As soon as Eddie leaves, Gray sends for Jenks and accuses him of deliberately lying when he said the gun was lost. He and some canvasmen start beating Tom and Eddie is attracted by the fight. He rushes back and saves Tom from Gray's wrath—knocking Gray down as he does so. While Eddie turns and goes after the canvasmen, Gray draws another gun from his pocket and sneaks up behind Eddie. He covers Eddie with the gun and tells him that this time he cannot escape—he has only one minute to live.

International News

No. 71.

New York City.—75,000 war veterans in tremendous parade for service bonus.

Marion, O.—Governor Cox in his rival's home town. Democratic candidate talks to big crowd in Senator Harding's "back yard." (Omit from New York City prints.)

Chicago, Ill. — Spectacular blaze sweeps terminus; million dollar loss.

New York City.—Grateful children pay tribute of love to Nathan Strauss. (New York City only.)

Houston, Texas.—Confederate "Vets" great re-union. Nov.1; the sons of Uncle Sam, they march in memory of old-timers. Texas and Southern prints only).

Boston, Mass.—Odd fellows parade marks end of mose prosperous year. (New England prints only).

West Point, N. Y.—West Point stages big athletic carnival and gridiron battle.

Los Angeles, Cal.—Early welcome for 1921 Bathing Girls. Those Californians just can't wait—can you blame 'em?

Mitchell Field, N. Y.—Army Air Service successfully tries out new sky ambulance.

Richmond, Va.—Whirlwind speedsters seek new record on perilous dirt track.

Tad cartoon.

"Maids A-Courting"

One Reel Star Comedy

Featuring
DOROTHEA WOLBERT

LOTTA JAGS sat in an employment agency sipping wine through a straw and waiting for a job. At last a wealthy lady enters and chooses Lotta as a maid and she is driven to a palatial home, where she falls in love with the butler. After a time, she decides to quit her job, but when her mistress promises to see that she marries the butler, she decides to stay.

Unfortunately for Lotta, however, the daughter of the house, also named Lotta, is in love with the butler and is loved by him in return. When the mistress of the house tells him that he is to marry Lotta, he gladly consents, believing it to be her daughter whom he is to marry. He discovers the mistake in time during the ceremony and manages to marry the right Lotta, much to the disgust of her parents and the despair of poor Lotta Jags. However, Lotta wakes up (she had had a dream in the employment agency, due to too much wine) to find that there is some joy left in life.

New Screen Magazine

No. 92

THE architecture of Old Ceylon is very beautiful. Most of the inhabitants of this part of India are Buddhist followers. Their sacred images, carved out of solid stone, are still intact to-day. There are many of these monuments and a few notable temples still remaining.

"Save the Babies for the U. S. A.," says Dr. Royal S. Copeland, New York City's Health Commissioner, and his office is a mecca for anxious mothers with ailing babies. Help is given regardless of sex or creed.

This issue of the magazine contains some interesting "shots" of animals under the heading "Birds, Beasts and Fowl in Captivity," showing particularly deer, zebras, musk-ox, penguins and monkeys.

The magazine closes with a Pat Sullivan animated entitled "Sammie White's Love Affair."

The
"RED RIDER"
Series

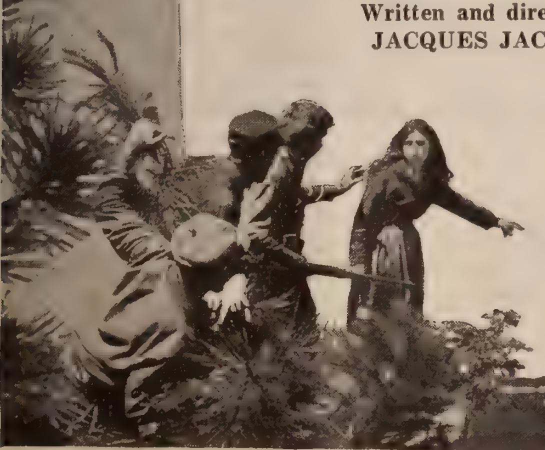
Current Release:
"THE FOREST RUNNERS"
featuring
LEONARD CLAPHAM
and
Virginia Faire

Written and directed by
JACQUES JACCARD

IN vivid, vibrant stories of the Canadian forests, the courage and daring of the Royal North West Mounted Police, long famous, are here immortalized on the screen in romances that are creating nothing short of a sensation; and setting a brand-new standard in productions of this character.

To you, Mr. Exhibitor, will come a justified pride in knowing that you are pleasing your audiences with these action-filled tales and are creating a good will of that peculiarly lasting kind that builds for sure success.

There are six of these pictures. Play everyone. You can see them all right now at your Universal Exchange.



"The Smile that Wins"

SMILING HOOT GIBSON

IN

Two New Western Whirlwinds—

"DOUBLE DANGER"

Directed by Edward Laemmle

The inimitable, "Smiling" Hoot Gibson in this picture appears in a double role that but adds to our contention of the past few months: that here is a rising star coming into his own—a boy with "the smile that wins" destined to be the greatest attraction in westerns ever offered. In this picture, Hoot Gibson does some of his best work and you all know what that means. Here is a crowd-getter and patronage-builder of the first water.

"TIPPED OFF"

Directed by Al. Russell

A prohibition sufferer.
Lovers eloping.
A drink in an alleyway.
A Marshal after the bottle.
A bottle hidden in the grips of the elopers.
An escaped convict disguised in preacher's clothes.

Imagine the laughable complications before the situation is finally cleared up! Then multiply by one hundred and add "smiling" Hoot Gibson—book the picture—count the receipts—and Oh Boy! what a gra-a-nd and glorious feeling is yours!

UNIVERSAL MADE AND UNBEATABLE

"Here I Are!"

ALL the folks think I'm so funny that they are asking for me to come again soon. Sooner than that, if possible. But all joshing aside: for a one-reel mirth-provoker, this is one of the funniest pictures that I have ever heard exhibitors rave about. A gurgling, gushing geyser of giggles that brings out a continuous roar of guffaws and turns your house into a jubilee of rejoicing. And that's not all; it brings out the crowd of joyseekers and turns your box office into a young mint of greenbacks.

See it. Book it. Prof-it.

Yours for a thousand feet

"Dotty" Wolbert

featured in

"A Scream in Society"

Directed by VIN. MOORE

one reel
STAR COMEDIES
EVERY ONE'S A TWINKLER

International News

No. 72.

Mitchell Field, N. Y.—New giant of the skies. Army Air Service gives ten-ton bombing plane successful test.

New York City.—New York now has own "Eiffel Tower." Huge shaft erected for new courthouse work affords odd views of Manhattan. (Omit from New England, California and Texas prints.)

New York City.—New England mayors visit New York. Mayor Hyland extends cordial welcome to brother executives. (For New England only.)

Oakland, Cal.—No mollycoddles here. Girl athletes in desperate tug of war at Mills College. (For California prints only.)

Dallas, Tex.—General Obregon, Mexico's President-elect, visits Texas fair. (Texas only.)

Glimpses at the News in Europe.—King Alfonso reviews his private honor guard. *Madrid Spain.*

New Orleans, La.—Fishing sloop race. Gingery contest for trophy given by Sir Thomas Lipton.

Taranto, Italy.—Sunken dreadnaught raised upside down by Italian engineers.

On the last lap in Presidential race.—Greatest crowd of campaign hears Senator Harding in his front porch farewell; *Marion, O*

Buffalo Basin, Wyoming.—Explosion fires biggest gas well. Flames shoot high in air, visible for miles around.

Fort Andrews, Mass.—The battle of Boston Harbor. Phantom army repelled by giant guns. First the old style mortars.

"Twin Crooks"

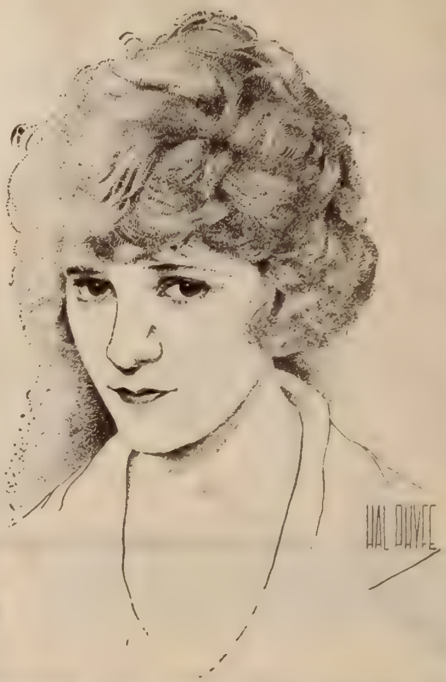
Two Reel Century Comedy

Featuring

LILLIAN BYRON, CHARLES DORETY and BUD JAMISON

CHARLES has an animal act which upon its first appearance is turned down. As he is out of work, he takes a job as janitor.

The employer is a burly brute and owns a pretty wife. Complications ensue when Charlie begins work. Their baby is mysteriously stolen by twin crooks and Charlie seeks to get it back involving many misunderstandings as to his true purposes and intents, until he finally produces the child and between forgivings and blessings everything ends happily for all concerned, except the villains.



Edith Roberts, Winsome Charmer of "The Adorable Savage," soon to be featured in a picture of Girlhood, Romance and Old Louisiana Days, now in production, "White Youth."

International News

No. 73.

New York City.—Blaze on Broadway imperils theatres. Fire in heart of White Way does $500,000 damage. (Omit from Portland, Los Angeles, San Francisco, Spokane, Seattle, Butte Denver, Detroit, Salt Lake City, Cleveland, Cincinnati & New York prints—appears in New York City prints, however.)

Sub-Title.—A fireman's life is not a merry one.

Larchmont, N. Y.—Grace and health for your kiddies. Outdoor dancing banishes many of childhood ills.

Sub-Titles.—Miss Helen Adams who instructs these graceful children. The balloon dance. How to get healthy appetities.

In the Public Eye.—Governor Cox invades New York.—Greets Public School Boys.—*New York City.*

Sub-Titles.—Lord Mayor Clarence MacSwiney (on left)—the Irish patriot who died after a 74-day hunger strike.—Cork, Ireland. Picketing the British Consulate after the Lord Mayor's death, New York City.

Fort MacArthur, Cal.—Keeping the big guns in fighting trim. Imaginary fleet suffers heavy "casualties" off the Pacific Coast. (Omit from Cleveland & Cincinnati prints.)

Sub-Title.—At the Aberdeen, Maryland Proving Grounds, army men tryout new railway guns.

Off the Massachusetts Coast.—Busy days for the fishermen. Gill net experts make huge catches as high meat prices increase demand for sea food.

Sub-Titles.—They get one cent a pound for these fish—you get—? Coming into Gloucester after a hard day's work.

Portsmouth, England.—Prince of Wales ends 45,000 mile trip around the world. (Aboard the Renown.)

Sub-Title.—Huge crowds welcome the Prince at London.

Cambridge, Mass.—Dixie's Wonder team from Centre, Kentucky, lose to Harvard warriors. (50,000 saw the game). (Omit from Portland, San Francisco, Los Angeles, Seattle and Spokane.)

Sub-Titles.—Harvard scores first in a series of rushes. But plucky Centre comes back. The Crimsons—not be denied—forge ahead—score 31-14.

Los Angeles, Cal.—Stamford loses in hard fought game. University of Southern California wins by 10 to 0. (For Portland, Seattle, Can Francisco, Los Angeles and Spokane, only.

Los Angeles, Cal.—Porr John Barleycorn every once in a while he nearly comes to life—and then this happens.

..Sub-Title.—Many a slip twixt cup and the lip.

San Pedro, Cal.—Admiral Rodman reviews the "gobs." Boys of the Pacific fleet make a brilliant showing. (For Portland, San Francisco, Los Angeles, Seattle and Spokane only.)

Cleveland, O.—Fatal railroad wreck—many injured, two killed in head-on collision. (For Cleveland and Cincinnati only.)

Columbus, O.—Athletes parade. Great procession boosts the cause of physical training. (For Cleveland and Cincinnati only.)

Sub-Title.—A unique glimpse of the calisthenics class.

Warwick, New York—Picturesque scenes at pageant in honor of famous writer. "Frank Forester" arrives. (For New York State—but not New York City.

Sub-Titles.—An old time welcome. No 18th amendment then. Churchgoing was an event in those days. The memorial tablet to Henry William Herbert, better known as Frank Forester.

Tad Cartoon.

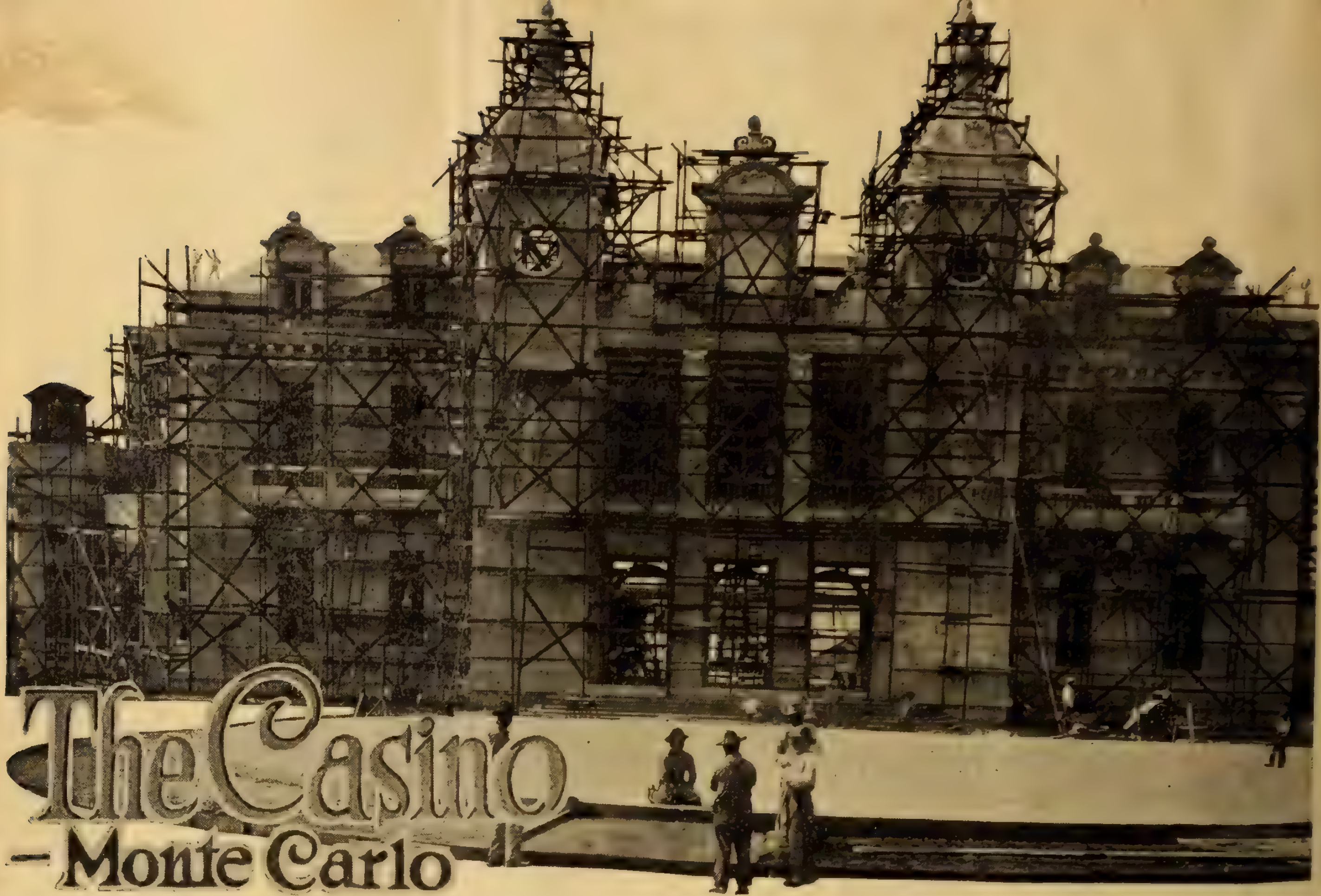
PRISCILLA

DEAN

Soon to appear in a great Universal-Jewel Production de Luxe Directed by

TOD BROWNING

"OUTSIDE THE LAW"



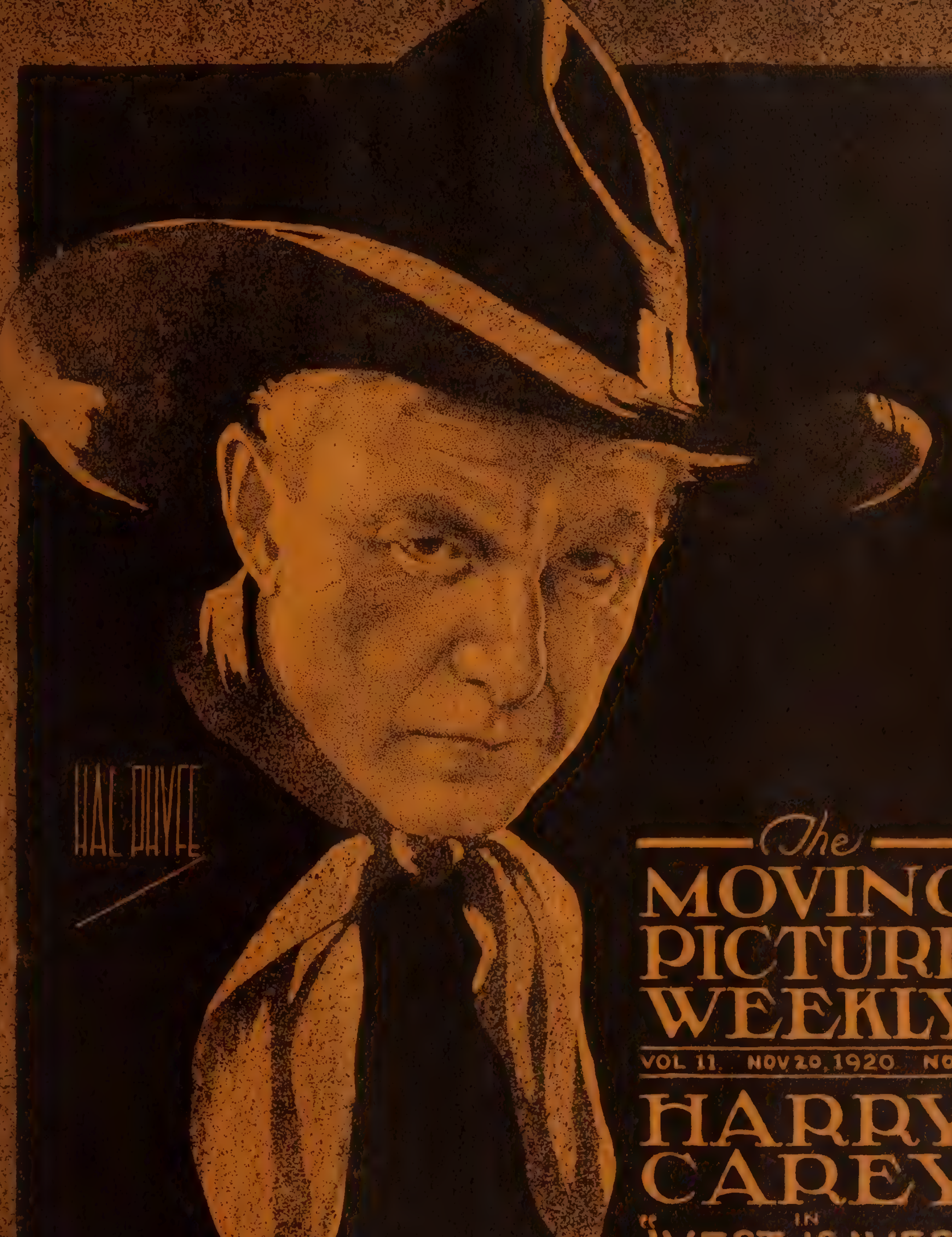
HERE is a "progress-picture" of the left side of the Plaza at Monte Carlo, reproduced in every minutest detail by Von Stroheim for "FOOLISH WIVES," the other two sides being formed by the Hotel de Paris and the Cafe de Paris. This building—the world-famous Casino—is 174 feet long, its towers rising 74 feet above the little park with its specially grown lawn. At Point Lobus, near Monterey, the back of this same building has been erected in a setting which is a city block-and-a-half long, rising magnificently from a 100-foot cliff on the sea and having in front a promenade 305 feet long and 60 feet wide.

Of such marvelous settings—of such amazing fidelity in detail is this newest Universal-Jewel Master-play constructed. Dramatically, "FOOLISH WIVES" will be found just as fascinating in revelations of certain phases of European life which none but Von Stroheim might ever dare to screen.

"FOOLISH WIVES"
Universal Jewel

VON STROHEIM AGAIN!

Two and one-half times as much



The MOVING PICTURE WEEKLY

VOL 11 NOV 20, 1920 NO. 14

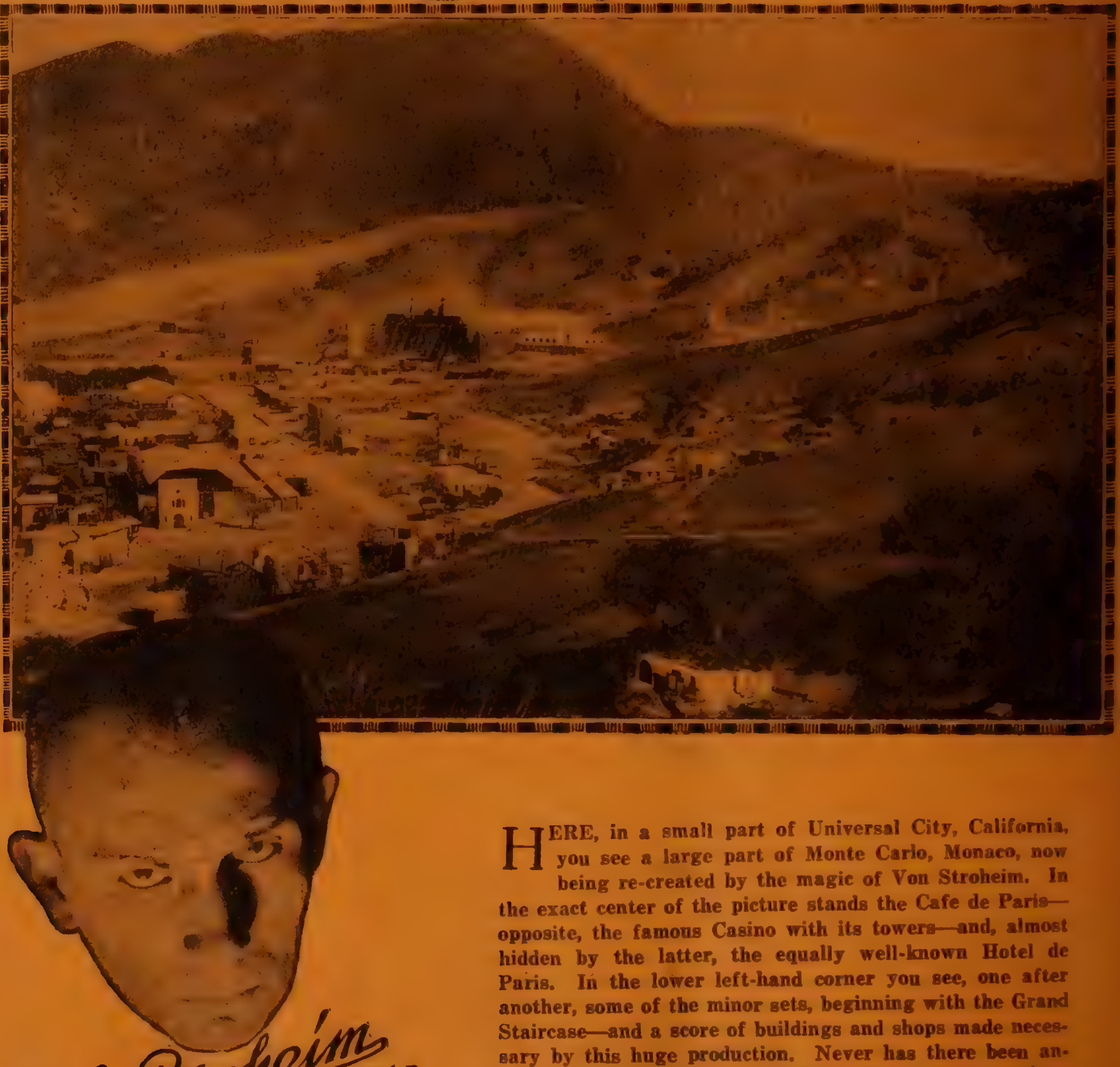
HARRY CAREY

in

"WEST IS WEST"

UNIVERSAL SPECIAL ATTRACTIO

Monte Carlo in California



HERE, in a small part of Universal City, California, you see a large part of Monte Carlo, Monaco, now being re-created by the magic of Von Stroheim. In the exact center of the picture stands the Cafe de Paris—opposite, the famous Casino with its towers—and, almost hidden by the latter, the equally well-known Hotel de Paris. In the lower left-hand corner you see, one after another, some of the minor sets, beginning with the Grand Staircase—and a score of buildings and shops made necessary by this huge production. Never has there been another photoplay with such amazing detail, nor has the difference between European and American morals been half so dramatically portrayed. Such a picture will cost you more than usual, but it will also net you more. And your theatre will be the better for it.

Von Stroheim again!

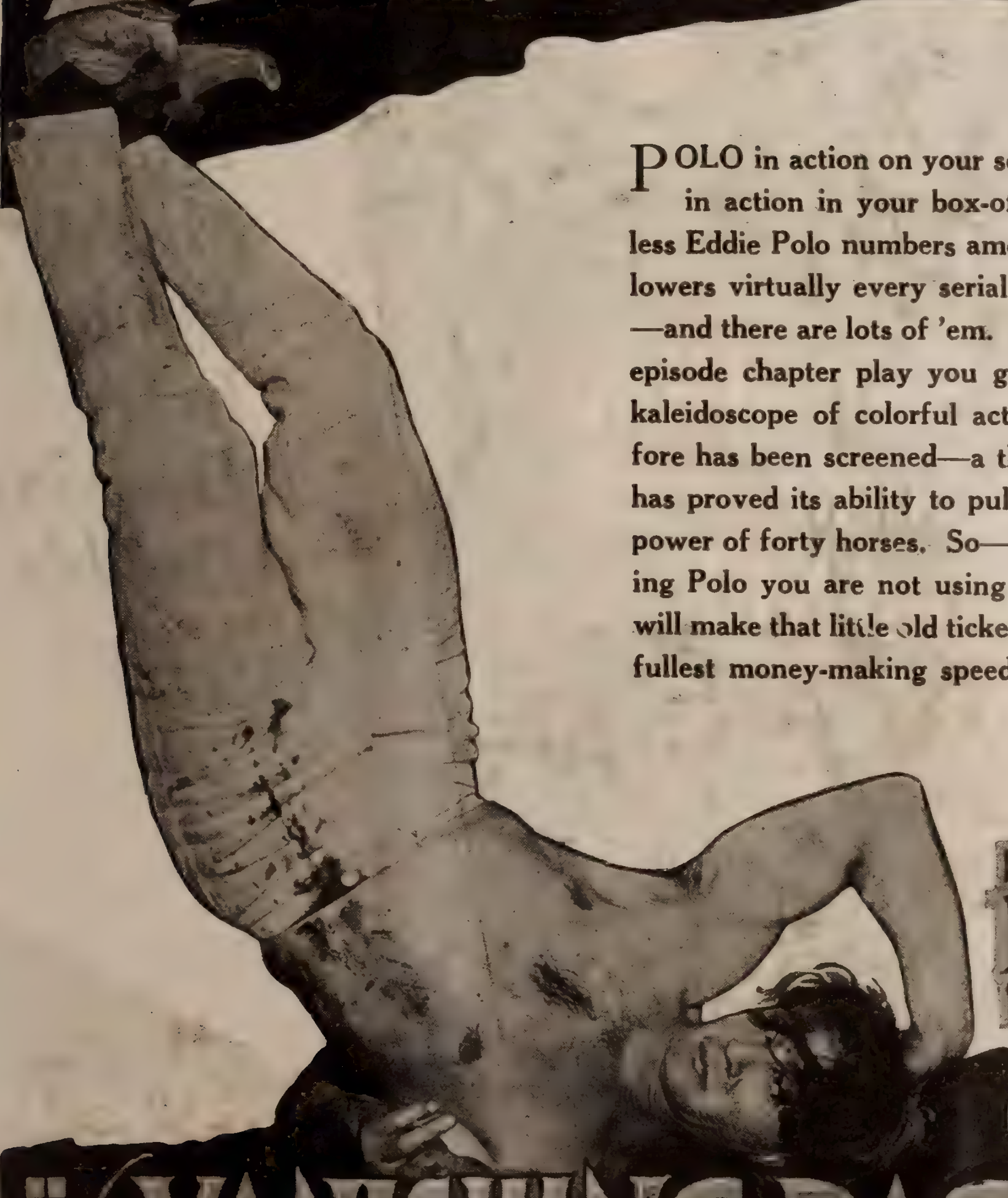
2½ times as much—

UNIVERSAL-JEWEL

"FOOLISH WIVES"

He Packs the Patron-Pulling Punch

EDDIE POLO



POLO in action on your screen means profit in action in your box-office, for the peerless Eddie Polo numbers among his ardent followers virtually every serial fan in your town—and there are lots of 'em. In this rushing 18-episode chapter play you get Polo in such a kaleidoscope of colorful action as seldom before has been screened—a thriller that already has proved its ability to pull patrons with the power of forty horses. So—if you're not playing Polo you are not using the lubricant that will make that little old ticket-reel unwind at its fullest money-making speed. Do it TODAY.

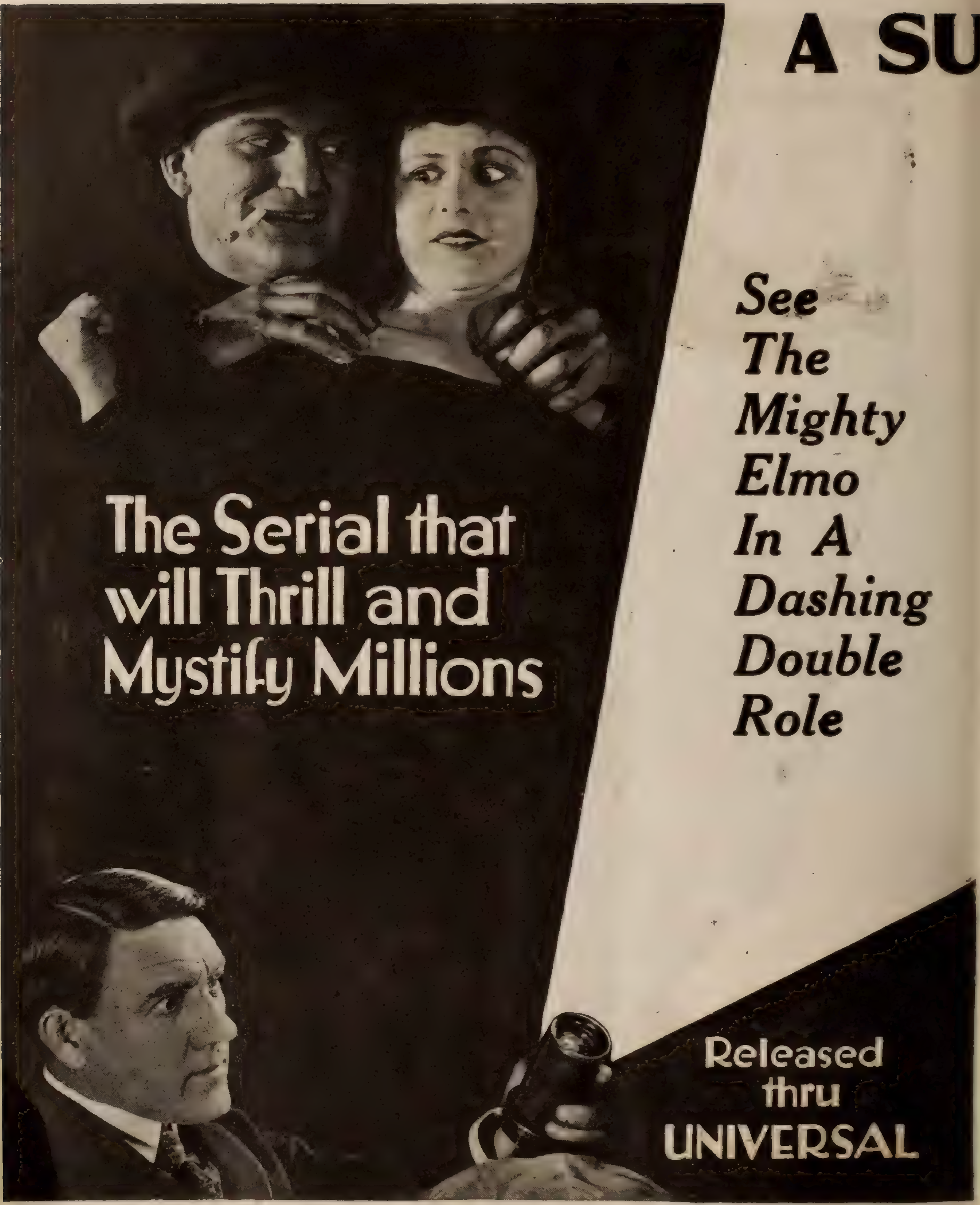
Produced by
POLO
himself

Released thru
UNIVERSAL

"The VANISHING DAGGER"

THE MIGHTY SEA-TO-SEA SERIAL

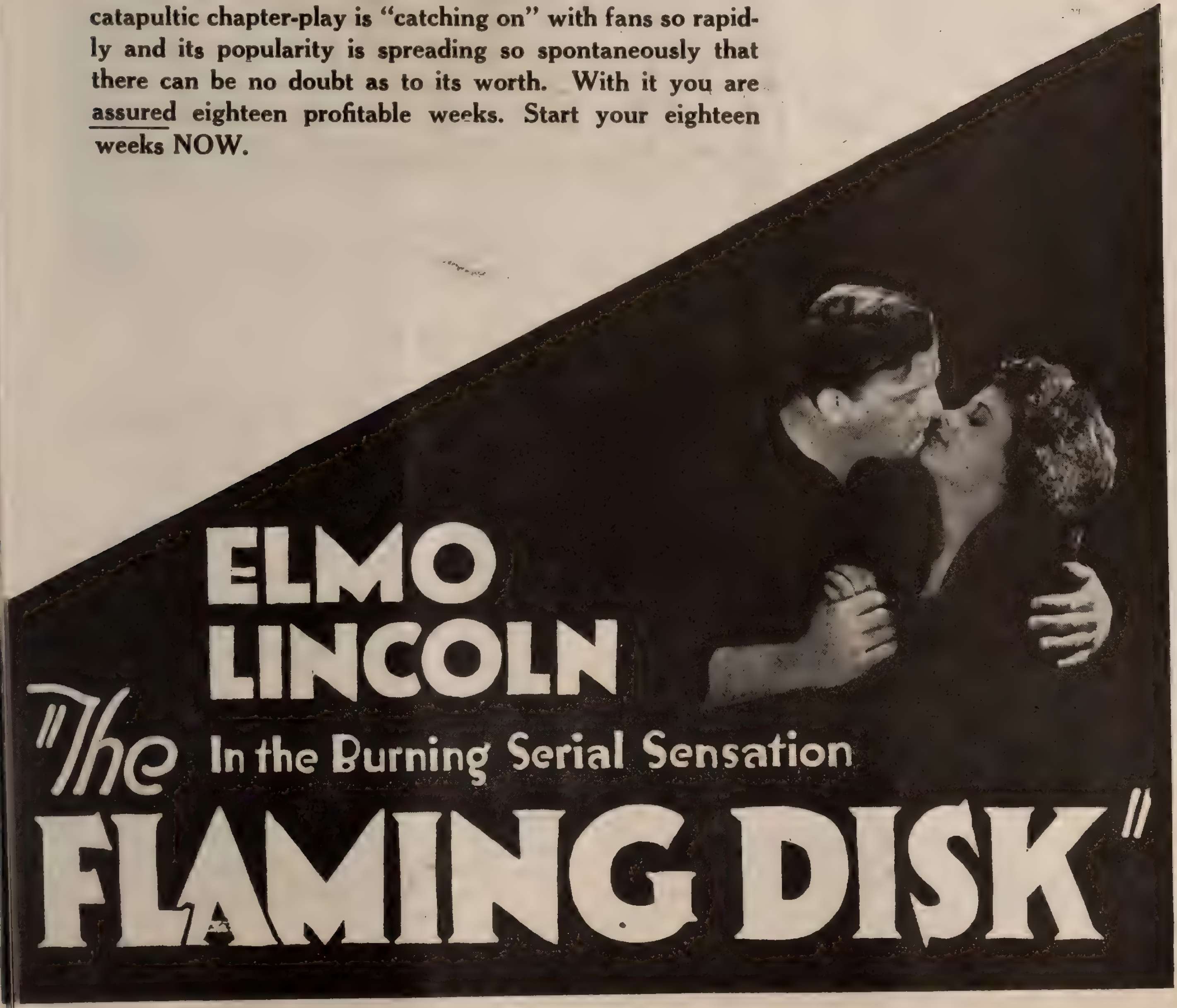
A SU


The Serial that will Thrill and Mystify Millions
Released thru UNIVERSAL

See
The
Mighty
Elmo
In A
Dashing
Double
Role

RE-FIRE MONEY-MAKER

THE very first episode of this red-hot serial sensation is a spark that immediately starts a sweeping conflagration of success for the exhibitor who shows it. This fact is being proved every day to the profit and satisfaction of additional showmen. And it is emphatically up to you, if you are looking for a sure-fire money-maker, to benefit by the experience of these men—just as much as it is up to you to consider Universal's sincere word that this catapultic chapter-play is "catching on" with fans so rapidly and its popularity is spreading so spontaneously that there can be no doubt as to its worth. With it you are assured eighteen profitable weeks. Start your eighteen weeks NOW.


ELMO LINCOLN
In the Burning Serial Sensation
"The FLAMING DISK"

Last of "The Full House Five" Is An Ace

THIS is a picture of the crowd of eager youngsters gathered in front of the Harrison Avenue Theatre of Butte Montana, of which Mr. Wm. Woolpill is manager, anxiously waiting for the theatre to open its doors to the showing of the first episode of "The Dragon's Net," the serial "that travels as it thrills." This is the last serial of "The Full House Five" issue and it is an ace of a chapter play in every respect, more particularly because most of its scenes were filmed in foreign countries, China, Japan and the Philippines, the Universal having fitted up an expedition of actors, directors, cameramen and business executives for the specific purpose of making this serial in the Orient. The other four serials in this series are "The Lion Man," "Elmo the Fearless," "The Moon Riders," and "The Vanishing Dagger," all of which have gone on record as splendid serials full of suspense and thrills. "The Dragon's Net," the last of the series, features the daring blonde actress, Marie Walcamp and she has for her leading man the handsome Harlan Tucker.

Children patrons of Harrison Ave. Theatre, Butte Montana, waiting for episode one of "The Dragon's Net."

Much Attention Paid To Serial Production

FOR the year 1921 Universal is planning a series of serials which will outrival anything that the company has produced heretofore in the way of chapter plays. So great has been the success of "The Full House Five" that the serial issue for the forthcoming year will be a bigger and better one yet. Eddie Polo, Elmo Lincoln and Eileen Sedgwick are the three stars who will be featured, and each of these is now at work on the first of their big chapter plays. Polo is starring in the gorgeous and suspenseful serial of circus life entitled "King of the Circus," the mighty Elmo is astounding thousands with his herculean stunts in his new serial, "The Flaming Disk," and the dauntless, adorable Eileen will dazzle moviegoers in "The Diamond Queen." Each of these stars will probably make two serials for the forthcoming schedule.

The serial movie is leaping steadily ahead. It is no longer merely "the schoolboy's thriller." It has developed into a consistent, interesting depiction, and is to the screen fan what the serial adventure story is to the magazine fan.

An interesting letter came to the Universal Exchange in Kansas City some time ago, so interesting a letter, in fact, that it is worthy of reproduction. Excerpts of it read as follows:

> "It is seldom, indeed, that any film company delivers the goods up to the standard indicated by the avance advertising. Universal has not only accomplished the rare but also the so-called impossible in the case of 'THE FULL HOUSE FIVE SERIALS.'
>
> "I am running 'Elmo the Fearless,' 'The Moon Riders' and 'The Vanishing Dagger' now. Have already booked 'The Lion Man' and 'The Dragon's Net,' thus handling the entire lot of 'The Full House Five.'
>
> "Every one of the above named serials has increased my business from 30 to 50 per cent. Why? Because each and every one is different in nature, yet contains all the essential points required in a successful serial.
>
> "I believe that eventually there will be no house or theatre too large or exclusive to run two or three serials.
>
> "If I can ever recommend any serial you have to any one in this vicinity I will glady do so; and what's more, if they are from Missouri, I can show 'em."
>
> WILLIAM PARSONS, Pershing Theatre,
> Joplin, Mo.

If Mr. Parsons can write so feelingly of his success with "The Full House Five," he will certainly rejoice with what Universal has to offer him in the way of serials for the forthcoming year.

BRING HALF THE WORLD TO YOUR TOWN

YOU can do it—profitably—by booking the only serial ever filmed in China, Japan, the Philipines and the United States. And what's more, when you start your folks on this gigantic overseas trip you start yourself on twelve weekly trips to the bank. Now is the time to begin.

MARIE WALCAMP

in the Serial that Travels as it Thrills

"the DRAGON'S NET"

Directed by
Henry McRae

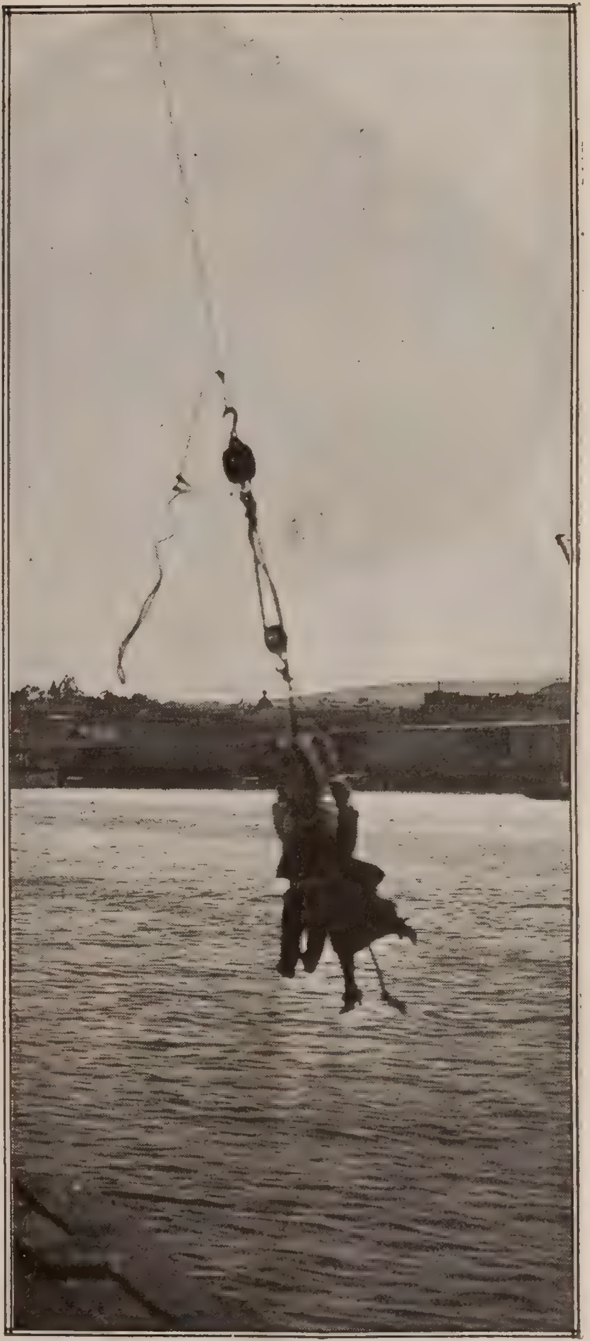
Released thru
Universal

“I thought
over

Said Eddie Polo, as he was getting ready for the next scene. “It couldn’t have been longer than a minute but it seemed more like a life-time. You’ll see it on the screen in an exceptionally fine piece of photography. It’s when the heroiné, played by Miss Corinne Porter, and I leap from the tug to escape from the gang. A rope suspended several hundred feet from a derrick on the dock is swinging over our heads; in this scene we were supposed to grab this rope and swing out together to the dock: a sure thriller as planned. But—somehow—there was a breeze blowing and each time as we tried to grab the rope

EDDIE POLO
„KING OF THE CIRCUS”

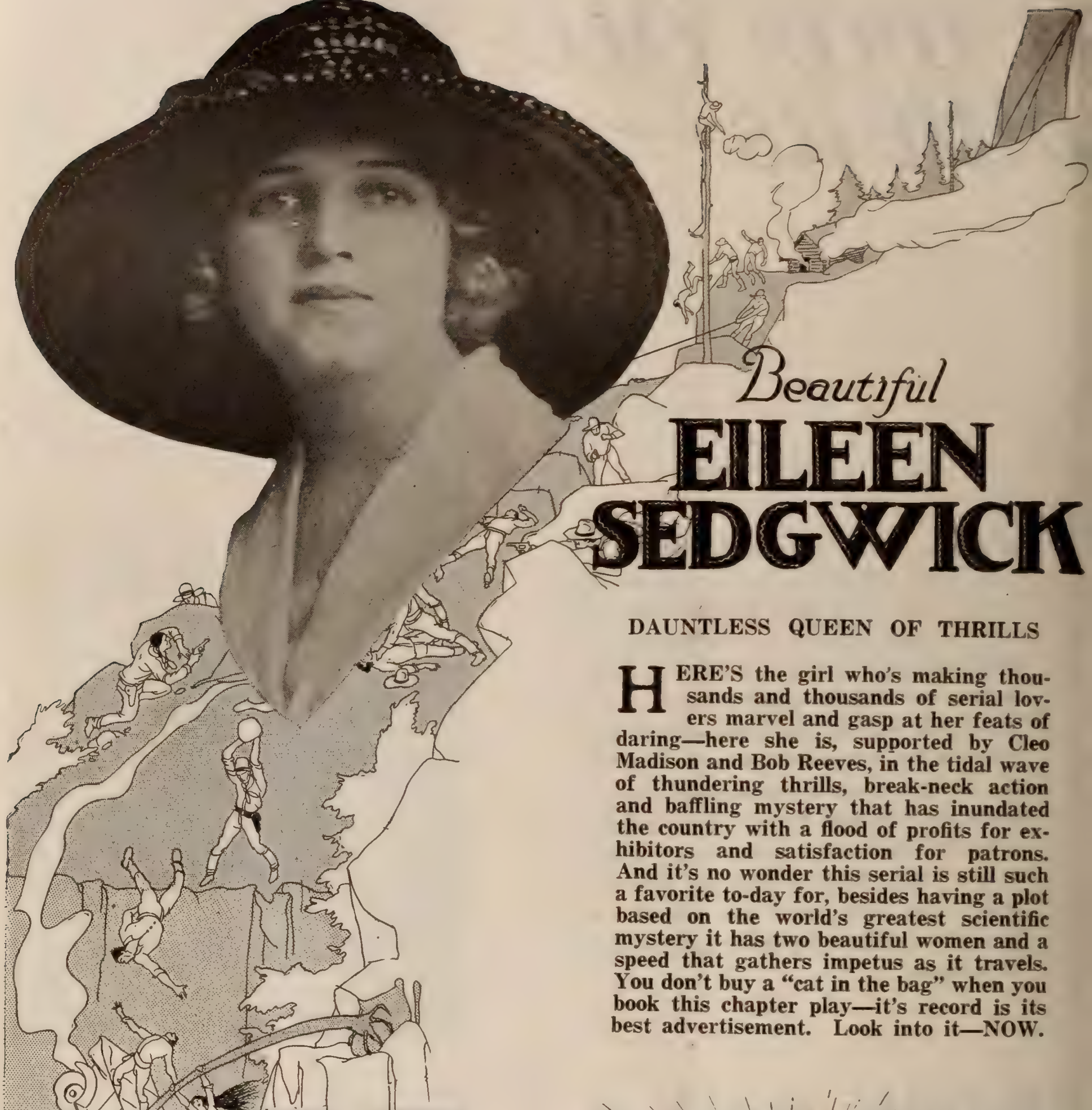
it was all with us"



it swung out of our reach. Rather than "kill" the whole scene, I grabbed Miss Porter and went thro the air after that rope in what seemed a never-ending leap. Don't ask me how I ever did it—all I know is that we both breathed somewhat easier when our feet hit the dock. You'll know how we felt when that scene is flashed on the screen for you'll hear a gasp from your audience followed by a sigh of relief, as they sink back into their seats. True, it was a bigger thriller than we planned—but if the fans want and like it, why there's only one thing to do: smile and give it to them."

EDDIE POLO

KING OF THE CIRCUS"



Beautiful

EILEEN SEDGWICK

DAUNTLESS QUEEN OF THRILLS

HERE'S the girl who's making thousands and thousands of serial lovers marvel and gasp at her feats of daring—here she is, supported by Cleo Madison and Bob Reeves, in the tidal wave of thundering thrills, break-neck action and baffling mystery that has inundated the country with a flood of profits for exhibitors and satisfaction for patrons. And it's no wonder this serial is still such a favorite to-day for, besides having a plot based on the world's greatest scientific mystery it has two beautiful women and a speed that gathers impetus as it travels. You don't buy a "cat in the bag" when you book this chapter play—it's record is its best advertisement. Look into it—NOW.

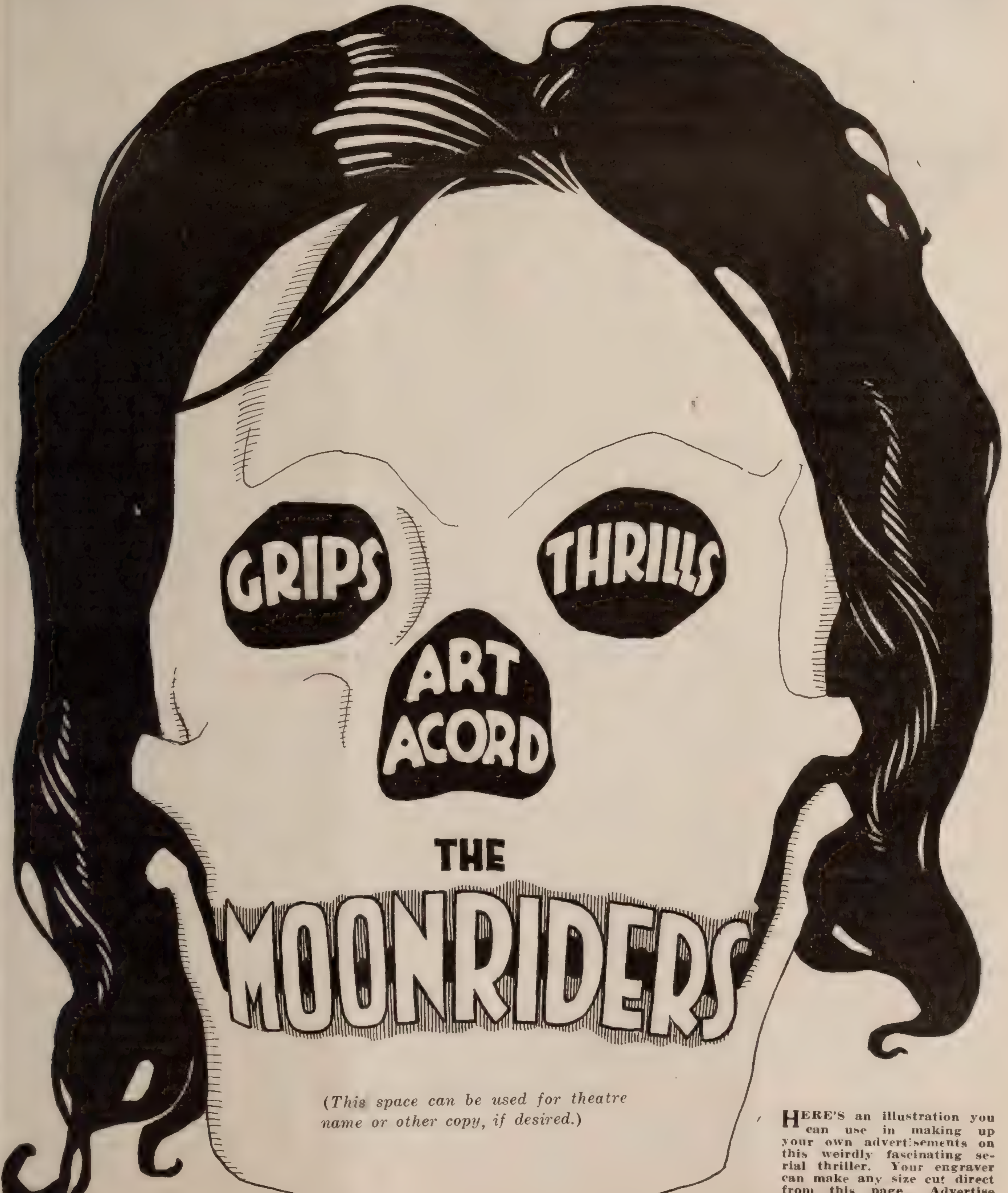
THE SERIAL THAT HAS EVERYTHING

Directed by ROBERT HILL

"The GREAT RADIUM MYSTERY"

Made by
Pacific Producing Co

Released thru
UNIVERSAL


GRIPS
THRILLS
ART ACORD
THE
MOONRIDERS

(This space can be used for theatre name or other copy, if desired.)

HERE'S an illustration you can use in making up your own advertisements on this weirdly fascinating serial thriller. Your engraver can make any size cut direct from this page. Advertise regularly and increase the profits this sterling chapterplay is bound to bring.

THE MOVING PICTURE WEEKLY
A MAGAZINE FOR MOTION PICTURE EXHIBITORS

Published Weekly by the MOVING PICTURE WEEKLY PUB. CO.
1600 BROADWAY, NEW YORK CITY

PAUL GULICK, *Editor.*
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Vol. 11 NOVEMBER 20, 1920. No. 14

EDITORIALS

THAT Universal officials recognized the present trend towards all-star productions is well evidenced by several recent Universal productions in which no attempt has been made to star any one player, and in which the story interest and excellence in production have been held paramount.

Among these pictures have been "The Secret Gift," a homely tale of lowly hearts in well-recognizable situations, and "Pink Tights," a circus picture of universal appeal. These two pictures have attained remarkable success.

The latest non-star picture undertaken by Universal is called "Gold and the Woman." It was written by John Colton and Douglas Z. Doty of the Universal scenario staff. Colton is well known as a popular author. Doty has been editor of several of America's largest publications.

"Gold and the Woman" is being directed by Reaves Eason, who piloted many Harry Carey productions to success. Eason not only is directing the feature, but is playing the heavy role in it. One of the principal roles in the story is taken by his talented youngster, Reaves Eason, Jr., or "Breezy" Eason, as he is better known. Mrs. Eason also takes part in the production. Among the others in the cast is George McDaniels.

The picture now is being completed at Universal City. Eason and his company passed three weeks in the heart of San Gabriel Canyon, Cal., taking the bulk of the scenes called for by the story.

THE technical heads at Universal City have just completed the most elaborate series of sets ever used in a Universal picture, word comes from the Coast. They were constructed for use in Erich von Stroheim's new feature, "Foolish Wives," and represent in faithful detail an exterior at Monte Carlo, the Mediterranean gambling resort, showing the famous Casino, the Grand Cafe and the Hotel de Paris.

The buildings are built to exact scale and tower many feet in the air in white splendor. Thousands of feet of lumber and many tons of cement and plaster were used by Von Stroheim. They are making "Foolish Wives" the costliest picture by more than two and one-half times ever made by Universal.

At Monterey, Cal., additional costly sets have been constructed for this picture, representing the back view of the several large structures, and showing the terraces down to the sea, in exact replica of the magnificent view to be had at Monte Carlo. Von Stroheim has just taken a company, including 200 extras, to this location to film a series of scenes to be used in the picture, his third super-production for Universal, and in which he himself takes a leading role.

The actor-director has just completed a series of scenes at Universal City depicting action in and around a small lake. Stroheim had a special lake built for this picture. It took a corps of fire engines and water-pumps several days to fill it. The engines later were used to aid in a gigantic storm effect which Universal officials who saw its filming say rivals the elements in violence and verisimilitude. Von Stroheim's company had to work knee-deep in water for more than a week.

Von Stroheim promises some unusual lighting and photographic effects in "Foolish Wives." For the past month he has spent much time closeted with S. M. Tompkins, Universal laboratory chief, and with Frank Lawrence, film editor, working out effects heretofore not seen on the screen. Those who remember his first great photoplay, "Blind Husbands," and his more recent film epic, "The Devil's Pass Key," are confident that his new picture will be all that he claims in the way of novelty, photoplay advancement and directorial excellence.

ONE of the many actors going from East to the West Coast is William Welsh, who now is on his way back to Universal City, after having been out of the Universal employ for several seasons.

Welsh is one of the best known character actors on the screen. Until recently he has been appearing in Fox pictures. He formerly was well known on the Universal lot, having appeared in character parts in many "Blue Bird" productions.

He will be remembered as the villain in Universal's super-feature, "Twenty Thousand Leagues Under the Sea," directed by Stuart Paton. Welsh worked in many other Paton pictures.

Since he severed his former connections with Universal and came East he has done much serial work.

Welsh was personally re-engaged by Mr. Carl Laemmle, president of Universal, several days after that executive returned from Europe. He will do character leads in some of the forthcoming Universal features. It has not yet been determined what his first picture will be.

He is the second Universal old-timer recently reporting back to Universal City. Stuart Paton is directing again for that company. The first picture under his new contract, "Wanted at Headquarters," has just been released. He is now directing the same star, Eva Novak, in "The Torrent," from the pen of George Rix, newspaper man and war correspondent.

NOTE---The following was published by a Los Angeles weekly called "IT" as an editorial. There is food for thought in it for Stars, Producers and Exhibitors. For that reason we reproduce it.

FALLING STARS

To the Tinsel-draped Motion Picture Stars;
In care of their secretaries and "Yes Men"
(Personal)

Wake up! Your tinsel is unraveling!

The handwriting is on the wall—your temperamental days are numbered!

Your whims and your arrogance are droning a dirge for your dying pretenses—

Motion picture dramatic art is finding itself and in doing so is losing you—UNLESS YOU FORGET YOUR GOOD LOOKS, YOUR GOLDEN CURLS AND LEARN HOW TO ACT—

Screen progress during the past year should have told you that you can never be the head of a safe and sane screen drama—that you are but the "cubs" of a great profession—

You were safe just so long as the novelty of a pretty moving photograph satisfied the public—but both the patron of pictures and the price of pictures have gone beyond that—every new outstanding picture success emphasizes this fact more and more—

In "Humoresque" two talented middle-aged artists carried the burden and the glory—the featured star was merely among those present—

In "Earthbound" a cast of capable mature players gave a dramatic gem to the screen—

In "The Penalty" an actor with neither youth nor beauty, no, not even a lip-smudging mustache, revealed what the screen can achieve when the ingenue and the juvenile are pushed into their proper places—

Some of you have profited by the lesson these pictures and others have taught—but most of you are beyond learning—

Wally Reid wallowed in the oblivion of "pretty" roles until he forgot his good looks and insisted that he be given an opportunity to act— One or two others have done likewise—

Every worth while picture of the past year is a rebuke to you and the whole male and female cutey star system—

Authors have grown weary of bastardizing their masterpieces in order to create impossible situations that may revolve about you—

The public is sick of seeing its beloved characters of fiction slaughtered to furnish you with a smile or a happy ending for your piffle—

The producer is exhausted with scouring the land to find stories that satisfy you—He is fast coming to the conclusion that you are a hindrance instead of a help—That the well-produced picture with an evenly-balanced cast—a real reflection of the world of men and women as it is—is what brings him profit—

And the exhibitor, the mainstay of the industry, is discovering that it is a costly thing to spend his good money trying to bring patrons to look at a pretty though plastic face, for he has tried it and lost—

The industry is becoming sane—and you had better join the procession—

Yours,

EDWARD ROBERTS.

Do You Want A Crowd Like This?

DEVILS PASSK

Crowd gathered in front of Stone Theatre, B'klyn, for "The Devil's Passkey"

WHEN they played "The Devil's Passskey" out in Brooklyn, New York City, in the theatre on Stone Avenue, called the Stone Theatre, they almost had to call out the reserves, so great were the crowds collecting in front of the house eagerly waiting to get in. And those crowds were not disappointed in what they witnessed once the performance started, and incidentally the management benefitted considerably from a financial standpoint.

The postman hasn't stopped yet bringing in letters singing the praises of this big Jewel feature. And the telegraph wires are kept pretty busy, too. When Mr. M. A. Chase, manager of the Universal exchange at Buffalo, New York, booked "The Devil's Passkey" for the big Palace Theatre there, he expected big results, but what transpired almost overwhelmed him. He wired the following into the home office:

"Passkey opened Palace, Buffalo; biggest business history house, in spite opposition Nazimova in Peacock, and Ray in 'Forty-five Minutes From Broadway.' Stopped sale of tickets twice. Thousands turned away. This is not press stuff but actual truth. Had to cut short subjects to accommodate crowds with extra show. House records broken."

From the Middle West comes a pretty tribute to Von Stroheim:

"Have just completed our run on Von Stroheim's 'The Devil's Passkey,' and can conscientiously say that it has more than lived up to our expectations.

"This is two successes to Mr. Von Stroheim's credit, and we are anxiously awaiting the chance of screening his next production, 'Foolish Wives,' which we understand is nearly completed.

"Pictures like 'Blind Husbands' and 'The Devil's Passkey' will go a long ways towards making both Universal and Mr. Von Stroheim known in the movie world, and we have no hesitancy in recommending 'The Devil's Passkey' to any exhibitor who is desirous of obtaining a passkey to better business."

Signed H. L. GOLDBERG, Mgr.
Sun Theatre, Omaha, Neb.

Pictures may come and pictues may go, but, judging from actual results, it looks as if "The Devil's Passkey" will go on forever.

You Can Do It Too

"It is highly gratifying to me and I feel sure that it will interest you to know that we shattered all house records for one day's business on 'THE VIRGIN OF STAMBOUL.'

"This attraction was played at advanced admission rates and I consider it one of the most successful photoplays of the season, both from a financial and artistics standpoint."

W. W. O. FENETY, Gen'l Mgr.,
The Gaiety Theatre,
550 Queen Street,
Fredericton, N. B., Canada.

"Capacity houses every day

and

our fifth Day as big as our Opening"

Ansonia
Amusement Co.
Butte, Montana

FROM Butte, Montana—a long way from Paris—comes this testimonial as to the pulling power of "THE DEVIL'S PASSKEY." Paul de Mordaunt, Manager of the Ansonia, writes:

"I am taking this opportunity of advising you as to the successful run we enjoyed with your attraction, 'THE DEVIL'S PASSKEY.'

"We opened with this feature on Saturday, September 25th for a four-day engagement —and played to capacity houses every day against very strong competition.

"In fact, our fourth day's business was so great that we deemed it advisable to hold it for another day—and found that our fifth day's business was practically as big as our Opening.

"It is only upon rare occasions that we think it necessary to write an exchange regarding a production, but we found that 'THE DEVIL'S PASSKEY' was such an extraordinary attraction both from a box-office standpoint and in pleasing qualities, that we feel it is no more than right that you should know about the record-smashing run it enjoyed in our theatre."

Universal
Jewel

Carl Laemmle presents
Von Stroheim's
"The
MASTER PICTURE
DEVIL'S PASSKEY"

Here's How Far They Travel

AND now new fields are being conquered. Far across the sea went "The Virgin of Stamboul"—far away to merry Amsterdam, Holland, where it was received with the greatest enthusiasm and loudly acclaimed by all critics, when it played at the Rembrandt Theatre there.

It is some record that "The Virgin of Stamboul" is building up for itself. In every big city in the United States where it was given a showing it went over in great style. In every town, in every village and now in every hamlet that has a picture house, it is being gradually booked, and from all sides comes nothing but words of appreciation.

"The Virgin of Stamboul" is a picture which lends itself easily to the most interesting and entertaining kind of publicity because of its romantic setting and the glamor of its story. Hence it is a showman's picture, an easy picture for the exhibitor to handle from the viewpoint of exploitation. Then, too, it has a star, Priscilla Dean, than whom there are few more vivacious and spirited on the screen and who is popular wherever pictures are shown.

Rembrandt Theatre, Amsterdam, Holland, where "The Virgin of Stamboul" went over "big."

PRISCILLA SPEAKS HER MIND

"IT has never been my habit to poke fun at the screen-struck girl," recently remarked Priscilla Dean, the twinkling Universal star, "because I have learned to take her seriously, and many of the present day stars of the motion picture world were at one time screen-struck girls. I was not one myself because my mother was a prominent actress before I was born, and I went on the stage when I was four years old, playing little Gretchen in 'Rip Van Winkle' with the late Joseph Jefferson. The screen naturally followed.

"Producers and directors are not concerned with what a girl was before she joined the motion picture profession; it's what she does afterwards that counts.

"All belief to the contrary notwithstanding, the screen to-day is sadly in need of girls with ability and intelligence. A pretty face is an asset, but it will not carry a girl to real success unless supported by gray matter, ambition and common sense. Given ordinary good features, a good carriage, the ability to wear smart clothes and quantities of gray matter, and I'll back any girl for success against the merely pretty face which lasts for a year or two in the lightest of screen comedies.

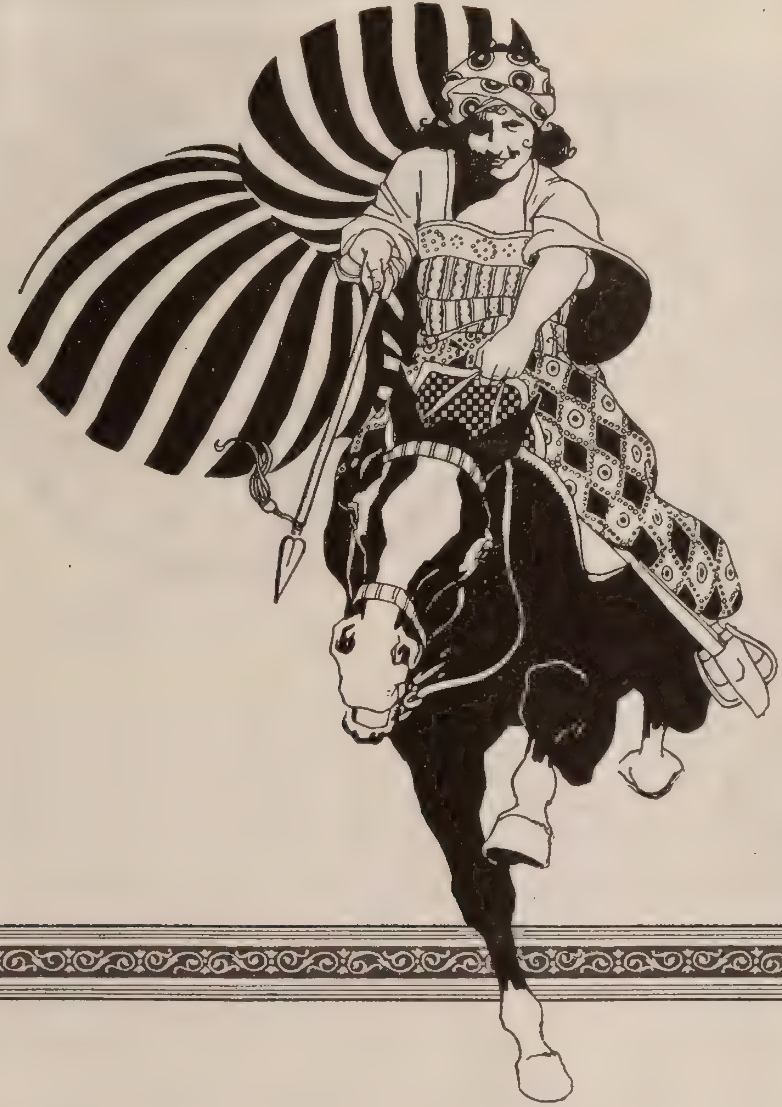
"The chief trouble with the majority of screen-struck girls is that they do not regard the films as a serious profession. They only see the glitter of the arc lights, and do not appreciate the hard work, bitter disappointments and constant worry that lies behind them. They do not realize that those who have won success have done so by years of constant endeavor and closest application.

"Success on the screen is won not through any one characteristic, but through a curious combination of many. She must possess good health, for the work is ofttimes hard and trying. She must possess an enormous capacity for work, and she must have a certain amount of personal charm and magnetism. The scenario writer can supply an interesting story, the director can give her the most carefully thought-out 'business,' and the producer can garb her in the most attractive raiment, but unless the screen actress has that quality called magnetism, which makes itself felt by the audience, she cannot hope for success. Magnetism usually has its basis in sincerity; sincerity is built on brains—the gray matter which is really more important an asset than a Cupid's bow mouth or a dimpled cheek."

While Miss Dean's success on the Universal screen has been considered meteoric, one must not forget that she has been acting under the very finest masters of the drama since she first learned to speak. She has appeared in "The Wildcat of Paris," "The Wicked Darling," "Kiss or Kill," "A Silk Lined Burglar," "The Exquisite Thief" and "Pretty Smooth," on the screen.

She is now taking the country and lots of other countries by storm in the current Jewel release, "The Virgin of Stamboul." And she has been working steadily for the past few months on a new picture called "Outside the Law," which was written for her by Tod Browning, the director, and for which he is handling the megaphone. Miss Dean will again be supported by Wheeler Oakman, who was her leading man in "The Virgin of Stamboul," and by such superb artists as E. A. Warren and Lon Chaney.

If there is any one who is qualified to give advice to the screen-struck girl it is Priscilla Dean. She started in at the bottom and went through all sorts of hard work and even drudgery until she reached the heights.



THE maddest, most fascinating siren of the screen to-day is the sensation of the hour in a super-production of an exotic present-day Arabian Nights' Tale. Everywhere—in largest cities and smallest hamlets—record-breaking crowds have paid remarkable tribute to the "Wicked Darling" of the screen in the year's biggest and most sensational picture-spectacle. If you are the showman we believe you to be, you cannot fail to book this picture.

PRISCILLA DEAN

in Tod Browning's Triumph

"THE VIRGIN OF STAMBOUL"

Universal-Jewel

"Foolish Wives" Will Have In Its Cast Some Remarkably Attractive Women

Two poses of Marguerite Armstrong, Von Stroheim's leading lady in "Foolish Wives."

THERE is not a detail of production that Eric Von Stroheim, the gifted director of "Blind Husbands" and "The Devil's Passkey," is neglecting in his new big feature, "Foolish Wives." There are marvelous sets, beautiful interiors, capable actors, an interesting story, and last, but certainly not least, a galaxy of attractive women, who are not only good to look upon but talented to the very highest degree.

It took Mr. Von Stroheim some time before he could decide upon a leading lady for "Foolish Wives." In the midst of his perplexity, however, Fate was kind to him and sent him a real "find," a comparative newcomer to the screen, Marguerite Armstrong. Miss Armstrong is a blonde, and possessed of an exquisite beauty—masses of wavy golden hair, a faultless profile and eyes of an appealing quality. She is slender and lithe of figure, and possesses that quality so eagerly and earnestly desired by all screen actors, male and female alike—the ability to wear clothes well. Her gowns are the last word in "chicness," and her general style will be the envy of every woman who watches her.

She will play in "Foolish Wives" the role of Helen Hughes, wife of the American envoy, a girl of twenty-one, newly married and frivolous. She is a real "Foolish Wife," who falls easily under the sway of the vicious fascinator impersonated by Von Stroheim, but the fates are kind to her in the end. The role fits Miss Armstrong's appealing and winsome blonde beauty admirably.

Marguerite Armstrong is only one of the attractive galaxy of actresses Von Stroheim has gathered about him in "Foolish Wives." There are in addition the smart-looking Maude George, the vixenish Mae Busch and the beautiful Malveen Polo, daughter of the famous serial king, Eddie Polo. Assuredly there will be sufficient feminine charms in "Foolish Wives."

WHAT EXHIBITORS THINK OF THE "JEWELS"

"Kindly be advised that 'The Devil's Pass Key' completed a very successful run at this Theatre. Despite the inclemency of the weather we showed to a capacity audience each evening during its stay. The play certainly gives evidence of the master touch of Von Stroheim."

C. W. GODARD,
Godard's J Street Theatre,
Sacramento, California.

"It is seldom that I comment to an Exchange about a picture, but since we have received so many personal endorsements from our patrons, I feel that a few words of comment are really due on 'ONCE TO EVERY WOMAN.'

"The picture has proved more profitable to us than I had anticipated, or even expected. What pleases us very much, in addition to the financial results, is that the story and the star met with such great applause among the audience, which is excellent evidence of their satisfaction.

"You may rest assured that we will not hesitate in booking future JEWELS that appear as promising as 'ONCE TO EVERY WOMAN.'"

D. FEINBERG, Mgr.,
State Theatre, Milwaukee, Wis.

"I ran 'THE VIRGIN OF STAMBOUL' Friday and Saturday nights. Personally I consider it the biggest picture I have ever run and it pleased everybody that saw it. It is simply great."

E. W. HODGIN,
Electric Theatre,
Courtland, Kan.

"It is quite unusual for me to comment on comedies playing at our theatre—but I simply cannot refrain from voicing my opinion of 'A PROHIBITION MONKEY,' the Joe Martin comedy which we played Thursday, Friday and Saturday of this week.

"To say that it's a scream would be putting it mildly. I have known comedies to create a great deal of amusement, but 'A PROHIBITION MONKEY' caused such an abundance of hearty laughter and applause, that I was really surprised to think that a mere comedy would be capable of ushering in this enjoyment.

"We surely appreciate the booking."

O. L. MIRSTEN, Mgr.
Whitehouse Theatre,
Milwaukee, Wis.

The Longer the Record the BIGGER the HIT!

IF you are a small-town exhibitor, don't ever get the notion that you are taking any kind of a gamble with "Blind Husbands." The big city exhibitor, whom, at times, you may envy, took all such chance and risk as there may have been. HE took all the gamble six months ago! For YOU, there is none!

When you book this super-production, remember that it is a sure-fire success that you are bringing to your house. You can bank your receipts before you play it. Think of this and play the sensation of the year. You'll never do any better.

"Safely I brought you to the summit of this peak. Only God, in His mercy, can take you safely down!"

Carl Laemmle
presents
Von Stroheim's
Wonder Play

"BLIND HUSBANDS"

UNIVERSAL-
JEWEL

This is Old Man Opportunity Calling *You*!

HE'S one of the fellows that beckoned to that little shipwrecked band that risked their lives to secure these epoch-making pictures. But for you, Mr. Exhibitor, there is no risk in booking this sensational, record-making, photo-marvel. Wherever and whenever shown, crowds have heard the call of opportunity to witness a picture, the like of which may never be seen again for generations. Here is a crowd-getter that is as different from the ordinary film-play as are these wild, harum-scarum men and women from the intelligent, civilized folk who will flock to see it in your house. He who hesitates—well, book it—book it to-day.

CARL LAEMMLE
PRESENTS

"SHIPWRECKED among CANNIBALS"

UNIVERSAL-
JEWEL

Mother

It's a wonderful thing, A Mother,
Other folks can love you, but only
your mother understands.
She works for you, looks after you,
loves you, forgives you anything you
may do, understands you.
And then the only thing bad she ever
does to you is to die and leave you.

SEE DOROTHY PHILLIPS &
"MOTHER" MARGARET MANN
"ONCE TO EVERY WOMAN"

WHEN A PICTURE
SOUL IT IS GREAT,
MOTHER'S SOUL IT

HERE is the picture that bares with a burning intensity of emotion the souls of two women. It is great because it makes vivid on the screen the innermost feelings of a woman to whom Ambition was a God until events proved it an idol of clay; it is tremendous because it pierces straight to the depths a pure-gold heart—a mother heart, whose benign love spreads itself from the screen in a living stream of life that floods with responsive emotion the breast of every man, woman and child who sees it.

Carl Laemmle presents

Dorothy

America's Foremost
supported by Margaret
Mine" of "The Heart of
Greatest Heart appeal

"ONCE To EV

Universal—Jewel Production de Luxe

BARES A WOMAN'S
WHEN IT BARES A
IS TREMENDOUS

THINK of the biggest crowd you ever saw. . . . Consider the fact that every individual in that crowd—and every other one of the millions and millions which inhabit this earth, has or has had a mother. . . . Is it any wonder that mother-love is the greatest thing in the world?

Now, visualize on your screen a photodrama whose theme is Mother-love. Think of that theme carried out forcefully, reverently, beautifully, dramatically. Doesn't your knowledge of human nature make you realize that such a picture must be a big attraction?

This is such a picture.

Phillips

motional Actress
lann, the "Mother
lumanity" in the
icture of the Generation

RY WOMAN"

irected by Allen Holubar

Don't Do Anything Else

FIRST love? Puppy love? Is it the beautiful simplicity of the first awakening of her young heart to a realization of what life may hold in store for her that is the great moment that comes "Once to Every Woman?"

THE kiss of passion? Is it that first primeval instinct aroused in her being as she is held captive in the tightening arms of the man who wants her body that is the trembling thunder of life-aroused that comes "Once to Every Woman?"

THE hour of contrition? Is it that first overwhelming flood of full-hearted yearning mixed with regret that engulfs her soul with deep and elemental pathos that makes her fear, yet invite, that which comes "Once to Every Woman?"

Until You See

DOROTHY PHILLIPS

America's Foremost Emotional Actress, Supported by Margaret Mann, the "Mother Mine" of the "Heart of Humanity," in

"ONCE TO EVERY WOMAN"

Universal-Jewel Production De Luxe

Directed by Allen Holubar

A Gripping Appeal for Every Man, Woman and Child

Romance, adventure and love intermingle in a manner so engaging as to appeal to the likes and desires of everyone. In justice to your patrons and yourself you should show it as soon as you can.

ELMO LINCOLN
in

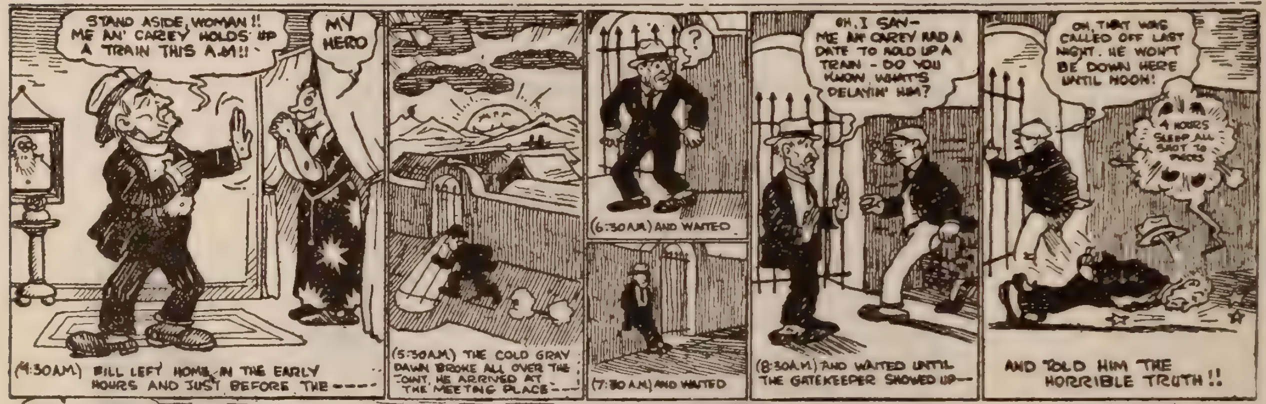
UNIVERSAL-JEWEL SUPER PRODUCTION

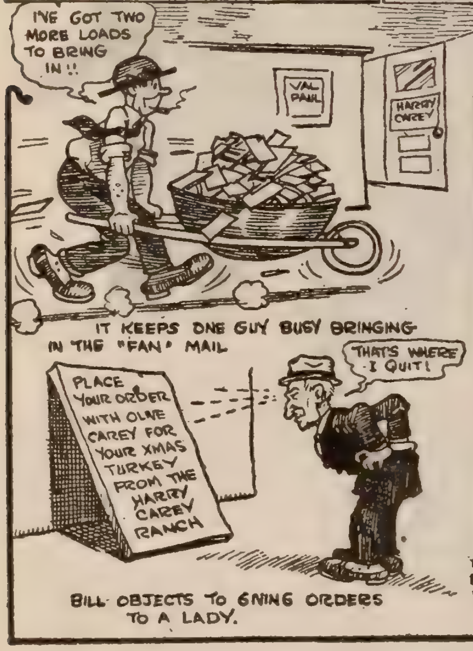
"UNDER CRIMSON SKIES"

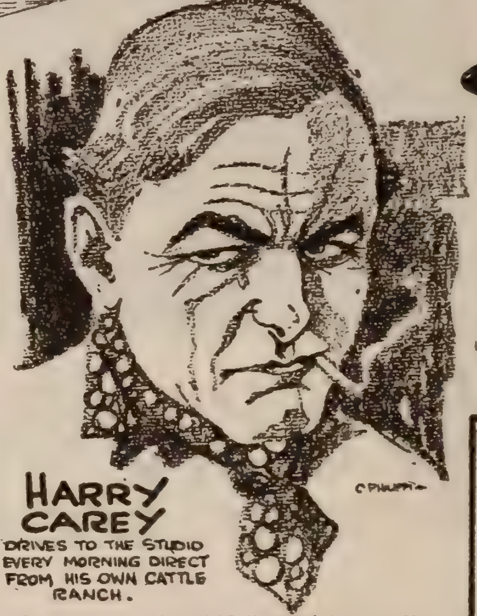
Los Angeles Evening Express

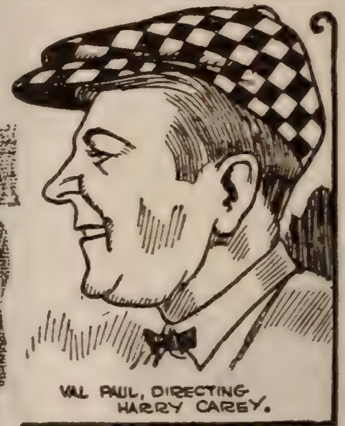
WEDNESDAY, OCTOBER 27, 1920

Bill Enjoys Happy Day at Lynching, Train Robbing, Yarn Spinning With Harry Carey


STAND ASIDE, WOMAN!! ME AN' CAREY HOLDS UP A TRAIN THIS A.M!!
MY HERO
(4:30 A.M.) BILL LEFT HOME IN THE EARLY HOURS AND JUST BEFORE THE----
(5:30 A.M.) THE COLD GRAY DAWN BROKE ALL OVER THE JOINT, HE ARRIVED AT THE MEETING PLACE---
?
(6:30 A.M.) AND WAITED
(7:30 A.M.) AND WAITED
OH, I SAY— ME AN' CAREY HAD A DATE TO HOLD UP A TRAIN - DO YOU KNOW WHAT'S DELAYIN' HIM?
(8:30 A.M.) AND WAITED UNTIL THE GATEKEEPER SHOWED UP—
OH, THAT WAS CALLED OFF LAST NIGHT. HE WON'T BE DOWN HERE UNTIL NOON!
4 HOURS SLEEP ALL SHOT TO PIECES
AND TOLD HIM THE HORRIBLE TRUTH!!


I'VE GOT TWO MORE LOADS TO BRING IN!!
VAL PAUL
HARRY CAREY
IT KEEPS ONE GUY BUSY BRINGING IN THE "FAN" MAIL
PLACE YOUR ORDER WITH OLIVE CAREY FOR YOUR XMAS TURKEY FROM THE HARRY CAREY RANCH
THAT'S WHERE I QUIT!
BILL OBJECTS TO GIVING ORDERS TO A LADY.


C PHILLIPS
HARRY CAREY
DRIVES TO THE STUDIO EVERY MORNING DIRECT FROM HIS OWN CATTLE RANCH.


VAL PAUL, DIRECTING HARRY CAREY.

By "BILL"

THE Salt Lake road had a narrow escape yesterday. Harry Carey and me had a date. To hold it up or ditch it or something. I don't know just what the layout was. As I left all details to Carey. Who is a past master. When it comes to doing things to trains. Being a train-robber of repute.

Carey rang me up the day before. And said he was gonna do a little job. Out on the Salt Lake line. And if I wanted to sit in. It would be all right with him. I asked him if I better strap on my artillery. And he says he'd have a cartload of weapons. From the National City armory. And I could take my pick. And he says to get up early. And beat the birds to the worms.

No Worms In Sight

And I set my alarm clock. Because I always like to be on hand prompt. When I participate in a train hold-up. And when I climbed out of the hay. As the saying is. The cold gray dawn had hardly started to function. And I didnt know. There were so many milkmen in the world. And they wasnt a worm in sight. And I don't blame 'em. And when I got

Here's "Bill" Again with a Date

Bill's right name is William Davis, and he is a well-known newspaper man attached to the "Los Angeles Express." Bill has any number of friends in Universal City and he visits there frequently. Bill likes to tell folks about the big cinema capital and the fun he has with those that ply their art within its gates, and he does so occasionally in the "Los Angeles Express," with the aid of his good friend Charles Philippi, carttoonist of the paper.

down to the Evening Express. To let 'em know I'd be busy. Helping Harry Carey rob a train. The janitor wanted to know. Whether it was a boy or a girl. Or was somebody dead or something. And I told him to go to Tiajuana or somewheres.

And when I got out to National City. Which was the rendezvous. For this here train robbery. Carey never showed up till nearly noon. And I asked him what in the Sam Hill he meant. By getting me outa bed. At that dad-busted hour. To go train-robbing. And then not showing up. And me losing my beauty sleep and everything. I don't care if he is a two-gun man. I roasted him to a fair thee well. These here two-gun men don't scare me. None whatsoever. They're just pastime for me. When I'm roused.

Substituted Lynching

Well, he felt awful sorry. And apologized for spoiling my day. And said if he'd of knowed. I was such a hound for train-robbing. He wouldn't of postponed the hold-up. But he thought mebbe I'd like a lynching better. And he was all fixed for one. Right on the lot. Of course, I'm fond of lynchings. In a way. But they ain't got the class of a train robbery. They lack all the elements of personal risk. Like what a train hold-up has. I just revel in personal risk. They ain't no thrill to a lynching. I never did like pulling on a rope. It's too much like menial labor. You can't get no rise outa me with a lynching.

Anyhow, I seen how Carey felt. With the panning I give him. Right before his wife. And I guessed mebby I'd been too severe. And I told him to let bygones be bygones. And we shook hands cordial. I'm a tender-hearted guy.

And I was hoping for a chance. So I could show Harry that I had forgive him. And as good luck would have it. The chance came like a thunder clap Right out of a clear sky. You know Carey has a regular ranch. Up above Saugus. And recently he acquired a herd or a drove. Or whatever it is, of turkeys. He took 'em off the hands of some fellers. And he says they're a regular pest.

And he's got a sign up. Hinting he wents to get rid of 'em. And to leave orders with his wife. But me, I wouldn't give no orders to a lady. I was brung up different. I may be rough in my ways with men. But with the fair sex I'm polite and considerate. And so I told Harry if it would relieve him any. I'd go as far as anybody. He said it would relieve him a lot. And he winked at his wife. And I guess it's all settled.

And we started talking about his latest fillum. Which he calls "Sundown Slim." He's kind of nervous over it. As it's different from anything he ever done. He just takes the part of a tramp. He don't wear any artillery. And don't shoot up the town. And isn't a bad man or anything. He thinks it's his best piece of work. But fears the public won't like it. Because they won't get what they expect of him. He says to me:

"I wanta get away from this two-gun business. I wanta do the west as it is to-day. I mean the barbed-wire west. The cowboy is all right. But I want him with a mission in life. I want him to fit into a story. With a lotta human interest. And stories like that are darn hard to get."

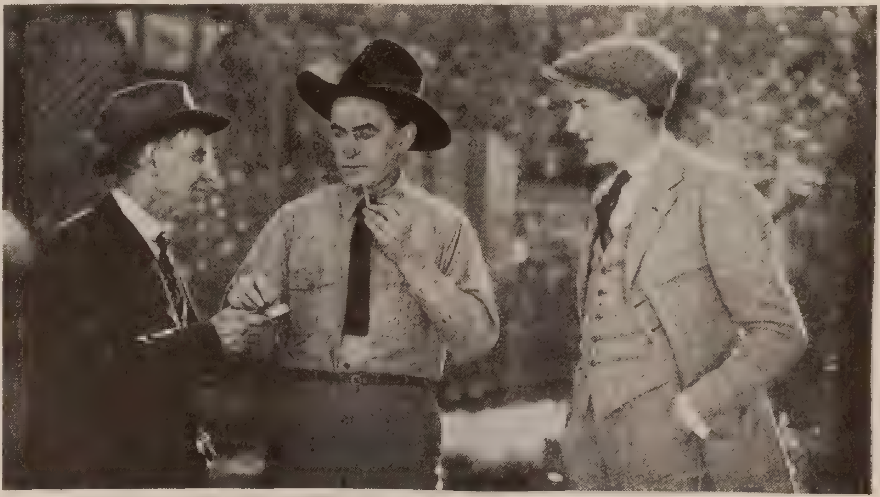
Counted Four Times

And while he was talking. Val Paul, his director, kept interrupting. And talking about lunch. Every few minutes he'd come in. And count the crowd. And tell us he was having a coupla tables set. And he counted us four times. And I finally told him he'd better put it down. And I hadn't et since 6. And it was nearly 1 o'clock. Before he took the last census. And he finally directed us into a food foundry. And it was O. K.

Right now Carey's shooting on a new fillum. The working title is "Burning Embers." But it'll probably be changed. Before the fire goes plumb out. In this story he's a sort of western "Daddy-Llong-Legs." And I guess he's a lot that sort of a guy. Because he's always rounding up. Homeless and unfortunate animals. And taking care of 'em. He found a fellow the other day. With three coyotes he had trapped. And he bought 'em for $2 each. And took 'em to his ranch.

Like Jap Suicide

And another thing about Harry Carey. (I wish he'd change that name. So it won't sound like a Jap suicide.) He says he'll never be kicked out of pictures. He's gonna retire undefeated. The minute it looks like he's getting passe. He's gonna buy a sloop. He has sailed the raging main. And knows how to splice the main brace and everything. And he's studying navigation now. And it'll be the South Sea islands for him. Only they won't be no schedule. And no sailing orders. He'll just go till he gets tired. And come back when he gets ready.



Left To Right—"Bill Himself," Harry Carey and Charles Philippi, Cartoonist.

Service Page for Harry Carey in "West Is West"

AT A GLANCE

SUBJECT—"West is West."

STAR—Harry Carey.

PREVIOUS HITS—"Marked Men," "Overland Red," "Human Stuff," "Bullet Proof," "Blue Streak McCoy," "Sundown Slim," etc.

DIRECTED BY—Val Paul.

STORY BY—Eugene Manlove Rhodes.

SCENARIO BY—George Hull.

SUPPORTING CAST—Chas. LeMoyne, Jos. Harris, Ted Brooks, Edw. Latell, Otto Nelson, Jack Dill, Sue Mason, Mignonne. William Wickersham, Arthur Millett, Adelaide Halleck.

LOCALE—The western mining country.

TIME—The present.

THUMB-NAIL THEME—The story of a cowboy with brains—a natural free-lance who uses his head as well as his horse; of how he settles a miners' strike by shirt-sleeve diplomacy, wins a fortune for his friends as well as for himself, and makes a certain young lady realize she is not too good for him.

ADVERTISING PUNCHES

1—The extreme popularity of the star.

2—The fact that Harry Carey is now recognized as the foremost western star on the screen.

3—The fact that the novel upon which the scenario is based was one of the best sellers of recent years.

4—Eugene Manlove Rhodes, the author of the story, is not only famous as a writer, but was for 20 years a cowboy and range rider.

5—The United Verde and the Daisy mines, the two richest copper producers in the world, were used as locations.

6—Many of the scenes were taken on the 2,000-foot level, more than a third of a mile below the surface of the earth.

7—The entire population of Jerome, Arizona, appeared as "extras" in several scenes.

8—The novelty of the story; Harry Carey appears as a two-gunman, yet never fires a shot.

9—A new angle on the labor and capital situation, and an original method of settling a strike employed by the star.

10—The presence of the three "bad men" of many a Carey feature—Joseph Harris, Charles LeMoyne and Ted Brooks.

CAST

Dick Rainboldt	Harry Carey
Connors	Chas. Le Moyne
Spencer	Jos. Harris
Kirby	Ted Brooks
Herman Mendenhall	Ed Latell
Sim Wigfall	Otto Nelson
Benjy	Jack Dill
Judith Elliott	Sue Mason
Katie Wigfall	Mignonne
Billy Armstrong	Frank Braidwood
J. C. Armstrong	Arthur Millett
Mrs. Armstrong	Adelaide Halleck
Black Beard	Jim O'Neill
Nagle	Scott McKee

THE STORY

IN San Clemente men toil night and day wresting golden treasure from the Great Torpedo mine. The principal owner is old J. C. Armstrong, but the superintendent and the general manager, Spencer and Mendenhall, own some stock. They discover a very rich vein and plan to make their fortunes by keeping their secret until they can gather in Armstrong's controlling interest. To do this they refuse the miners proper timbering and engage a crook to blow up a rotten prop and cause a cave-in which brings on a strike. They plan to bring in a gang of strikers.

Their plans work out and Dick Rainboldt, a cowboy, who has been hanging arround El Paso, broke, signs up to work in the mine, not knowing that he is to be a strikebreaker. He had given up his last dollar to help a girl in distress. Her name was Katie Wigfall and he sends her home to her grandfather, who was none other than the leader of the striking miners. Naturally, when Katie sees Dick in the ranks of the strikebreakers, she will and can have nothing to do with him.

Old man Armstrong is really a big man at heart, but his superintendent and his manager have poisoned his mind against the strikers to gain their own ends and he does not give a just ear to their cause. His son Billy is an idler but a big hearted chap who is in love with Judith Elliott, an heiress from the East visiting the Armstrong family. Dick saves Judith when she is lost on a mountain trail, and she falls in love with the rough westerner, but it is a case of "East is East and West is West, and Never the Twain Shall Meet."

Spencer offers Dick $2,000 to blow up a tunnel in the mine in such a way that blame will rest on the strikers. Dick takes the money and blows up the tunnel, but does not try to escape. When old Armstrong demands an explanation, Dick shows him the money and tells him that he did this horrible thing to convince Armstrong of his folly and the criminal purposes of his head employees. Armstrrong does realize his mistake. He allows Spencer and Mendenhall to make a getaway, takes all the miners back, and hands the managership over to Dick.

Everyone congratulates modest Dick. Judith does so sadly and then turns to Billy. As for Dick, he does not accept the big job until he goes to Katie's house and reads in her eyes her promise to stand by him through thick and thin as his wife.

ADVERTISING DISPLAY LINES

In dark narrow passages a quarter of a mile down in the bowels of the earth a tense drama was enacted—the mining scenes are a feature of "West Is West" in which Harry Carey stars.

He smiled at fate's rebuff when he'd staked all he had on a full house and the other guy held four aces. But when he got a "Job In A Mine" and found he was strikebreaking against friends—then he bamboozled fate. He double-crossed his friends and so got them back their jobs. "West Is West," and Harry Carey is the star.

It was a case of arms and the man. Unarmed he rescues a girl from a gang of thugs—unarmed he prevents a barroom battle between bloodthirsty factions—unarmed he faces spitting rifles and silences their fire—but . . . when the girl of girls came to him you can bet . . . he—used—his—arms!!! See Harry Carey in "West Is West."

LYONS AND MORAN

UNIVERSAL
SPECIAL
ATTRACTION

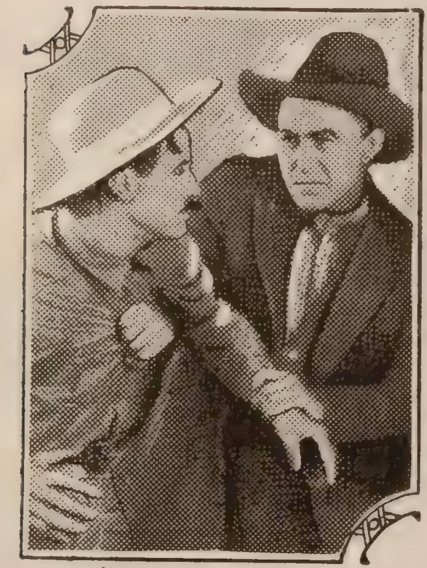
Fixer, [Butt-in-ski] One who tries to fix. A meddler. A know-it-all. One who fixes everybody's business but his own. An undesirable. Popular as a stalled flivver at a busy corner.

In one of the fastest
farces ever filmed-five
reels of fashionable fun
that is sure to get the
laughs that linger-----

"FIXED BY GEORGE"

Story by Edgar Franklin

Special Publicity Stories For "West Is West"



Harry Carey
in "WEST IS WEST"
UNIVERSAL

ACTOR AND AUTHOR HAVE FORMED FIRM AND LASTING FRIENDSHIP

EUGENE MANLOVE RHODES, the well-known writer of Western tales, and Harry Carey, the popular star who is so well liked in his portrayals of virile and elemental types, are great friends. When Rhodes pays a visit to Southern California he usually spends a few days on Harry Carey's ranch, where they swop yarns and exchange material. Harry Carey's stories give the author many an idea for his plots, while Rhodes tells of incidents in his many years on the ranch and range which suggest new types and new bits of "business" for the film star.

Eugene Manlove Rhodes is a product of the West. He was born in Nebraska, educated in California and prepared for a literary career. Failing health, however, made an open-air life advisable, and he went to New Mexico, where he punched cattle and rode the range for about twenty years. During that time he contributed to periodicals and magazines, gaining a reputation for his faithful depiction of the life beyond the Rockies. Among his best-known recent novels are "Good Men and True," "Bransford in Arcadia," "The Desire of the Moth" and "West Is West."

Harry Carey will appear in "West Is West" at the —— Theatre next ——.

FORMER EXPERIENCES PROVE VALUABLE TO DIRECTOR PAUL

SO vast are the ramifications of the Universal Film Company and so many directors produce pictures for this concern that among its ranks may be found men and women who have a first hand knowledge of the requirements of any story that may enter into production. Thus it happened that when it was decided to produce "West Is West," the stirring story of the Arizona mining country, with Harry Carey as the star, the producing manager at Universal City considered all the available directors and selected Val Paul to supervise the filming of the picture.

As soon as Director Paul went over the scenario with Harry Carey and the author, he took a trip to Arizona and secured permission from Charles Clark, son of the Montana Senator and general manager of the United Verde and Daisy mines, to use these famous copper producers as the location for a number of scenes in the picture. Permission was not only granted, but the mine officials co-operated in every way, and Paul's intimate knowledge of mines and mining enabled Harry Carey to secure some scenes never before shown in a photoplay. The entire company journeyed to Arizona, and for many days worked from a quarter to a third of a mile below the earth's surface, securing some wonderful effects.

Harry Carey will appear in "West Is West" next —— at the —— Theatre.

CAREY ACTUALLY LIVES LIFE HE PORTRAYS IN HIS PICTURES

HARRY CAREY is not a "Western actor" in the accepted sense of the phrase, nor is he a "movie cowboy." He is an actor of the finest type, having been a star on the legitimate stage before the birth of the motion picture as a popular form of entertainment. He was also one of those actors who helped develop the silent drama to its present position among the arts. That much for his acting.

Carey for years has been living the sort of life he depicts on the screen. When not acting before the camera he can always be found at his vast ranch in San Francisquito Canyon, where he lives the typical life of the West. Harry did not buy a "ready-made" ranch, with its up-to-date house and modern conveniences, as do so many so-called "gentleman ranchers." He bought wild acreage and developed it to a high point of cultivation, stocked the land with fine horses, cattle, sheep, hogs and chickens, built an old-fashioned ranch house, with comfortable accommodations for his flying squadron of rough riders. He has turned his canyon property into one of the best kept ranches in Southern California, and there is probably no other estate in that section where the old spirit of the West is so faithfully maintained.

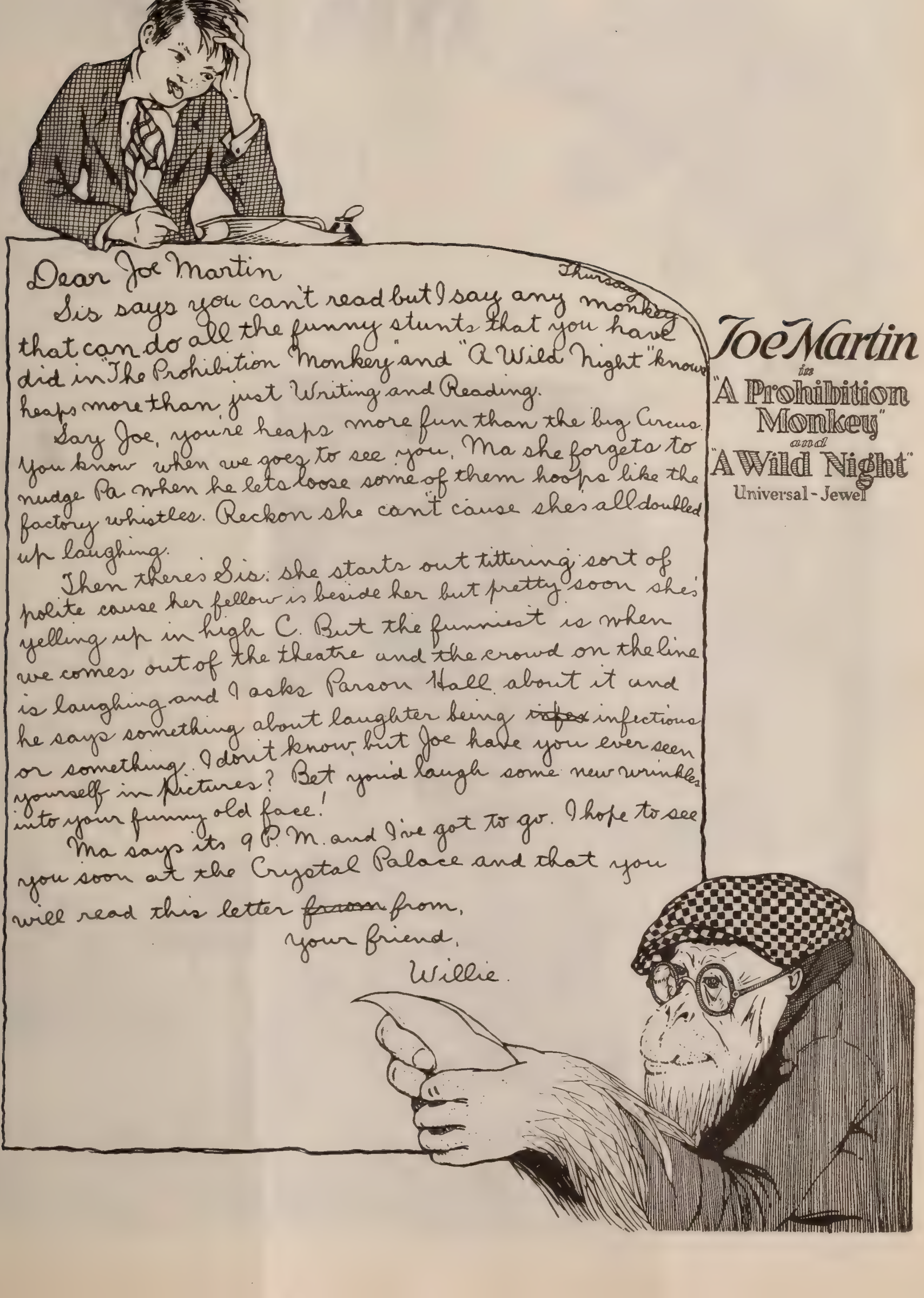
It was at Carey's ranch that the Universal star entertained Eugene Manlove Rhodes for a week, and the well-known author helped Harry arrange the scenario of his popular novel, "West Is West," which served him as his latest screen vehicle. "West Is West" has its scenes laid in the ranching and mining country in Arizona, and the actual locations were used in filming the story. The mining scenes were taken at the United Verde and Daisy mines, the richest copper producers in the world.

CONSIDERABLE DANGER ENTAILED IN MAKING OF NEWEST CAREY FILM

MANY thousands of dollars were added to the cost of producing "West Is West," starring Harry Carey, coming to the —— Theatre on ——, which Universal must charge up to the account of pioneering. About 12,000 feet of film were "shot" a quarter of a mile and more below the earth's surface, and there atmospheric conditions hitherto unknown were met with. As a result, when the company of forty people returned to Universal City after a three weeks' stay in Jerome, Arizona, it was discovered that part of the company must return to the mining district to retake many of the underground scenes. For owing to certain static conditions in the mine, the negative, when developed, showed quite a number of "star spots" and "rain stripes."

"Which is all very well if you're filming a patriotic story—these stars and stripes," said Harry Carey, "but darned if they'll do in this stuff." Only a dozen of the company made the return trip to Jerome, however, as the film spoiled happened to be just that taken underground, and only part of the company worked in the actual mines.

The first time that motion picture cameras and lights had ever been permitted below the surface in the United Verde mine and in its extension, the Daisy, was when Harry Carey, by special arrangement with the owners, filmed scenes there for "West Is West." The story is by Eugene Manlove Rhodes, scenarized by George Hull and directed by Val Paul.



Dear Joe Martin

Thursday

Sis says you can't read but I say any monkey that can do all the funny stunts that you have did in "The Prohibition Monkey" and "A Wild Night" knows heaps more than just Writing and Reading.

Say Joe, you're heaps more fun than the big Circus. You know when we goes to see you, Ma she forgets to nudge Pa when he lets loose some of them hoops like the factory whistles. Reckon she can't cause she's all doubled up laughing.

Then there's Sis: she starts out tittering sort of polite cause her fellow is beside her but pretty soon she's yelling up in high C. But the funniest is when we comes out of the theatre and the crowd on the line is laughing and I asks Parson Hall about it and he says something about laughter being ~~infex~~ infectious or something. I don't know; but Joe have you ever seen yourself in Pictures? Bet you'd laugh some new wrinkles into your funny old face!

Ma says its 9 P.M. and I've got to go. I hope to see you soon at the Crystal Palace and that you will read this letter ~~from~~ from,

your friend,

Willie.

Joe Martin

in

"A Prohibition Monkey"

and

"A Wild Night"

Universal - Jewel

HIS HONOR

FRANK MAYO'S performance in this stirring drama of society and South American rubber plantations is splendid. His role gives him full opportunity to display both polish and vigor. He typifies American young-manhood. Incidentaly, in this picture Mayo and Nick De Ruiz engage in one of the most thrilling and most suspenseful sword duels ever screened.

"HONOR BOUND" abounds in such scenes as you see pictured here. You, as a showman, know what it means to your box-office to have a picture that carries into your theatre the red-blooded and universal appeal of adventure and conquest. Here you have it.

BOUND HIM NOT TO TELL

ENGAGED to wed the beautiful society girl; accused by her of having an affair with the dusky South American savage; innocent—yet unable to say a word in his own behalf because his sister's faith in and love of the guilty man seals his lips. . . .

There's drama—tense, absorbing drama based on emotions that are understood and felt by every one of us. And surround such drama—in which this situation is only one of many—with the lure of the tropics and the call of adventure, and you begin to grasp the worth of this picture as entertainment.

Truly, it is a picture that can be relied upon absolutely to please any audience—anywhere. Book it.

FRANK MAYO

IN A VIRILE STORY OF A MAN'S FIGHT FOR RESPECT AND LOVE

"HONOR BOUND"

Written and directed by Jacques Jaccard

UNIVERSAL SPECIAL ATTRACTION

How Do You Like My Shoes?

Gladys Walton, new Universal star, demonstrating "class" in footwear.

GLADYS WALTON might well be illustrating the old children's nursery song-game "How Do You Like My Shoes" in this pretty picture of her shown at the left. The dainty star of "Pink Tights," most adorable of pictures, has some pretty firm convictions on fashions, for one so young as she, but more particularly she has some pretty firm convictions on SHOES.

"The screen actress," said Miss Walton, "must be particular about her shoes above any other article of her apparel. Have you ever stopped to think that the foot is the nearest to the auditor's line of vision in a theatre and to the spectator's eye in a motion picture playhouse? Though we may not be conscious of it, our eye will stray instinctively to a person's foot, and on the way in which it is shod will depend our verdict of his or her conception of style.

"The well-dressed woman, and this includes most screen players, should have a special pair of shoes for each costume. The shoe must harmonize with the suit or gown in texture, design, and color. One must not accept unquestioningly the various styles of footwear offered in the shops. Shoes should express individuality and certain fashions which set off the foot of one person may detract from the appearance of that of another. Any woman, however, who displays good taste in the selection of her frocks and millinery is safe in choosing her own footwear. If, however, she depends on her modiste as arbiter of her personal style, then she should consult a similar authority in the selection of her shoes."

Miss Walton's screen career has been meteoric and in the short time that she has been delighting the fans of the silver-sheet she has won a reputation for taste in dress.

Don't Fail To Book "Pink Tights"

IT is now some weeks since "Pink Tights" burst upon the movie firmament and became the talk of every exhibitor who showed it. It is being booked now to a greater extent than ever and its popularity increases with every showing. And yet there is nothing wonderful about "Pink Tights." It is just a human little story adorably portrayed by an adorable little star, Gladys Walton, by the most engaging of leading men, Jack Perrin, and by the most huggable little boy on the screen, Breezy Eason, Jr., son of the famous director Reaves Eason, who held the megaphone for this picture also. And if the acting of the production is superb, the direction is even more so. The circus atmosphere is enchanting and the deft little human touches here and there are the work of a splendid directorial mind. An exhibitor can safely play "Pink Tights" to male and female, young and old, rich and poor, cultured or uncultured, and it will get across and get across big for most of all it is a picture that is HUMAN, and what person can fail to understand that.

"Pink Tights" has all sorts of clever exploitation angles for the exhibitor of pictures. It has an attractive and taking title—its circus atmosphere is one of glamour—it features a fine cast—it is the work of a well-known director, and best of all for exploitation purposes, it has a new star, a young and pretty star, with a personality that is individual, that is winning, that is lovable.

Gladys Walton is a shining example of a girl who rose in double quick time from the very bottom to stellar heights in the movies. She was given her first considerable part in "La La Lucille" with Lyons-Moran. She got more of a chance in "The Secret Gift," and she almost walked away with the show in "Pink Tights." She is busy now on another picture in which she will portray that most enticing of all the female species—a flapper—and as Gladys is young and pretty and vivacious and spirited she ought to do that real well. She will have to go some, however, to beat the winsome little circus girl she was in "Pink Tights."

"Pink Tights" is one sure bet for any exhibitor of motion pictures.

Gertrude Makes Her Bow

GERTRUDE OLMSTEAD

IT has HAPPENED! After several months of arduous practice and the most severe training, Gertruds Olmstead makes her bow to the movie-going public in "Tipped Off," a breezy, actionful two-reel western drama, with "Hoot" Gibson as its star.

Nobody was disappointed. In fact, everybody was DEE-lighted, for Gertrude justified every promise that was prophesied of her when the good folk out in Universal City took her in hand, some few months ago.

Gertrude Olmstead is the seventeen-year-old miss from La Salle, Illinois, who won the Fame and Fortune beauty contest conducted by the Chicago Herald-Examiner in connection with the Elks association. Carl Laemmle awarded her with a contract to appear in Universal City and Gertrude journeyed out there accompanied by her dearest friend and constant adviser—her mother. It is characteristic of Gertrude, however, that she refused to make any preparations for her new life last spring until she had graduated from high school. And she kept to her word, faithfully attending to all her school affairs to the very last minute. For Gertrude is an unusual combination of beauty and good common-sense, and she realized the value of an education in connection with her future picture career.

Out in Universal City the best that was to be had in the way of teachers was assigned to Gertrude. And many of the stars with whom she so quickly made friends, due to her winsome popularity, added a friendly bit of suggestion here and there. "Hoot" took her riding and gave her some good pointers she didn't know before about horses; others taught her such western accomplishments as lariat throwing, and so on. And Gertrude absorbed it all with a rapidity that was astounding. But then Gertrude wasn't really only beginning. She was just proceeding, for she had begun long ago to learn bits here and there about acting and all the things that went with a dramatic career. She had always been interested in dramatics, and if the fates had not sent her good fortune in the way of the beauty contest, she was all prepared to enter a dramatic school in Chicago upon her graduation from high school.

Gertrude is tall, dark and slender, with eyes that are large and round. Her beauty is of a quiet, refined type and lends itself admirably to photography, judging from the beautiful photographs of her which are appearing in considerable quantity. As to her screen appearance—it is pretty indeed. She registers remarkably well, and movie fans are going to like her, that is sure. What her future will be depends on Gertrude herself. She has lots of beauty, lots of brains, lots of personality, and the best that the movies have to offer in the way of training and opportunities, and as Gertrude has lots of ambition and was brought up to consider hard work man's greatest blessing, it looks as if the future spells B-I-G for the youthful Miss Olmstead.

This beauty contest of the Chicago Herald Examiner and the B. P. O. E., which resulted in the shaping of a new career headed for stardom is in line with the general broad and progressive policy of Universal. Universal, always on the lookout for new screen talent even though it is UNKNOWN, developed Virginia Faire, charming co-star of the Red Rider Series with Leonard Clapham, and one time winner of a Fame and Fortune Contest. It is developing the lovely Miss Olmstead now and giving her decided talents every opportunity, and it is also conducting a contest with the stage and screen weekly, the Dramatic Mirror. from which not one but T-H-R-E-E girls will be given Universal contracts.

Gertrude Olmstead will bear watching. Beauty plus brains always bears watching, and in this case the promises held forth are rich.

"KING OF THE CIRCUS"

Episode No. 5
"The Black Wallet"

CAST

Eddie	**Eddie Polo**
Gray	**Harry Madison**
Helen	**Corinne Porter**

AS Gray presses the trigger and Eddie stands facing the muzzle of the gun, Mary Warren—Gray's adopted daughter—rushes in and knocks up his arm. The bullet goes harmlessly to one side and Eddie quickly disposes of the canvasmen. He thanks Mary for what she did and at the same time Tom Jenks comes forward and thanks Eddie for saving his life. Meanwhile, Helen Howard arrives to attend the afternoon performance, for this is to be Eddie's first appearance since the accident. Eddie makes his change and goes in for his act.

While Eddie is up on the traps another canvasman, the one who received a beating at Gray's hands because of his failure to dispose of Eddie during the hotel fire, sees a chance to get even. He loosens the ropes that hold the trapeze and Eddie falls. As he is carried out Helen comes in and cares for him—and at the same time a telegram arrives from the Unknown for Eddie. Gray gets it and reads it. It is to the effect that there is a black wallet in Winters trunk that contains information of great value to Eddie. This wallet has lain in Winters trunk for years; the old fellow having forgotten it entirely until the accidental blow that restored his memory.

Mary Warren gets a look at this telegram as Gray is sending his men to the trunk wagon to break open Winters trunk and search it. Mary tries to warn Eddie but Gray gets her and locks her in a compartment on the circus special, and places his pet lioness, Jezebel, to guard her. He then leaves to join his men but Mary gets a note to Helen and she warns Eddie. Eddie rushes to the docks, arrives as the trunk is being opened and jumps inside the wagon to get the wallet. Gray's men lock the door of the wagon and then, at Gray's order, they start it rolling down the docks to the end of the pier. The wagon, with Eddie imprisoned within, goes into the ocean and sinks to the bottom.

Peggy Writes Again

Dear Betty:

"THREE WEEKS!" Say, kid, Eleanor Glynn may think she cornered the market for excitement in a specified time, but the Home Office could show her cards and spades when it comes to speed. It would take me three years to tell you all that's transpired in the last three weeks at 1600 Broadway.

October the something Manny Goldstein returned from the Coast, where he's been for the past five weeks watching Von Stroheim rebuilding California. You know Von is unearthing another masterpiece called "FOOLISH WIVES," and I'll tell the world it's costing us a pretty penny to convince the public there are such things. Why, Betty, it would only cost about half the money to convince us there are Foolish Husbands. Please don't file my letters in your husband's collar-box, dear.

October the something else, Mr. and Mrs. Abe Stern and Julius Stern arrived from Europe. They are the darlingest couple, Betty—Mrs. Stern all smiles, dimples and the most fetching eyes; and Mr. Stern—well, you'd have fallen for him with both feet if you could have heard him say: "Well, girls, how are you?" He included ME in the bunch, of course, for you know when I have my war paint on I still look gurrelish and always cling to my giggle.

October's finish—Hallowe'en party. Oh, say, to use your pet expression, it was DELICIOUS! It was a buuutiful night, and they say that the habitues of the Palais Royal and Cafe de Paris turned green (I'm sure they said green) with envy when OUR band struck up the Grand March. It began at eight and ended in time for us to go home to listen to the alarm clock yell for breakfast. The old building certainly had a treat, and it was still swaying to the tune of Miami when we left—that is, a few of us thought it swayed. No inference, dear; we had nothing stronger to drink than ice cream.

I'll just give you an idea of who was there, and you can supply the details yourself: Mr. and Mrs. R. H. Cochrane, Mr. and Mrs. Phillip D. Cochrane, Mr. and Mrs. H. M. Berman, Mr. E. H. Goldstein, Mr. and Mrs. Gulick and several prominent people from other concerns. There were no reserved seats, and every one helped to make it a most enjoyable affair. Of course, Betty, the employees were there also.

Joe Finklestein deserves a lot of credit for his selection of talent, and Miss Schack is also entitled to thanks for a delicious midnight spread, and atmosphere of good cheer. She even had a little corner of the hall laid aside for me to smoke my cigarette in.

Before I say Amen, Betty, I must tell you what happened the next morning. As I said before, we rushed home, then rushed back to 1600, then rushed into busses provided to take us to the pier to welcome Mr. Laemmle home.

Not since Armistice Day have I seen such a crowd on Broadway, drawn from the four corners of the metropolis to inquire what the racket was about. Our parade was headed by six mounted police—and the band played, and the trumpets blared, and the banners waved, and every one in the busses was primed full of excitement and enthusiasm.

We reached the pier just in time to see the giant of the sea, the Aquitania, coaxed into its dock by the tugs—the band struck up "Home Sweet Home"; we held our breath and waited.

Then there was a roar—and the first thing I knew I was struggling with the bunch to shake Mr. Laemmle's hand and trying hard to keep my Adam's Apple from choking me, for, Betty, it brought the tears to many an eye to see the genuine affection and sincere delight displayed by the employees when OUR PRESIDENT walked into view. Bless his heart, he had a word for everybody, called us all by name, and it took the combined efforts of all the executives of the company that met him to keep us from kidnapping him.

Mr. Laemmle was accompanied by his son and daughter, and they, too, came in for a generous share of the welcome.

Rosabelle Laemmle looked stunning. In the excitement and fuss I didn't get a chance to talk to her, but she left an impression of black satin, white chenille and (to a woman) the bewitching touch of Paris.

I'll have to ring off now, as Mr. Berman is getting ready for a trip through the Middle West exchanges, and I've heaps of letters to write.

PEGGY.

Deep down in every girl's heart is a desire to star on the screen. This is as true of your town as of any other place in the country.

To give impetus to these surpressed desires, Universal, in conjunction with the Dramatic Mirror, the national screen and stage publication, opens this contest to the girls in your town.

There are no complicated terms—no drawbacks—no outlay of money. Three girls selected from among the contestants will be engaged at a generous salary to appear in Universal Pictures.

As consolation prizes to those who fail to gain a place among the coveted three, there will be presented in addition to the regular commissions, a beautiful strand of Nataline Pearls provided of course, they put forth a certain degree of effort.

All this is offered to girls who will secure subscriptions for this famous publication. What all this means to you in money and publicity, Mr. Exhibitor, is too obvious to need explanation here. Take advantage of this contest and write for full particulars to the Dramatic Mirror, 133 West 44th Street, N. Y. C.

UNIVERSAL DRAMATIC-MIRROR CONTEST

"Tipped Off."

Two Reel Western Drama

Billy Steele	**Hoot Gibson**
Marion Ross	**Gertrude Olmstead**
John Carnes	**Jim Corey**
100 Proof Ross	**Chas. Newton**
Rev. Sommers	**Jack Walters**

"HUNDRED PROOF" Ross, a prohibition sufferer, fires his foreman, Billy Steele, for making love to his daughter, Marion. Ross leaves for town to receive a mysterious package and Billy and Marion decide to elope. They drive to town, intending to catch the first train.

Ross secures his express package and invites two friends to an alleyway for a drink. The town marshall starts to investigate and Ross saunters down the street with the officer in pursuit.

At the station Billy leaves Marion with the grips while he secures the tickets. Marion sees her father coming, and wishing to evade him steps outside, leaving the grips unguarded. Ross looks in vain for a place to hide his bottle, spies the grip and slips in the bottle, intending to rescue it after he has placated the marshall.

Discovering that the next train is not due for several hours, Billy sends Marion to the hotel to secure a room. He walks by Ross and the marshall, carrying the grips, his former employer being unable to stop him on account of the officer's presence. Ross is released when no liquor is found on his person, and he follows Billy to the hotel, trying to explain about the contents of the grip. Billy knows nothing of the bottle and refuses to talk to the man who had fired him.

In the meanwhile an escaped convict, in need of a change of clothes, waylays a circuit-riding preacher and forces him to trade. He also takes the preacher's horse and rides into town. The marshall has been notified to be on the lookout for the escaped convict and has a posse gathered. The convict scents trouble and, looking for a safe place to hide, finds his way to a hotel room adjoining Marion's quarters.

Ross, still on the trail of the bottle, enters the room occupied by Marion, where he saw Billy deposit the grips. Marion hides in the closet and is not discovered by her father. When Billy returns and learns of Ross's visit, he thinks he is being pursued by the father on account of a mistaken impression of his intentions towards Marion. He decides to find a minister at once to perform the marriage ceremony. In the hall he discovers the convict, who is trying to escape as soon as the posse has passed, and believing him to be a minister, Billy insists that he accompany him to the adjoining room and tie the knot.

Many laughable complications occur before the situation is finally cleared up, the convict recaptured, the real minister rescued from his embarassing position and Biily and Marion married with her father's blessings.

International News

No. 75.

Cork, Ireland.—Remarkable scenes in Irish streets at burial of hunger striker.

Sub-Titles. — Armored cars and military lorries in the wake of the funeral cortege to prevent demonstrations. While throngs pray outside the Cork jail where Michael Fitzgerald, after 68 days of fasting, died a few days before the heroic Lord Mayor MacSwiney passed away in a London prison.

Atlantic, Ga.—Speeders go south. Like the birds, they hie to Dixie as the cold approaches and find the going fine.

Freak Election Bets.—These fair ones wagered their favorites would win—and here they are, paying off.—*New York City.*

Sub-Titles.—And this chap thought no woman could outguess him—so she gets the ride. But hand it to the cop! He made two bets—watch him collect.

New York City.—Football thrills. It's plays like these at Columbia Williams' game, that lure thousands to college boys' games.

Sub-Title.—Columbia's crashing play overcomes Williams' lead.—Score 20 to 14. (To be omitted from Atlanta, Baltimore, Charlotte, Chicage, Cincinnati, Cleveland, Dallas, Des Moines Indianapolis, Jacksonville, Kansas City, Memphis, Minneapolis, New Haven, New Orleans, Oklahoma City, Omaha, Philadelphia, Pittsburg and St. Louis prints).

Front Royal, Va.—Army thoroughbreds. 5,000 acres set aside for breeding fine mounts for U. S. Cavalrymen.

Sub-Titles.—Prize stallions—Ganadore and Crakenthrope. Their first jumping stunts. A real trick. (To be omitted from Boston, Buffalo and New York City prints).

Rome, Italy.—International presents first and exclusive air pictures of the Shrines at Rome. Photographed by Ariel Varges.

Sub-Titles.—St. Peter's, with the Vatican and its famous gardens. The shrine of 300,000,000 Christians. On the right—The Pope's living quarters.

Boston, Mass.—Mine practice in Boston Harbor. Major General Shanks and staff show how the port of culture is protected.

Sub-Titles. — The mine planter starts out. 100 pounds of T. N. T. for each mine. Showing death in the sea. Note the floating target—the mines explode near enough to be considered a hit. The explosions brings up a fish dinner for General Shanks.

London, England.—Lloyd George's home stormed in England's great labor riot. (50,000 unemployed parade)

Sub-Titles.—While fifteen Mayors of English cities call on the Premier, demanding relief for the workers. Thousands attempt to break the police cordon about Lloyd George's residence—many being injured in the tumultuous scenes that follow. Latest picture of Lloyd George opening the fall campaign for vindication at the polls.

. . *Tad Cartoons.*

"THE FLAMING DISK"

Episode No. 8.

"Through Walls Of Steel"

ELMO and Helen are saved by the agents of the Secret Service. Helen is taken to a hospital where Elmo instructs them to put her to bed and keep her there while he rushes off to the Wade mine at Thunder Creek, where the gang have gone to make good their claim, signed over to them by Helen. Helen gets away from the nurse, however, and follows up Elmo whom she overtakes. Some of the gang get wise to Elmo's coming, and block the road with a tree, but Elmo manages to overcome this difficulty.

Ed Mondcrief, the Wade superintendent, is overpowered by the gang and they burn open the safe with the disk and take out the valuable papers hidden therein. Then they hide on a balcony above the living room, behind a curtain and wait for Elmo and Helen of whose escape they have been informed.

The two revive Mondcrief, and in the midst of his narration, Stanton, Jim and the other members of the gang make known their presence. They are about to fall on them when Elmo seizes a bottle of deadly nitroglycerine and prepare to hurl it at the crimesters.

In the meantime, the mysterious motorcyclist, ever on duty to safeguard the rights and well-being of Elmo and his friends, is waylaid by Picos Kid, member of the gang, who renders him unconscious and leaves him bound to a tree.

Mr. Exhibitor:

Here's a Fortune in many Figures for You!

It pays to make People Laugh

"A Fishy Story"
"Twin Crooks"
"A Lion Tamer"
} JUST RELEASED

The best register of anybody's good will is the laughometer. Ring up the limit in capacity for your house by showing these chin-chuckling, laughfest pictures that demonstrate anew what can be accomplished with a rolls royce bevy of girls, trained animal comedians, and the finest and best in direction. Before you show these Century Comedies, dust off the S. R. O. sign. You'll need it!

A Hundred Laughs—That's a "CENTURY"

“Her Secret Still”

(One Reel Universal Comedy Featuring Dorothea Wolbert)

DOROTHY WALBERT will certainly amuse an audience when they see her in this one-reeler.

Her droll ways and her ability to put over a comedy situation are a novelty to witness, especially in these days when “slapstick” and bathing girl comedies hold the screen.

As the designing maid who tries to inviegle the butler into a marriage, only to be rebuffed in her efforts, she gives a pleasing performance.

The opening scenes, depicting an employment bureau with its various characters, are funny indeed.—*FRANK LEONARD.*

Says
Frank Leonard
of the
MOTION PICTURE NEWS

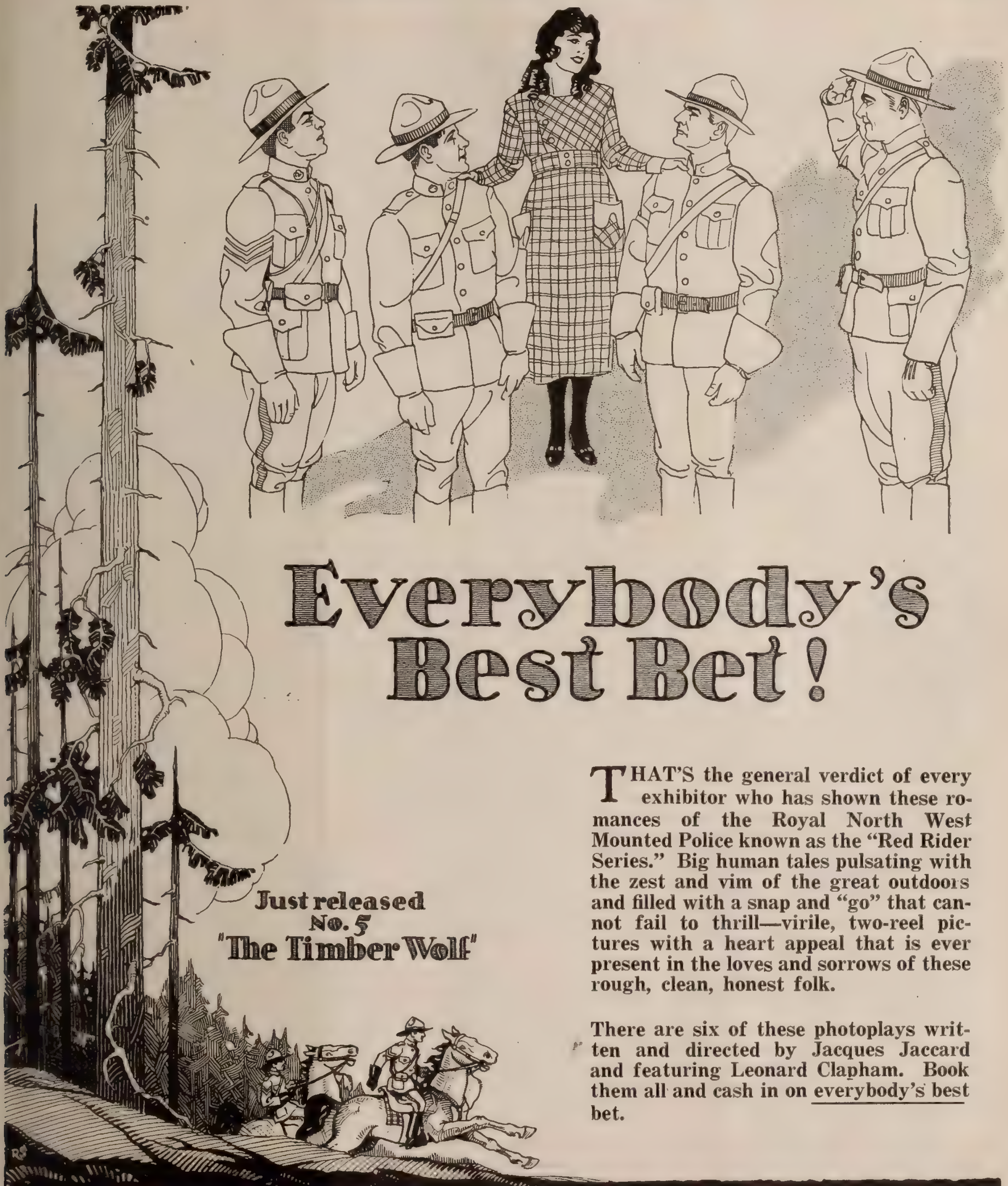
Dotty Wolbert

in her latest one reel rib-tickler

"HER SECRET STILL"

Directed by Vin Moore

STAR Every One's a Twinkler COMEDIES



Everybody's Best Bet!

Just released
No. 5
"The Timber Wolf"

THAT'S the general verdict of every exhibitor who has shown these romances of the Royal North West Mounted Police known as the "Red Rider Series." Big human tales pulsating with the zest and vim of the great outdoors and filled with a snap and "go" that cannot fail to thrill—virile, two-reel pictures with a heart appeal that is ever present in the loves and sorrows of these rough, clean, honest folk.

There are six of these photoplays written and directed by Jacques Jaccard and featuring Leonard Clapham. Book them all and cash in on everybody's best bet.

REDRIDER SERIES

International News

No. 76

Ostia, Italy.—Flight over a dead city. First moving pictures ever made of the world-famous ruins at Ostia, Italy. (Photographed by Captain Ariel Varges.)

Sub-Titles. — Ground views—the main street of Ostia—Rome's great seaport in 3000 B. C. The mosaic floors of the ancient palace. Earthenware which once contained the ashes of Roman notables.

New York City.—With the Hudson Air Patrol. Sky inspections of Hell Gate are part of the U. S. Army Air Service routine.

Sub-Title.—A glimpse of the warcraft in the river.

New York City.—Nathan L. Miller, elected Governor of New York.

Sub-Titles.—Governor-elect Miller's family, at their home in Syracuse. Governor Alfred E. Smith, who ran a million votes ahead of his ticket—but lost, got a great reception at the polls. New city. (For New York City and New York State prints only).

Cleveland, O.—Harry L. Davis, Ohio's new Governor.

Sub-Title. — Governor-elect Davis and his family. (For Cincinnati and Cleveland prints only.)

Sutter County, Cal.—If you are hungry, look the other way. No dispectic allowed at Elk's annual duck feast. (For Los Angeles and San Francisco prints only.)

New Orleans, La.—Children campaign. Southern youngsters emulate their elders in crusade for better schools. (For New Orleans only.)

..Boston, Mass.—One Mr. Cox who won. Channing L. is the next Governor of Massachusetts.

Sub-Titles. — Governor-elect Cox's family. The Boston City Club parades in honor of Governor Coolidge's election to the vice-Presidency. (For Boston only.)

Oakland, Cal.—A "puffed brick" ship. Queer looking cement craft of 7500 tons is launched at Oakland, Cal. (To be omitted from Cleveland, Cincinnati and Chicago prints.)

Chicago, Ill.—Ohio's eleven wins hotly contested game from Chicago team.

State 7, Chicago 6. (For Cleveland, Cincinnati and Chicago prints only.)

Chicago Ill.—Swift polo steeds in hurdling contest. Many spills as champion mounts race for honors.

Providence, R. I. — Crippled ship brings in wreck survivors. Liner Atlanta limps into port with demolished bow, after sinking concrete steamer in collision.

Sub-Title.—Captain Biggins, whose ship, the Cape Fear, sank with 19 of her crew.

Dublin, Ireland.—"Cold steel" rules Erin, while patriots' deaths arouse populace.

Sub-Titles.—Searching for hidden weapons. While in Cork, "Black and Tan" continue their "reprisals." And hundreds of refugees wander the roads, homeless. In New York, thousands pay tribute to the Irish martyr, Lord Mayor MacSwiney. (For New York State and New York City prints). Govetrnor Alfred E. Smith and President De Valera of Ireland (For New York State and New York City prints only). In Washington, thousands pay tribute to the Irish martyr, Lord Mayor MacSwiney (For Washington prints only). In Boston, thousands pay tribute to the Irish martyr, Lord Mayor MacSwiney.

Halifax, N. S.—Yankee schooner beats Canadian rival in fisherman's race.

Sub-Titles. — Esperanto, representing America, on the heels of Canada's entry, the Delawanna. Overtakes the Delawanna at the turn. The American schooner forges ahead. Esperanto wins by a comfortable margin. Captain Tommy Himmelman, the defeated skipper, and his crew.

Highlights of the Great Republican Election Triumph.

Sub-Titles. — President-elect Warren G. Harding and the next First Lady of the Land cast their votes early, Marion O. (Wonder who they voted for?) Reading congratulatory telegrams on his overwhelming victory; first picture of the next president made since his election. A little bird tells us, Vice-President-elect Calvin Coolidge and his wife helped along that Republican landslide, Northampton, Mass. On New York's East Side, mothers took their families to the polls, New York City. Swirling rain spoiled the ardor of Manhattan's election night crowd. Photographed in Columbus Circle—the heart of New York—with the aid of sunlight arcs.

"A Fishy Story"

Two Reel Century Comedy

Featuring

ZIP MONTY and ESTHER JACKSON

A RETIRED fisherman has a pretty daughter. Three men love her and three men pursue her. The lovers are put to a difficult fishing test in order to win the girl and all sorts of acquatic difficulties follow on this.

In order for the chief of the police (one of the wooers) to have something on the other two, he keeps a close watch on them. He catches them robbing the safe, proves to the father that he is the hero for his daughter, and the father consents.

In the meantime Esther, the daughter, is arrested along with a number of other pretty girls, for wearing improper bathing suits on the beach. But the young detective who arrests the girl gets her mixed up in the arrest so that he can marry her, and he succeeds, much to the disgust of father and the love-stricken chief of the police.

New Screen Magazine

No. 93.

IN traveling from Madrid to Barcelona, Spain, by rail, the eye is treated to some lovely views. Barcelona has a charming and romantic aspect.

Firemen undergo very rigorous training but "the boys" at the New York City training school do get a bit of fun out of scaling a tall building on a rope and jumping to a net from a window far above the ground.

"Every woman should have a hairress suited to her face." These are the wise words of Lillian Russell, queen of all beautiful women, and the New Screen Magazine illustrates this maxin for women with some beautiful styles of dressing the hair, posed by a charming model.

New York City's health department is always on the watchout for dishonest milk and employs skilled chemists to detect impurities in the beverage.

The magazine closes with an animated by Pat Sullivan entitled "Beware of the Bear."

"Romeo and Juliet"

One Reel Star Comedy

Featuring

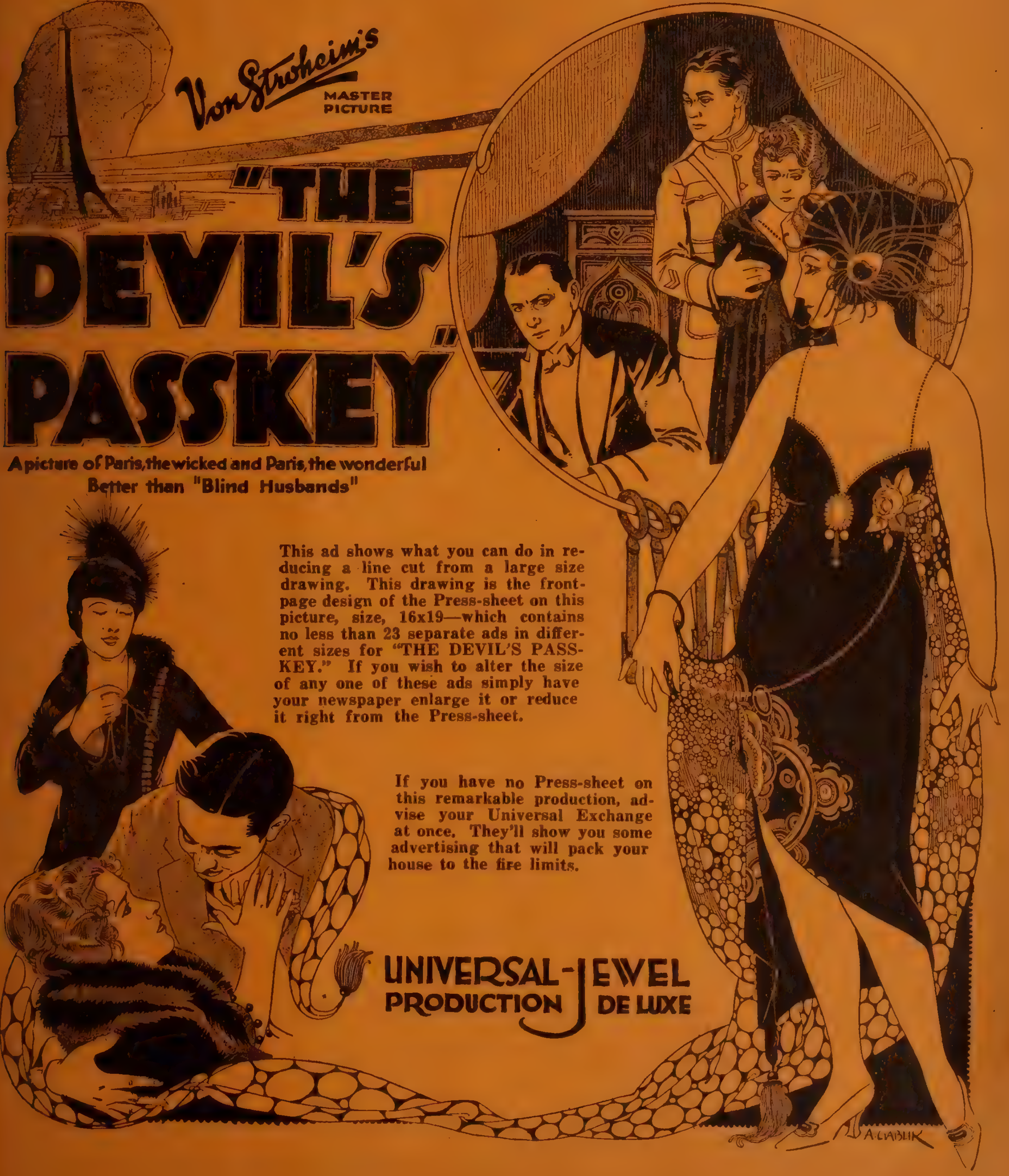
DOROTHEA WOLBERT

LIZZIE SUDS was only a scrubwoman who drove to work in a Ford driven by her youngster, hardly more than a babe, but she had Pierce Arrow dreams. She scrubbed in a theatre, and when the leading lady went on strike, due to temperament, Lizzie said she could do the Juliet act as well, having studied acting in a correspondence school.

The manager takes her up on it, and Lizzie's dream of dreams is about to be realized. She goes on, and is put into an ecstacy of bliss by the lovemaking of the handsome young leading man. But all kinds of mishaps in the way of falls and bumps happen to Lizzie, and she gets the whole cast a-tumbling and a-bumping with her. The audience is in an uproar and finally walks out on her.

Poor Lizzie goes back to her broom and her suds.

Read the Copy set in the Center of this Ad.


Von Stroheim's
MASTER PICTURE
"THE DEVIL'S PASSKEY"
A picture of Paris, the wicked and Paris, the wonderful
Better than "Blind Husbands"
UNIVERSAL-JEWEL PRODUCTION DE LUXE
A. LABLIK

This ad shows what you can do in reducing a line cut from a large size drawing. This drawing is the front-page design of the Press-sheet on this picture, size, 16x19—which contains no less than 23 separate ads in different sizes for "THE DEVIL'S PASSKEY." If you wish to alter the size of any one of these ads simply have your newspaper enlarge it or reduce it right from the Press-sheet.

If you have no Press-sheet on this remarkable production, advise your Universal Exchange at once. They'll show you some advertising that will pack your house to the fire limits.

Carl Laemmle
presents
Outside the Law

Starring

Priscilla Dean

in Tod Browning's Greatest Universal-Jewel Production.

WE are not given to boosting a picture before you, the exhibitor, have passed on it—but we will say, for once, that in "OUTSIDE THE LAW" you can expect the finest modern melodrama you have ever shown. PRISCILLA DEAN, the electrifying, supported by Wheeler Oakman, Lon Chaney, E. A. Warren, Ralph Lewis and a host of talent. Watch for announcement of its release.

The MOVING PICTURE WEEKLY

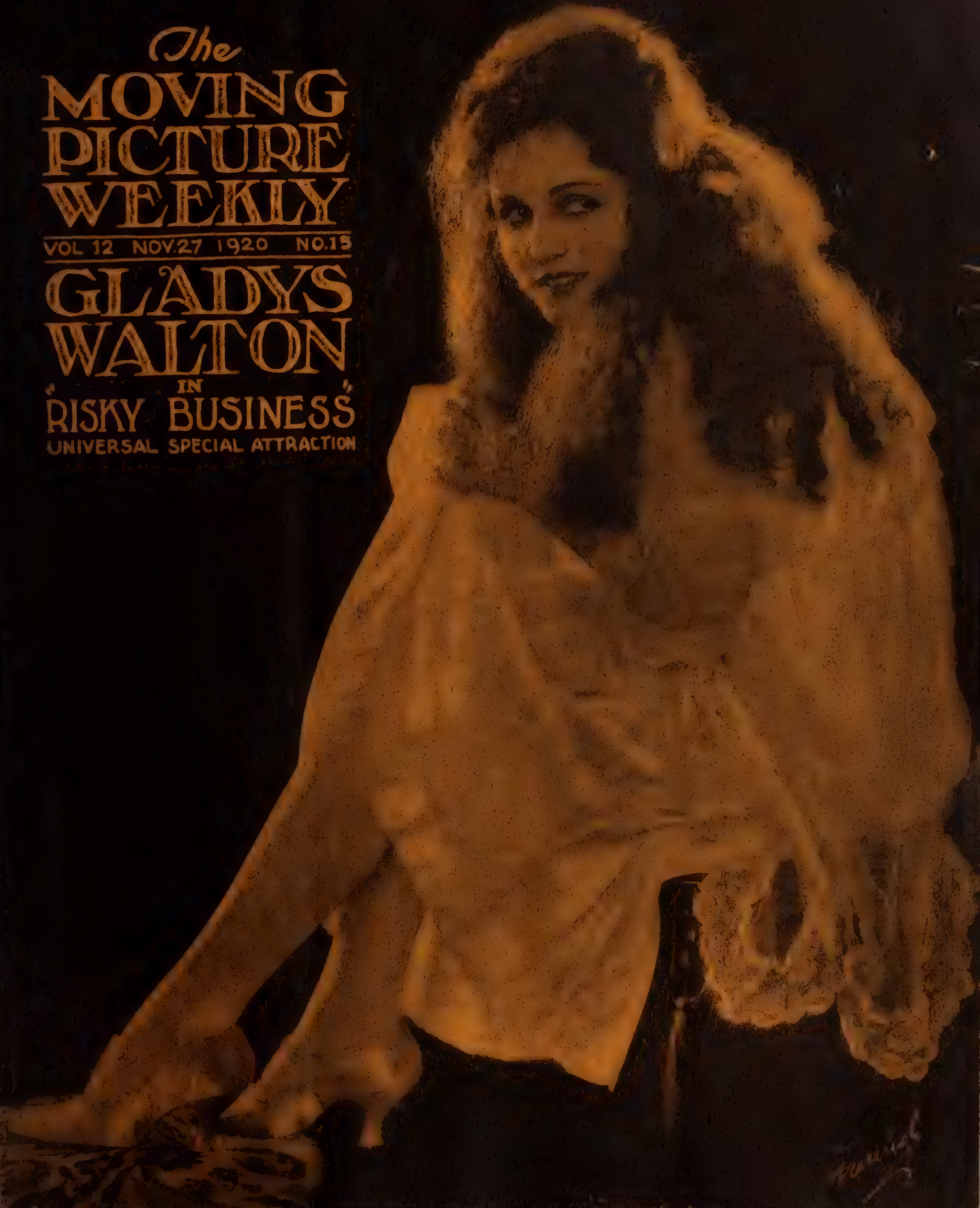
VOL 12 NOV. 27 1920 NO. 15

GLADYS WALTON

IN

"RISKY BUSINESS"

UNIVERSAL SPECIAL ATTRACTION



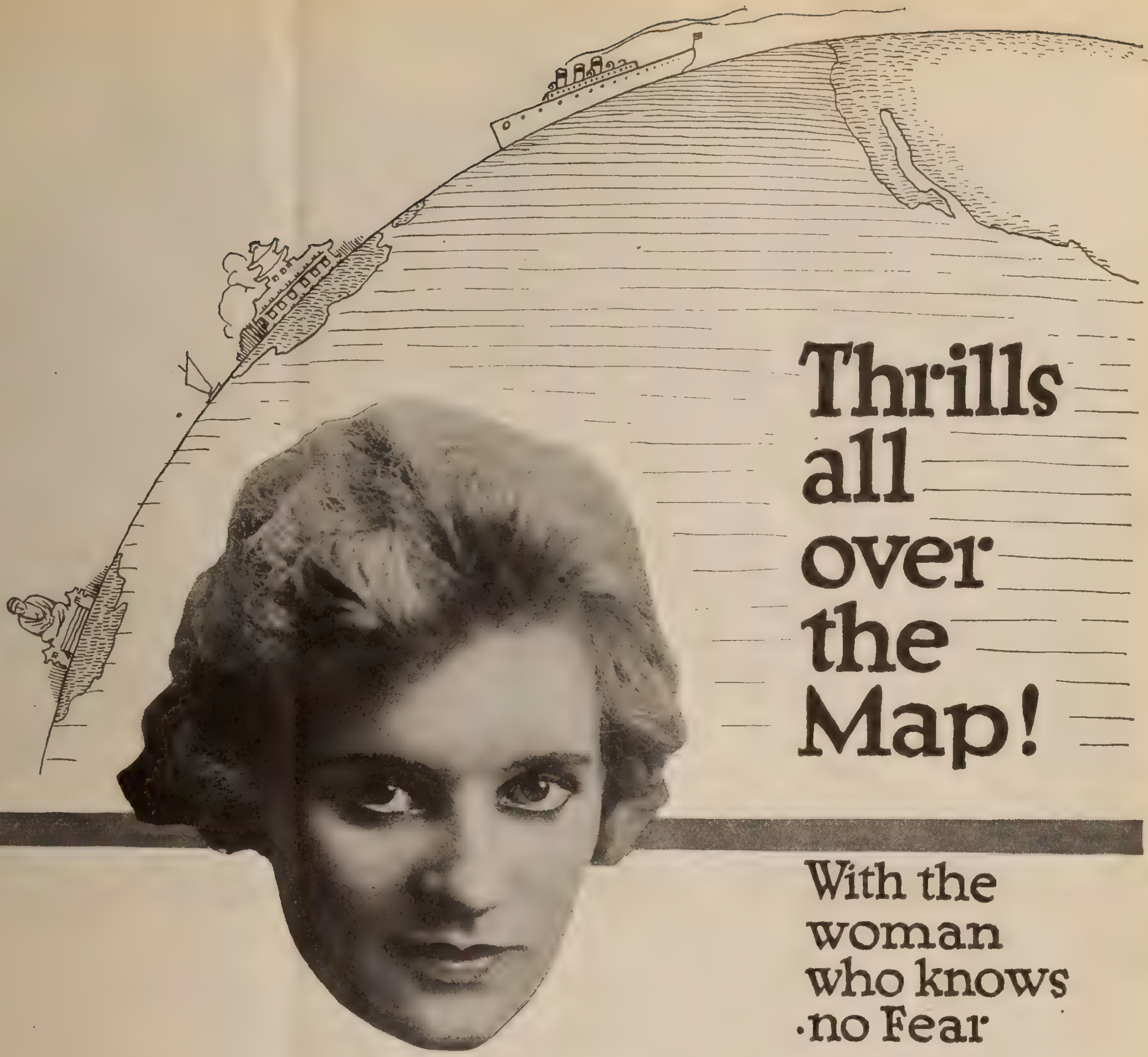
The Café de Paris
Monte Carlo
Now Building

Von Stroheim again 2½ times as much

Every American visitor to Monte Carlo—and there have been MILLIONS—knows his Cafe de Paris—its thousand flashing reflections of life a la mode, its little tables with their gay parties, its shining dome 36 feet in diameter, its long line of plate glass windows—48 in all—each 12 feet high and 4 feet wide. Well, gentlemen—it's all here—reproduced by Von Stroheim in exact replica down to the last button on the portier's waistcoat. And in this same Cafe, which every good American hopes to revisit some day, takes place a sequence of dramatic action which our good American's wife will not soon forget.

"FOOLISH WIVES"

Universal-Jewel



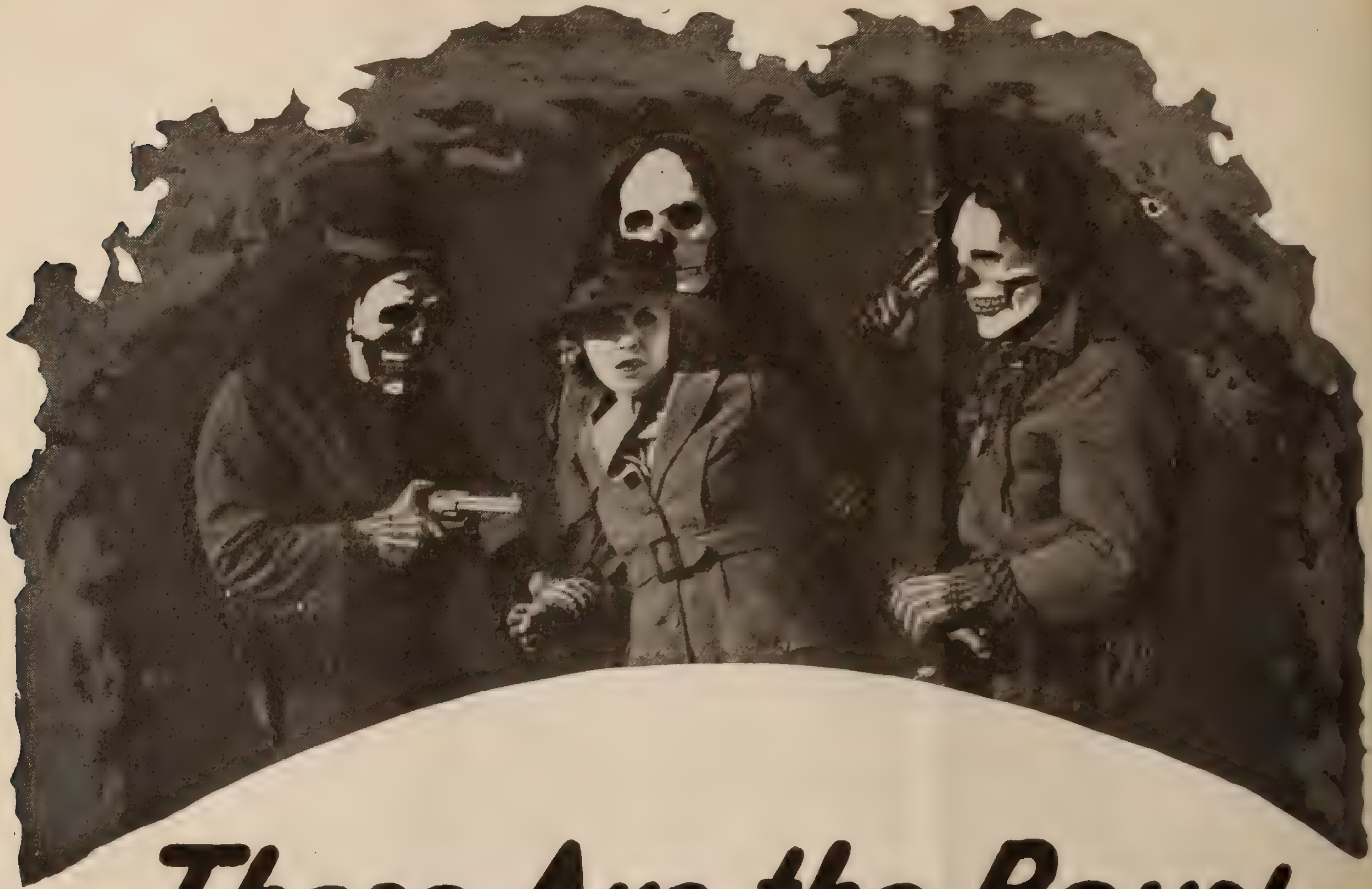
Thrills all over the Map!

With the woman who knows no Fear

THE scenario called for scenes in China, Japan, the Philippines and at home, in the good, old U. S. A. Did we stage painted sets and let it go at that? You just bet we didn't! We filmed the picture in those oriental, mystic lands and the result is a box office attraction that holds its own every time with the feature picture! Here's a big, whirlwind, action-crammed mystery serial that you can't afford to miss. And a star that never fails to pack 'em in! Don't wait—book it now!

Marie Walcamp

"The DRAGON'S NET"



These Are the Boys!

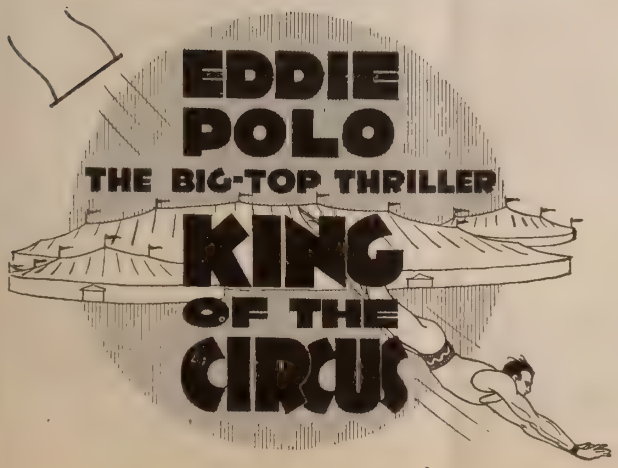
Yep, that's 'em! That' those weird, wild-riding, hair-raising Devilmen that tear off more in the way of blood-curdling stunts than ever "Old Nick" knew. There's a smash! bing! up-and-away! about these fellows that only a cool, peppery cuss like Art Acord can handle. Here's a serial that has everything: action-pep-thrills-go-zip-smash-bang! This is the picture that gets 'em in and keeps 'em coming back each week. Just the picture for you. Don't hesitate--book it!

ART ACORD IN

"The MOONRIDERS"

Directed by Al. Russell

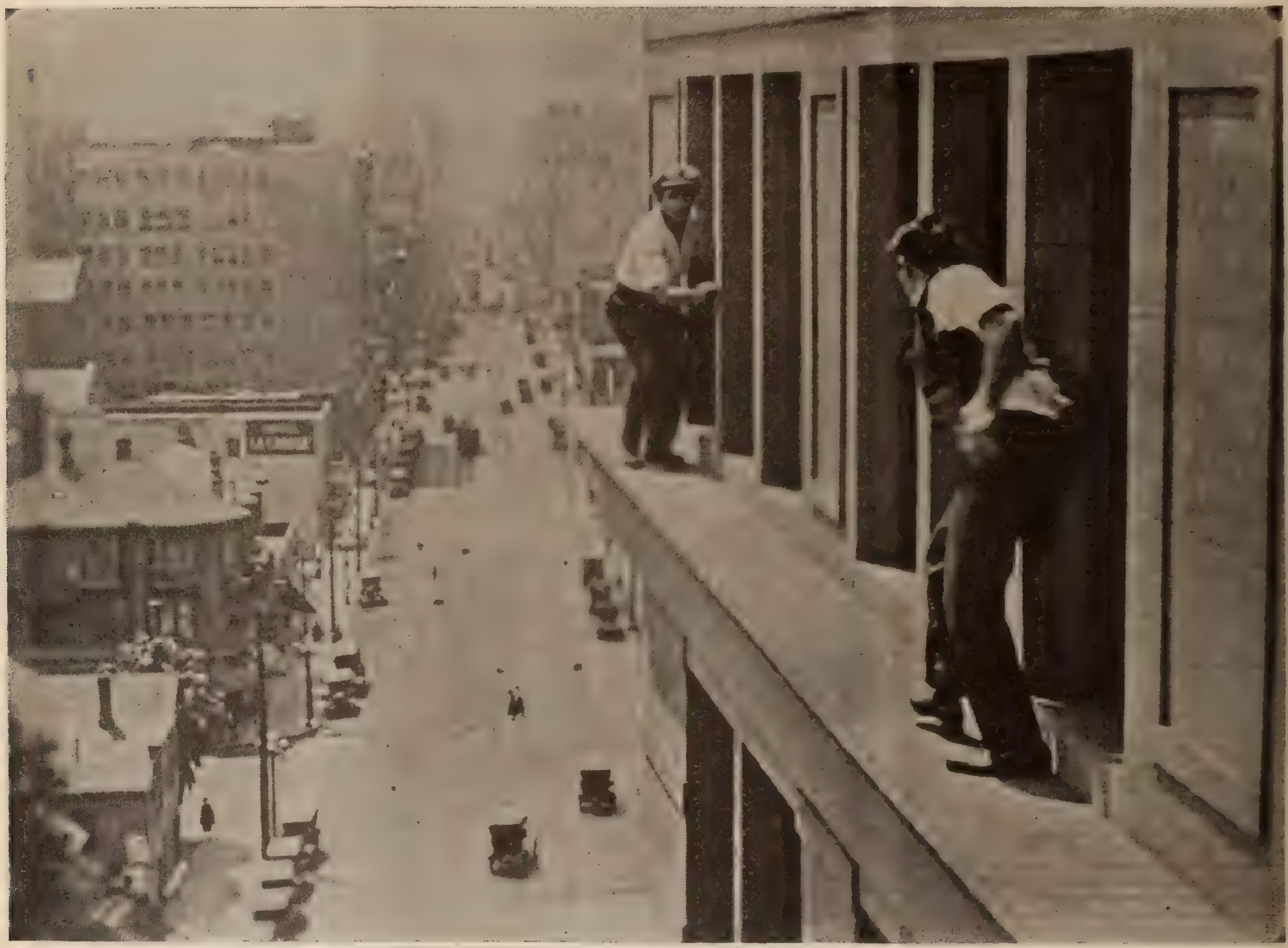
RIGHT OUT OF THE FILM!

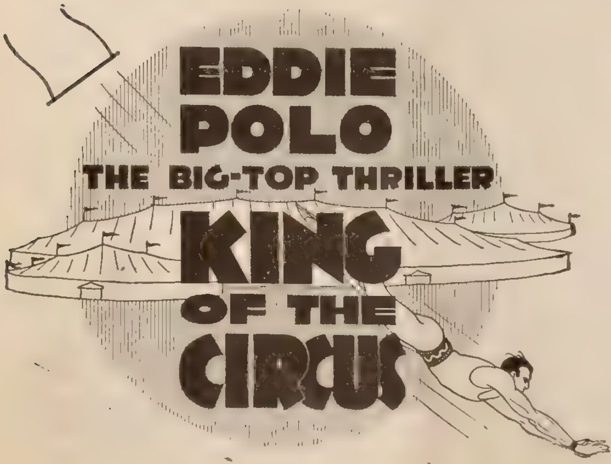


THE illustration on this page and those on the five succeeding pages are reproductions of unretouched enlargements made directly from the film of the seventh smashing episode of this colossal 18-ring chapter play. Universal offers these stills as mere indications of the thousand and one thundering thrills in this greatest serial of all time. See the next page and follow Eddie in his sky-scraping scrap on the perilous ledge.

GET UP IN THE AIR WITH EDDIE AND JUMP ON YOUR COMPETITION

"GO TO IT!"

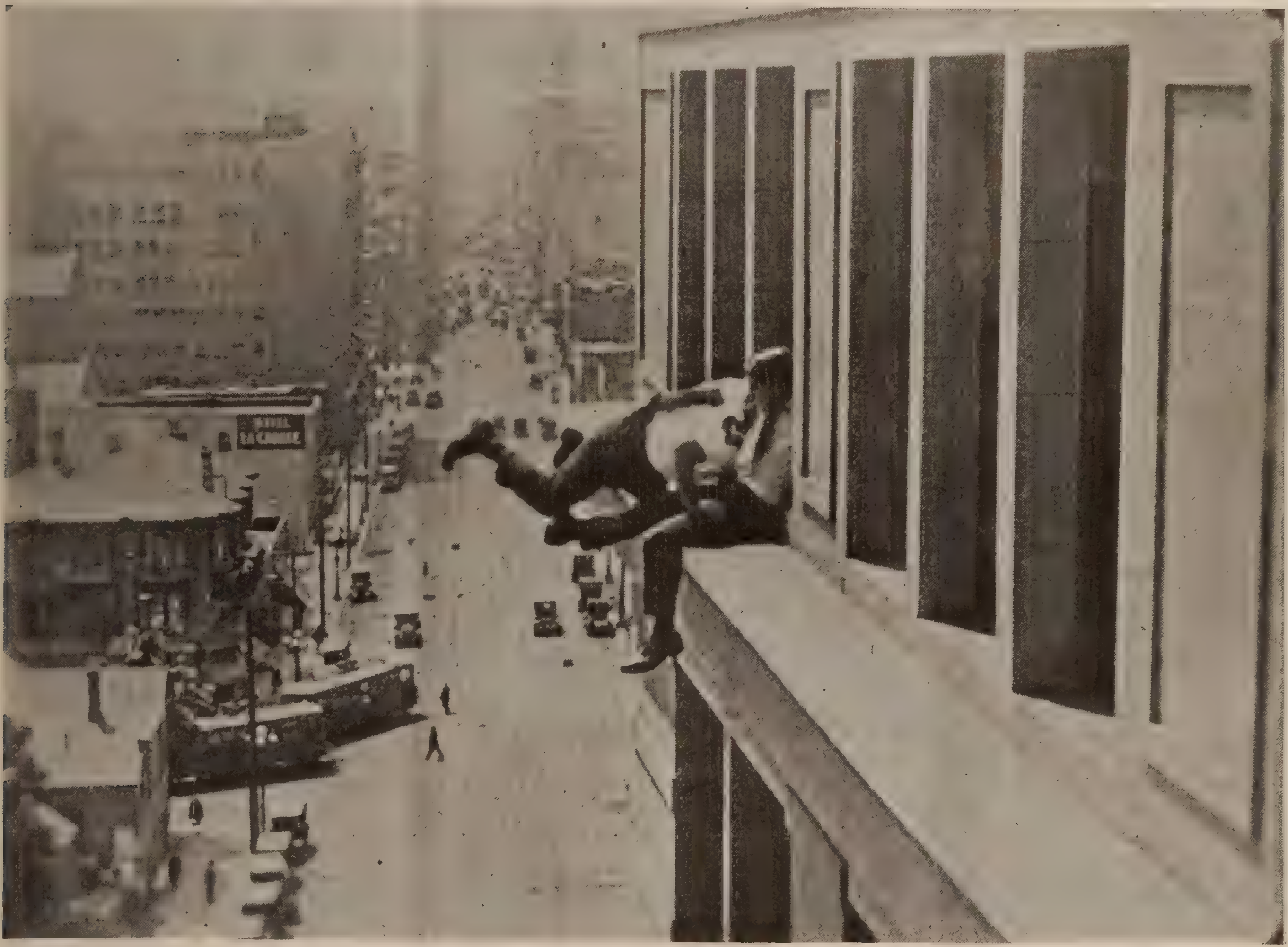




GET the drama in this scene. Can't you just feel that there's going to be one heck of a battle in about two seconds? Talk about Zero Hours on the battlefield—doesn't this scene fairly make you shiver even to imagine that either Eddie or his adversary may be dashed down to the pavement, ten stories below? You bet—and when your crowd sees this in motion on your screen they're going to get all the excitement they want.

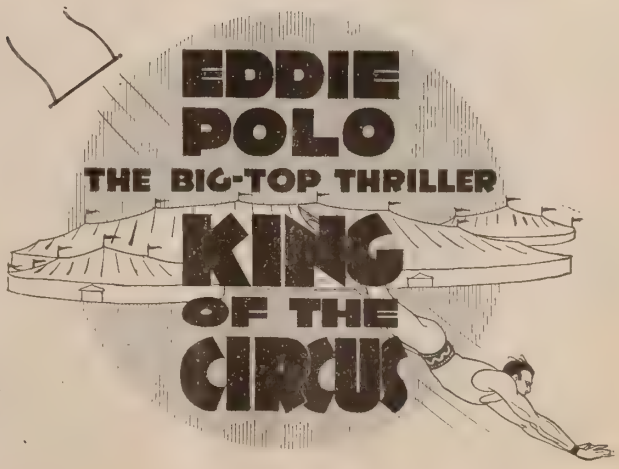
HERE'S A DIZZY GASPER THAT WILL STAND THEIR HAIR ON END

"GOSHAMIGHTY!"

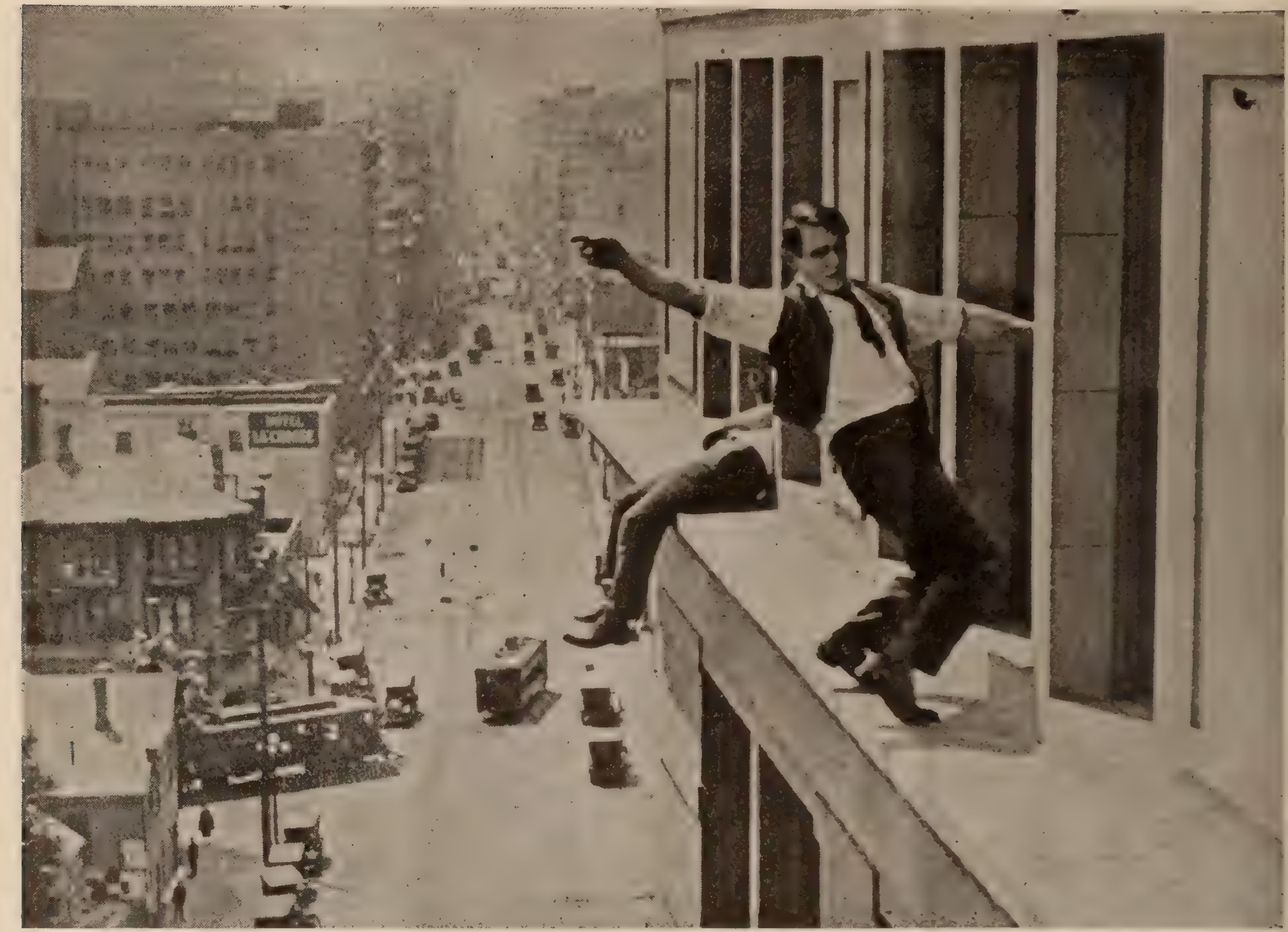


"ATTA boy, Eddie—bust him on the nose—throw him down . . . . o-o-o-o-oh!—look out, Eddie, you might slip yourself . . ." You can fairly hear the kids rooting wildly for their idol when they see this. And even you, no matter how hard-boiled a spectator you might be, will get a real thrill out of this episode. For without a doubt it's one of the most shivery and suspenseful fights ever staged.

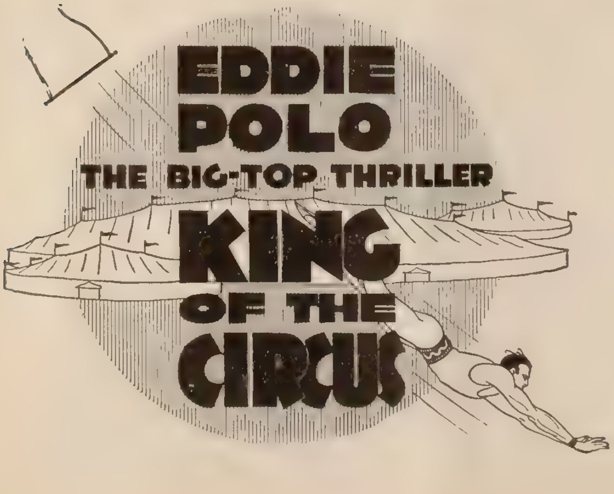
HERE'S A RED-HOT THRILL THAT GETS RIGHT UNDER YOUR SHIRT



"WHOA-BOY!"

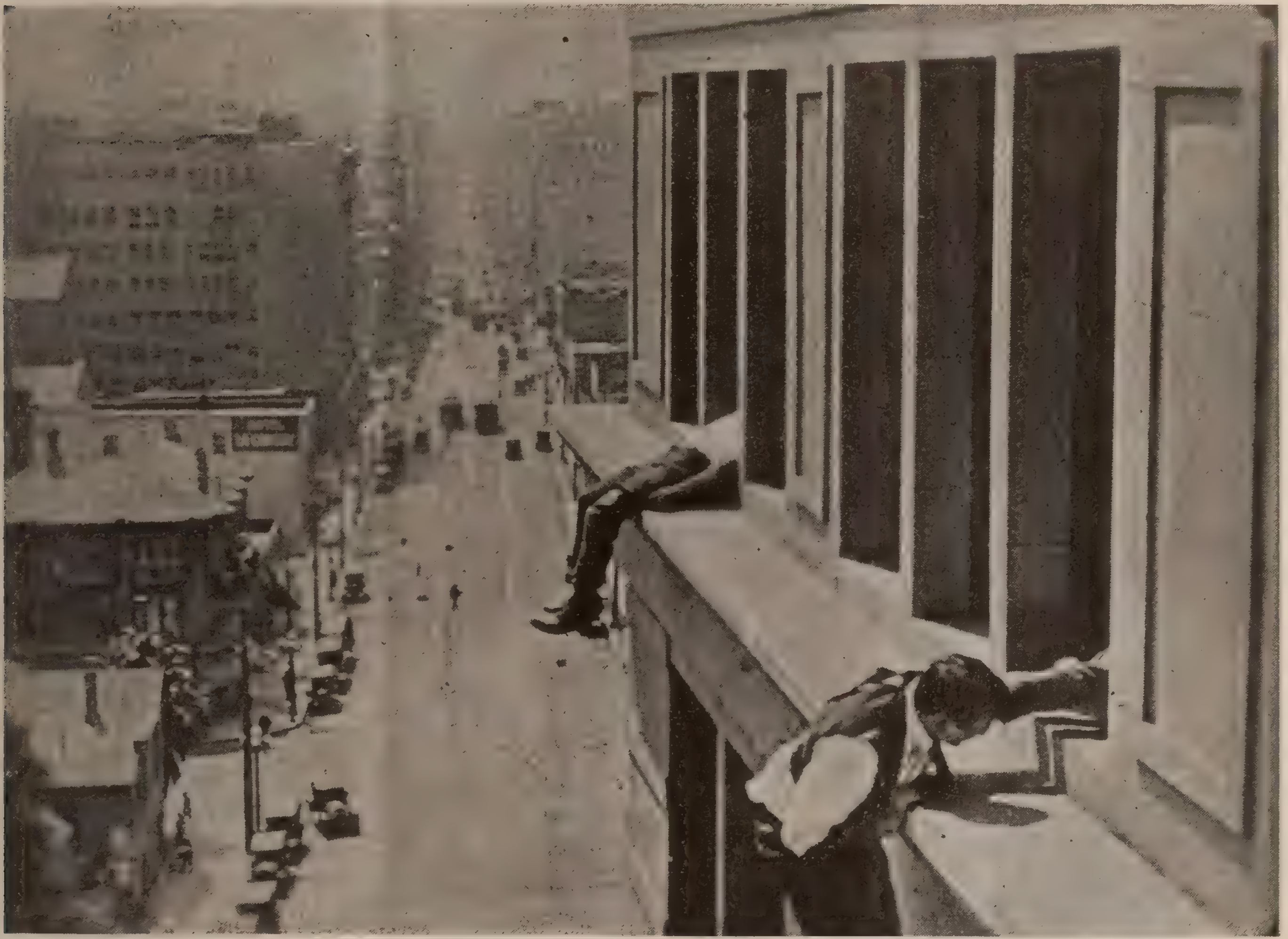


PHEW!—that was a close one! Just about one more millionth of an inch and our good friend Eddie would have been tuning up the G-string on a nice new harp—just a hair-breadth out of balance and the Coroner would have been sweeping up the pieces. For this stuff is not faked—it's so darned real that you are scared yourself by Eddie's perilous progress along that tenth-story ledge—you actually shiver every trembling inch of that shivery trip.

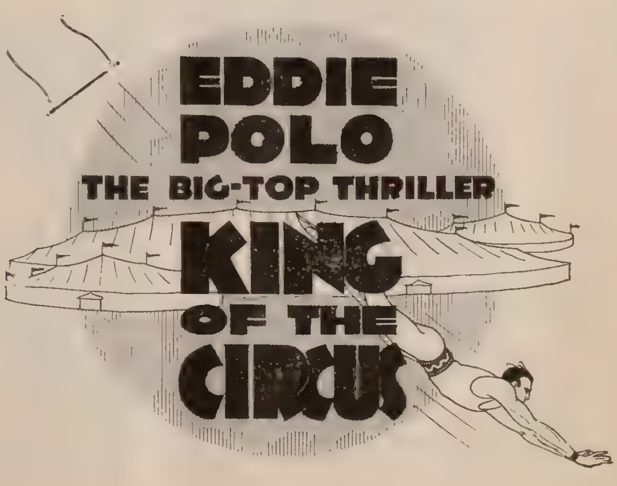


HAIR-RAISERS LIKE THIS ARE WHAT PACK 'EM IN FOR YOU

"JIMINY CRICKETS!"

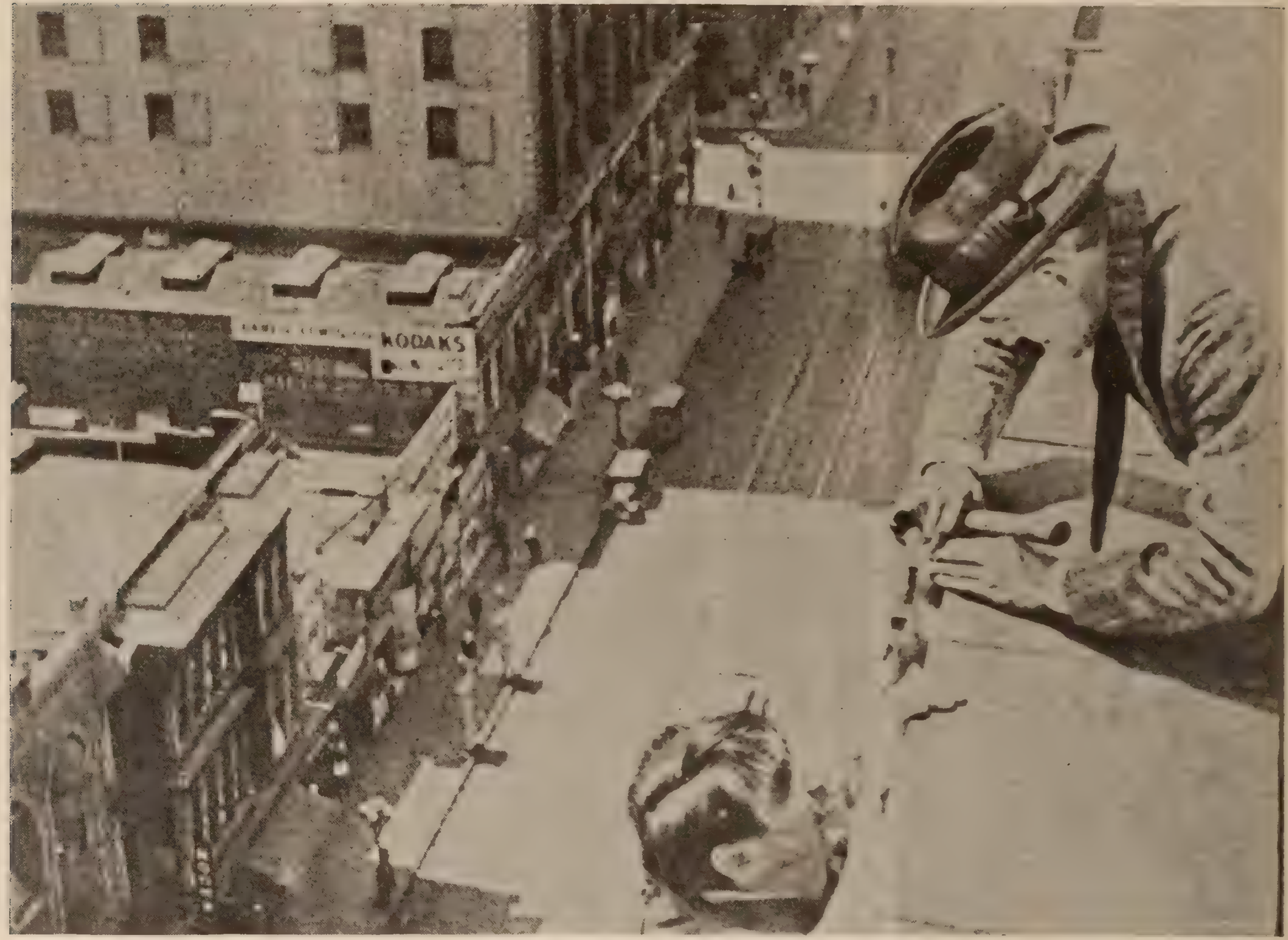


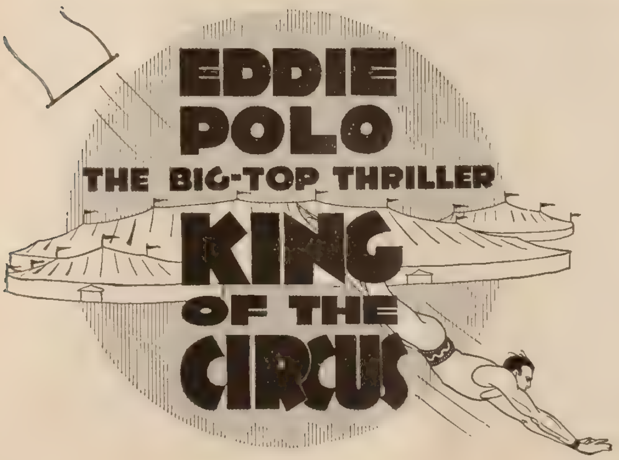
WHAT'S that—the villian's arm pushing Eddie to certain death? Yes, sir, it is—meaning more thrills, more suspense, more excitement, more crashing melodrama piling moment on moment in this shivery sequence. You can't get away from it. Each moment you are hoping for the safe return of Eddie, yet you are gripped into wanting more by the irresistible fascination of its daredeviltry.



IF THEY DON'T GO WILD OVER THIS THEY'LL BE TAME FOREVER

"GOOD NIGHT!"




EDDIE
POLO
THE BIG-TOP THRILLER
KING
OF THE
CIRCUS

AND now the villian is hammering Eddie's fingers! Suspense? Say, Mr. Exhibitor, when your crowds see Eddie suspended by his fingers high above the street they're absolutely going to fight to come and see what happens in the next chapter. And this episode is only one of the eighteen most emphatic reasons why you will make money by booking at once the greatest serial of all time.

THINK OF ALL THESE THRILLS IN JUST ONE OF EIGHTEEN EPISODES

The New Queen of the Serials

The Serial Girl of Your Dreams. Sweet, Tender, Charming. An entrancing delight. Fresh as a rose after an April shower. Gloriously beautiful. A bewitching, alluring girl of persuasive personality with a simplicity and effectiveness captivating beyond words. And with it all that dauntless daring and courageous spirit that have won the admiration of millions. Plucky. Confident. Self-reliant. That's the new Queen of the Serials. Beautiful Eileen Sedgwick.

Do you wonder, then, why the crowds pack the theatres whenever her pictures are shown?

EILEEN SEDGWICK

Coming Soon in "The Diamond Queen". Now Starring in "The Great Radium Mystery"

THE MOVING PICTURE WEEKLY

A MAGAZINE FOR MOTION PICTURE EXHIBITORS

Published Weekly by the MOVING PICTURE WEEKLY PUB. CO.
1600 BROADWAY, NEW YORK CITY

PAUL GULICK, Editor.

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Vol. 11 NOVEMBER 27, 1920. No. 15

Asks Exhibitors To Help Themselves

Carl Laemmle already assured that new report system is in favor with many Exhibitors.

THIS may sound like an invitation to partake of the fatted calf at the Thanksgiving dinner, but it is merely a concise statement of what Carl Laemmle is doing in the way of direct co-operation with the exhibitor of moving pictures.

In other words, Mr. Laemmle is asking the exhibitor his opinions and the opinions of his patrons on the various pictures which Universal is selling to him, and asking him, not for a general statement of how much his audiences liked the pictures, but for their opinions on all the things that go into the making of a picture, accessories included. The exhibitor, also, is asked to express his individual preference as to the type and kind of pictures that best fit his needs, and the drawing power of the stars that appear in them.

..............................1920.

Theatre .... **City** .... **Exchange** ....

Attraction..............................

1—Did your patrons like the picture?..............

2—How did they like—

(a) The story? ....

(b) Photography? ....

(c) Settings? ....

(d) Costumes? ....

(e) Star? ....

(f) Rest of cast? ....

(g) Posters? ....

3—Do you want more pictures of this kind?..............

4—What kind do you want?

Remarks ....

....

....

....

....

Manager

Note:—We want to give you the kind of pictures you can exhibit profitably. Answer the above questions carefully and it will help us—and you.

UNIVERSAL FILM EXCHANGES, INC.,

CARL LAEMMLE.

To carry out this plan, a form such as is reproduced on this page has been devised, and numbers of these are being sent to the various exchanges and distributed to the exhibitors of Universal pictures with the features they are to run. If this new system is faithfully adhered to, the exhibitor will as a consequence render to himself very valuable assistance, and will increase his profits materially, for the producer will know what specific types of his product meet with the greatest favor and will as a result strive to make that kind of pictures in greater number.

In the short time that this report system has been in practise, it has already met with marked success. Exhibitors have been quick to grasp the advantage of the plan to themselves and have faithfully sent in reports to their respective Universal exchanges, not only on the big Jewel and special attraction productions which they feature principally, but on the short stuff too—Century Comedies, Star Comedies, Westerns, news reels, serials, screen magazine and special subjects. And that is exactly what Universal wants, for the shorter stuff is no longer regarded as merely a "filler," but is looked upon as an important part of the program of the day in the moving picture theatre. Mr. Laemmle is most anxious that each exhibitor of Universal pictures give this new report system his earnest consideration and adhere to its execution faithfully, for it is an advantageous addition to the scheme of co-operation between exhibitor and producer and because it will immeasurably accrue to the benefit of both of them. It is another step forward in Universal's policy of progressiveness, and no exhibitor can afford to overlook its significance.

A HIT!

HERE'S the mighty sea-to-sea serial that's getting the coin for exhibitors everywhere. The reason? Mostly Eddie Polo—Eddie Polo in eighteen episodes of the speediest stuff ever filmed—the same Eddie Polo that cleaned up in "The Lure of the Circus," and "The Bull's Eye." And this whirling chapter play is so good it has even Polo's former successes beaten to the frazziest kind of a frazzle. Book it now as the week in and week out profit-maker.

EDDIE
Polo

In the Smashing Sea-to-Sea Serial

"The VANISHING DAGGER"

Produced by POLO Himself

MILLIONS are being thrilled and mystified by the cyclonic champion of the chapter play, ELMO LINCOLN, in his latest and speediest serial, "The Flaming Disk"—an 18-episode sensation with a choke-and-clutch thrill in every one of its action-full scenes. Lightning is plumb slow compared to this smashing, whirlwind melodrama that glues the attention of everyone upon each episode and then lines 'em up early the following week, impatient to see the next hair-raising installment. If ever you expect to see the most stupendous serial of the age, it will be when you flash "The Flaming Disk" upon your screen and play it to crowds that will make past attendance records look like that at a baseball game on Christmas Morn. In justice to yourself, book it to-day.

ELMO LINCOLN

Supported by Louise Lorraine
in the Smashing Serial Sensation

"THE FLAMING DISK."

DIRECTED BY
ROBERT HILL

Released thru UNIVERSAL

P

RISCILLA PORTRAYS

MOODS—that is what Priscilla can portray—with a force, a realism and an artistry that is consummate; moods of gaiety, of sorrow, of anger; pensive moods and ecstatic moods; moods of contempt and moods of terror, as she depicts so strikingly on these pages. That is the wonder of Priscilla Dean—the way she reproduces with a faithfulness that is astounding each and every shade of the human emotions.

That is the reason why everybody is waiting so impatiently for "Outside the Law," the Universal-Jewel, soon to be released with Priscilla Dean at the head of a cast that helped make screen history. For there are ingenues and there are vamps and there are leading ladies galore, but there is only one Priscilla Dean—a girl who by the vividness and punch of her personality has made for herself an individual place in the world of the cinema. And that is the reason why the year yields but two pictures from Priscilla Dean—because hers is an artistry so exquisite that it is difficult to find vehicles worthy of it.

Priscilla Dean has appeared frequently in "crook" roles because to portray a woman of the underworld, usually superior to her every-day sisters in personality, brains and ability to cope with difficult situations, required a dynamic personality, and Priscilla Dean is dynamic. But she took the world by storm when she flashed on the screen as Sari in "The Virgin of Stamboul"—Sari, the naughtiest, wildest, most adorable scamp of a beggar-girl who ever flourished in a story—a spitfire, a coquette, a hoyden, but most of all a woman, a real woman, tender, loving and heroic.

"Outside the Law" will bring back Priscilla Dean in a "crook" role. She plays the part of Silky Moll, daughter of a criminal, a girl born and bred in the underworld, who knows and understands only the code and the morals of the lawless. How the better nature in her is finally stirred until she sees the real things in life with a truer sense of values is beautifully told in this intensely moving, vividly emotional drama by Tod Browning, who is also directing this, his own masterpiece. Introduced into the picture is a strange and fascinating character, who is cryptic and mysterious, who is kind and far-seeing and as wise as the ages. It is he who gives the title to the picture, "Outside the Law," for it is he who deals with the blackguard who is in his power as he sees justly fit, thus bringing about the happiness of two young persons who would otherwise have gone down to their doom.

Months have been spent in the preparation of this picture. Scenes of the Oriental quarters of a big far western city have been so realistically shot that their like has never been flashed on the screen before. Sets of exquisiteness and gorgeousness have been framed, and no detail has been too small to be given the most careful of attention. Tod Browning is promising the biggest work of his career as a director in this Jewel production, bigger yet than "The Virgin of Stamboul," which in the directorial world was an achievement—was epoch-making.

In the cast, beside the spirited star, will be Wheeler Oakman, one of the most handsome and engaging of leading men; Lon Chaney, incomparable "character" actor; E. A. Warren, Ralph Lewis, Melbourne MacDowell, Wilton Taylor, and an adorable youngster, little Stanley Goethals, who will make his screen debut in this production.

Priscilla Dean will be given a wide scope indeed for her emotional talents in this role of Silky Moll. She will be cruel and cold and cutting and contemptuous, and she will be tender and tearful—"just a woman." It will be a role of roles for her, big enough to fit the range of her vivid and striking personality. It is "Pretty Smooth" and "The Wildcat of Paris" and "The Virgin of Stamboul" all in one—the largest order that Priscilla Dean has ever been called upon to fill. It is a role of "moods"—of gray ones and gay ones, of cheer moods and fear moods, one set off against the other, and finally Love—with all the wealth of divine tenderness that it brings with it—consummately portrayed.

"Outside the Law," in which "Priscilla Portrays," will be one of the big things of the artistic year.

You Book Ready-Made Audiences With This

IT'S a fact that in booking "The Virgin of Stamboul" you contract really for capacity audiences rather than merely book the picture. For, no matter where you may be, you can be sure that the fame of this sterling attraction has reached your town and your locality. That means that all you have to do to fill your house is to let it be known that you are presenting the picture that made 1920 famous. Present it NOW.

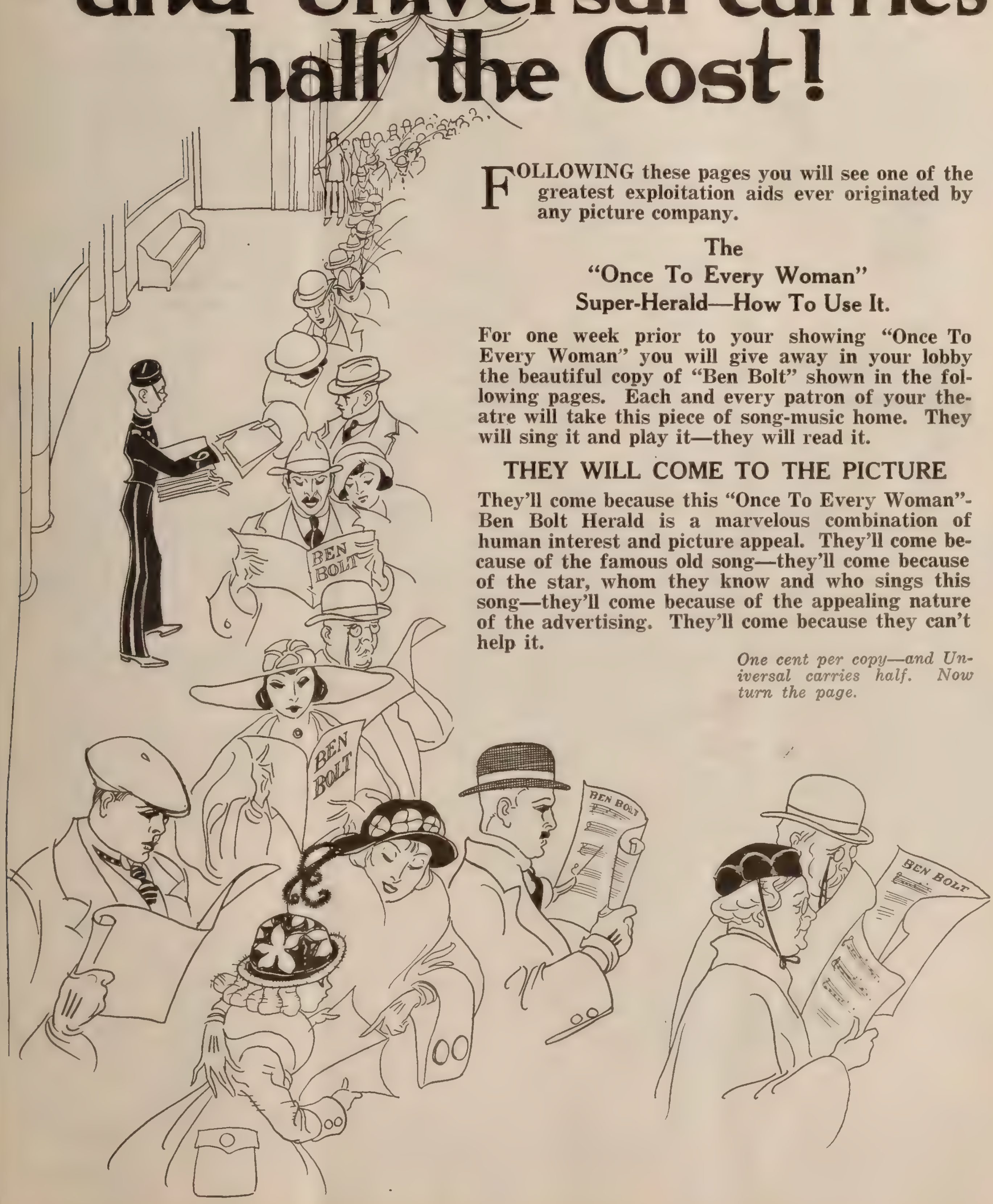
PRISCILLA
DEAN in

"The VIRGIN of STAMBOUL"

DIRECTED BY TOD BROWNING
STORY BY
H.H. VAN LOAN

UNIVERSAL-JEWEL
PRODUCTION DE LUXE

–and Universal carries half the Cost!



FOLLOWING these pages you will see one of the greatest exploitation aids ever originated by any picture company.

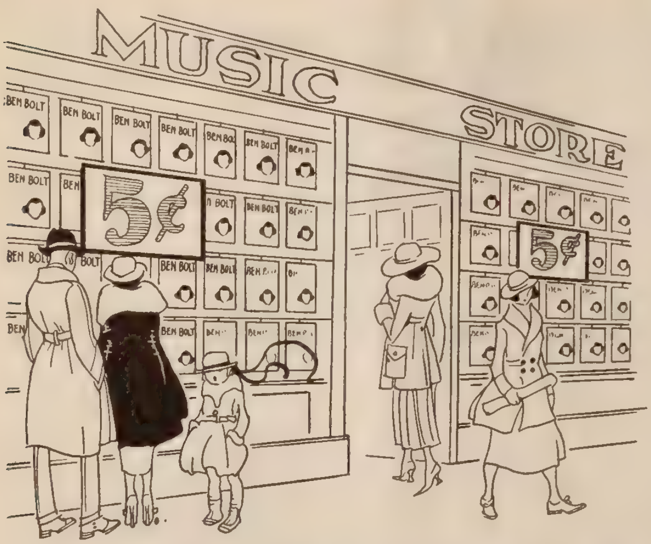
The "Once To Every Woman" Super-Herald—How To Use It.

For one week prior to your showing "Once To Every Woman" you will give away in your lobby the beautiful copy of "Ben Bolt" shown in the following pages. Each and every patron of your theatre will take this piece of song-music home. They will sing it and play it—they will read it.

THEY WILL COME TO THE PICTURE

They'll come because this "Once To Every Woman"-Ben Bolt Herald is a marvelous combination of human interest and picture appeal. They'll come because of the famous old song—they'll come because of the star, whom they know and who sings this song—they'll come because of the appealing nature of the advertising. They'll come because they can't help it.

One cent per copy—and Universal carries half. Now turn the page.


MUSIC
STORE
BEN BOLT
5¢
5¢
Get this easy Tie-up and Big Publicity

GO TO YOUR BIGGEST MUSIC STORE

ARRANGE to have these song sheets displayed in a smashing good window display for at least ten days prior to the showing of "Once To Every Woman." The price to you for this super-herald is one cent. Five cents should be the utmost your music dealer should ask for it. By all means see that he asks no more. The cheaper the price the wider the distribution. See that the price is rock bottom.

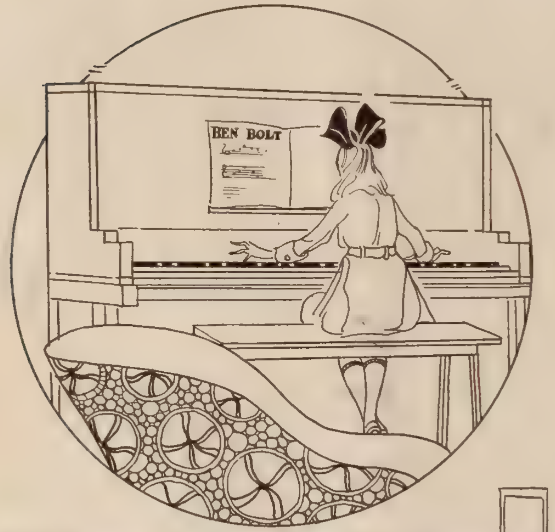
IT'LL BE THE TALK OF THE TOWN

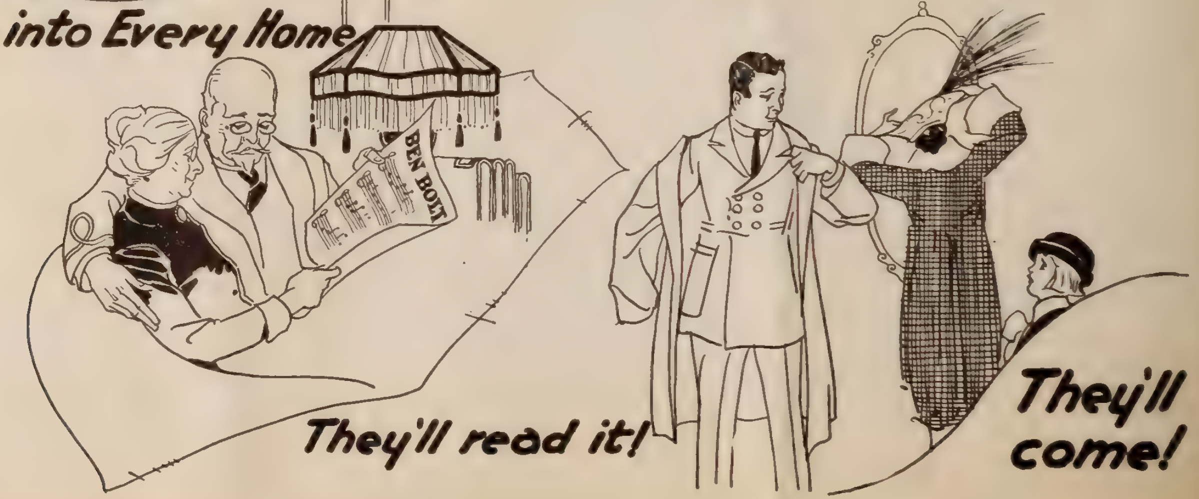
THEY'LL all want a copy of this song—they'll all be singing it—they'll be reading it. And when you show the picture, they'll be jamming your house during the entire run. You can help make it the biggest thing ever pulled in your town.

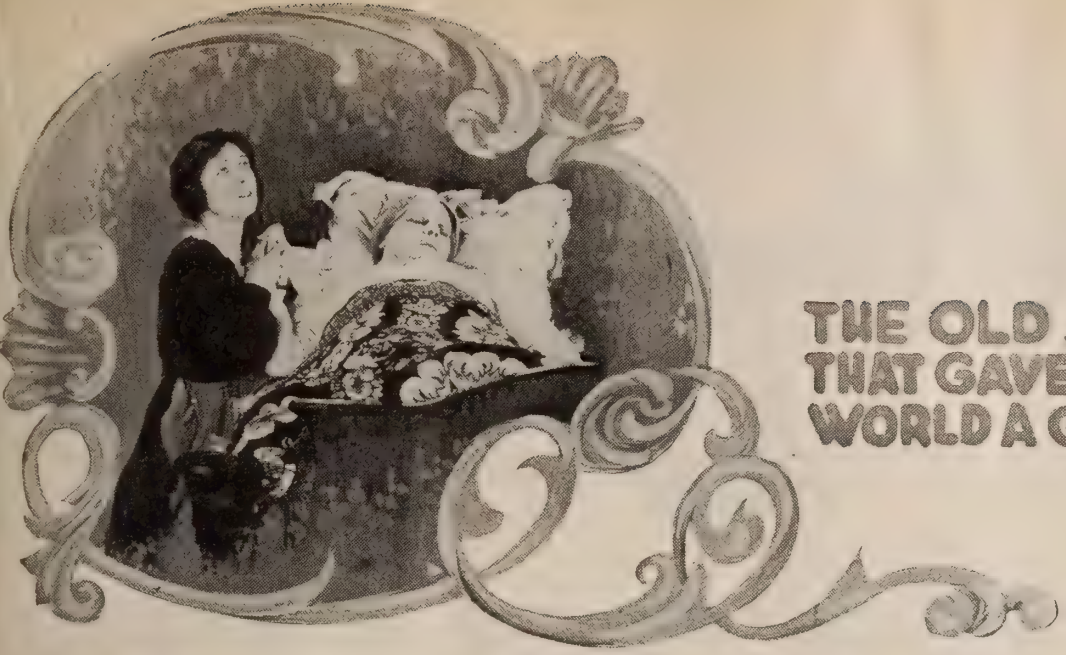
AND UNIVERSAL IS HELPING YOU

SO confident are we that this super-herald will bring you the greatest crowds in the history of your house that we are doing what has seldom been done before: we are duplicating FREE of any COST, any quantity that you buy. Hitch your wagon to this star exploitation stunt when you book "Once To Every Woman" and play to S. R. O. every day.

Now look across at this great crowd-getter—4 pages of it!


BEN BOLT
Will go into Every Home


BEN BOLT
They'll read it!
They'll come!



**THE OLD, OLD SONG
THAT GAVE BACK TO THE
WORLD A GOLDEN VOICE**

Ben Bolt

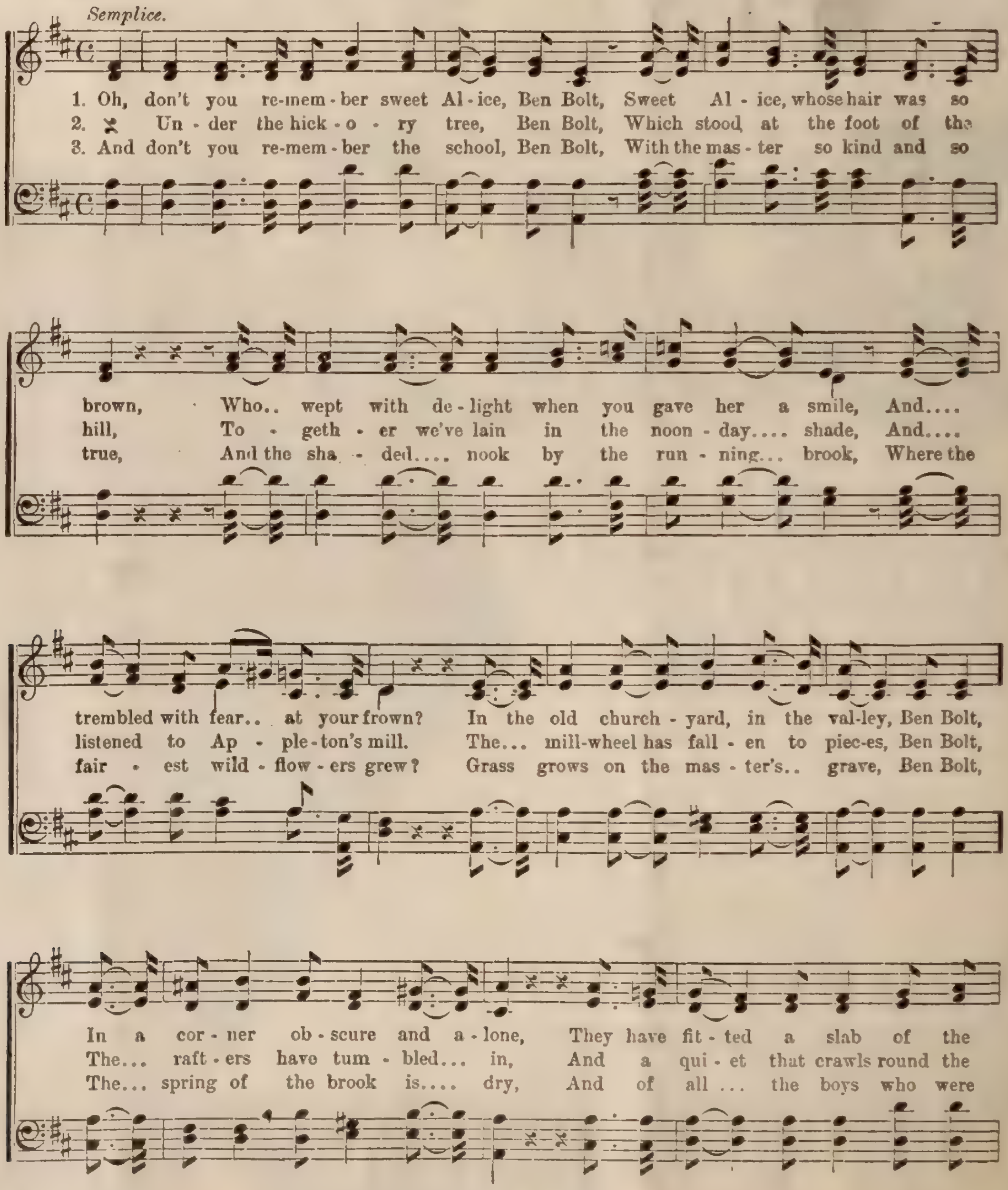
**As sung by
DOROTHY
PHILLIPS**

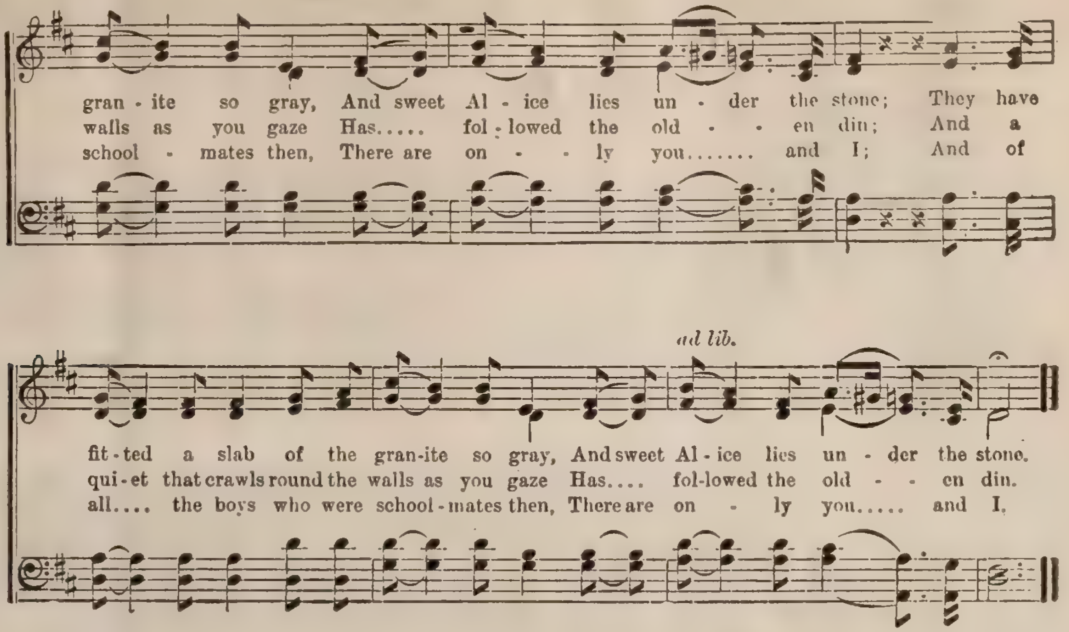
**In the Picture
of your Dreams**

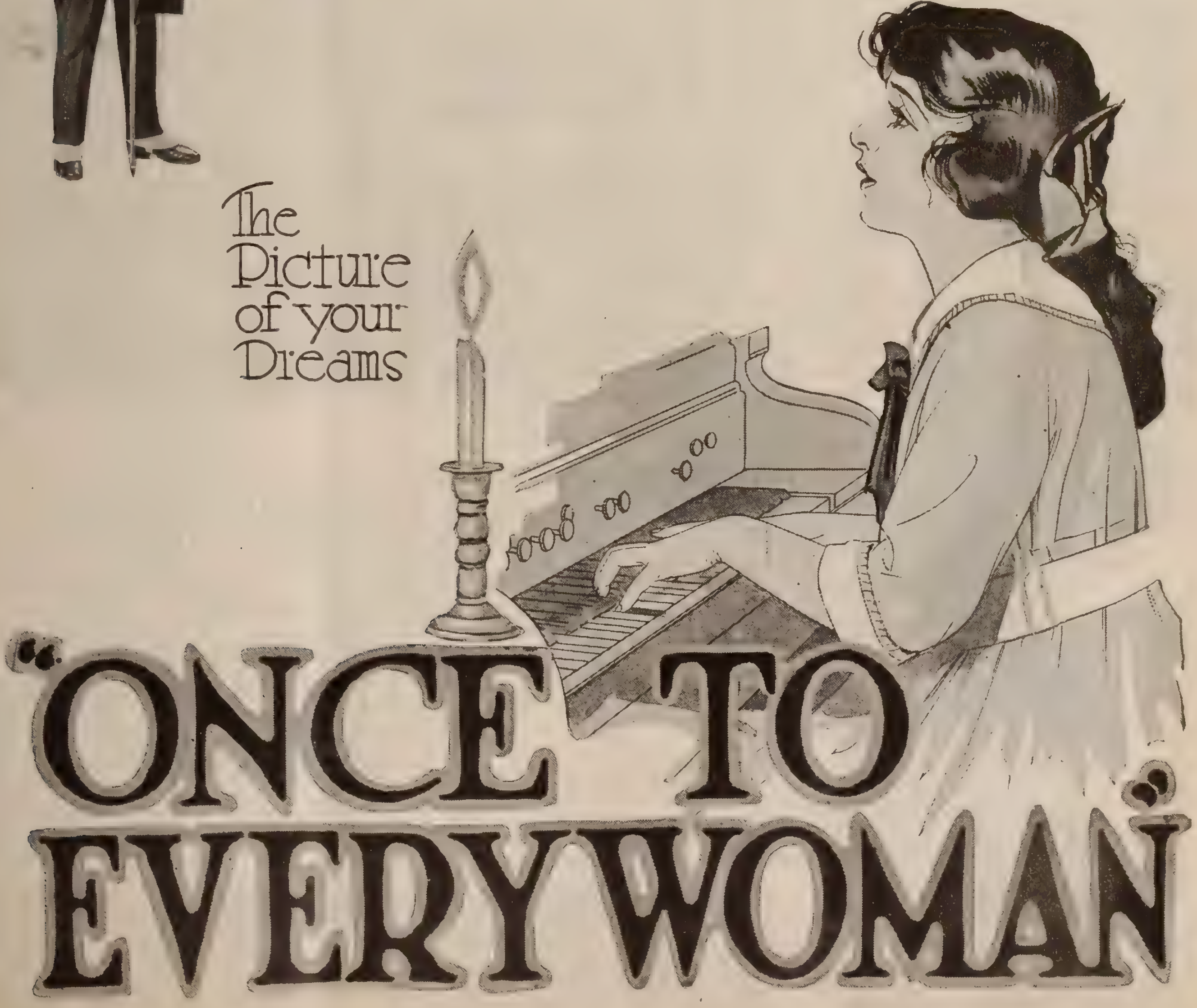
ONCE TO EVERY WOMAN

Ben Bolt

The famous love-so
by Thomas Dunn Eng
1839—which Trilby
De Maurier's story a
Dorothy Phillips si
an overflowing hear
great drama of mothe
"ONCE TO EVERY W

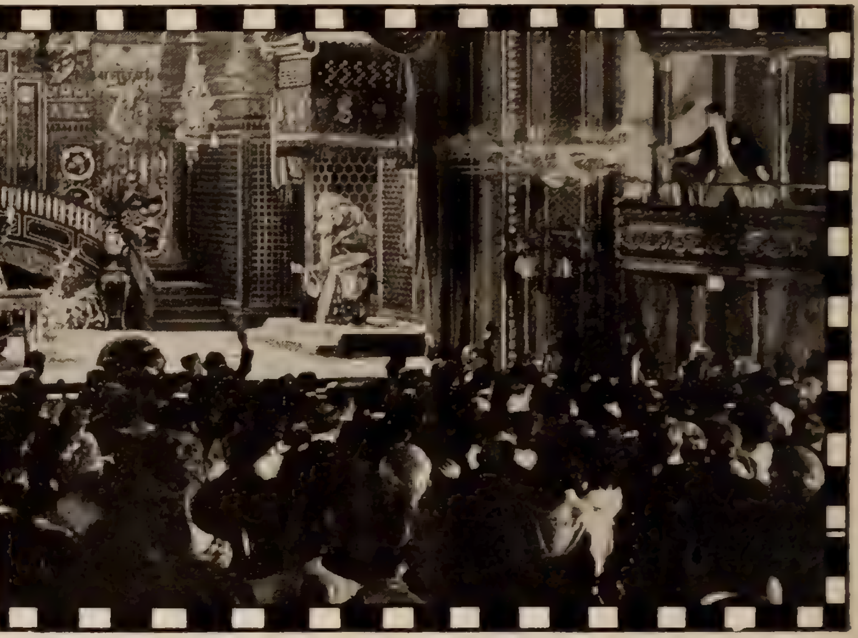

Semplice.
1. Oh, don't you re-mem-ber sweet Al-ice, Ben Bolt, Sweet Al-ice, whose hair was so
2. Un-der the hick-o-ry tree, Ben Bolt, Which stood at the foot of the
3. And don't you re-mem-ber the school, Ben Bolt, With the mas-ter so kind and so
brown, Who.. wept with de-light when you gave her a smile, And....
hill, To-geth-er we've lain in the noon-day.... shade, And....
true, And the sha-ded.... nook by the run-ning... brook, Where the
trembled with fear.. at your frown? In the old church-yard, in the val-ley, Ben Bolt,
listened to Ap-ple-ton's mill. The... mill-wheel has fall-en to piec-es, Ben Bolt,
fair-est wild-flow-ers grew? Grass grows on the mas-ter's.. grave, Ben Bolt,
In a cor-ner ob-scure and a-lone, They have fit-ted a slab of the
The... raft-ers have tum-bled... in, And a qui-et that crawls round the
The... spring of the brook is.... dry, And of all ... the boys who were


gran - ite so gray, And sweet Al - ice lies un - der the stone; They have
walls as you gaze Has..... fol - lowed the old - - en din; And a
school - mates then, There are on - - ly you....... and I; And of
ad lib.
fit - ted a slab of the gran-ite so gray, And sweet Al - ice lies un - der the stone.
qui - et that crawls round the walls as you gaze Has.... fol-lowed the old - - en din.
all.... the boys who were school - mates then, There are on - ly you..... and I.


The Picture of your Dreams
"ONCE TO EVERY WOMAN"

NOTE.- This is the back page of the Ben Bolt Super-Herald for "ONCE TO EVERY WOMAN"

Something told her that a dreadful thing had happened —



MARGARET MANN

The Mother Mine *of the* "Heart *of* Humanity"

Supporting

DOROTHY PHILLIPS

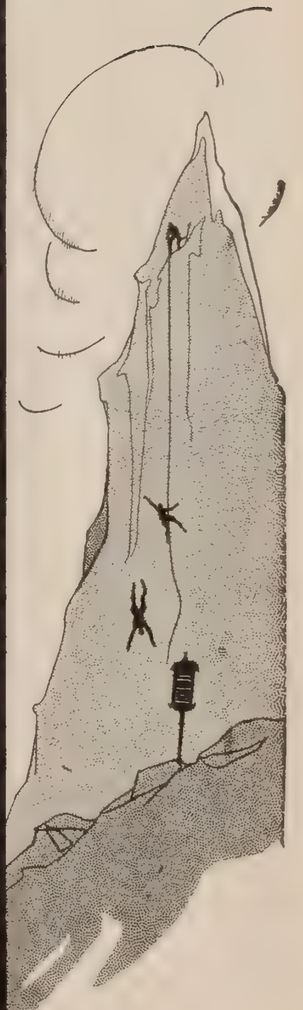
In the Greatest Heart Picture *of the* Generation

CARL
LAEMMLE
presents the
UNIVERSAL JEWEL
Production de Luxe
directed by Allen Holubar

"ONCE *to* EVERY WOMAN"

Think of the Profits This Picture Has Made

AND think of the profits it will surely make for you, Mr. Smaller Exhibitor. For this photodramatic masterpiece has delivered the goods everywhere and every time it has been presented. Remember, the longer a picture's record the bigger a hit it is—any time. Here is the golden opportunity for the smaller exhibitor who cannot afford to pay first-run prices on big pictures, but who wants to give his folks the best there is. Grab this for a certain business-getter—NOW



CARL
LAEMMLE
Presents

Von Stroheim's

WONDER
PLAY

"BLIND HUSBANDS"

Universal Jewel Production de Luxe

She's In "Foolish Wives" Too

Mae Busch, the vivacious, an attractive personality in "Foolish Wives."

THE "vixen of screen," Mae Busch, is another one of the attractive feminine personalities who will grace the cast of Eric Von Stroheim's forthcoming gigantic production "Foolish Wives." This should be welcome news indeed for the moviegoer, for Mae Busch's performance of the deliciously naughty dancer, Odera, in "The Devil's Passkey," was an astonishing bit of histrionic art and ever since then they have been wanting more.

Previous to her movie debut, Mae Busch was on the musical comedy stage for several years, playing with some of the well known New York stars. While appearing in the role of a madcap in a musical comedy act in a vaudeville theatre in Los Angeles, her work was observed by a famous producer of screen comedies, who immediately offered her a contract. That was the beginning, and for two years Mae Busch capered to her heart's content in fun-making films. She might have kept on, only a dive from a 40-foot pier caused her to injure herself and she was forced to retire temporarily. It was during this period of recuperation that the spirited comedienne decided that she was through with "the slapstick" forever and when Eric Von Stroheim offered her the role of the Spanish dancer in "The Devil's Passkey," she eagerly accepted the opportunity to develop her talents from a new angle. How successful she was in drama, her splendid performance in "The Devil's Passkey" exemplifies.

In "Foolish Wives," Mae Busch will play the role of the Princess Vera Petchnikoff, naughty idler of the world of sport and fashion, who is also deeply infatuated with the wicked count, portrayed by Von Stroheim. It is another vixenish role for Mae Busch.

A search of the entire field of cinema endeavor fails to reveal an actress better suited for this vixenish type of role than Mae Busch. A daughter of Australia, her native country can well be proud of her achievements. She is young and possessed of great ambitions, and big things are to be looked for from this capable young woman.

Costly Villa Reproduced For Feature

EACH rivaling the other in magnificence, the ninth pretentious outdoor set has been built at Universal City for the use of Erich Von Stroheim in filming "Foolish Wives."

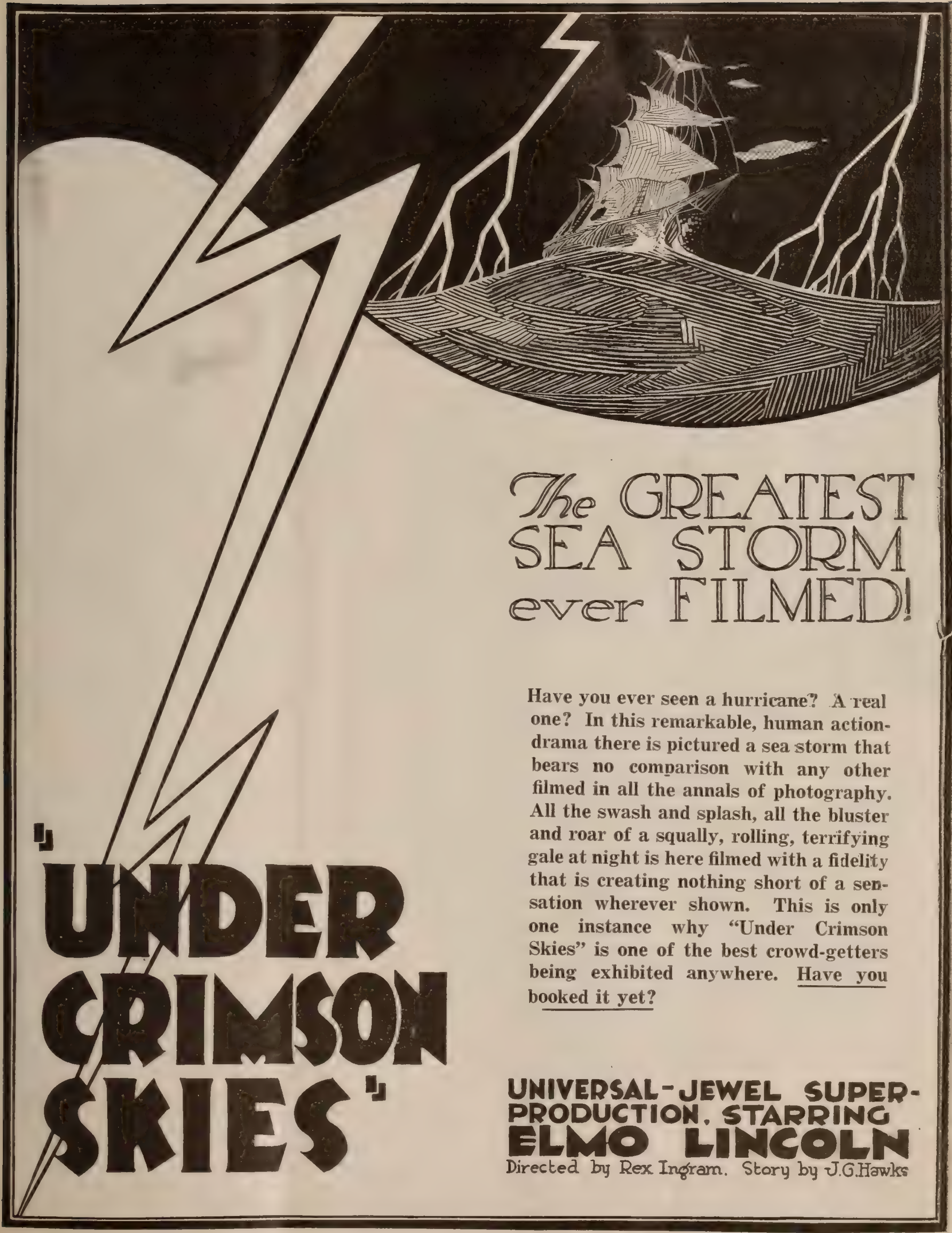
The latest is a French villa which, in the story, is occupied by the Russian count and the women associated with him in his intrigues.

Lending itself admirably to geographical camouflage, Universal City has a beautifully terraced slope upon which the villa was built. To assure realism, the Moorish type edifice was built of a glistening white stone. Its approach is a broad carriageway, flanked with marble steps. Before the house has been constructed a spacious fountain, surmounted by a life-sized statue in the nude and throwing a plume of water high into the air. Rolling away from the house is a spacious terraced lawn. The whole is surrounded by an ornate fence, costing in itself more than the usual motion picture setting.

The natural scenery in which Universal City abounds gives the effect of a splendid estate stretching back from the house to almost unlimited boundaries. In the rear of the house a natural stream has been diverted into a series of decorative lagoons.

The structure was designed by R. H. Day, of the Universal technical staff. A landscape gardner who has established a reputation on the estates of money Californians, designed the terrain surrounding.

Each day brings fresh tales of the wonder of "Foolish Wives." Now it is some gorgeously sculptured fountain which is being reproduced, now some striking landscape gardening effects that are being devised, now some interior decorations that will be the last word in originality and attractiveness. Shrubs and trees ar being imported to Universal City to reproduce faithfully the gardens of Monte Carlo, and the most expert advice in every direction is being sought for and amply paid for to make the whole as real as the original. There is no getting away from it, "Foolish Wives" is going to gather fame, and fame of a substantial and lasting quality. It is one of the biggest things that has ever been attempted in moviedom, and it is giving every promise of living more than up to all the wonderful stories told of it.



The GREATEST SEA STORM ever FILMED!

Have you ever seen a hurricane? A real one? In this remarkable, human action-drama there is pictured a sea storm that bears no comparison with any other filmed in all the annals of photography. All the swash and splash, all the bluster and roar of a squally, rolling, terrifying gale at night is here filmed with a fidelity that is creating nothing short of a sensation wherever shown. This is only one instance why "Under Crimson Skies" is one of the best crowd-getters being exhibited anywhere. Have you booked it yet?

"UNDER CRIMSON SKIES"

UNIVERSAL-JEWEL SUPER-PRODUCTION, STARRING
ELMO LINCOLN
Directed by Rex Ingram. Story by J.G.Hawks

Service Page for Gladys Walton in "Risky Business"

AT A GLANCE

SUBJECT—"Risky Business."

STAR—Gladys Walton.

PREVIOUS HITS—"Pink Tights," "The Secret Gift," etc.

DIRECTED BY—Harry Harris.

STORY BY—Douglas Doty and John Colton.

SCENARIO BY—Douglas Doty and John Colton.

SUPPORTING CAST—Lillian Lawrence, Maude Wayne, Nanine Wright, Grant McKay, Fred Malatesta, John Gough, Louis Willoughby, Fred Andrews.

LOCALE—Santa Barbara, California.

TIME—The present.

THUMB NAIL THEME—The story of a mischievous young "flapper" who unwittingly acts as confederate to a modern society Raffles; how her trust in his honor later saves her from a scoundrel's clutches, and how, after several incipient love affairs, she decides she "likes young men best after all."

ADVERTISING PUNCH LINES

1—The youth, beauty and charm of the star.

2—The hit scored by Gladys Walton in her last feature, "Pink Tights."

3—The fact that the story is the combined work of two such brilliant scenarists as John Colton and Douglas Doty.

4—The fact that the scenes of the story are laid in Santa Barbara, permitting the use of picturesque locations and effective settings.

5—The gowns worn by the feminine members of the company comprise a veritable fashion show.

6—The dazzling masquerade ball of the Santa Barbara smart set.

7—The flapper's impromptu shimmie dance which startles the society colony.

8—The excellence of the supporting cast, including Lillian Lawrence, Maude Wayne, Fred Malatesta and Louis Willoughby.

9—A subtle satire on the evolution of social standards in three generations.

10—A spectacular three-cornered fight on board a wave-tossed yacht.

CAST

Philippa	**Gladys Walton**
Mrs. Fanshaw Renwick,	**Lillian Lawrence**
Errica	**Maude Wayne**
Grandma	**Nanine Wright**
Roger	**Grant McKay**
Ralli	**Fred Malatesta**
Valet	**John Gough**
Capt. Chantry	**Louis Willoughby**
Dr. Houghton	**Fred Andrews**

THE STORY

MRS. FANSHAW RENWICK, of New York, Newport and Santa Barbara, famous for her poise, parties and pearls, receives a letter from a friend in England introducing a Captain George Chantry, who soon after arrives. The letter is straight but the captain is crooked.

Philippa Renwick is 18 but as wise as 80. Tiring of the Sunday sport of shooting craps with the fellows and flappers of her set, she starts a rough house with her adoring but boisterous pal, Roger Sherman, and is tipped into the fountain.

Just then her sister Errica, a young matron slightly bored with her business-centered husband, strolls by with Roual Ralli, a dashing, fabulously rich South American. Philippa mischievously throws her dripping person into his immaculate arms. Then she runs into the house just in time to greet Captain Chantry with the sangfroid of a grande dame. "Lovely weather," she says. "A bit damp under foot," he replies smiling.

Piqued because she is not invited to the masque ball her mother is giving the married set at the Casino, she enlists Chantry's aid in a plan to go any way and leave before the unmasking. Chantry seizes the opportunity to further his own scheme.

In fulfillment of their plans, Philippa and Chantry both pretend to retire, then sneak out the window and speed to the Casino in her roadster. Just before the unmasking Philippa dashes on to the ball floor and does a wild dance ending in a series of flip-flops. Chantry, unnoticed, has taken a position behind Mrs. Renwick.

As the dance ends every light goes out and laughter changes to confusion and dismay. Two hands remove the necklace from Mrs. Renwick's shoulders and a silhouetted figure leaps over the balcony and escapes. Philippa overhears Ralli making an appointment with her sister to spend the week-end on his yacht; almost in tears she returns to the roadster to find Chantry apparently just waking up, waiting for her.

The next day the household is upset over the daring robbery, but Philippa is more upset over her sister. She wants to confide in Chantry, but doesn't. "You are so straight and honest you wouldn't understand . . . to-night I have to save a woman's honor." She locks Errica in her room and goes to meet Ralli in her place.

Chantry has already announced that he must leave. Errica appeals to him to follow Philippa and save her from Ralli, but a cable has arrived denouncing him as an impostor and he must make a quick getaway. However, he remembers the flapper's confidence in his squareness and changes his mind.

Ralli is furious when he discovers that the woman on his yacht is not Errica. His fury changes to admiration at the spirit shown by Philipa and he decides she will do very well instead. Chantry comes to her rescue and they leap from the boat together. "I'm afraid you'll lose your train," she murmurs, opening her eyes. "I'm afraid I'm losing more than my train," he replies, meaning his liberty. Philippa thinks he means his heart.

On their return Philippa discovers that Chantry is the man who stole her mother's necklce. Errica saves Chantry from the law, and he leaves, firm in his desire to go straight, leaving behind him a forlorn little flapper with the "I'll-wait-for-you" look in her eyes.

ADVERTISING DISPLAY LINES

It was the Sabbath. "Dear Philippa" was shooting craps when the rector called. See "Risky Business" with Gladys Walton.

The flip flapper "fell" for the society raffles—he was a man after her heart, she felt. Instead he was after her mother's pearls.

Innocent as a kitten, mischievous as a monkey, the flip flapper could chatter like a chipmonk, fight like a tiger cat, and dance like the devil.

This pure girl of the innocent heart believed in him—a hardened criminal! To give her happiness, he staked his chance of liberty. It was a liberty stake, well done. See "Risky Business" with Gladys Walton.

Without Question

one of the greatest Artistic and Commercial Successes of the past six months ---

EVERYWHERE — in the box offices of the theatres as well as in the hearts of its record-breaking audiences—this powerful photodrama is registering an unprecedented success. The true measure of success is gained by playing to crowded houses, pleased patrons and large profits. These have been the share of every exhibitor showing this masterdrama and will be yours if you book this,—the feature picture of the year.

Carl Laemmle offers your Box Office Von Stroheim's Universal-Jewel Masterpicture

"The Devil's Passkey"

They're So Human You Can Almost Hear 'Em Yell!

"Hey there! What're you doing with my wife in that position?"

"Well-what position do you want me to hold her in?"

UNIVERSAL SPECIAL ATTRACTION

LYONS AND MORAN

FIXED by GEORGE!

FROM THE STORY by EDGAR FRANKLIN

How to Put Over "FIXED BY GEORGE"

"FIXED BY GEORGE," the latest Lyons-Moran five reel comedy feature has many possibilities in the way of exploitation and the Universal publicity and advertising departments make the following suggestions as aids to the enterprising exhibitor:

In and about the halls of the various schools and colleges and on the notice boards of these institutions, the exhibitor could have attractive card-board signs hung, bearing the following inscription

Fail To Graduate From The University Of Trouble?

You'll Pass With High Marks When You Learn How Such Things Are

"FIXED BY GEORGE"

To Be Shown..........................

At ....

In hotels (particularly where salesmen stop or congregate), in men's clubs, restaurants, etc., a sign such as this would assuredly attract the attention:

Want To Join A Wild Party?

A Cinch—You'll Have The Inside Track If You'll Have It

"FIXED BY GEORGE"

At ....

On ....

The drug stores should not object to having some signs reading

Feeling On The Blink?

Sure Cure Guarantee If You Have It

"FIXED BY GEORGE"

Presented at ....

On ....

In the windows of the real estate offices at this time when their windows are being watched for signs of rooms to let, this sort of sign would register well:

It's in the VACANT HOUSE That All Things Are

"FIXED BY GEORGE"

Coming ....

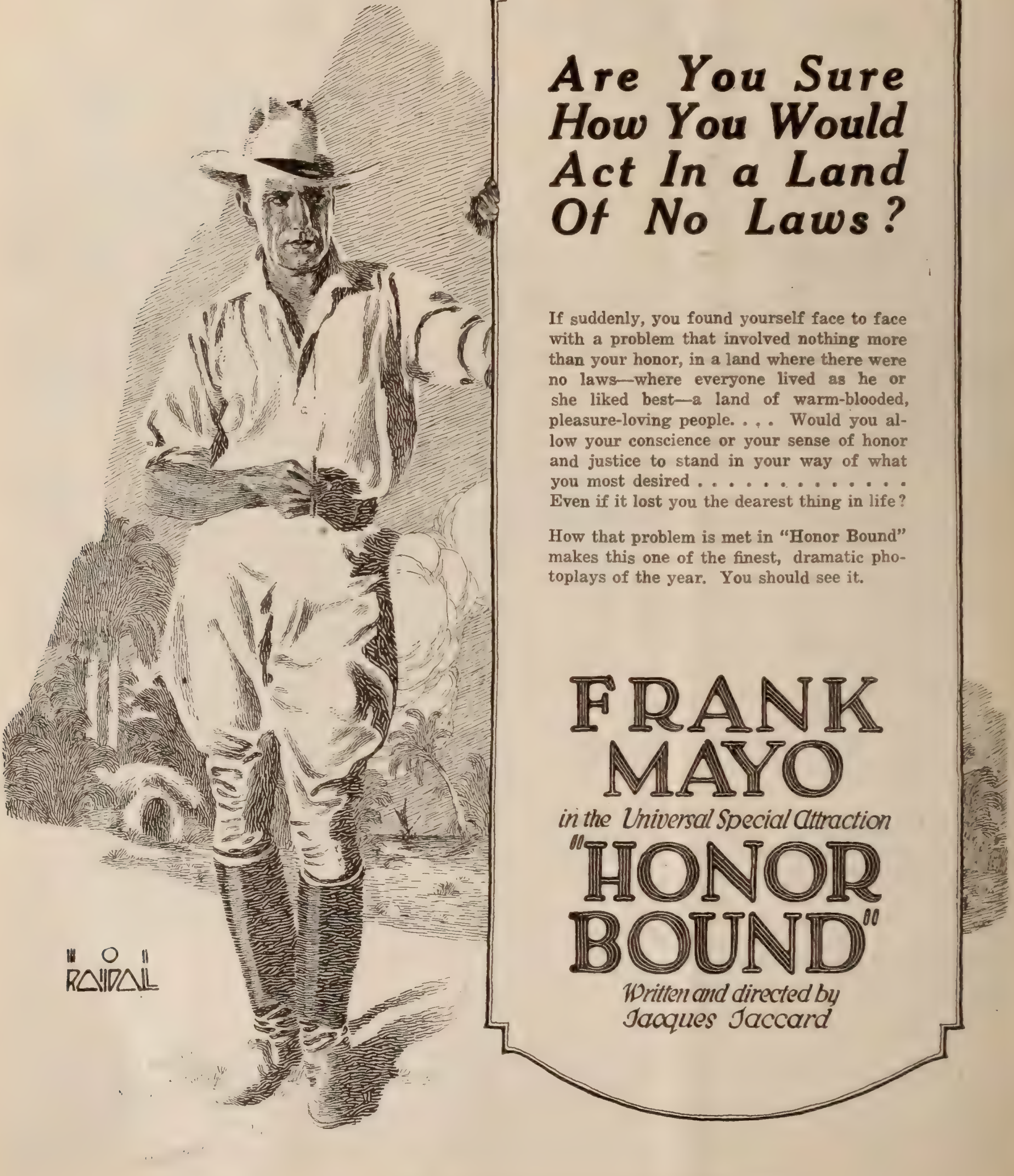
Beginning ....

With such window display cards as these, scattered about in the various stores in their cities or towns, there is no reason why the curious multitude should not collect before the box-office of the exhibitor showing "Fixed By George."

Should the exhibitor wish to advertise in his local papers, he would assuredly draw the crowd if he would play up the society angle of the picture. On the society page of the particular paper, he could arrange to have an ad in single column reader style worded along these lines:

> **SOCIETY SHOCKED TO LEARN OF BIG SCANDAL**
>
> Society will be shocked to hear that the popular debutante, Angelica Starr, was found under rather compromising conditions at a mountain lodge with Doctor Poole by her father. How the doctor and Mr. Starr straightened matters out to the entire satisfaction of all concerned, goes to make the hilariously funny farce "FIXED BY GEORGE" featuring Lyons & Moran now playing at..........................

If your city or town has a number of doctors, insert an ad in the papers, addressed to medical students and doctors, calling attention to the fact that while their wives may not get jealous of their patients, such a situation might arise at a future time. Then play up the fact that this phase of the question is treated in a broad humorous manner in "FIXED BY GEORGE" now being presented at..........................with Lyons & Moran. Call it "Doctor's Night" and if you care to do so, tell them that you expect to see every member of the profession there with his family that evening.



Are You Sure How You Would Act In a Land Of No Laws?

If suddenly, you found yourself face to face with a problem that involved nothing more than your honor, in a land where there were no laws—where everyone lived as he or she liked best—a land of warm-blooded, pleasure-loving people. . . . Would you allow your conscience or your sense of honor and justice to stand in your way of what you most desired . . . . Even if it lost you the dearest thing in life?

How that problem is met in "Honor Bound" makes this one of the finest, dramatic photoplays of the year. You should see it.

FRANK MAYO

in the Universal Special Attraction

"HONOR BOUND"

Written and directed by
Jacques Jaccard

You can get a mat of this cut from your nearest Universal Exchange.

Eva Is One Little Person Who Is A Big "Booster" For Clothes"

Two photographs of Eva Novak, starring in Universal special attractions.

EVA believes in clothes. And believes in them firmly in spite of all the thrift talk and "save-your-money" lectures that have been floating about on the atmosphere lately. For Eva finds that, at least as far as she is concerned, attractive clothes mean thrift in the long run, for she feels far happier mentally when she is well gowned and is consequently able to put forth a much greater effort in the things in which she is engaged in doing. Most of us can appreciate that feeling, for most everyone does feel much more capable when he or she is well dressed.

As a consequence, Eva is the envy of many a woman, for her smartness in dress is distinctive to say the least. But with it all, the beautiful star is not extravagant, but she possesses that sense of fitness in clothes and that originality in sartorial combinations and effects for which every woman who cares particularly about her appearance so earnestly strives.

Eva Novak is now starring in a cinema drama entitled "Wanted At Headquarters," which not only gives her an opportunity to really act, but also to dress in several entirely different styles. And Eva is one of those fortunate individuals who looks just as nifty in evening clothes as she does in sport togs, as the photographs herewith reproduced disclose. She is hard at work at the present time on her next special attraction release entitled "The Torrent," in which she will be called upon to portray a fashionable society woman, and naturally some startling creative effects in the way of costumes are to be looked for from Eva in a role of this sort.

Eva Novak is by no means attempting to rest on the laurels of her sister, the famous Jane Novak. She is not alone an individual in dress but in everything that she does, and she stands squarely upon her own two feet. Her portrayal of "the crime queen" in "Wanted At Headquarters" was a distinctly individual one and gave proof that Eva Novak was more than a dazzling blonde beauty—she was a mighty capable little actress. And she is a versatile little actress, too, for before she attempted more serious roles, she captivated moviegoers by her clever acting in a number of light comedy features.

Don't You Wish They Would Come Your Way?

JEROME, Arizona, is the richest mining town in the west, but all the same life is not unusually exciting there. But for nearly three weeks Jerome was the envy of all the neighboring towns, for Harry Carey and his Universal company of forty people located there for the filming of certain scenes in "West Is West." Jerome is a sun-baked community of some six thousand inhabitants, and it is the locale of the United Verde mines, the richest copper mines in the world.

As soon as the citizens of Jerome discovered that a motion picture company would be in their midst for several weeks, plans were made to entertain the actors, and a program of social events was laid out, in most of which the company was unable to participate owing to the fact that they were working about sixteen hours out of every twenty-four.

Harry Carey and his players were met at the station by the entire juvenile population and many of the grown-ups, and a band accompanied them to the hotel One entertainment was arranged at the town's leading motion picture theatre, where Carey made a personal appearance. During their stay the star and his principal players, as well as Val Paul, the director, were entertained at the home of Charles Clark, son of the Senator, who is in charge of the United Verde and the Daisy mines, probably the richest copper cavity in existence at the present time.

A carload of electrical equipment was sent from Universal City to Arizona to properly illuminate the underground chambers for the making of the scenes. Two miles of cable were used in carrying the current to the required depths.

Jerome, Arizona, will never forget the Carey visit. It will be a source of conversation for many weeks to come. Jerome never harbored more welcome guests, and the inhabitants of many another town wished that the entertaining movie company would have "come their way."

"West Is West" is a real western picture, and as such excellently suited to the individual talents of Harry Carey. It is from the pen of Eugene Manlove Rhodes, that creator of excellent "western stuff." Rhodes knows his West thoroughly, for he lived the life of a ranchman and cowboy for some twenty years and his stories are filled with "atmosphere" that is authentic. Carey has surrounded himself with the three bad men again in his picture, namely, Ted Brooks, Jos. Harris and Charles Le Moyne, and in addition he has two attractive girls with him in the persons of Sue Mason and the petite Mignonne.

PO
PA
PO-ICE
PAROL

DO YOU LIKE THEM?

IF you do, you can see them easily enough in Century Comedies, for they are the adorable, beautiful little comediennes who caper so gracefully through these entertaining two-reel mirth-provokers. These scenes are taken from two recent Century releases, "Twin Crooks" and "A Fishy Story," and they are among the best entertainment that Century Comedies has produced.

But Century Comedies have more besides beautiful girls to their credit. They have real honest-to-goodness funny comedians, and Bud Jamison, the fat man, and Charles Dorothy, the thin man, are a team that can scarce be excelled.

No expense is spared in the making of Century Comedies. The best that is to be had in the way of directors is utilized and the directorial staff includes such well-known names as Fred Fishback, Chuck Reisner, William Watson and Jimmy Davis. Large and expensive sets are often demolished in the acting-out of the capers and the cost of costumes does not seem to worry the feminine contingent.

"A Hundred Laughs—That's a 'Century' " are the truest words ever spoken. Every Century Comedy has faithfully lived up to them.

"I'm Glad I'm In"

Charming Leading Lady Of "Two Reel Westerns" Constantly Happy Over Her New Work In Films

Dorothy Wood, petite and blonde, who plays leading lady to the spirited "Hoot" Gibson

IT isn't always easy to talk to Dorothy Wood, because Dorothy has a pretty big job on her hands that keeps her busy as a bee. For Dorothy Wood is THE Dorothy who supports the dashing cowboy "Hoot" Gibson in his actionful two-reel western comedy dramas, and whenever you want her she is out on location or working up this scene or that to keep the movie fans constantly supplied with the brand of picture of which they are so fond.

But once some one was lucky enough to get Dorothy in, as she was resting in her cosy dressing room, and when Dorothy was asked the whys and wherefores and yeas and nays of her movie life she simply answered, "I'M GLAD I'M IN." Which wasn't very much to say, but which said a great deal.

Dorothy Wood is a comparative newcomer to the screen, her entire career on the silver-sheet not comprising more than two years at the most. Vaudeville patrons will recollect the dancing act which she performed in "the two-a-day" with her twin sister from the time they were children. Later Dorothy did a turn with Bobby Heath, the well-known song writer in vaudeville, and then drifted for a successful season to straight comedy on the legitimate.

One fine day Dorothy went home to Philadelphia to rest, but producers are always after talented and pretty young girls, more particularly when their beauty is the type of Dorothy's, and before she realized it, Dorothy was tied up to play ingenue leads in a new film producing company. She accordingly packed up bag and baggage and betook herself to California, where two weeks later she was informed that the company had gone "smash." Nothing daunted, Dorothy decided that she would get into those movies anyway and "in" she did get, though only in a minor way in Century Comedies, which Fred Fishback was producing. After a season in comedies, Dorothy got a job playing opposite Bob Reeves, the cowboy actor, in a western picture called "Finger Prints." And Dorothy has been playing in "Westerns" ever since.

"Hoot" Gibson saw Dorothy in the studio one day and asked her if she would like to be his leading lady in one of his two-reel western comedy dramas. Dorothy was eager for the chance, and as a result there is to-day the "Hoot" Gibson—Dorothy Wood—Western Combination, and the pictures that the breezy cowboy and the adorable little blonde girl are in are as entertaining as any the movies have to offer.

Dorothy Wood has never regretted deserting the stage for the movies. She finds far more interest in the films and far greater opportunity to develop her talents. And she thinks that educationally the movies have a great deal to offer the ambitious girl.

To look at the blonde-haired, dark-eyed little lady as she is pictured on this page, one would scarcely believe that this daintily gowned bit of femininity is the same "be-trousered" Dorothy who rides a horse in real western style, who shoots with all the ease of a real cowgirl, who throws a lariat with undisturbed poise, and whose "Sunday-go-meeting-gown" in the pictures is usually a striped sport blouse and a short corduroy skirt. But that is just the wonderful part about Dorothy. She can wear an evening gown with the same ease and effectiveness that she can wear the mannish togs of the western girl. And in her "most western" moments, when she is tearing down a hill on her horse at red hot speed, she is still the distinctively dainty, distinctly feminine Dorothy Wood.

Universal was among the first to recognize the value of "short stuff"—to provide for the one and two reelers as good stories as were given the bigger features, as careful direction and as competent players. The two reel westerns have "Hoot" Gibson, a star with lots of personality—the stories around which they revolve are full of "go" and "punch" and the directors are the most competent that can be procured. And then there is Dorothy Wood, as leading lady, to further prove that "short stuff," like these two reel westerns, is not hastily thrown together to round out a program. For Dorothy Wood is a personality to be reckoned with—pretty, graceful, clever and vivacious.

Carmel Myers, Universal star, in her new Kissel Kar

This Helps To Keep Carmel Fit

CARMEL MYERS is young and pretty and vivacious, and her dancing is the envy of all the girls who know her, and yet Carmel has never succumbed to a round of balls, cabarets and indoor parties. Of course, she does that occasionally like every other girl, but Carmel believes principally in the out-of-doors and spends most of her leisure time there. Which may account in a great degree for Carmel's animation and good looks.

Carmel swims well and plays tennis and golf, but principally she likes to speed across the beautiful California country, far from the populated highways, in her automobile. She has recently purchased for herself a new Kissel car, and that car is doing some considerable mileage nowadays. The photographer snapped Carmel in her car one day; and, judging from the wind-shield, she must have been out on quite a journey. At any rate, it is the opinion of auto experts and enthusiasts in the neighborhood of Universal City that Carmel Myers, although a mere slip of a girl, can handle a car a great deal better than most members of her sex, and in many instances as capably as a man.

Moviegoers have witnessed two excellent productions from Carmel Myers since she deserted the Broadway footlights for her first love, the movies, some six months ago. The first was "In Folly's Trail," the second "The Gilded Dream," both of which were directd by Rollin Sturgeon. Her next release will be called "Beautifully Trimmed," and it is already in the hands of the cutter. In this she was directed by a newcomer, the young Marcel de Sano, and the new combination of a young and gifted str with a young and gifted director is being awaited with considerable anticipation.

The scenario department of Universal is keenly aware of the talents and attractiveness of Carmel Myers, and much care is taken in the selection of vehicles for her, as her first two pictures, "In Folly's Trail" and "The Gilded Dream," give proof. Some splendid stories have already been selected for her forthcoming releases, and experts are hard at work getting these in shape for her.

Stuart Paton Directs Eva Novak For Universal

AFTER an absence of over two years from the Universal City studios, where he first established a reputation as one of the foremost directors in motion pictures, Stuart Paton has returned to the film capital as director for Universal's newest star, Eva Novak.

Paton has recently completed Miss Novak's first photoplay, "Wanted at Headquarters," and is now at work on her next starring vehicle, "The Torrent," from the story by George Ricks.

Stuart Paton's attention was directed towards the silent drama ten years ago, when he began writing scenarios. His success was so marked that he came to Universal City a few years ago as scenario editor. When a certain director failed to grasp his meaning in a certain story, he took the megaphone and showed how the scene should be played. Gradually he turned his talents towards direction. A number of successful features were made on his supervision, the biggest hit of them all being "Twenty Thousand Leagues Under the Sea."

The Universal director was born in Glasgow, Scotland, began life as an artist and gravitated towards the stage. He was for six years a member of the famous stock company at Kings Way Theatre, London.

ASK ANY GIRL

Ask any girl if she'd like to be in the movies. Let her answer be your guide in deciding whether or not you would benefit in a big way by tying up your theatre with the great subscription contest now being conducted by the Dramatic Mirror, famous stage and screen weekly, in conjunction with Universal.

Through this contest three girls—perhaps one or all three from your town—will be given contracts to appear in Universal pictures. Every girl who puts forth a certain degree of effort will receive a beautiful string of the famous Nataline Pearls, plus a commission on every subscription.

Think of the publicity and word-of-mouth advertising your house will get if you make it the theatre around which the efforts of the women revolve; think of the extra admissions—now and in future—it will mean to you.

So, as a sure way of building prestige for your house, it's certainly up to you to write to-day for particulars to the Dramatic Mirror, 133 West 44th Street, New York, N. Y.

"KING OF THE CIRCUS"

Episode 6

"The Lion's Claws"

CAST

Eddie	Eddie Polo
Gray	Harry Madison
Helen	Pansy Porter

THE trunk wagon, with Eddie a prisoner within, settles at the bottom of the harbor just off the end of the dock. As the water pours in and Eddie is about to drown, a steamer slides into the dock and its keel scrapes the top off the wagon, releasing Eddie. He rises to the surface with the wallet in his hand and Gray and his men see him.

Helen too has been watching. She starts out in a launch which is piloted by the Unknown, and goes to Eddie's rescue. Gray and his men get another launch and go in pursuit. When Helen picks up Eddie he opens the wallet and they find a deed from Gray to Paul Polo, Eddie's father, giving him Gray's Circus. This deed convinces Eddie of Gray's crookedness—he sees now the reason Winters was shot and also the reason for the various attempts upon his own life. He places the deed on the canvas covered top of the cabin to dry.

Gray's boat now runs alongside and Gray and his men jump aboard. A spirited fight follows, in which Gray succeeds in getting the deed—and he gets ashore with it, while Eddie and Helen follow in a vain effort to prevent his destroying it. They arrive in time to see Gray burn it up—but as he does so Gray notices the name of the town in which the deed was recorded, as well as the number of the book and the page. He is interrupted before he has finished his work and Eddie gets the last piece of paper and also makes note of the number of the page and book. Both men determine to go at once to the Hall of Records in San Luis—Gray for the purpose of destroying the records and Eddie to prove his claim. Meanwhile, the Unknown, who is on the launch, discovers that the sun made a clear print of the deed on the canvas on top of the cabin, where Eddie had placed it to dry. He cuts this piece of canvas out and puts it away.

Gray goes back to the circus first, and Eddie follows in order to see what has become of Mary, who has been locked in Gray's compartment on the circus special and is guarded by Gray's pet lioness Jezebel. They arrive at night as the circus is being loaded and Eddie enters the compartment of the train in which Mary is confined, while Helen waits near the freight cars behind. As Eddie enters the compartment the lioness attacks him, and at the same moment a big parade wagon topples off a flat car and knocks Helen down.

"THE FLAMING DISK"

Episode 9

"The Floating Mine"

THE gang, however, get the draw on Elmo and Helen and take from them part of the flaming disk. They burn up the shack but Elmo and his sweetheart escape.

The crimesters discover a pit in the vicinity of the shack when one of their members accidentally falls into it. They dress one of the men as the mysterious motorcyclist and tell him to get Elmo to the place as Jim, his brother, is dying and wants him. Elmo is lured there and falls into the pit. Helen is taken by some of the others, who proceed with her to Stanton's shack in Snake Canyon.

Stanton, believing Elmo dead, lowers himself into the pit in order to procure the other half of the lens. But Elmo had in the interim regained his senses and strength, and overpowers Stanton, making his escape from the pit on the rope which Stanton had left swinging from above.

He follows in hot pursuit of Helen, and in taking a desperate chance, rescues her. He heads for the river with her, but is observed by the gang. Elmo resorts to an old Indian trick, that of floating across the river under a hastily constructed raft. The gang get wise, and procuring some dynamite from the Wade cache, they float a mine across the narrows, which meets the raft in the center, exploding it with terrific force. Where are Elmo and Helen?

New Screen Magazine

No. 94

THE past glory of the Indian Empire is well exemplified in the Great Temple of Rameswarem, filled with rich corridors of magnificent statues of men and gods. The carvings in the temple are unique.

In a quaint little Cape Cod town lives an old toy maker who makes the most wonderful play contrivances, and particularly portrays here the making of a hat out of shavings.

The Metropolitan Museum of New York City has assembled the remains of a gigantic animal which once terrorized the world.

In this issue of the magazine there is a Pat Sullivan cartoon entitled "Sammie White Presents Hisself in 'Perils of de Jungle.'"

"Superstition"

Two Reel Western Drama

CAST

Dave Bodie	Hoot Gibson
Mr. Moss	Chas. Newton
Joe Fields	Jim Corey
Hallie Moss	Dorothy Wood
Sadie Moore	Betty Keller

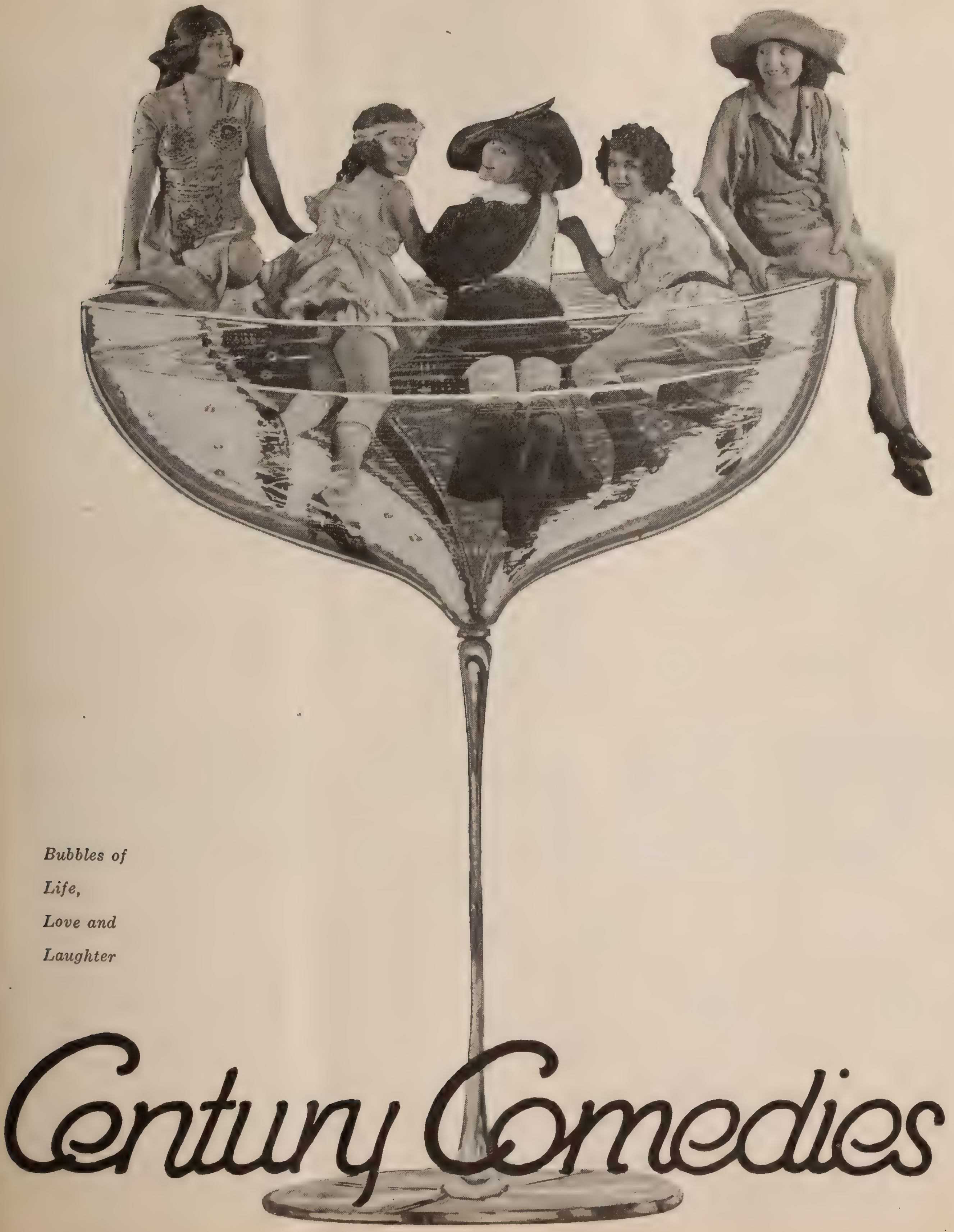
DAVE BODIE, homesteader, is superstitious to a great degree. He believes in evil omens and to a certain extent they govern his every move. This despite the fact that otherwise he is a courageous young man.

Dave is engaged to marry the local school teacher. He meets her on the road home from school and together they sit by a stream talking. The conversation is interrupted by Dave's finding a horseshoe which elates him because he assumes that it means the speedy arrival of good luck. Hallie, the teacher, is above superstition and a quarrel grows out of their opposing ideas on the subject, Hallie ending by throwing away the shoe and returning Dave's engagement ring.

He has not yet reached home when angry at the turn of events, he kicks a can from his path, which frightens a team down below which is being driven townwards by Sadie, the sweetheart of Joe Fields, ranch foreman. Realizing that he is to blame for the runaway. Dave rides after the team and performs a rescue. He drives the team to town for the girl, which action is misunderstood by both Hallie and Joe. Joe is about to take a shot at Dave, but is prevented from it by his friends, who suggest a less dangerous means of revenge.

A few days later Dave receives notice that a contest has been filed against his claim. He is disheartened at this bit of bad luck. He tosses away a cigarette and goes in his shack. The cigarette sets fire to grass and the shack takes fire. Dave goes to the water bucket and finds it empty. He starts to pump water and in his excitement breaks off the pump handle. The house burns. He is accused by Fields of setting it afire deliberately. A fight follows, in which Dave is victor. Hallie, hearing of the contest, is remorseful at her action in throwing away the horseshoe and in sorrow goes to the scene of the quarrel, where she finds the shoe and also the engagement ring which Dave has thrown away in anger.

After whipping Joe. Dave advises him to ask Sadie for the explanation. Fields does so and learns the true state of affairs of how he happened to be driving her. He tears up the contest notice and the two men become friends. Hallie returns to town with the shoe and ring, which she uses to patch up their quarrel.


Bubbles of
Life,
Love and
Laughter
Century Comedies

International News

No. 77

New York City.—Make way for the Girl Scouts. Thousands march just like doughboy veterans in great Fifth Avenue parade.

Sub-Titles.—And all in step. While the Boy Scouts greet General George Nivelle, famous French commander and hero of Verdun.

South Hatfield, Pa.—Getting ready for Thanksgiving feast. These gobblers do not realize their approaching doom.

Sub-Titles.—If Turkey's too high, try mutton chops—and they're as cheap as Kohinoor diamonds this year. For the old reliable pork chop—a whole one for only a week's salary.

In the Public Eye.—"Uncle Joe" Cannon goes back to the House on the Republican tidal wave—Washington, D. C.

Sub-Titles.—But Champ Clark, veteran Democratic leader, loses out after many years of valiant service. Lloyd George, survivor of many a ballot battle, is once again the central figure in Britian's political struggle, Carnarvon, Wales. Ambassador Hugh Wallace, representing the United States, decorates Admiral Lacase of the French Navy, with the Distinguished Service Medal—Paris, France.

Boston, Mass.—First Corps Chiefs hold conference. Major-General Shanks assembles Adjutant-Generals to discuss important army problems (For Boston only.)

Sub-Titles.—Left to right—Adjutant-Generals Abbot, Cole, Stevens, General Shanks, Colonel Presson and Adjutant-General Johnson. General Shanks commander of the First Corps Area.

Yokohama, Japan.—Jap "doll houses" destroyed by fire. Tinder-box homes easy prey for flames.

Sub-Titles.—Primitive methods save little from flames. The blaze makes speedy headway in the absence of modern fire-fighting apparatus.

Cambridge, Mass.—Harvard and Princeton battle to a tie in great gridiron classic.

Marion, O.—With the President-elect. Senator Harding escorted by Girl Scouts, leaves for a much needed rest.

Washington, D. C.—Washington upside-down. U. S. Army Air Service daredevils show how the Capitol may have looked to Mr. Wilson the morning after election.

Sub-titles.—That's the Capitol in its normal state November 2nd—and here's how it looked to some folks November 3rd. After the returns kept coming in—whe-e-e! Hold your seat—we're off again. Mr. Washington's monument seems to be there—substantial as ever. But this is all certain parties on Cabinet Avenue could see the morning after.

"Shapes and Scrapes"

One Reel Star Comedy

Featuring
DOROTHEA WOLBERT

LIZZIE is a sweeper in a modiste shop and working with dummies, her brains are naturally affected. Her little boy is always with her and gives poor Lizzie additional trouble, particularly when he takes it upon himself to climb out of the window and sit on the ledge surrounding the fourth story.

Two crooks enter, a man and a woman, and the woman, in pretending to purchase a gown, gets some "dope" on the boss and his safe. At the opportune moment, she tips off her pal and he battles with the proprietor behind a curtain. Lizzie comes in and notices the struggling behind the curtain. She climbs into the safe for safety, locking the door behind her.

The crook, in his mad efforts to open the safe, blows off the door, and out walks Lizzie, covered with the molten metal of the exploded door, and facing the crook with a gun in her hand. Her youngster, in the meantime, has rung the burglar alarm, and the cops arrive in time to help Lizzie maintain her new role of "crook catcher" and heroine.

"Hot Dog"

Two-reel Century Comedy

Featuring
BROWNIE, THE WONDER DOG

LILLIAN'S uncle dies, leaving her his fortune and appointing Duffy as her guardian. Duffy is anxious for his son Zip to marry Lillian because of her money, but, unfortunately, Zip has a wife and child. He has Zip's wife locked up, hides the child, and then endeavors to have Lillian marry Zip.

Harry is Lillian's lover. Duffy tries to keep him from seeing Lillian, but love will find a way, and the two manage to see each other in spite of all. After many chases, Harry finally wins Lillian for his bride.

In the meantime, all would not have been well for the baby, but Brownie keeps a watchful eye, safeguards the child and in the end proves to be the hero of the day.

International News

No. 78

Annapolis, Md. — Naval Cadets march before General Nivelle, the hero of Verdun.

Sub-title.—They'll almost eat out of a child's hand.

Brooklyn, N. Y.—French heroes who died here, honored. Monument unveiled to twenty sons of France.

Peoria, Ill.—King Turkey's rivals. Huge flocks of geese raised for the holiday feasts.

London, England.—In heart of London, vast throngs honor dead Lord Mayor MacSwiney. (Outside the St. George Cathedral where the body lay in state.)

Sub-titles.—Count Plunkett (bearded) and the Lord Mayor of Dublin. Sinn Fein pipers lead the procession. Archbishop Mannix, barred from Ireland, blesses the coffin of the martyr-patriot. All London looked on amazed as thousands of Sinn Fein adherents joined in the imposing procession.

New York City.—Steamer ablaze. Liner "El Hundo" towed into midstream with holds afire.

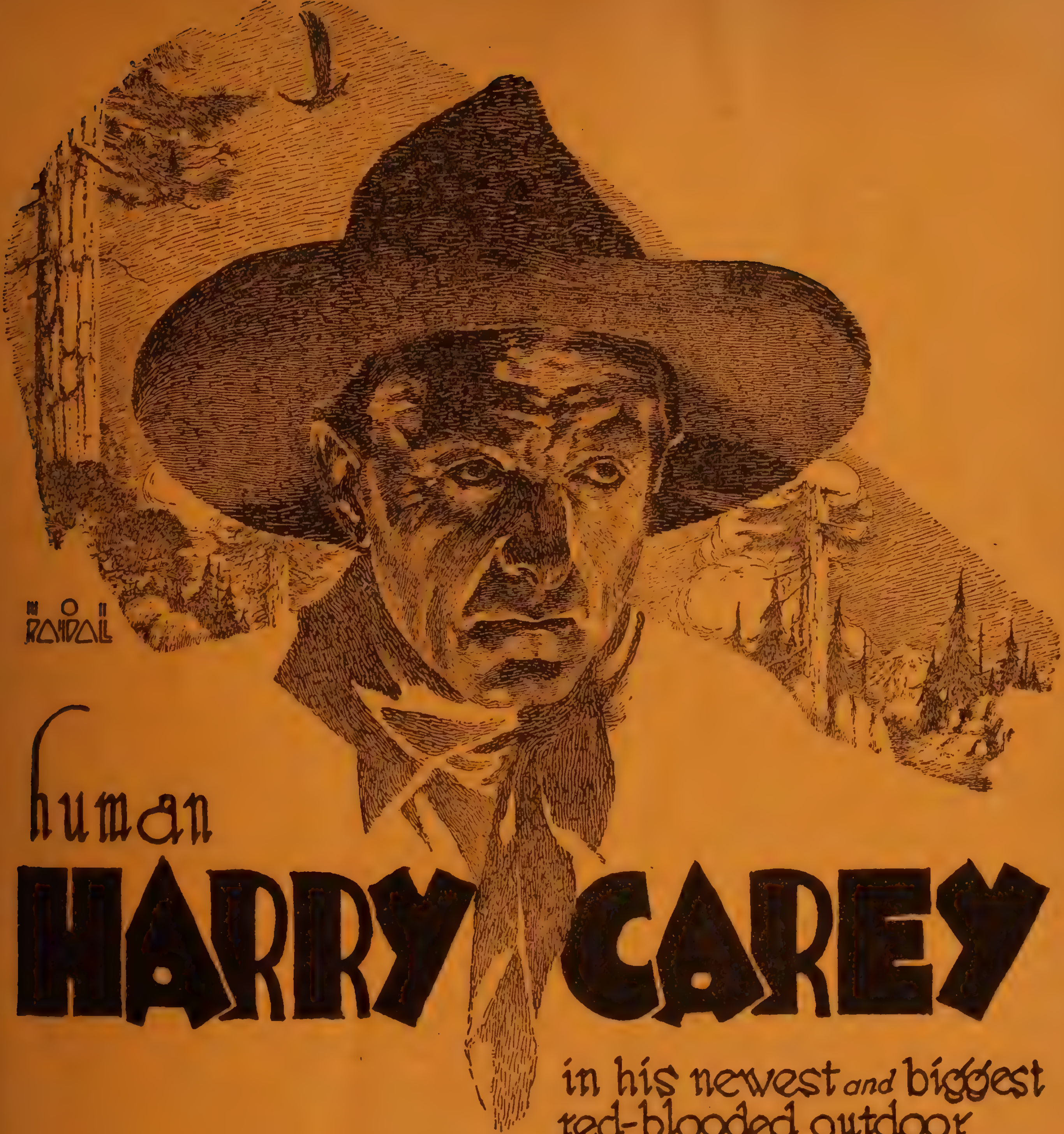
Marshall, Texas.—Boyhood dream realized by President-elect Harding as he drives locomotive. (Great crowds greet him on his vacation trip.)

New York City.—Brushing up for the President-elect—United Fruit Liner "Pastores" gets finishing touches for Mr. Harding's trip to Panama.

Washington, D. C.—International presents America's greatest air men in spectacular and thrilling flight over the Capitol. (Photographed by John A. Bockhorst, of International's staff.)

Sub-titles.—In sixteen planes, the largest flying formation ever assembled over the Capitol, U. S. Army Air Service experts demonstrate Uncle Sam's alertness to the vital importance of our air defenses. Combat formation—team work as perfect as a college football team's. Pilots on the 90th and 91st Pursuit companies, in two German Fokker planes, illustrate the daredevil flying that every air man must master for modern combat. "The next war," says Marshal Foch, "if there is one, will be fought in the air." Perfect control. The soaring spirit of America—visualized. Star pilots of the Army Air Service—Captain Hartney, Lieutenants St. Clair, Street, Haynes, Post and Moseley.

Note.—In the Moving Picture Weekly of November 6, 1920, the synopsis of the two-reel Century comedy was erroneously titled "A Lyin' Hunter." The correct title of this comedy is "A Lyin' Tamer."



human

HARRY CAREY

in his newest *and* biggest red-blooded outdoor drama made from the story by Eugene Manlove Rhodes

"WEST IS WEST"

"OUTSIDE THE LAW"

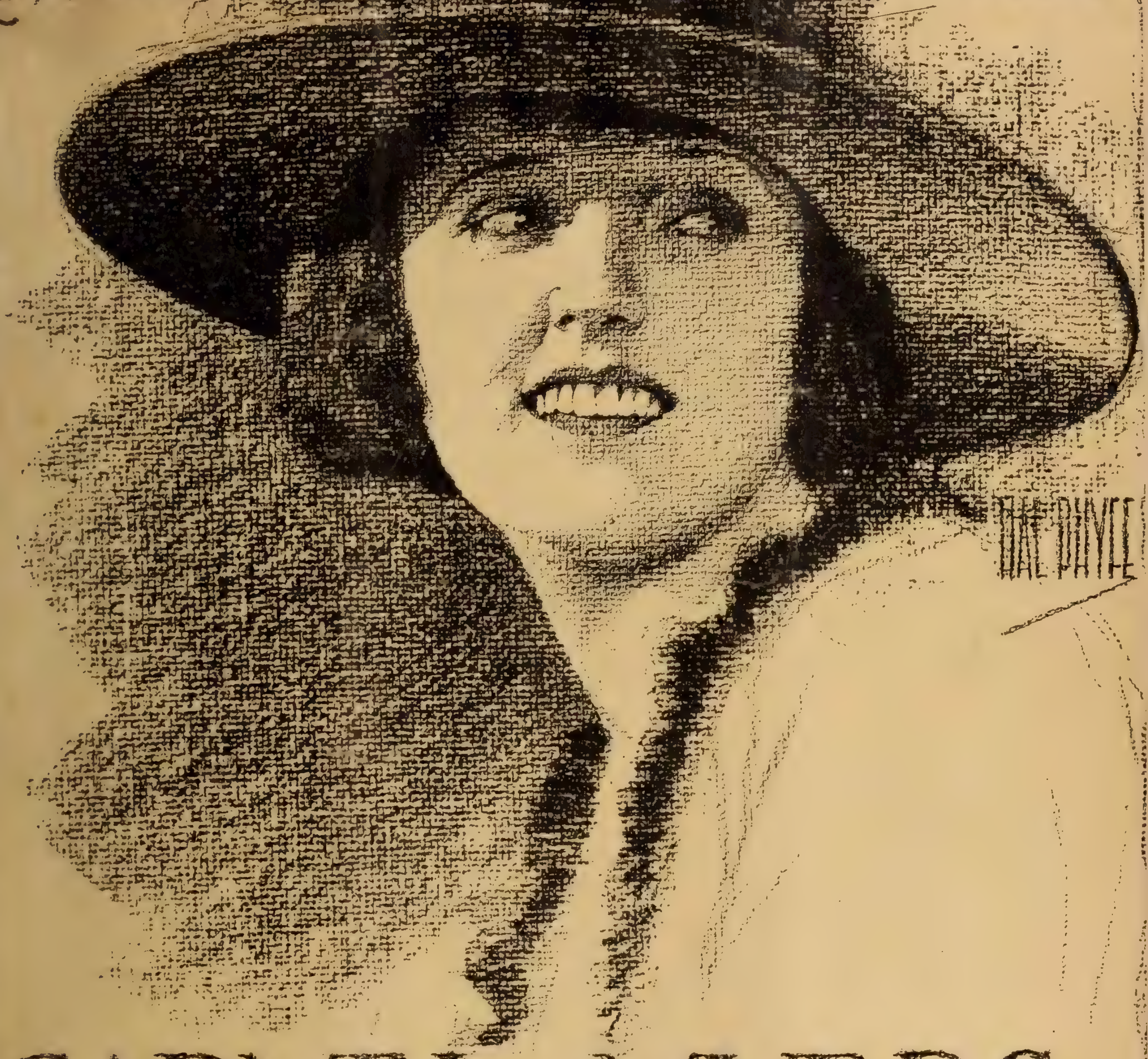
Carl Laemmle *presents*
TOD BROWNING'S
Greatest Universal-Jewel, *featuring*

PRISCILLA DEAN

DESPERATE is the word for her blazing eyes. Trapped—you read it in her racing thoughts. But Never give up is in every cat-like move as she leaps from her bed at the ominous rap on the door. Some thriller? You said it! "OUTSIDE THE LAW" is "The Wildcat of Paris"—"Pretty Smooth"—and "The Virgin of Stamboul" all rolled into one—a whirling, rushing drama of desperate work after dark, with a crook's fortune for the prize—exactly the kind of amazing picture that electrifying PRISCILLA DEAN can play better than any other actress in the whole wide world. Supported by Wheeler Oakman, Lon Chaney, the best "bad man" ever seen on the screen, E. A. Warren, Ralph Lewis, and a great company of talented players.

WATCH AND WAIT FOR THIS SURGING DRAMA, SOON TO BE RELEASED. IT WILL BE WORTH YOUR WHILE.

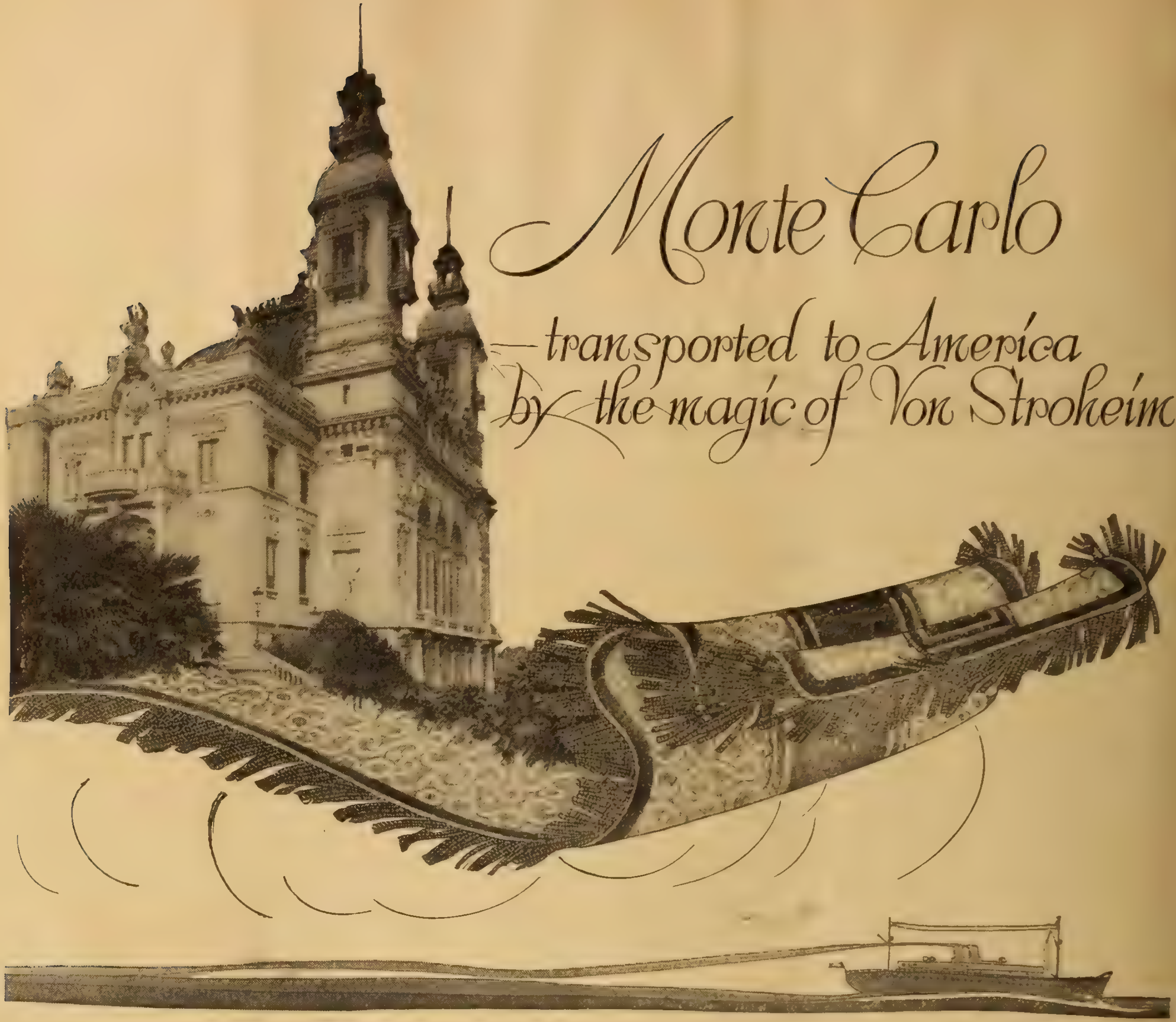
The MOV[illegible] WEEKLY



CARMEL MYERS in "BEAUTIFULLY TRIMMED"

UNIVERSAL SPECIAL ATTRACTION

VOL 12 DEC 4, 1920. NO 16



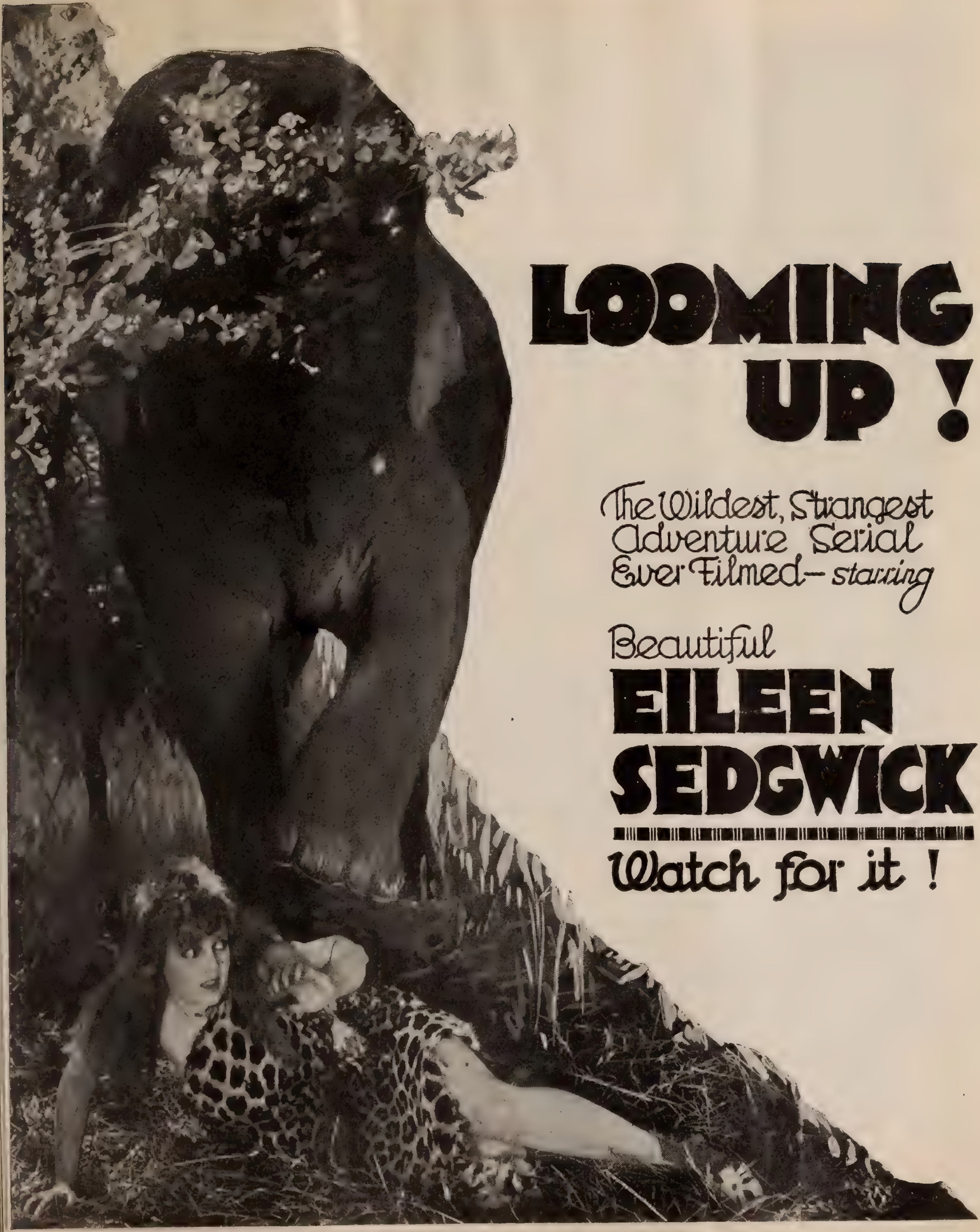
Monte Carlo

—transported to America by the magic of Von Stroheim

THE most famous—and some say, infamous—spot in the whole world duplicated, not imitated, at Universal City, California. Duplicated, as to its exteriors no less than its interiors. Duplicated to such an extent, in the views of the great Plaza, that two shots of 600 feet from right-angle positions have been made possible. Ten thousand cubic yards of earth were removed in preparing this single site, with its two circular parks, one 90 feet in diameter and the other, 112. More than 100 palms, semi-tropical plants and shrubs were placed here—and 20,000 feet of specially-grown lawn. There is not lacking one single thing to give your audiences an exact replica of the gloriously beautiful place where so many of them have been—while the drama of the picture will give them a blinding revelation of something they did not see while there—but have always suspected.

Carl Laemmle
announces
Von Stroheim again!
2½ times as much—
Universal-Jewel

"FOOLISH WIVES"



LOOMING UP!

The Wildest, Strangest Adventure Serial Ever Filmed—starring

Beautiful

EILEEN SEDGWICK

Watch for it!

EDDIE POLO

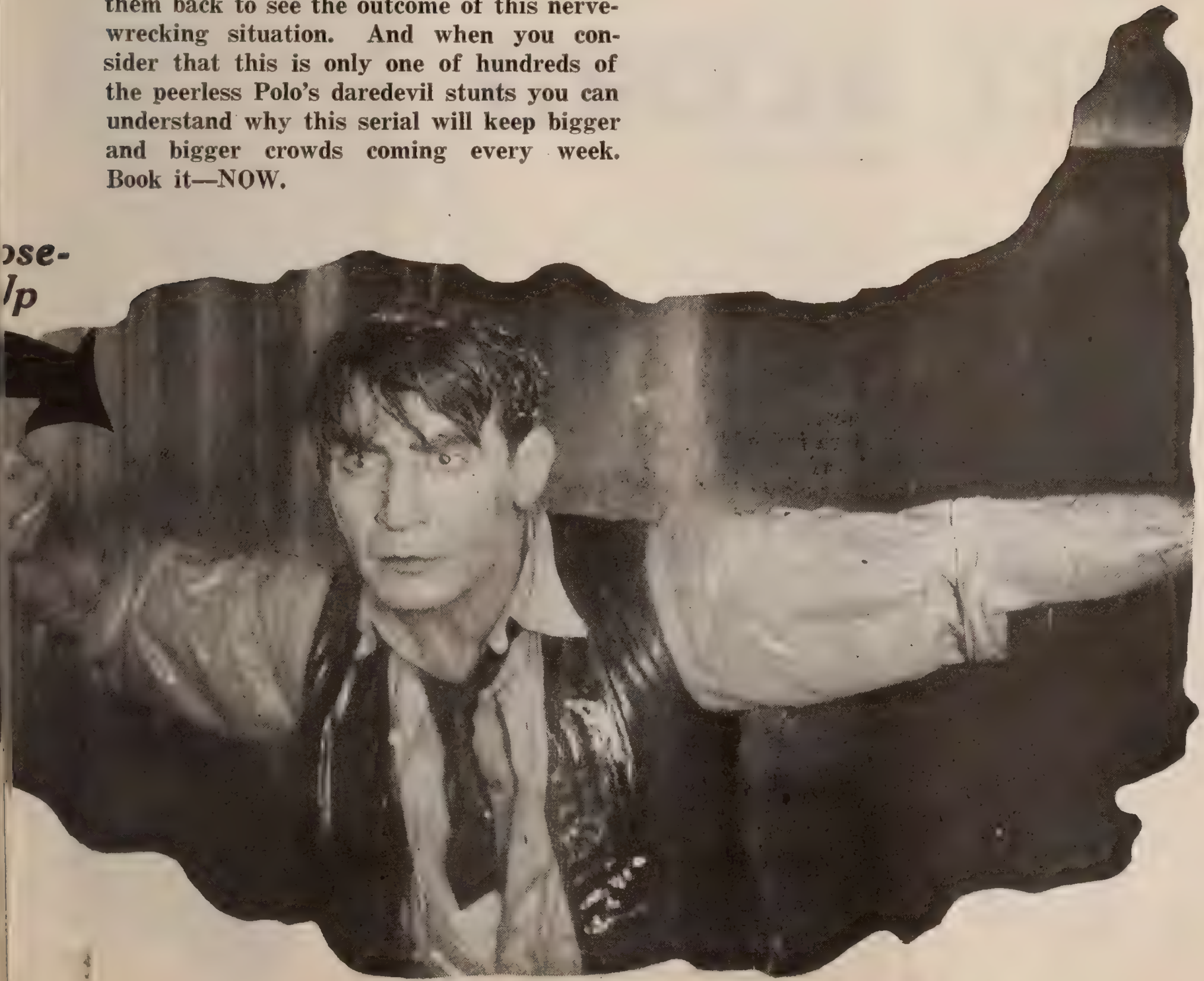
In the Gorgeous
18 Ring Serial Success

"KING OF THE CIRCUS"

Directed by J. P. McGowan

Down went Eddie to the bottom of the drink—

WHEN this thrill flashes on your screen, Mr. Exhibitor, your crowd is just going to whoop and gasp with excitement, for every inch of film in this sequence helps tighten suspense and builds up to a sustained climax that is going to pull them back to see the outcome of this nerve-wrecking situation. And when you consider that this is only one of hundreds of the peerless Polo's daredevil stunts you can understand why this serial will keep bigger and bigger crowds coming every week. Book it—NOW.



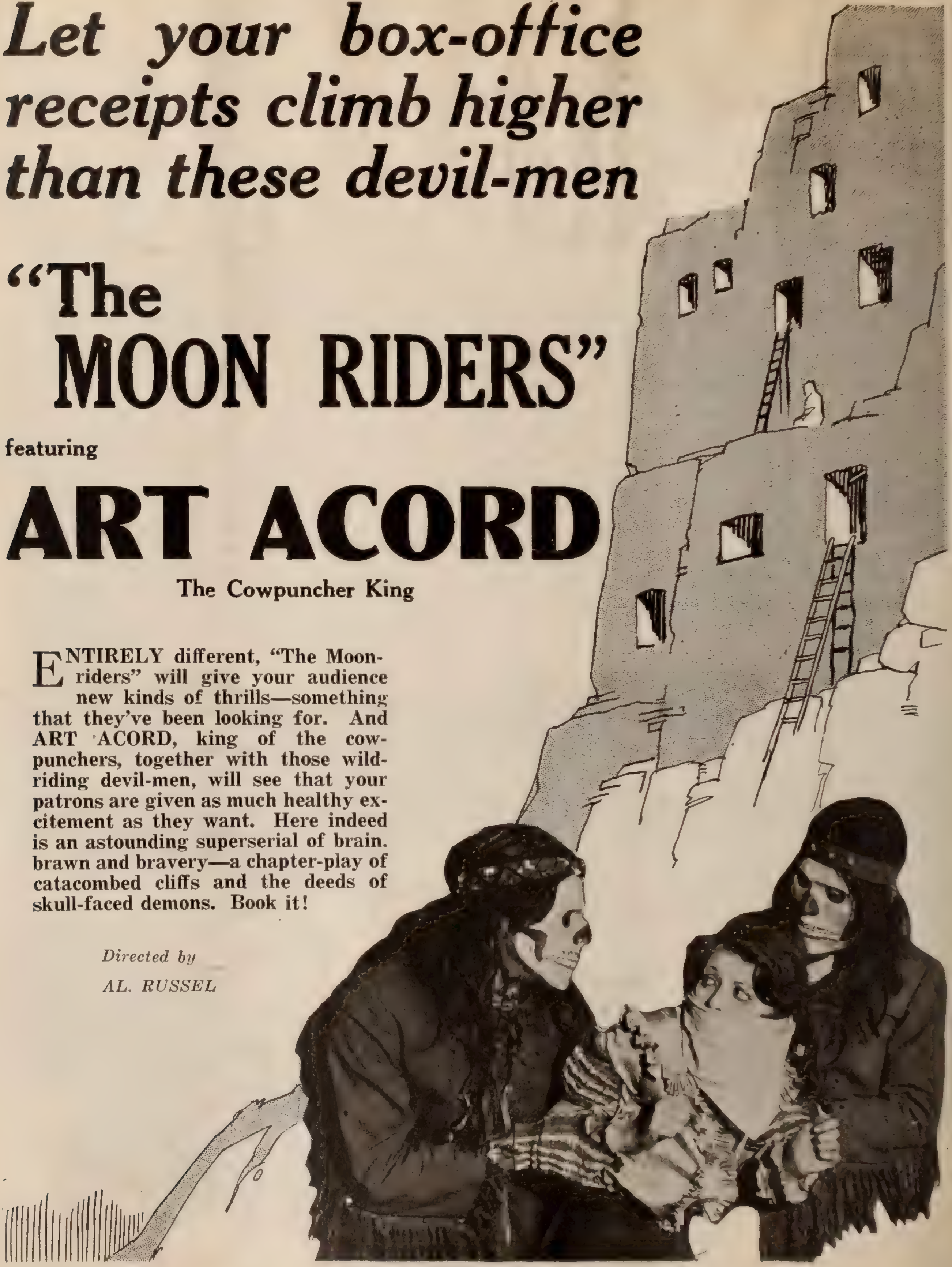
Let your box-office receipts climb higher than these devil-men

"The MOON RIDERS"

featuring

ART ACORD

The Cowpuncher King



ENTIRELY different, "The Moonriders" will give your audience new kinds of thrills—something that they've been looking for. And ART ACORD, king of the cowpunchers, together with those wild-riding devil-men, will see that your patrons are given as much healthy excitement as they want. Here indeed is an astounding superserial of brain. brawn and bravery—a chapter-play of catacombed cliffs and the deeds of skull-faced demons. Book it!

Directed by
AL. RUSSEL

THE SPEED OF AMERICA PLUS THE MYSTERY OF THE ORIENT

WHEN you get a serial that has the speed and pep of the good old U. S. A. plus the pulling value of having been filmed in the realms of never-ending Oriental mystery you can be sure that you have a powerful attraction. And that's exactly what you get with this, the only serial ever filmed in China, Japan, the Philippines and the United States. Book it and you'll know that it's just what you need for twelve profitable weeks.

MARIE WALCAMP

"THE WOMAN WHO KNOWS NO FEAR," In

"THE DRAGON'S NET"

The Serial That Travels as it Thrills

Directed by
HENRY McRAE

WHY THIS SERIAL DOUBLES PROFIT

A REAL BIG MONEY-MAKER

IN this blazing serial sensation, Elmo Lincoln is proving to thousands of exhibitors the truth of our contention that his mystifying double role would make "The Flaming Disk" a big money-maker. Playing the double role of Elmo Gray of the U. S. Secret Service and his twin brother, crooked catspaw under the hypnotic influence of a scheming blackguard Elmo Lincoln creates thrills that fairly leap from the screen to creep up the shivering spines of your audiences.

HERE'S THE REASON—BOILED DOWN

MOVING picture fans like nothing so well as Suspense and Mystery. Into this picture have been built sure-fire, value-known, capacity crowd-creators, possessing action, thrills, comedy, drama and love interest. Week after week, millions try to solve the mystery. Week after week they come back to see Elmo in hair-raising stunts that enthrall and thrill and entertain.

IT NEVER FAILS TO GET 'EM

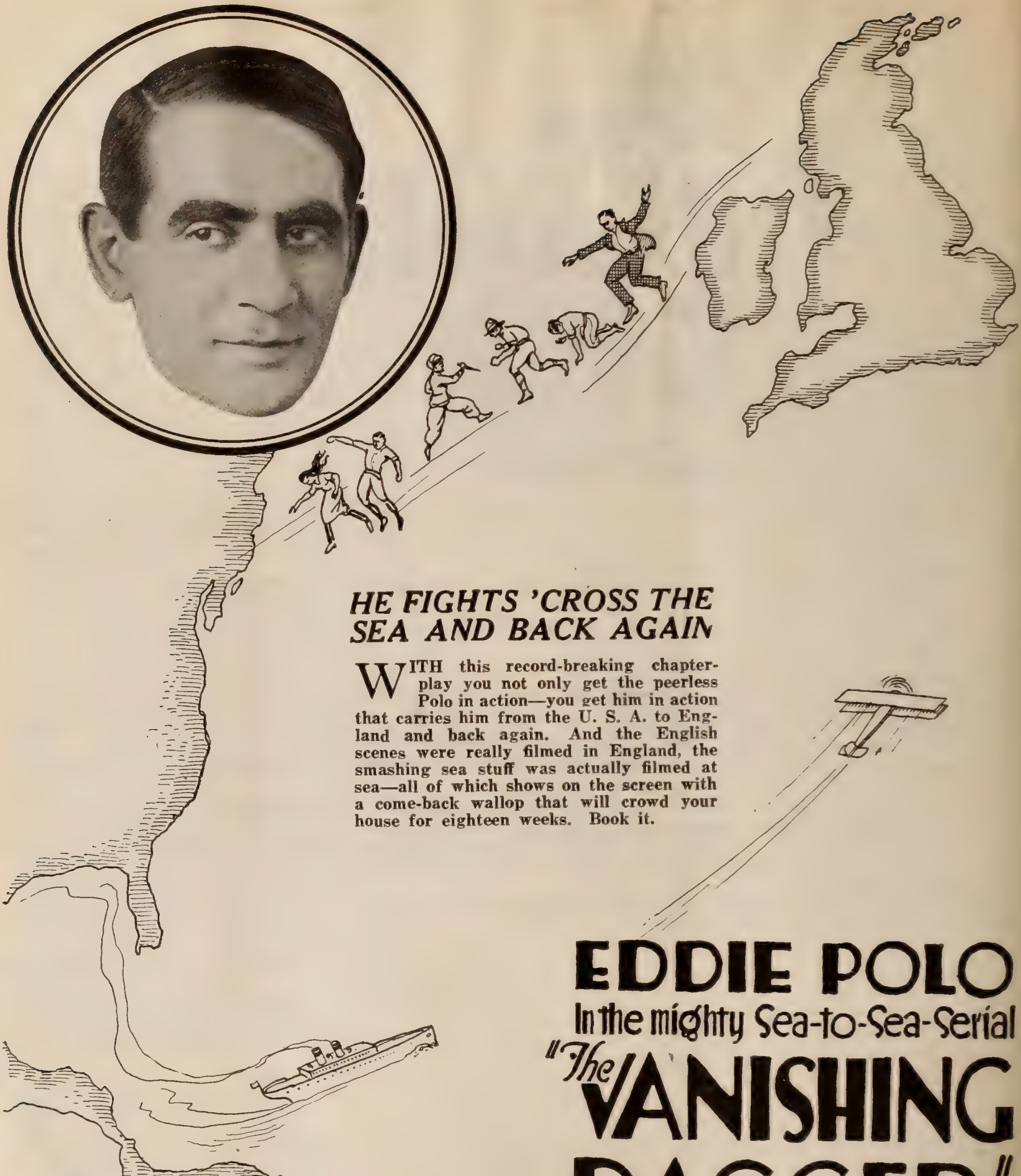
REMEMBER, Mystery is pulling power. It means big receipts. "The Flaming Disk" is brimful of mystery. It means eighteen weeks of big receipts. Think it over—then book this mighty wonder serial. Do it to-day!

"The FLAMING DISK"

DIRECTED BY
ROBT. F. HILL

ELMO LINCOLN

IN THE MYSTERIOUS DOUBLE ROLE



HE FIGHTS 'CROSS THE SEA AND BACK AGAIN

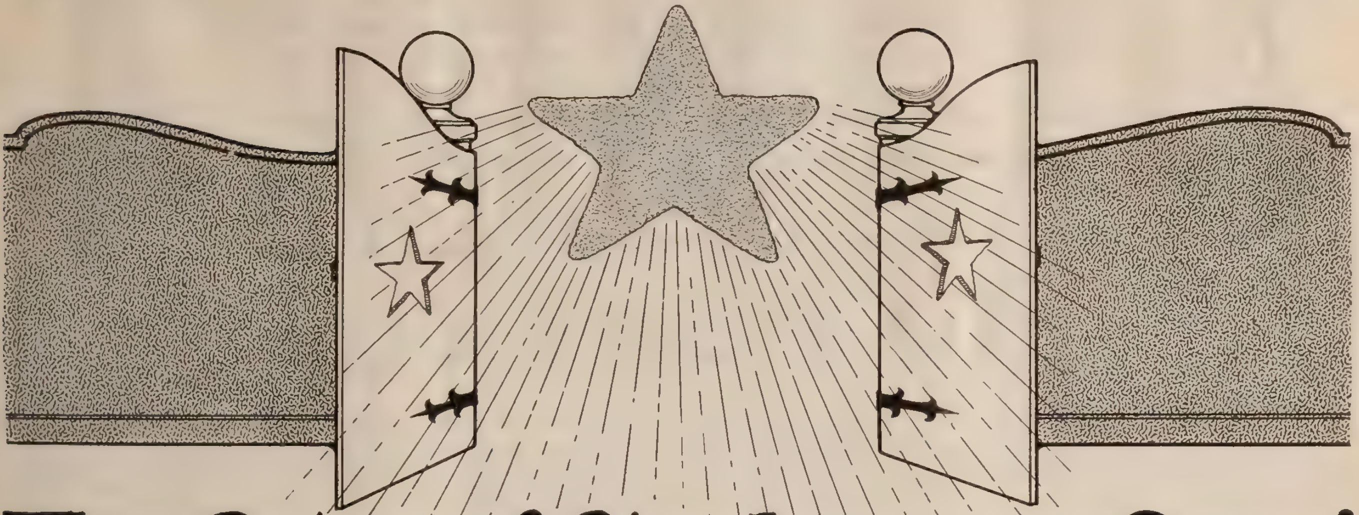
WITH this record-breaking chapter-play you not only get the peerless Polo in action—you get him in action that carries him from the U. S. A. to England and back again. And the English scenes were really filmed in England, the smashing sea stuff was actually filmed at sea—all of which shows on the screen with a come-back wallop that will crowd your house for eighteen weeks. Book it.

EDDIE POLO

In the mighty Sea-to-Sea-Serial

"The VANISHING DAGGER"

Produced by Polo himself.



The Gates of Stardom are Open!

To Every Girl in Your Town

UNIVERSAL has thrown open the gates of stardom to every girl in your town! Here is a truly wonderful chance for them to get into movies. Deep down in her heart every little miss harbors a yearning to appear in pictures. To grant an opportunity to these girls to prove their possibilities as future stars, Universal in conjunction with the Dramatic Mirror, the national screen and stage publication, has opened this contest.

THREE girls selected from among the contestants will be engaged at a generous salary to appear in Universal Pictures. To those failing to gain a place among the coveted three, there will be given as consolation prizes a beautiful strand of Nataline Pearls, provided of course, that a certain degree of effort is put forth. This will be in addition to the regular commissions that they will receive.

THE only thing required of the contestants is that they secure subscriptions for the Dramatic Mirror. With what apparent ease and simplicity this can be accomplished is too self-apparent to need further comment here.

THE publicity and prominence this contest will bring you and your theatre, the consistently large audiences that will pack your house and the swelled receipts that your box office will show, are only a few of the things that you will gain by getting behind this contest in your town. Take advantage of this offer and write to-day for full particulars to the Dramatic Mirror, 133 West 44th Street, New York City.

THE MOVING PICTURE WEEKLY
A MAGAZINE FOR MOTION PICTURE EXHIBITORS

Published Weekly by the MOVING PICTURE WEEKLY PUB. CO.
1600 BROADWAY, NEW YORK CITY

PAUL GULICK, Editor.
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Vol. 12 DECEMBER 4, 1920. No. 16

EDITORIALS

THIS issue of the Moving Picture Weekly contains, among other interesting material, two stories to which we wish to call your particular attention. The first is a request of the Editor for photographs of lobby displays and for stories of exploitation stunts which have been found effective in putting over Universal Pictures. This request appears on page fourteen. Read it.

* * * * * *

THE second article is the two-page exploitation story on "Once to Every Woman." It appears on pages twelve and thirteen. Every exhibitor of moving pictures should read these two pages, because they give an effective and very easily arranged method of insuring big returns on the Jewel picture, "Once to Every Woman," starring Dorothp Phillips. Results which have been obtained on the idea of having a singer appearing with the picture have been so wonderful that we cannot help calling attention to them editorially. Here's an extract from a letter from I. L. Leserman, manager of the Chicago Exchange, which will be extremely illuminating in this connection:

Universal Film Exchange, Inc.,
New York City, New York.
Attention Mr. E. S. Moffat, Advertising Manager.

Gentlemen:

Replying to your letter of November 18th, in regard to the vocal accompaniment of "Ben Bolt" during the showing of "Once to Every Woman," beg to say that all the Ascher houses in Chicago have engaged singers to put over this picture, and, for the information of every one, they have had wonderful success with it.

Their singer appears where the sub-title reads: "My daughter is making her debut to-night—may God be kind to her," and sings the aria from Faust with spotlight, and then reel six, where she leaves for home and appears at the gate, the singer sings (behind the curtain) "Home Sweet Home," and follows up with "Ben Bolt" at the death bed scene, also behind the curtain. It has a wonderful effect, and everybody leaves the theatre talking about the wonderful picture and showing.

At the Century Theatre, on 12th Street, in the face of tremendous opposition, the attendance increased every night, and I personally stood at the door while the people were leaving, listening to the comments ,and it was indeed a pleasure to feel that I was instrumental in handling this picture. Yours very truly,

(Signed) I. L. LESERMAN, Manager.

This is the way the exchanges stand behind a Universal Picture with exploitation ideas and material. The four-page herald containing the full score of the song, "Ben Bolt," beautifully illustrated, may have been shown to you by your exchange manager, but if it hasn't ask your exchange to show you this wonderful accessory to the exploitation of "Once to Every Woman." The exchange will undoubtedly tell you of a plan whereby this can not only be tied up with the music store publisher in your town, but for getting copies of the herald at a greatly reduced figure.

* * * * * *

EVERY exhibitor who played "The Virgin of Stamboul" has been waiting anxiously for the next picture in which Priscilla Dean appears. While we cannot give you the definite release date, it isnt' probable that "Outside the Law," written and directed by Tod Browning, will make its appearance much before the beginning of the year. We don't mind telling exhibitors, however, at this early date that "Outside the Law" is the most wonderful picture that Miss Dean ever played in. She is supported by a wonderfully strong cast, headed by Lon Chaney, whose recent appearance in "The Penalty" and "The Miracle Man" have stamped this actor, who was developed at Universal City, as the leading character portrayer of the screen; Wheeler Oakman, E. A. Warren, Ralph Lewis, Melbourne MacDowell, Wilton Taylor and little Stanley Goethals. It has taken Browning six months to produce this picture, and he acknowledges that he is better satisfied with this than he was with "The Virgin of Stamboul." One of the exploitation adjuncts to "Outside the Law" will be a novelization of the picture, which will be ready for release to newspapers in a very short time . The novelization will be in twelve chapters of two thousand words each, and if the newspaper in your town wants to run it, notify the publicity manager of the Universal Film Manufacturing Company immediately, and he will make arrangements for him to have exclusive use of the story in his town. Do not delay in this matter if you are going to run "Outside the Law" in your theatre. You want to have this serial story run for two weeks sometime prior to the film's release in your town; so get busy.

HOME AND HUSBAND

PRISCILLA DEAN SPENDS HAPPIEST HOURS IN HER NEW HOME WITH HER HUSBAND

A STAR as successful, as brilliant, as scintillating as Priscilla Dean usually brings to one's mind visions of automobiles and yachts and mansions and gay parties, with wealth and luxury all about. One can easily imagine a big screen luminary in settings like those. But Priscilla Dean is different in spite of all the phenomenal success which has come to her in the past few years. She clings to the simple and finds her real happiness in the joys which everyday life brings naturally with it.

One of the most enchanting of screen romances culminated when Priscilla Dean was married to Wheeler Oakman, almost a year ago. He was her leading man in "The Virgin of Stamboul," and the two as lovers in this picture gave to the screen a bit of romantic acting that was consummate in its beauty, and that has yet to be excelled.

Priscilla Dean is happiest when she is with her husband in the shelter of their lovely bungalow in Hollywood, Cal. There in a garden as gay and as pretty as ever was pictured in any story-book, the two spend happy hours, reading, or weeding, or clipping their gorgeous rose bushes. These hours are far too few for Priscilla Dean, for Hollywood's bungalows are filled with movie celebrities, and Priscilla and Wheeler are far too good company to be left much alone. It is this dinner invitation and that luncheon invitation, but whenever they can the lovers (for Priscilla and Wheeler are still lovers) manage to evade them and find a nook somewhere around their place where they are happy and "comfy." For there is plenty of companionship of the genuine sort between Priscilla and her handsome and engaging husband. He, too, is a real artist—not just a good-looking leading man—and he, like his vivacious wife, has all sorts of artistic ambitions and aspirations. He, too, regrets the demands that society makes on celebrities, for he is an honest-to-goodness he-man, and would rather sit on his front porch, smoke his pipe and wait for Priscilla to brew up a mess of supper than attend the gayest, most luxurious of parties. Now that "Outside The Law" is finished, at least as far as the acting of Priscilla and Wheeler is concerned, there is a prospect of several weeks of rest for the talented couple, and they have adjusted their schedule on a more domestic basis. Wheeler plans to rush the lawn-mower, shave the rose bushes, clean the windows and spray the trees—while Priscilla—she has visions of bread boards, doughnuts and pies galore.

Priscilla Dean, Universal-Jewel star, and her husband, Wheeler Oakman, spend most of their spare time in the garden of their Hollywood bungalow.

Tod Browning, who wrote "Outside The Law," and who also directed it, believes that this production is his masterpiece, and he declares that he has excelled all his former efforts in the execution of the picture. Browning's directorial effort just previous to "Outside The Law" was the marvelous "The Virgin of Stamboul," and if he claims that "Outside The Law" is better, it must be a masterpiece, a striking masterpiece, in every sense of the word. Browning spent many hours at the Oakman bungalow talking over the picture with the star and her husband and they are just as enthusiastic about it as he is.

It is quite a jump from a home-loving young couple to a pair of notorious crooks, but that is how Priscilla and Wheeler are transformed when "Outside The Law" claims their talents. Few folks who have seen them in their home and who will witness their escapades in this big Jewel dramatic feature will be able to realize that Silky Moll and Big Bill are the "very-much-in-love young Mr. and Mrs. Wheeler Oakman" who love to stay home and fuss around the house.

"Outside The Law" will be the second picture that Priscilla Dean has appeared in during the year 1920. Her vehicles, however, are such large undertakings that they are many months in the making. "Outside The Law" was started over six months ago, and even now, when the star and her associates have long completed their duties, weeks will be required in the cutting and pruning and general shaping of the final edition.

There are probably hundreds of young couples envious of Priscilla and Wheeler—envious of their fame, their fortune and their good times. But on the other side, Priscilla and Wheeler are just as envious of hundreds of other young couples, who, unlike themselves, can call their spare ne their own and can spend as many happy hours as they want in the peace and comfort of the best of all places—HOME.

Aids To The Proper Exploitatio

A number of suggestions, some of which have already been used by exhibitors, some of which are suggested by the Exploitation Department of Jewel Pictures for the purpose of assisting exhibitors to put over "Once To Every Woman."

THE demand for "Once To Every Woman," great as it has been, is growing greater every day. Every exhibitor who runs it tells his friends about it, and it is all that the exchanges can do to find prints enough to satisfy the demand.

It may be of interest to those exhibitors whose dates have been necessarily put off, owing to this demand, to know some of the methods of exploitation which have been used by other exhibitors. One of the greatest proven stunts is the use of a singer at the point in the picture where Dorothy Phillips recovers her voice at the bedside of her mother. The favorite way of doing this is to have the singer in the dark sing the exact words as Dorothy Phillips expresses them with her lips, with nothing but an organ accompaniment, the singer's voice growing stronger until the scene changes. Then, if the manager likes, he can have the singer sing the entire song of "Ben Bolt" either at the beginning or at the end, with full orchestra.

At the showing in New York City in the grand ballroom of the Astor Hotel, the services of Miss Mabelle Nash were secured to sing in this way. Miss Nash had never done anything of this kind, but Mr. Rosenzweig, in the Big U Exchange, was so entranced with the effect that he immediately secured solid booking for her with the houses in and around New York City, insisting that she perform the same services for these exhibitors that she had done for the picture at the Astor. The result has been that this singer has built up a great deal bigger business singing with "Once To Every Woman" than a great many concert artists have. Every exhibitor should take advantage of this stunt, which is very easily done, very inexpensive, and marvelously effective.

One very fine variation is to engage a soprano of a prominent church in your locality, and advertise the fact that she is to appear with the picture. She inevitably will have a number of friends, and it will be a novelty in a picture house to have a church soprano sing there.

So impressed has the Exploitation Department been with the song "Ben Bolt," used in connection with this picture, that it has issued a marvelously illustrated herald of the song, details of which can be obtained from any Universal Exchange.

For The Manager Who Does Not Use Posters

FOR the manager who does not use posters, a striking card display bringing out by picture and words the story of "Once To Every Woman" can be attractively devised.

Show first a picture of Dorothy Phillips, the star, then a card bearing the attractive title, "Once To Every Woman," and any one of the teaser questions, such as "Is It Temptation?" etc. The next card should begin the synopsis proper. Show a picture of Dorothy Phillips at the piano singing Ben Bolt and write the following on this card, which is No. 1:

AURORA MEREDITH

Is the eldest daughter of a blacksmith's family whose home is the village of Pleasanton. Because of her good looks and sweet voice, Aurora is the family pet.

The cards are arranged in progression and should appear something like this:

The other children gave way to her in everything. If any other member of the family is in sore need of new shoes, it is Aurora who gets a pair of high laced boots to match her new suit, while her sisters and her parents

PHOTO

make their own battered footgear do for a while longer. Phineas Scudder is a village boy for whom the sun rises and sets according to Aurora's

moods. Aurora's attitude toward him in that he is good enough to buy her soda until someone more presentable comes along.

THE GRADUATION OF HER HIGH SCHOOL

PHOTO

is a triumph for Aurora. She is the unchallenged star of the occasion. She is the bright particular luminary of the church choir.

A wealthy New York woman, realizing the promise of a great future in Aurora's vocal performance, offers to send her abroad to have her voice trained. Aurora's jubilant acceptance

PHOTO

of the offer is contrasted with the sadness of her folks at parting. Aurora comes to Milan. Her patroness dies without having made provision for the completion

of Aurora's musical education. Her family has strained its financial resources to the breaking point and can help her no further. Intending to repay him with money, Aurora accepts the financial aid

No. 5 — **PHOTO**

of a young Italian. Her first important trial is successful. Juillantimo announces that the time has arrived for the settlement of the debt and he doesn't desire money. Aurora flees from him and the country.

In New York her voice proves a sensation. She is taken up by society. Recollections of the home folks, including the faithful Phineas, never disturb her.

No. 6 — **PHOTO**

A British nobleman, the Duke of Devonshire, is anxious to marry her. She postpones her consent until after her initial performance of the leading role of a new opera.

Of "Once To Every Woman"

Juillantimo has followed her to America to collect the debt. She again offers him his money... Juillantimo secretes himself in a box, and as her performance nears its climax, shoots her. He

No. 7—PHOTO

misses, and turning the revolver on himself, commits suicide. The shock deprives Aurora of her voice. Soon she learns that without it she is unwelcome in the gatherings of her erstwhile friends in society. The Duke wiggles his way out of their engagement and offers to soothe her wounded feelings with money.

No. 8—PHOTO

Financially and spiritually broken, she returns to her home in Pleasanton. The home folks still regard her as a most wonderful person. Aurora experiences remorse which becomes too great to be borne when her dying mother beseeches her to quiet her last moments by singing a favorite old song.

No. 9—PHOTO

Aurora, in anguish because of her inability to gratify her mother's last wish, attempts to sing and does; the long rest, the tranquil life have effected a cure.

News of her recovery reaches New York. Her former manager comes to Pleasanton, bringing with him a most advantageous contract for her to sign, but

No. 10—PHOTO

Aurora, whose understanding of values has undergone a radical change, tears up the offered contract, and, turning, gives her hand to Scudder.

"Mother Poems" Can Be Cleverly Used

INASMUCH as "Once To Every Woman" is principally a story of mother love, and inasmuch as mother love is a theme popular everywhere with everybody, two compelling verses can be incorporated in your advertising or lobby exploitation. They are as follows:

> *It is a wonderful thing, a Mother! Other folks can love you, but only your mother understands.*
>
> *She works for you, looks after you, loves you, forgives you anything you may do, understands you.*
>
> *And then the only thing bad she ever does to you is to die and leave you.*
>
> —*Baroness Von Hutton.*

Mabelle Nash, who has had great success singing "Ben Bolt" with the picture around New York.

MOTHER

Some have wealth and high degree,
Have palaces and lands;
I've but the roof which shelters me
And one who understands.

And, O, my wealth is more than gold,
Than palaces or lands,
While I've the roof which shelters me
And one who understands.

Here's A Good Tie-Up Idea

A CLEVER local exploitation stunt for putting over "Once To Every Woman" is to get in touch with the advertising man of the biggest stores in town dealing in women's apparel and have him use a headline something like the following in some of his newspaper ads:

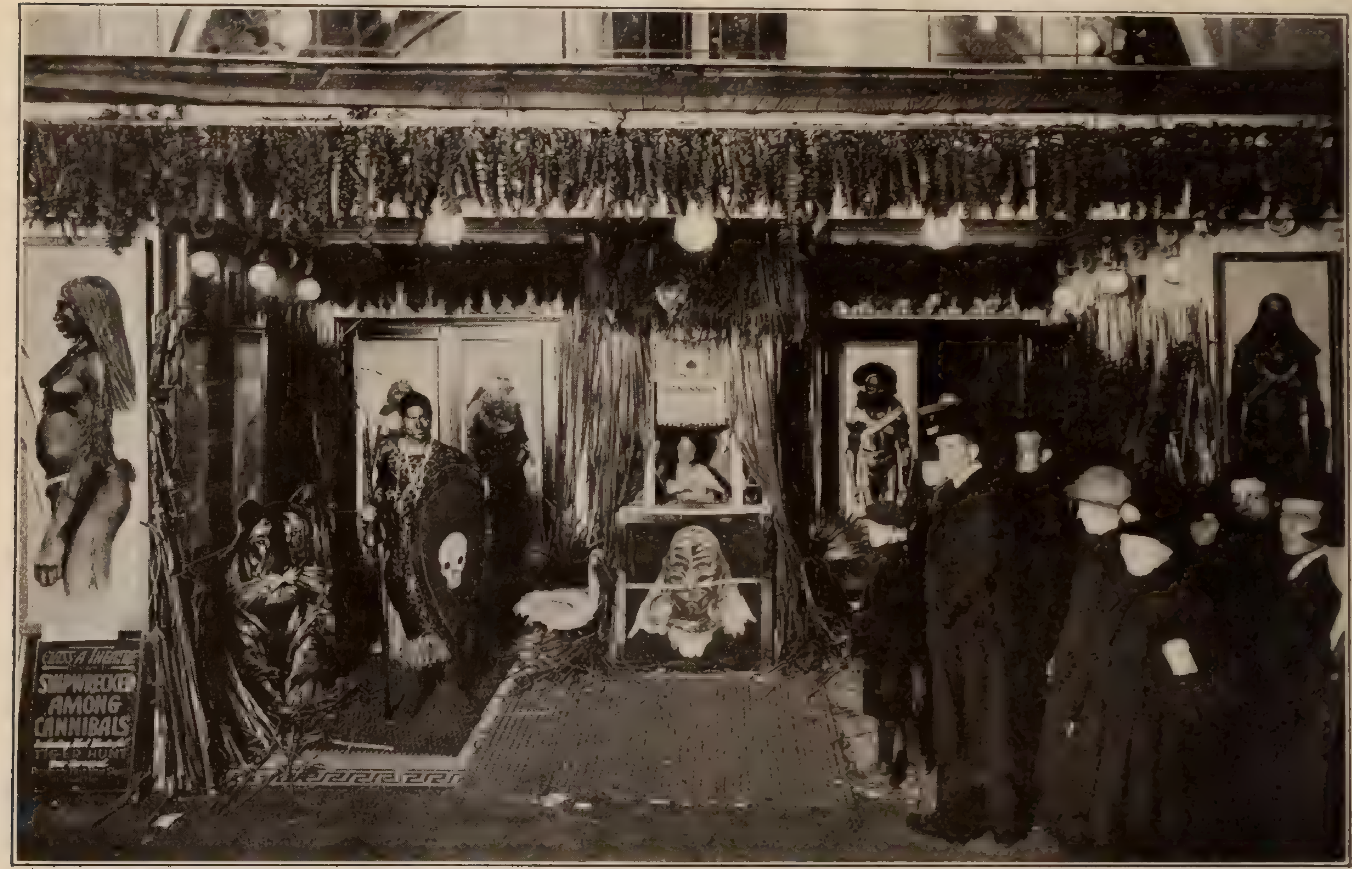
ONCE TO EVERY WOMAN

comes the opportunity to buy suits of this quality and distinction for $..........

To reciprocate, run a lantern slide on the screen, advertising the store and using the same headline.

This exploitation idea can be carried over to any kind of business.

Can You Beat This Lobby Display?



Lobby display for "Shipwrecked Among Cannibals" at the Class A Theatre of Seattle, Washington.

THE Moving Picture Weekly is very much interested in lobby displays, and its interest is aroused because it wishes other exhibitors to receive the benefit from the fine type of lobby displays which some theatre managers are creating just now.

In the illustration above we have given publicity to a display made by the Class A Theatre in Seattle, Washington. This is a first-run house, and its week's showing of "Shipwrecked Among Cannibals" was the first sight that Seattle had had of this highly advertised and extremely picturesque film. We are very glad to show this as an example of the kind of lobby displays which we regard as being extremely effective, and we are showing this example to stimulate interest and arouse the competitive instinct of eevry theatre manager who believes that he can duplicate or excel the lobby displays created by other exhibitors.

We will be only to glad to receive any lobby displays in which an exhibitor takes pride, and if they meet with the approbation of the exploitation force in the Moving Picture Weekly office, we will give them all of the space to which their ingenuity and effectiveness entitle them. In addition to the photograph of the lobby display, the editor would appreciate in each case a story telling in as much detail as possible the ideas which are illustrated in the lobby display, and in addition to that the supplementary campaigns with which the picture was exploited in posters, in the newspapers and through any other media which the manager found effective.

In our endeavor to make the columns of the Moving Picture Weekly the effective exploitation force which we have declared to be our intention, this department of the paper will receive in the future a great deal of attention, and we expect great results from the examples of lobby displays which we will be able to show to our readers. Address all photographs and stories to the Editor of the Moving Picture Weekly, 1600 Broadway, New York City.

EXPLOITATION

for

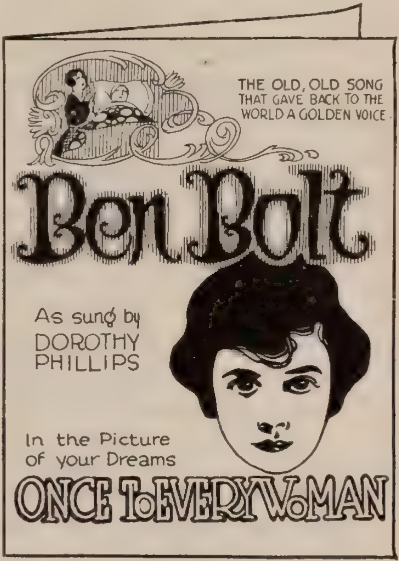
"ONCE TO EVERY WOMAN"

The "Ben Bolt" Super-Herald

What It Is

IN this "Ben Bolt" Super-Herald of which our Universal salesman has told you, and of which you will find more in future issues of the "Weekly," you see one of those big, practical, crowd-getting ideas that are a common-sense outgrowth of actual experience.

At the premier of "Once to Every Woman" at the Hotel Astor the heart appeal of the world-famous song, "Ben Bolt," which Dorothy Phillips sings during the action of the photo-drama, was tried out before a large, cosmopolitan audience. It was there the idea came to us of making a Song-Sheet Herald, illustrated with enough advertising matter to create a big desire to see this picture. In this fine Super-Herald we have embodied human interest and heart appeal that make it a wonderful crowd-getter.


THE OLD, OLD SONG THAT GAVE BACK TO THE WORLD A GOLDEN VOICE
Ben Bolt
As sung by DOROTHY PHILLIPS
In the Picture of your Dreams
ONCE To EVERY WoMAN

—And remember, Universal carries half the cost.

FURTHER, the idea developed into a splendid plan, which, when tested, proved a huge success. It is this—that if given away to your patrons this "Ben Bolt" Super-Herald is sure to be an enormous patron-puller. People take it home; they play it, sing it, and they read the advertising on it, thus definitely fixing in their minds the picture and the date of your showing.

Used as a tie-up with local music stores, this Super-Herald again demonstrates its wonderful possibilities as a crowd-getter by packing houses to the fire limits.

Wherever and whenever tried, this has proven itself a success of such magnitude that Universal is now printing this Super-Herald by the million.

Now turn the page and get all the details. Don't miss this big, sure, practical exploitation help.

EXPLOITATION

for

"ONCE TO EVERY WOMAN"

The "Ben Bolt" Super-Herald

---how to put it over

HERE is one of the greatest promotion aids ever pulled by any moving picture company. Work it in a thorough manner and sure-fire success is yours. Your nearest Universal exchange is now ready to furnish you with these remarkable Super-Heralds at the cost of one cent each. So absolutely confident are we, that this will make an extraordinary number of patrons for your theatre, that we are giving you FREE OF CHARGE the same number that you buy.

First, give away in your lobby, copies of the song for at least one week prior to the showing of the picture.

THE BIG PUBLICITY TIE-UP WITH YOUR MUSIC STORE.

Get your largest music store to take from you a supply of songs at one cent each and give them prominent window display for one week prior to, and during, the run of the picture. Your music dealer will make a neat profit selling them at five cents each. See that he asks no more. The cheaper the price, the wider the distribution, and the larger your crowds and profits. By all means see that he keeps his price DOWN!

IT WILL GO INTO EVERY HOME

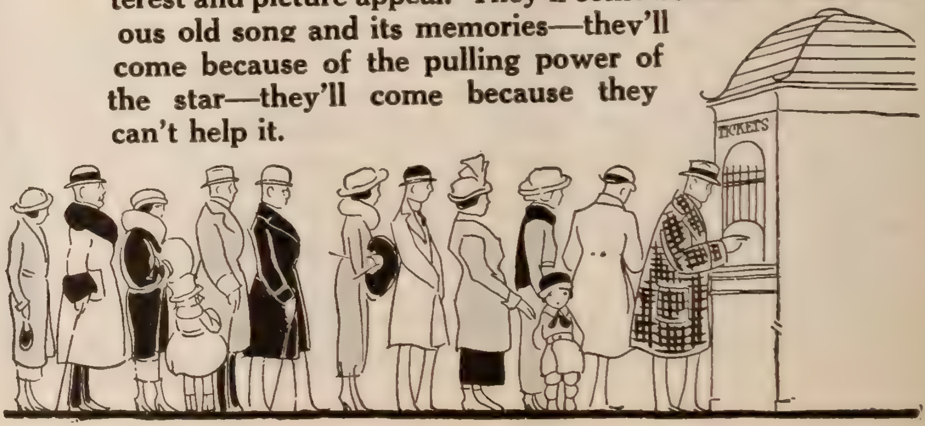
Every one will take a copy home. They will sing it—play it—read it. They will come to see the picture because this Super-Herald is a unique combination of human interest and picture appeal. They'll come because of the famous old song and its memories—they'll come because of the pulling power of the star—they'll come because they can't help it.

MUSIC STORE
5¢
5¢

Use this big tie-up for publicity that will bring 'em!

They'll take it home— read it— sing it— and——

They'll Come!



EXPLOITATION

for

"ONCE TO EVERY WOMAN"

In the Theatre--what to do with the "Ben Bolt" Super-Herald

HAVE "Ben Bolt" sung when you show "Once to Every Woman." At the premiere of this master drama at the Hotel Astor, the first verse was sung as an introduction to the picture, and the second verse was given while Dorothy Phillips sang it at the bedside in the final scene.

The effect upon that audience of hardened showmen was instantaneous. It was their unanimous opinion that the singing so heightened the picture's heart appeal as to be virtually indispensable. All of which is fully corroborated by Exhibitor Ed. L. Wegener of Valley Junction, Iowa. He tried it and he knows. (See next page.)

It's a New Idea--They'll Talk About It

People who hear the singer in conjunction with the picture will talk about it to others, who in turn will tell others. In this way the news will rapidly make the rounds of your town, creating for you larger audiences at your final showing than at the first—if that is possible.

Mr. Exhibitor, we are not trying to tell you, a shrewd showman, how to put over this remarkable photodrama. We are simply giving you the benefit of our experience as your possible guide and aid to bigger and better business than you have enjoyed in years.

They're on their way

"Not a Dry Eye in the House when the Girl Sang "'Ben Bolt'"

"IMPOSSIBLE to say enough good words for this feature. Had a number of our patrons stop and shake hands and thank us for putting on a picture like this. We had a high school girl sing "Ben Bolt," and there was not a dry eye in the house. Get the singer and you will be as enthused as I am. Rained all day but had big business." So writes Ed. L. Wegener of the Lyric Theatre, Valley Junction, Ia.

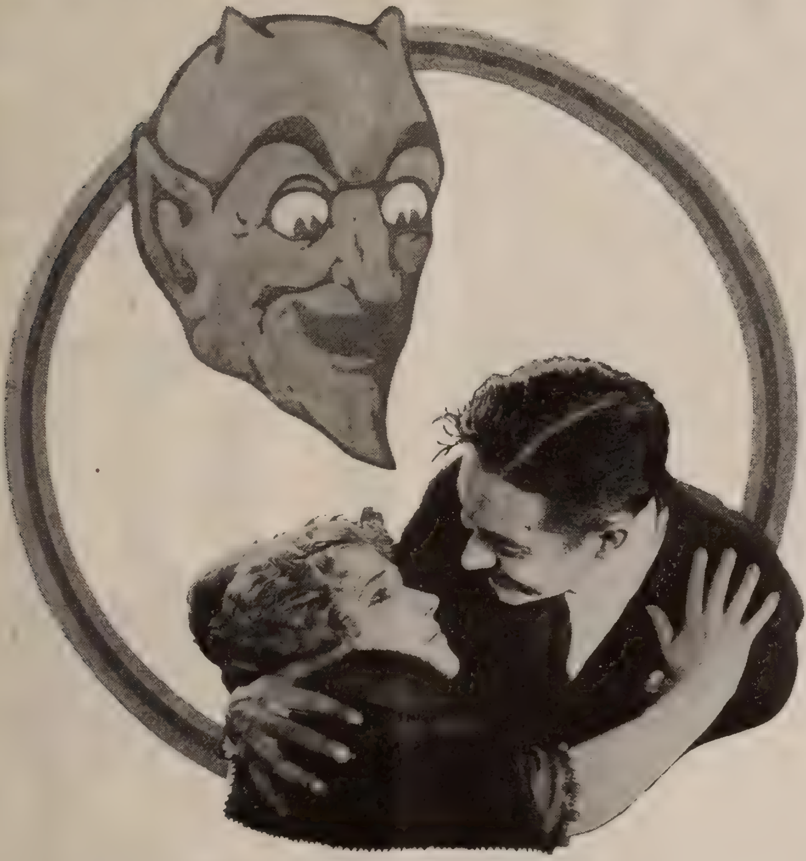
Naturally we are proud; but we are not surprised at this proof of all we have said in the foregoing pages. For we know from actual experience that if you will secure the "Ben Bolt"-Super Heralds and give them away to patrons—get the great publicity tie-up with the largest music store in your town—engage a singer to give "Ben Bolt" at every performance as outlined in the previous pages and do these simple things thoroughly and whole-heartedly, you will not only be enthused but the richer for the crowded houses you will be playing to at every performance.

DOROTHY PHILLIPS
Supported by Margaret Mann

"Once to Every Woman"

Directed by Allen Holubar
UNIVERSAL-JEWEL

Ask any Exhibitor from New York to 'Frisco-



CAPITOL THEATRE.
S. L. Rothapfel, New York City.
"Worthy of a place on any program in any theatre."

PALACE THEATRE, Buffalo, New York
"Turned thousands away. Biggest business in history of this house."

CRANDALL THEATRES,
Washington, D. C.
"Broke all records."

ALLEN THEATRE, Akron, Ohio.
"Broke all records. Seventh day bigger than first."

GRAND OPERA HOUSE, Canton, Ohio.
"Breaks all records."

LA SALLE THEATRE, Chicago, Ill.
"Wonderful picture. Turned hundreds away."

ALHAMBRA THEATRE,
Milwaukee, Wis.
"A real clean-up. Cannot recall any week to equal this."

AMERICAN THEATRE, Laramie, Wyo.
"Master picture of all past and recent pictures."

MAJESTIC THEATRE,
Sheboygan, Wis.
"Sold 460 seats twelve minutes after box office opened. Capacity business during entire run."

SUN THEATRE, OMAHA, NEBR.
"A sure pass key to better business."

BAUGH THEATRE, Shoshone, Idaho.
"Will open the doors of any theatre to a h—— of a busines."

ANSONIA AMUSEMENT CO.,
Butte, Mont.
"Capacity houses five days against very strong competition."

GODARD'S J. ST. THEATRE,
Sacramento, Cal.
"Despite inclemency of weather we showed to capacity audiences."

What this picture has done for hundreds of exhibitors, it will do for you. Book it.

CARL LAEMMLE
presents
Von Stroheim's
MASTER PICTURE

The DEVIL'S PASSKEY

COMING!

Carl
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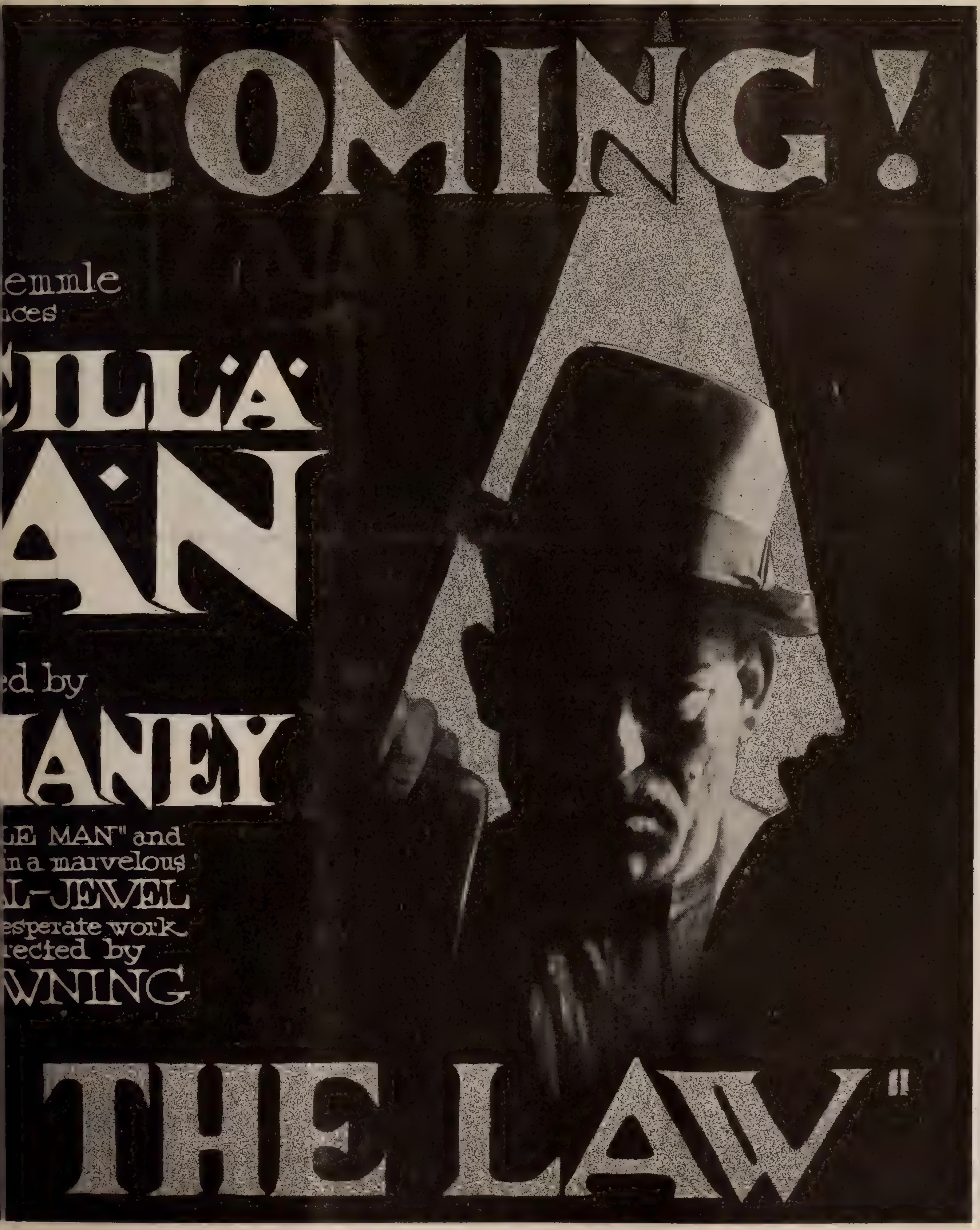

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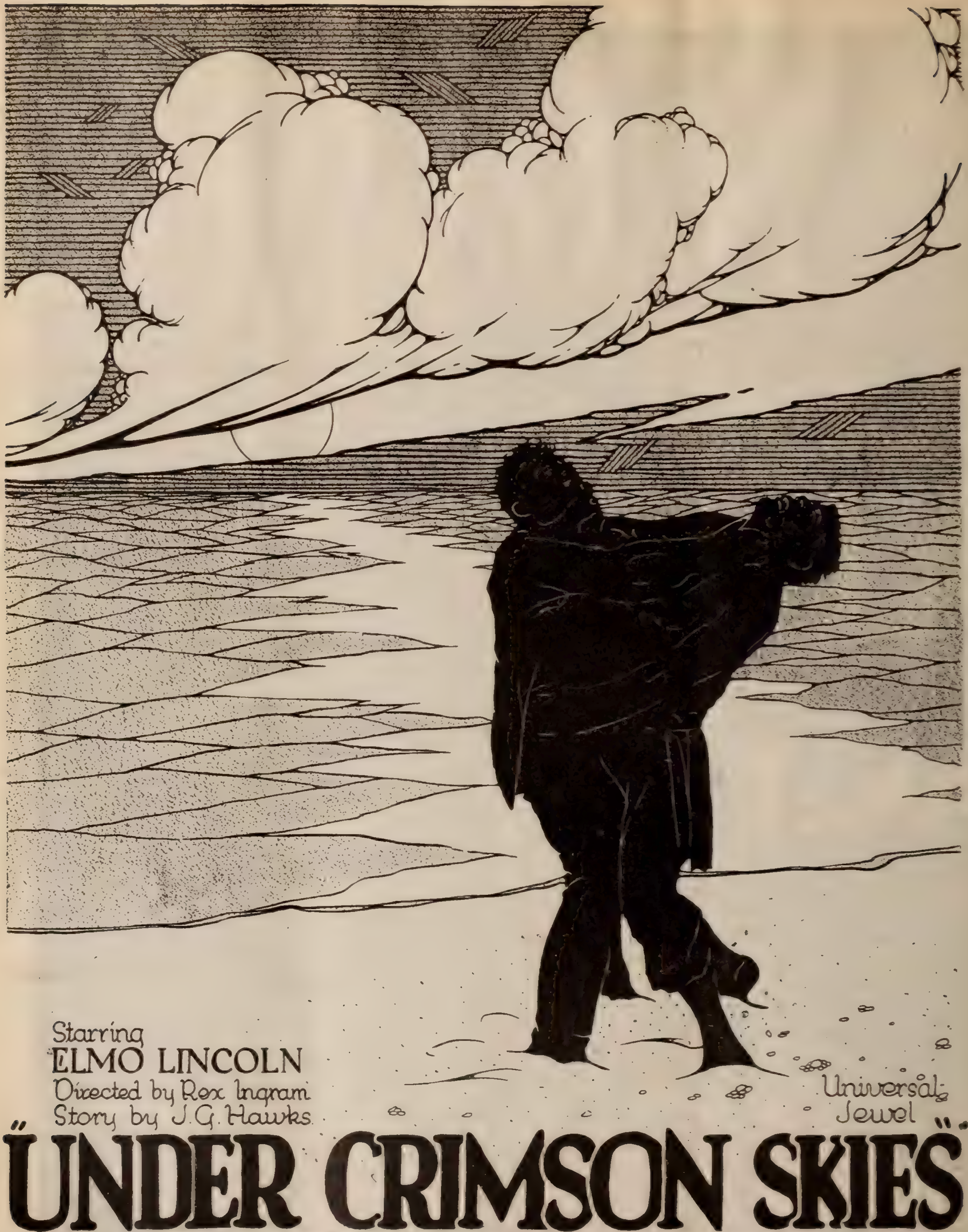

Starring
ELMO LINCOLN
Directed by Rex Ingram
Story by J. G. Hawks
Universal
Jewel
"UNDER CRIMSON SKIES"

Try this in your local papers. Your newspaper engraver will make a cut of it in any size you desire. It's a sure crowd-puller.

Take your cue from the Bigger Fellows!

THE reputation and prestige attained by this dynamic success at the risk—if there was any—of the bigger fellows, is your surest guide to a patron-pleasing production and big box-office receipts. Profit by the experience of others and book Von Stroheim's absorbing wonder play.

Von Stroheim's
Wonder Play

"BLIND HUSBANDS"

Universal-Jewel
Production de Luxe

PRISCILLA DEAN in

"The VIRGIN OF STAMBOUL"

Directed by
TOD BROWNING

"I ran 'The Virgin of Stamboul' Friday and Saturday. Personally I consider it the biggest picture I have ever run and it pleased everybody that saw it. It is simply great."

E. E. HODGIN,
Electric Theatre,
Courtland, Kan.

"We shattered all house records for one day's business on 'The Virgin of Stamboul.' This attraction was played at advanced admission rates and I consider it one of the most successful photoplays of the season, both from a financial and artistic standpoint."

W. W. O. FENETY, Mgr.,
Gaiety Theatre,
Fredericton, N. B., Canada.

Some day you'll play it—
Why not now?

UNIVERSAL-JEWEL PRODUCTION DE LUXE

A Daughter of The West Appears In "Foolish Wives"

MAUDE GEORGE IS PROUD OF FACT THAT SHE CAN JUSTLY CLAIM CALIFORNIA AS HER NATIVE HEATH

Maude George, appearing in Von Stroheim's "Foolish Wives," is a stunning woman in every sense of the word. She designs all her own creations, and they are not only beautiful and attractive, but strikingly original as well. She is one of the best-dressed actresses on the screen.

Moviegoers will not easily forget this attractive actress' striking performance as the modiste in "The Devil's Passkey."

"TO be or not to be"—that signifies a great deal in California. To be a native son, born on the sunny heath of the California country, means that one is considered among "the elect," and not to be born in California means that one is to consider onself privileged that one can dwell in America's paradise. At least that is the way opinions run way out California way.

Maude George comes in the "to be" class, for she was born not so very long ago in Riverside, California. And the sunniness of the climate must have had its imprint on her disposition, for she is a gracious and lovely lady indeed.

If one asks Maude George why she is in the movies she will answer: "I just drifted in." For Maude George started life as a dramatic actress on the "legitimate," and was so distinctly successful in that field of the players' art that it looked as if that would be her career. For two years she had been supporting that excellent actor, the late Nat Goodwin, touring the country with him and playing in New York in some of his well-known plays. Nat Goodwin betook himself to California one fine day to make a picture, and Maude George went home to Riverside to rest. Meeting Mr. Goodwin in Los Angeles accidentally one day, he told her she was just the person he wanted to see, and before Maude realized it she was "in." Her appearance on the silversheet was so striking, and she transformed her histrionic talents from the spoken to the silent drama so naturally and easily, that the demand for her art was great, and Maude George became a cinema actress. She has appeared with some notable actors on the screen, and played an important part in Lois Weber's notable production of several years ago entitled "Idle Wives."

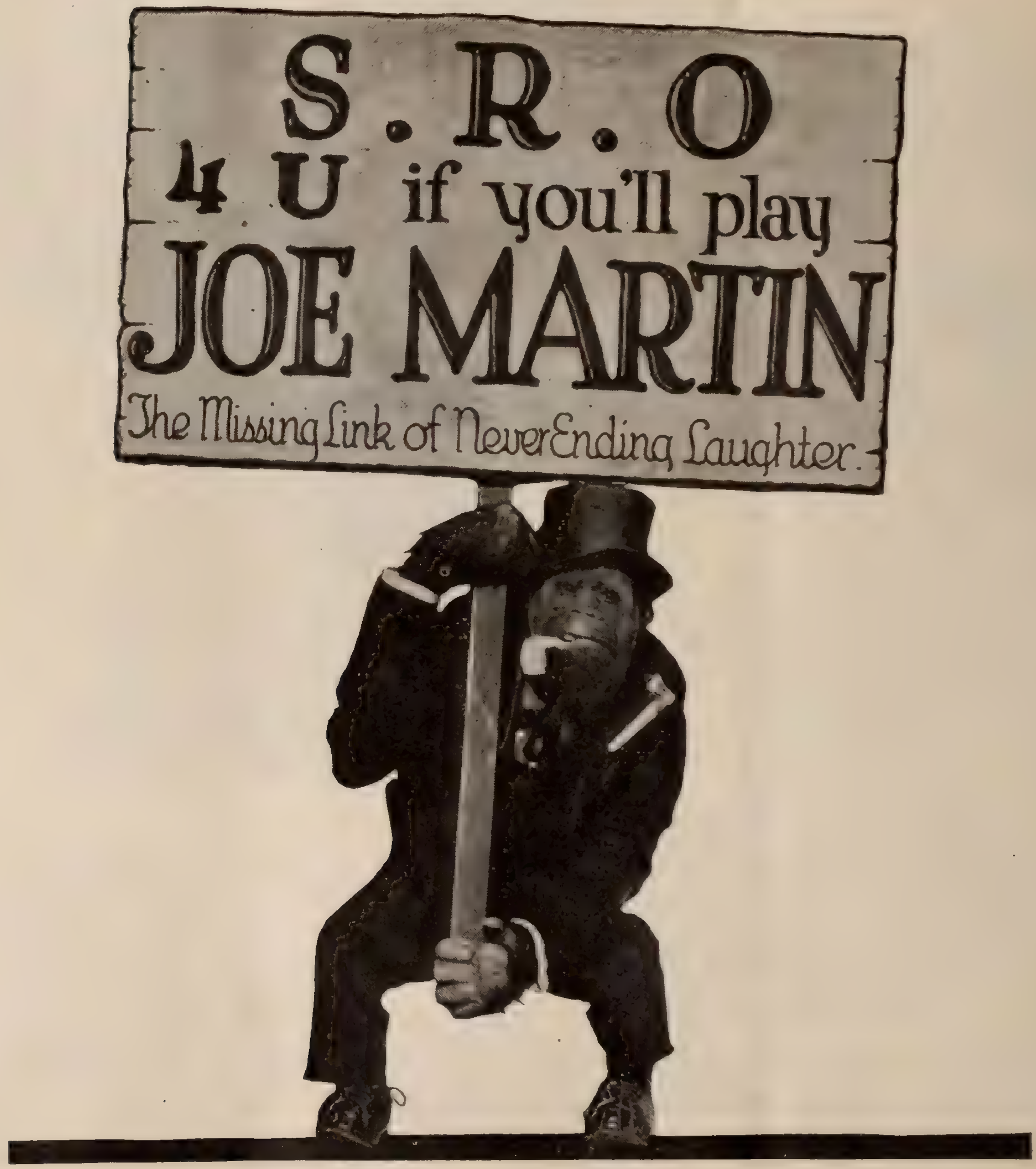
But Maude George did not really get "her moment" in the movies until Eric Von Stroheim offered her the important and difficult role of the modiste in "The Devil's Passkey." With what exquisite deftness of touch and nicety of imagination she portrayed the part, moviegoers are quite familier. Her acting was sheer art from beginning to end, and every nuance of feeling and emotion she depicted realistically, naturally, with consummate intelligence. And not only that—her appearance was the last word in "chicness" and attractiveness. For Maude George is more than a capable actress—she is a stunning woman—beautiful of feature and capable of wearing her original costumes in a manner the envy of all womanhood.

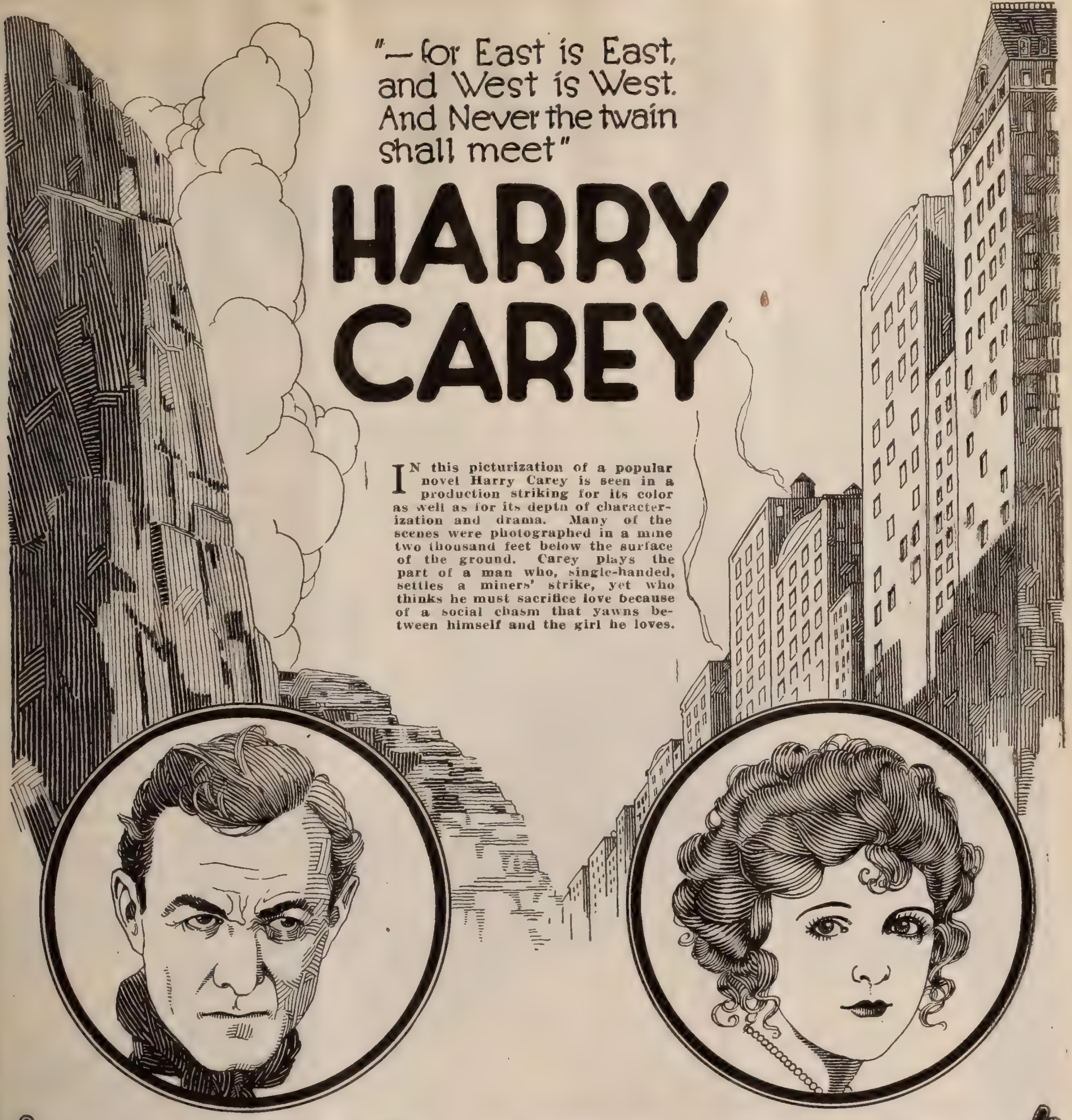
Erie Von Stroheim understands all these things about Maude George well. He wouldn't let her go. He offered her one of the choicest roles in a production the magnitude and splendor of which will startle the world—"Foolish Wives." And Maude George accepted it, and in a few months hence moviegoers will have the delightful privilege of gazing upon Maude George in the role of the Princess Olga, intriguing, scheming, calculating, hypocritical, cruel and cautious. Just the sort of difficult role that Maude George can so faultlessly portray.

"Foolish Wives" will certainly be enriched by the presence of Maude George in its cast.

Believe in Signs?

"A WILD NIGHT"
"A PROHIBITION MONKEY"
UNIVERSAL-JEWEL


S. R. O
4 U if you'll play
JOE MARTIN
The Missing Link of Never Ending Laughter.



"—for East is East,
and West is West.
And Never the twain
shall meet"

HARRY CAREY

IN this picturization of a popular novel Harry Carey is seen in a production striking for its color as well as for its depth of characterization and drama. Many of the scenes were photographed in a mine two thousand feet below the surface of the ground. Carey plays the part of a man who, single-handed, settles a miners' strike, yet who thinks he must sacrifice love because of a social chasm that yawns between himself and the girl he loves.

"WEST IS WEST"

Directed by Val Paul—Story by Eugene Manlove Rhodes

UNIVERSAL SPECIAL ATTRACTION

Mats of this cut are available at your Universal exchange. Price 40c.

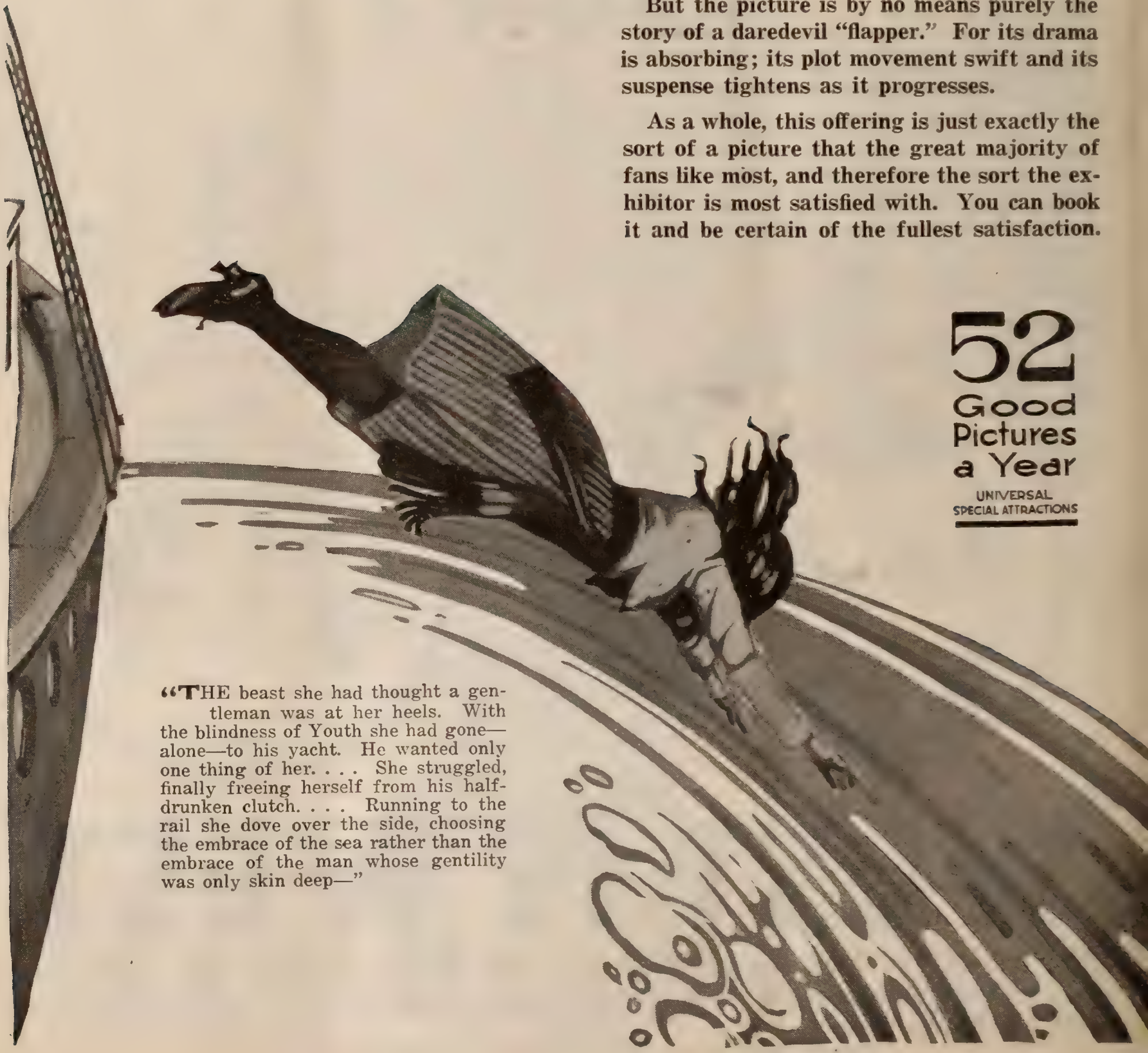
She was only Sweet

FEW things in this world are more appealing than a young girl standing on the brink of womanhood. And the heroine of this picture is such a figure—with the added charm of irrepressible good spirits which bubble to the surface in a never-ending stream of michievous pranks.

But the picture is by no means purely the story of a daredevil "flapper." For its drama is absorbing; its plot movement swift and its suspense tightens as it progresses.

As a whole, this offering is just exactly the sort of a picture that the great majority of fans like most, and therefore the sort the exhibitor is most satisfied with. You can book it and be certain of the fullest satisfaction.

52
Good
Pictures
a Year
UNIVERSAL
SPECIAL ATTRACTIONS



"THE beast she had thought a gentleman was at her heels. With the blindness of Youth she had gone—alone—to his yacht. He wanted only one thing of her. . . . She struggled, finally freeing herself from his half-drunken clutch. . . . Running to the rail she dove over the side, choosing the embrace of the sea rather than the embrace of the man whose gentility was only skin deep—"

Sixteen—But oh, my!

SAY! You just ought to see this "flapper" shoot craps! She sure wields a wicked wing when it comes to making those trembling dotted caramels speak their prettiest.

And if you think you love her then, just wait until the picture progresses and see how much more you love her when real drama begins to revolve about her and the impish "flapper" becomes a woman. Then you'll begin to realize just how entertaining a picture can be when it's human and when its drama is developed naturally and with sympathetic force.

LADYS WALTON

In a peppery picture of a pretty little daredevil "flapper"

RISKY BUSINESS"

Directed by Harry Harris
om the Story by Douglas Doty and John Colton

Service Page For Carmel Myers In "Beautifully Trimmed"

Carmel Myers in "BEAUTIFULLY TRIMMED" UNIVERSAL

AT A GLANCE

SUBJECT—"Beautiful Trimmed."

STAR—Carmel Myers.

PREVIOUS HITS—"In Folly's Trail," "The Gilded Dream," etc.

DIRECTED BY—Marcel de Sano.

STORY BY—Marguerite C. Storrs.

SCENARIO BY—Douglas Doty and Marcel de Sano.

SUPPORTING CAST—Irving Cummings, Pell Trenton, George B. Williams, Lee Kohlmar, Victory Bateman, Alfred Fisher, etc.

LOCALE—New York City.

TIME—The Present.

THUMB-NAIL THEME—The story of an impoverished society girl who becomes the accomplice of an unscrupulous artist; of an insatiable desire for luxury which stifles the voice of conscience; of a great love which gradually awakens her innate nobility and points a new path to happiness.

CAST

Norine Lawton	Carmel Myers
Christopher Gibbons	Pell Trenton
Count Bonzi	Irving Cummings
Henry Calkins	Alfred Fisher
Mrs. Calkins	Victory Bateman
Sims	George B. Williams
Drake	Lee Kohlmar
Horton	Herbert Bethew
Margery Drake	Myrtle Reeves

THE STORY

IN Washington Square, where artistic bohemia separates the aristocracy of Fifth Avenue and the slums—Count Gabriel Bonzi separates the newly rich from their wealth—and makes 'em like it.

Norine Lawton, a girl with real social prestige, is his companion in a bunko game that depends on the artistic ignorance of its victims for its success. Her father died a ruined man from the crooked manipulations of professional business gamblers, and Norine thinks she is evening her score with the wicked world.

Bonzi, a clever artist, counterfeits famous masters. These Norine hangs in her apartment and, under pressure of sustained coaxing on the part of social climbers with money, who desire to acquire "culture," she will part with her treasure for a price say of $30,000 or $40,000 or so.

A childhood friend, Christopher Gibbons, returns from overseas an aviation captain, an ace and a hero, and she works the picture trick on him. Seeing bigger game in him, she introduces him to Bonzi and his friend Sims, who have a pet oil swindle they're working.

In the meantime Norine hears Gibbons talk on his war experiences, and realizes the sordidness of the world in which she now lives. She realizes also that she is too deep in the mire to get out and promises Bonzi that they'll "go to the devil together."

Bonzi and Sims plan to use a fake report that the well is producing heavily if Gibbons proves skeptical. Gibbons has investigated the oil, learns that it is non-producing, and determines to trap the men.

Norine goes on a picnic in the country with Gibbons and realizes to the full the gulf that is between them. She tells Bonzi she'll marry him if he'll give up the swindle, and he joyfully agrees. But Bonzi disregards his promise at the prospect of easy wealth. At a wild bohemian party Norine purposely exaggerates her wildness to disillusion Gibbons, and he knowing she is not herself, turns out the lights and dashes away with her. He takes her home and tells her he will see her next ay.

Learning that Bonzi has lied to her Norine resolves to play fair with Gibbons. She tells him he is swindled; he laughs and proceeds with his plans to arrest the rogues when they cash his check. In the meantime the unexpected happens—oil flows on the Mercer. A long distance call comes to Norine and she rushes to the bank and notifies Gibbons before he has the men arrested. Instead, Gibbons buys the rest of their stock, and then reveals to them how they've been caught in their own trap.

Bonzi goes to the home of Norine to take her away with him, and she resists. In a murderous rage the artist attacks her, but Gibbons enters in time to save her and punish the scoundrel. He then takes Norine in his arms and tells her the past doesn't matter—"It's the woman you really are I want."

ADVERTISING DISPLAY LINES

He came to be fleeced—and stayed to be loved—by the orchid of Washington Square. Carmel Myers in "Beautifully Trimmed."

She was a Mona Lisa Vampire—wise as time, with a passionate poise of innocence—this orchid of Washington Square.

In the hothouse of Bohemia flourished the orchid—a flower of Fifth Avenue who scorned the aristocracy she had left and who feared the poverty that threatened.

She loved luxury. She hated the luxurious world that had brought her father to ruin. Caught in this maelstrom of conflicting desire she took refuge in wild, carefree, unconventional Bohemia. Carmel Myers in "Beautifully Trimmed."

One thing only could stop his love—disillusionment. She invited him to a revel in Bohemia and assumed a wanton wildness. He was horrified. He turned out the lights and rushed away . . . But—he carried her with him. See "Beautifully Trimmed," with Carmel Myers.

What Motion Picture News Says Concerning "Honor Bound"

A FRANK MAYO picture is always awaited with eager anticipation because Frank Mayo is a distinct personality, and new things are always to be looked for from his constantly progressing art. There had been copious pre-reports of his latest picture, "Honor Bound"—stories that this one was "different," and how Frank Mayo would portray a double sort of role, and how the atmosphere of the picture would be striking and arresting in every sense of the word. And when "Honor Bound" did finally arrive it lived up to all the wonderful stories that were spread broadcast about it while it was in the making, and Frank Mayo scored a real personal triumph.

The critics were generous in their praises of "Honor Bound," and reproduced on this page is the opinion of Frank Leonard, critic of "Motion Picture News," which appeared on page 3819 of the issue of November 13, 1920.

"HONOR BOUND"

(Universal)

FRANK MAYO HAS GOOD MATERIAL IN THIS ONE

"HONOR BOUND" is one of the best productions Frank Mayo has ever produced for Universal.

The story, which was written by Jacques Jaccard, who also acted as director, has romance, heart interest, and dramatic moments and these ingredients are proportioned in such a way that interest is aroused from start to finish.

Attention to detail, both in the arrangement of sets and the selection of exteriors, is another important factor in the production of this feature for which Jaccard should be given credit.

This is especially true when the scenes shift to the tropical regions where naturalness abounds.

In the latter scenes Frank Mayo does some of the best acting of his career, injecting plenty of action into a duel with swords which he has with a native.

The duel is well worth witnessing and shows that the participants know how to handle these weapons and build up the action to a strong dramatic climax.

The star is supported by a strong cast, Edward Coxen giving a splendid portrayal of the "heavy," and Dagmar Godowsky as a wild native girl.

The story pictures the primitive passions as they flourish in the tropics and points out the fact that the white man who goes there with a weak will is bound to succumb to its temptations.—Length, 5 reels.—Frank Leonard.

Frank Mayo plays equally well the role of the cultured society man and the "strong man." Some of his admirers clamor for him in roles of the first kind, while others want him in parts of the second kind. In "Honor Bound" the role of Billy Thorpe is a combination of both, and Frank Mayo carries it off in splendid style. Incidentally, "Honor Bound" contains one of the best duel and sword scenes that the movies have seen in many a day, a scene intensely dramatic and suspenseful and fought out as only Frank Mayo can fight it out.

"Honor Bound" was both written and directed by Jacques Jaccard of "The Great Air Robbery" fame. Frank Mayo is supported in this, his latest vehicle, by an especially strong cast. Excellent assistance is rendered by Dagmar Godowsky in the role of an untamed native girl. She acts with fire and yet restraint, and her scenes with Mayo are interesting and entertaining throughout.

They've Got "Go" Out in the Philippines

MANILA, P. I., may be a long way from Broadway, but when it comes to exploiting moving pictures, our little brown brothers know a thing or two themselves, judging from reports just received from the Empire Theatre, Manila.

"The Great Air Robbery," the spectacular melodrama of the air starring Lieut. O. L. Locklear, and directed for Universal by Jacques Jaccard, was booked at the Empire this fall for a week's run. The manager made up his mind to put the picture over in a big way.

Evidently the residents of Manila have much the same views on postal efficiency as do some people in the United States, since the Empire Theatre stunt was the laugh of the town and created great interest in "The Great Air Robbery."

A tie-up was made with the local Curtiss Aeroplane agency, which supplied a plane for the stunt. This plane soared over Manila and distributed thousands of pamphlets descriptive of the picture. On each circular was a bold-face inscription reading as follows:

"This notice is being delivered to you by aeroplane, not because we distrust the mail service, but to make sure that you get it by next Monday, when 'The Great Air Robbery' opens at the Empire Theatre."

Publicity Stories for Carmel Myers in "Beautifully Trimmed"

CARMEL MYERS SUGGESTS TWO TYPES OF GIRLHOOD

CARMEL MYERS is a queer combination of the old-fashioned and the ultra-modern. There are times when she suggests a daguerreotype of one's great-grandmother when she was sixteen, and on other occasions she gives one the impression of having been born a generation or two ahead of time. For one scene in a photodrama she will design a gown that would have been quite the thing at a Dolly Madison reception, and for another scene she will introduce a creation that looks like a 1930 hint from Paris. And the strange part of it all is that she looks equally stunning in both frocks.

When Miss Myers left Universal City a year and a half ago to go on the Broadway stage the reviewers received her as a quaint personality. She reminded them of a Priscilla or an Evangeline. Then she began startling Broadway with new innovations. She introduced a few advanced notes in her stage and street costumes which were widely copied. And just when she had become a Broadway favorite and her position on the stage seemed secure she decided that she liked the motion pictures best after all and returned to Universal City.

Since the arrival of Miss Myers at the film capital she has appeared in three elaborate photoplays. The first was "In Folly's Trail," a story of New York's Bohemian set. The next was "The Gilded Dream," a tale of a small town girl who cherishes visions of wealth and happiness, and her latest picture, to be shown at the ——— Theatre on ———, is called "Beautifully Trimmed," and is said to show Miss Myers at her very best. The story is by Marguerite C. Storrs and was directed by Marcel de Sano.

A NEW DIRECTOR IS INTRODUCED WITH RELEASE OF NEW MYERS FILM

THE showing here next ——— at the ——— Theatre of Carmel Myers' latest photodrama, "Beautifully Trimmed," will introduce a new director to local moviegoers in the person of Marcel de Sano. Although Mr. de Sano's name is at present comparatively unknown to the patrons of the silent drama, he is destined to write his name high on the American screen.

De Sano has the distinction of being the youngest motion picture director in America. He has been in America a little over a year, coming here on a diplomatic mission for France shortly after the war. He is a Roumanian by birth, the son of a famous European artist, and at the time the war began he was finishing his studies at the University of Paris and specializing in dramatic literature. When hostilities began he enlisted in the French army and served in the aviation corps throughout the war.

On the completion of his mission to America he came to California to engage in the direction of motion pictures. After giving his views on the art to several of the foremost producers he was immediately engaged by Winchell Smith, famous playwright and director, to co-direct two features. He next co-directed with Herbert Blache, and then with Rex Ingram.

Mr. de Sano has original and brilliant ideas regarding direction and seems to view the production of motion pictures from a fresh angle. Much of this will be evident to those who see "Beautifully Trimmed." His staging of a Bohemian revel in Greenwich Village, his Parisian episode during the war, his theatre scenes and his atmospheric scenes all indicate a new genius in filmdom.

POPULAR LEADING MAN SUCCUMBS TO THE FASCINATION OF BRUNETTE BEAUTY

NO more blonde leading ladies for Pell Trenton. This popular actor of the stage and screen has supported more golden haired stars and leading ladies than any other player in the films; but after playing opposite Carmel Myers in her latest photodrama, "Beautifully Trimmed," he has undergone a complete change of taste. He says that if the other dark haired stars are half as charming as Miss Myers he is "off the blondes" forever.

According to friends who knew him some years ago, a good architect was spoiled when Trenton, after graduating from the Columbia University, New York, fell victim to the charms of Julia Marlowe and sought an engagement in her company, even though in a most humble capacity. He remained with that star for several seasons, finally playing important Shakespearean roles. He also supported such brilliant stars of the stage as Maxine Elliott, Laurette Taylor, Marie Doro and Sir Herbert Tree, and played King Love in the original New York production of "Everywoman."

In "Beautifully Trimmed" Mr. Trenton plays the role of a wealthy young man who goes to war, becomes an ace, and returns home a hero and with a changed view of life. It is his new attitude which brings Carmel Myers to a realization of the unworthiness of the part she is playing in the general scheme of things.

WELL-KNOWN ACTOR PORTRAYS BIG ROLE IN FILM "BEAUTIFULLY TRIMMED"

PROMINENT in Carmel Myers' support in her latest photodrama, which will be seen at the ——— Theatre next ———, is Irving Cummings, who is probably better known to the patrons of the screen than any other actor to-day.

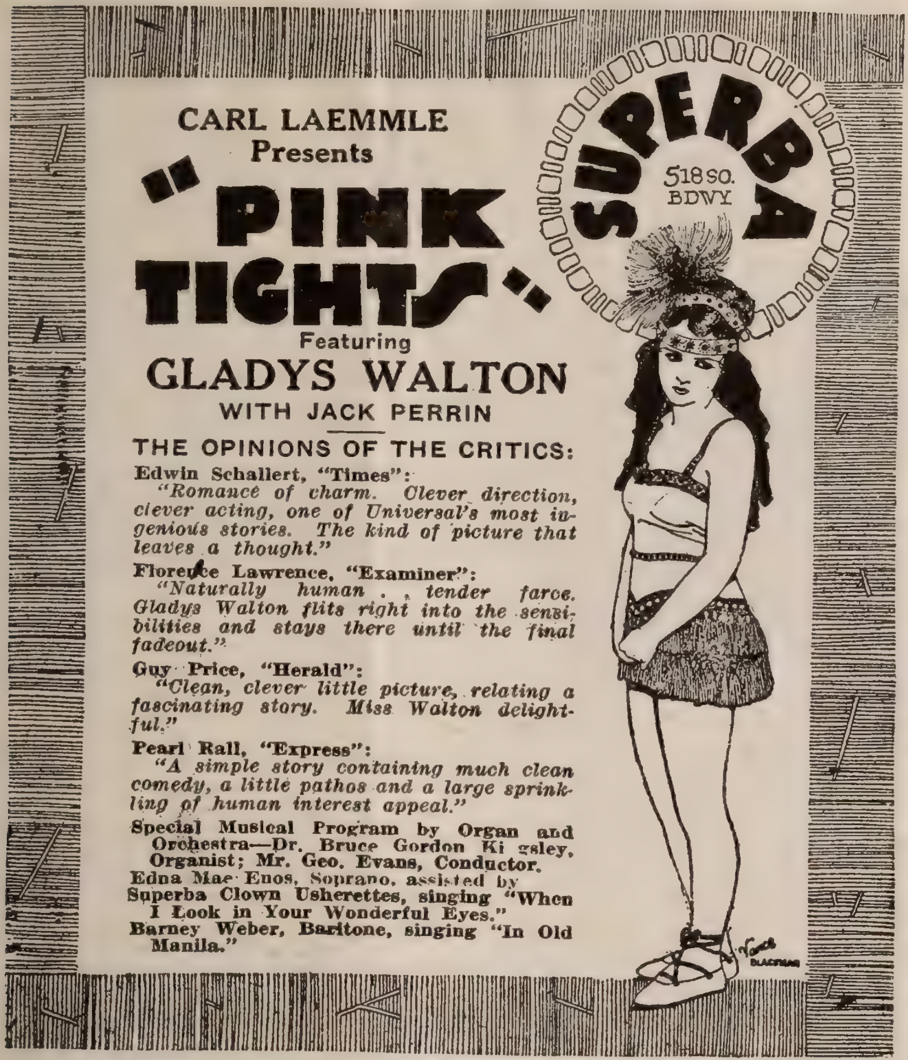
Irving Cummings was one of the first popular leading men to go into motion pictures, and he has been playing star and leading roles for over ten years. There is hardly a star of any note in the films to-day who has not played opposite Irving Cummings at some time of his or her career.

And yet Cummings is a young man. Born and educated in New York City, he went on the stage before he finished his high school course, and at nineteen was the youngest leading man in any American stock company. That was at the Columbia Theatre, Washington. From there he went to play in stock in Cleveland, and from there to the Davidson Theatre, Milwaukee. In 1910 he became associated with the silent drama as featured player with the Mutual concern, and he has been before the camera almost continuously ever since. On two occasions he deserted the screen for the stage—once to play the leading role with Lillian Russell in "In Search of a Sinner," and again to appear with Henry Miller in a revival of "The Great Divide."

To name the stars Cummings has supported or the productions in which he has been featured would be to give a list of the outstanding successes of the past decade.

In "Beautifully Trimmed" he has one of the most interesting roles of his career—an unscrupulous artist posing asa foreign nobleman and palming off clever copies under the guise of genuine masters. He is splendid foil for the ingenuous charm of Carmel Myers.

Here's "Class" in Ad for "Pink Tights"



CARL LAEMMLE
Presents
"PINK TIGHTS"
Featuring
GLADYS WALTON
WITH JACK PERRIN

SUPERBA
518 SO. BDWY

THE OPINIONS OF THE CRITICS:

Edwin Schallert, "Times":
"Romance of charm. Clever direction, clever acting, one of Universal's most ingenious stories. The kind of picture that leaves a thought."

Florence Lawrence, "Examiner":
"Naturally human . . tender farce. Gladys Walton flits right into the sensibilities and stays there until the final fadeout."

Guy Price, "Herald":
"Clean, clever little picture, relating a fascinating story. Miss Walton delightful."

Pearl Rall, "Express":
"A simple story containing much clean comedy, a little pathos and a large sprinkling of human interest appeal."

Special Musical Program by Organ and Orchestra—Dr. Bruce Gordon Kingsley, Organist; Mr. Geo. Evans, Conductor.
Edna Mae Enos, Soprano, assisted by Superba Clown Usherettes, singing "When I Look in Your Wonderful Eyes."
Barney Weber, Baritone, singing "In Old Manila."

Advertisement used by Superba The atre, Los Angeles, for "Pink Tights."

WHEN "Pink Tights" was running at the Superba Theatre in Los Angeles, Cal., the management ran an advertisement for the entire week that the production was playing in the Los Angeles daily newspaper known as the "Examiner." The advertisement is reproduced to the left, and clearly brings out the opinions of the leading newspaper critics of Los Angeles on the attractive feature.

The Superba ran to crowded houses every night. The management of the theatre praised the picture strongly, and the patrons of the Superba were delighted with the winning little star.

It is the same story over and over again. Everybody that sees "Pink Tights"—rich and poor, young and old, educated or uneducated—finds pleasure and joy in it, for it is a picture for everybody, beautifully told and beautifully acted. No exhibitor can go astray with it. It lends itself beautifully to exploitation, too, and many are the novel stunts which exhibitors have devised to help "put it over" big. One theatre devised a whole circus parade and marched it through the middle of the city's busiest streets, while others fitted out their theatres to give them a circus effect. Then, too, the picture features a new star, Gladys Walton, who is a "find," and everybody is always anxious to see a new actress who has suddenly risen from obscurity to stardom.

Best Talent Assembled for Universal Scenario Staff

PRODUCERS of motion pictures have finally discovered that after all Bill Shakespeare may have been right when he penned that line—"the play's the thing."

You can take the best actors, the finest directors, give them the most elaborate settings and most wonderful scenic surroundings. But lacking a realgood story the picture will not be a real success. A good story is the foundation and the substance of a photodrama, without which the structure is a failure.

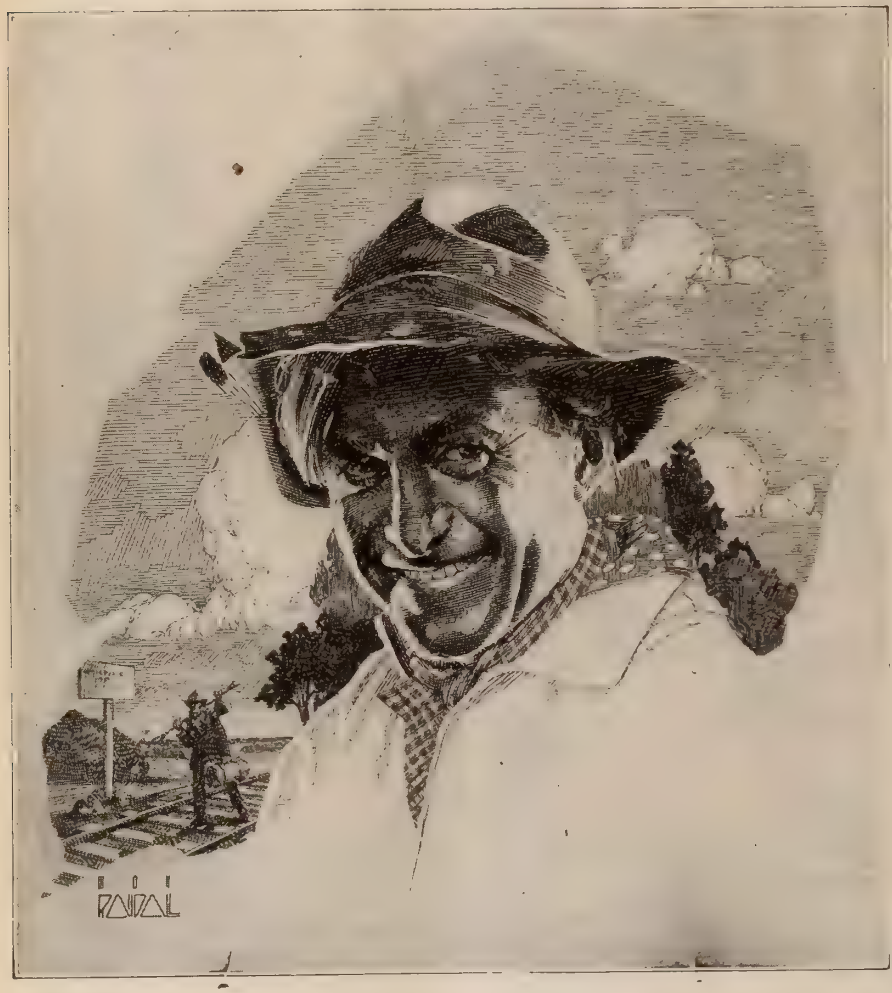
Universal was one of the first producing companies to realize the value of a story, and some of the best writers have given their pen creations for Universal screening. Recently they have acquired two brilliant writers on their scenario staff, and the two of them have collaborated on the authorship of "Risky Business," in which Gladys Walton is starring.

The authors of "Risky Business" are John Colton and Douglas Doty. Mr. Colton is a writer of considerable reputation, his stories having appeared in the leading magazines and novels from his pen having achieved wide circulation. One of his plays, "Princesses Must Live," was recently produced on the London stage, and another is about to be presented on Broadway by one of the foremost dramatic producers.

Douglas Doty began his literary career as a writer of fiction, became a critic and then became editor of the Cosmopolitan Magazine. Later he held the same position on the Century Magazine, but was induced to join Universal's staff of scenario writers.

Though each has done excellent individual work, "Risky Business" is the first result of their joint efforts.

When Dreams Come True



That Carey smile.

WHEN dreams come true, Harry Carey is going to settle down on his ranch near Los Angeles in the beautiful San Francisquito canyon and be a rancher, a real rancher, for the rest of his days. Not that Harry Carey doesn't love his screen work—he couldn't be the great artist that he is if he didn't—but there is so much to do and so many plans to carry out on that ranch that he loves so well, that Harry Carey often longs for the time when he can give it his entire attention.

For the ranch is not one of those "fixed-up" places that rich men buy and casually refer to as "my place out West." Harry Carey bought it when it was undeveloped and put not only his money but his heart into its development. It has taken several years of the sincerest effort and concentration to make the ranch the real ranch that it is to-day and it is small wonder, then, that it is the apple of the popular actor's eye.

Harry Carey has a real cowboy outfit on the ranch and to the "boys" he is known as "Cheyenne." They love him and respect him and are never happier than when they are given an opportunity to appear with him in a picture, which has occurred several times of late. There are spirited horses on the Carey ranch, and numerous breeds of sheep; there are chickens galore, and, best of all, there is Carey's beautiful Scotch collie, who is firmly entrenched in the actor's affections, and is treated as though he were a member of the family. Carey's favorite horse is kept as carefully as a millionaire's child. There is a reason for this besides Carey's natural love for animals. He is called upon to do many hazardous feats on horseback in the making of his Western pictures, and in some of these stunts the rider's safety depends largely upon the horse. Consequently Carey wants his mount to be in the best physical condition and able to "stand the gaff" in the roughest riding. The stables on the Carey ranch are the last word in modernism and the envy of all the neighboring countryside.

But what the Carey ranch is most renowned for is hospitality, such hospitality as one reads about in the tales of the good days of the roaring fireplace and the crackling venison and the good cheer everywhere. Carey sometimes takes his whole company to the ranch for days at a time to film pictures there. There the authors of the Carey stories, Eugene Manlove Rhodes and H. H. Knibbs and others, have been entertained in the generous, open-hearted manner of the West, and there many of California's best known sons have spent some of the pleasantest hours of their lives.

Harry Carey is now appearing in a delightful Western drama entitled "West Is West" from the pen of Eugene Manlove Rhodes. During the filming of this picture, the Carey company headed by Val Paul, the director, had to betake themselves to Arizona for the taking of some scenes. In spite of all the work to be done, Harry managed to take a few days off and ran up into the Navajo country, where he bought five hundred sheep from the Indians at a price running into four figures. These he transported to his ranch, where, from the latest dispatches, they are happy and thriving.

Carey is hard at work now on his next release, which he wrote himself, and which will again be directed by the industrious Val Paul. But just as soon as he has finished this feature, Carey will head straight for the dear old ranch to take a much needed rest and to bring happiness to the hearts of the cowboy squadron. He will revel in his horses, his sheep, his dogs and his chickens, and he will as usual find a hundred and one improvements to make, all of which will go to make the Carey ranch one of the best equipped places in the California country.

Before and After

"BREEZY" GOT TOO SMART AND HAD TO BE TAKEN DOWN A PEG BY SMILING "HOOT" GIBSON HIMSELF

ONE day not so very long ago little "Breezy" Eason woke up feeling particularly gay, so gay, in fact, that he did all the mischief he could around the house, and when he arrived at Universal City he brought with him a much bewildered dad and ma. "Breezy" was undaunted, however, and feeling gayer than ever, he offered to "fight" "Hoot" Gibson a couple of rounds. "Hoot" wasn't afraid and took him right up on it, and after a little while—a very little while—he just picked "Breezy" up and walked off with him and deposited him somewheres around the big studio where he couldn't get into mischief any more. But "Breezy" isn't through by any means. He promises to get back at "Hoot" good and proper, and he's training for it now.

For "Breezy" Eason is a regular little boy in spite of the fact that he is one of the most talented child actors on the screen—a little boy with real sporting blood. Everybody in the big studio city loves him, and he has friends, young and old, by the legion.

"Breezy" has been playing parts in Universal pictures for many months, but it was not until "Pink Tights" that he got his first real chance. And he took advantage of it. Wherever this adorable comedy-drama is shown folks are asking: "Who's the kid?" And folks are saying: "He sure can act some." "Breezy" was just himself in "Pink Tights"—a real boy, full of fun and mischief and unconcern for everything and everybody.

"Breezy" is going to have another big chance real soon. It will be in an all-star dramatic feature production, in which not only "Breezy" will appear, but Pa Eason and Ma Eason, and even Mickey, the Eason dog. And Pa Eason is directing it in addition. It will be a real role for the youngster, and no one doubts but what he will make the most of it.

Most of the child actors are merely cute. Some of them register hits merely because of this quality of adorable youthfulness. But "Breezy" is different. He is young—very young; he is cute—very cute; but he is an actor in every sense of the word. It will be years and years before he is even grown up, so that he will have ample time for all sorts of education—ample opportunities to show folks the wonder of "Breezy" Eason.

New Screen Magazine

No. 95

NATURE has some marvelously beautiful hot water springs and geysers scattered in various parts of America, which should be the envy of every flat-dweller who has to perpetually complain because of a lack of hot water.

A young society girl, after a breakdown in health, recuperated by taking physical culture exercises on two rings suspended in the air from a frame. She became so dexterous and original in her stunts that she received a number of circus contracts which she turned down.

Max Greenberg, sixteen years of age, a New York high school student, displays a remarkable talent in clay modeling, the more wonderful since he has received no instruction at all. Celebrated sculptors have praised his work and claim he will be a future Michael Angelo.

There are some interesting slow motion pictures of diving and a strikingly original and entertaining animated in this issue of the magazine, entitled "A Pig In A Pen," by Pat Sullivan.

"KING OF THE CIRCUS"

Episode No. 7

"Over the City"

CAST

Eddie	**Eddie Polo**
Helen	**Corinne Porter**
John Winters	**Charles Fortune**
Mary	**Kittoria Beveridge**
Gray	**Harry Madison**

SYNOPSIS

EDDIE enters Gray's private compartment on the circus special where Mary is a prisoner and is attacked by Gray's pet lioness that has been placed on guard over Mary. At the same time Helen, waiting beside a flat car that is being loaded, is struck by a circus wagon which overturns and falls off the flat. She is rushed to a hospital.

Eddie throttles the lioness as the train starts. He and Mary escape out the window and wait for the midnight express to take them to San Luis, where the records proving Eddie's claim are filed. The circus special, with Gray aboard, also heads for San Luis.

At the hospital Helen's injuries are found to be slight, but as she leaves she sees Winters, who has been placed in the hospital by the mystery man. Winters' recovery has brought to his mind certain events connected with Eddie's past which he had forgotten for many years, among them the fact that Eddie's baby sister was carried away the night of the big storm at the same time Gray attacked Eddie's father. Helen realizes that Eddie should know of this and takes Winters and starts for San Luis.

Morning finds all factions in San Luis. It is Sunday and the Hall of Records is closed. Eddie and Mary take rooms in a hotel opposite the Hall, while Gray and one of his men force an entrance and open the safe containing the files. Mary sees them at work from her room, calls Eddie and he crosses from the hotel to the Hall of Records on a cable strung high above the street. Gray sees him coming and there is a thrilling battle on the ledge outside the recorder's office. Will Eddie be hurled to the street ten stories below?

International News

No. 74

Rome, Italy.—International presents exclusive pictures of a flight over Rome, by special permission of the Italian government.

..Sub-Titles.—The famous Pantheon—now the tomb of Roman kings—photographed by Aerial Varges, one of the International's European staff. The historic Tiber—with a glimpse of the Palace of Justice. The glory that was Rome's—the Coliseum. Impressive and exclusive air pictures of the holy places in the Eternal City in the next issue of International News. Shown in this theatre.

..Chicago, Ill.—The 1920 girl a real climber. Miss Frances Smith takes up steeple jacking for a living—and likes it.

Sub-Title.—Her teacher's an expert—watch him. (To be omitted from Philadellphia and Washington prints.)

Philadelphia, Pa.—Hosts of children greet Mrs. Roosevelt in tribute to "Teddy."

Sub-Title.—Mayor Moore of Philadelphia, Mrs. Theodore Roosevelt, Mrs. J. W. White and Captain Kermit Roosevelt. (For Philadelphia only.)

Washington, D. C.—Uncle Sam's prize floral beauties. Agricultural Department displays finest "Mums."

Sub-Title.—The prize winner—General Pershing. (For Washington only.)

New York City.—Speediest "typewriter." George B. Hossfeld beats the fair ones at their own game at Annual Business Show.

Sub-Title.—This is George, writing 131 words a minute. Miss Margaret Owen—champion four years—lost this time by one word.

Paris, France.—President Millerand sees aerial progress depicted at big fair. (To be omitted from Atlanta, Baltimore, Boston, Buffalo, Butte, Charlotte, Chicago, Cincinnati, Cleveland, Dallas, Denver, Des Moines, Detroit, Indianapolis, Jacksonville, Kansas City Memphis, Minneapolis, New Haven, New Orleans, Oklahoma City, Omaha, Philadelphia, Pittsburg, St. Louis, Salt Lake, Seattle and Spokane.

New York City.—Latest in chapeaux. Fifth Avenue's "last word" in new head-gear fashions. (To be omitted from Los Angeles, San Francisco, Seattle, Spokane, Denver and Butte prints only.)

Tacoma, Washington.—"Kidnapped" child returned to mother. Bobby Stagg home again after wanderings covering thousands of miles. (For Los Angeles, San Francisco, Seattle, Spokane, Denver and Butte.)

Lake Merritt, Cal.—Wily ducks flock to lake refuge as hunting season opens.

Sub-Titles.—Away from the hunters' guns with the State furnishing free board. The day the hunting season closes they leave—can a duck think?

In the Public Eye.—Prince Paul, 19 years old, called to be King of Greece. Lucerne, Switzerland. (The prince—in the background—and the exiled royal family.)

Sub-Titles.—Mrs. Eleanor Glyn, famous author of "Three Weeks," and other romances, arrives to give us the "once over." New York City. Rivals for New York State's governorship talk it over. (With a bit of help from the cameraman. Alfred E. Smith—Nathan L. Miller. Mrs. Theodore Roosevelt, the former president's widow, attends a celebration in honor of the colonel, Philadellphia, Pa. (Omitted from Philadelphia prints.)

Maisons Lafitte, France.—Breakneck riding in big steeplechase thrills French turf fans.

Gloucester, Mass.—America's entry in fishermen's title race leaves for Halifax.

Sub-Titles.—Captain Marty Welch, who will sail the Reperanto in the Continental Championship race. A. B. P. O. E. emblem for the crew—mostly Elks. Last minute work in the rigging. The Reperanto gets a great send-off. A sample of the speed the Canadians must beat.

New York City.—Republican hosts march in old-fashioned torchlight parade.

Sub - Titles. — Governor Coolidge lead the procession. Governor Coolidge reviews the big parade. Passing the reviewing stand. Like old-times. (For New York City only.)

CAGE THIS ONE!

SAYS WID'S

MORE commendable material than is usually to be found in a single reeler is offered the spectator in this offering, directed by Vin Moore and written by Maynard Laswell. Every fan, as a rule feels a desire to be taken "behind the scenes" at a studio, even if the action there be burlesqued. And it is for this reason that this hits the spot. Most of the footage in it shows the manner in which the principal comedienne helps ruin a few scenes that are being shot for a feature. Of course, all of the action is horribly burlesqued, the director who smashed innumerable straws being exceptionally funny. Throughout, this keeps the onlooker on edge and is certain to register favorably with the great majority of fans.

EVERY ONE'S A TWINKLER

STAR
COMEDIES

Dotty Wolbert

In a gushing geyser of giggles

"A MOVIE BUG"

Directed by Vin Moore

"A Movie Bug"

One Reel Star Comedy

Featuring
DOROTHEA WOLBERT

LIZZIE THE BUG loved the movie stars, but she never got a chance to see them, so she packed up bag and baggage and betook herself to a movie studio where she managed somehow to slip in by crawling inside a dress one of the stage hands is carrying on a hanger. She enters the star's dressing room and interrupts her billing and cooing with a famous movie hero. She is put out and next interrupts a scene that is being directed by a frantic director. She is thrown out and pursued around the exterior of the building, but escapes on a scene that is being moved. She sees a roll of film, examines part of it, likes it, puts it in her purse and walks away dragging the rest of the film with her. A cowboy throws a lighted cigarette on the film and sets it afire, the flame running along the piece of film toward Lizzie the Bug as she drags it with her. The movie hero grabs the film from her; she attempts to make love to him; he runs from her and she follows him over a railing. He locks her up in the lion cage and poor Lizzie weeps as the lions calmly pace back and forth.

"THE FLAMING DISK"

Episode No. 10

"Spiked Death"

CAST

Elmo Gray	Elmo Lincoln
Jim Gray, his brrother	Elmo Lincoln
Rodney Stanton	Roy Watson
Stanley W. Barrows	Geo. Williams
Prof. Robert Wade	Lee Kohlmar
Helen Wade	Louise Lorraine
Briggs	Fred Hamer
Stella Dean	Fay Holderness
Batt Hogan	Monte Montague
Con Dawson	Jenks Harris

BUT Elmo and Helen had slipped from under the dug-out canoe in a secluded spot in the river and thus escaped death from the floating mine. Stanton and the gang, thinking Elmo dead, decide to procure the flaming disk from his body, but when they fail to find this, they realize that Elmo has eluded them again.

Elmo and Helen search for a telephone so that they can 'phone Barrows for help. In this way they come to Stanton's cabin across the river from Wade's, and not knowing that this is the enemy, Elmo leaves Helen in care of the housekeeper there and proceeds to the field telephone, which is at a short distance from the house. In the meantime, Stanton and some of his henchmen reach the cabin, take Helen prisoner, and prepare to get more men to offset Barrows.

Elmo's message is taken by Stella, and she uses it to the advantage of the gang. Elmo, realizing that Stanton will fight to recover the flaming disk, determines to make it useless by hiding one-half, and does hide half of it under a setting hen.

All this time Jim was feeling pangs of remorse, since he believed Elmo to be dead. Stanton had informed him that he was now to impersonate Elmo, but Jim in fear and remorse hides and begs his cronies not to tell Stanton.

Elmo returns to the cabin only to see Helen bound, a captive. When he refuses to tell the whereabouts of the half of the disk, the gang seize him, bind him to a board, which slowly raises itself horizontally toward a spiked ceiling. Doom seems certain—a horrible doom, and Helen is compelled to witness her sweetheart's horrible ascent to death.

International News

No. 79

New York City.—National Guard honors its heroes. Veterans parade in memory of comrades who died in France. (For New York State and city prints only.)

Sub-Titles.—Memorial ceremonies in Central Park. Father Duffy, "the fighting chaplain," extolls the boys who gave all for freedom.

Andover, Mass.—General Pershing sees a football battle. Exeter and Andover boys stage a hard-fought game.

Sub-Titles.—The A. E. F. chief likes a good scrap. Andover wins, 6 to 3.

New York City.—Tribute to first Red Cross nurse. Camp Fire Girls place wreath in honor of Florence Nightingale at foot of Statue of Liberty. (Omit from Chicago prints.)

Sub-Title.—Red Cross trailer.

Chicago, Ill.—A tribute of silence. Impressive scenes from the heart of Chicago as thousands halt in memory of America's hero. (For Chicago only.)

Portsmouth, R. I.—New kind of launching. This time it's a fifth section of a huge pontoon drydock for disabled ships.

Cork, Ireland.—Erin's great tribute to her martyr patriot, Lord Mayor MacSwiney.

Sub-Titles.—Irish volunteers control the enormous crowds at the City Hall where the body lay in state. The funeral procession—men carrying the casket. The two men in front are brothers of the dead Lord Mayor. At the cathedral in Cork. As usual—British troops in armored cars add a menacing touch to the solemn procession. At the cemetery. The death mask of Lord Mayor MacSwiney, who died for Irish freedom. While in London, Premier Lloyd George reviews the Royal Irish Constabulary and the Black and Tans.

Chicago, Ills.—The dance of the Flowers. An example of the terpsichorean art as taught in Chicago's public schools. (To be omitted from Philadelphia prints.)

Roxboro, Philadelphia, Pa.—A grateful home town. Roxboro pays a impressive tribute to its heroes who died overseas.

In the Public Eye.—Judge Kenesaw Mountain Landis, the new ruler of the baseball world, Chicago, Ill.

Sub-Title.—Major General Shanks decorates Col. F. W. Galbraith, new commander of the American Legion, with a five-bar Victory medal, Boston, Mass. (To be omitted from New York City and State prints.)

On the Atlantic.—Giant guns batter a battleship to a pulp in target practice. (Loading the guns aboard the Oklahoma.)

Sub-Titles.—The out-of-date Indiana furnishes a fine target. Some speedy work by Uncle Sam's experts. Photographed from the Destroyer Semmes. Bang! Right on the spot. Aboard the Indiana—showing the results of the big guns' destructive efficiency.

International Presents Vacation Adventures of President-elect Harding.

Sub-Titles.—At San Benito, Texas. All the kids from miles around greet America's next chief and his wife. A stroll at Brownsville. Hundreds of Mexican youngsters join the welcoming throngs at Point Isabel. Twenty-four hours later—the President-elect goes fishin' for tarpon. And oh, boy! A six foot silver king takes the hook. And gives the next president a much harder fight than the Democrats did. Young Mr. Tarpon, safe in tow, but still full of life. Full of life is right, for (as usual) the line breaks at the last minute and the silver king darts away—tough luck, Mr. President! Senator Elkins has better luck—look at this beauty. The "fishin' face" of the next President.

"LAUGHING GAS"

LISTEN TO WID'S

SEVERAL clever bits of business included in this production are sufficient to insure its success. One in which the lengthy comedian who is seen in a very minor role is suddenly lulled to sleep with a mallot after ether is poured over his visage and laughing gas fails to turn the trick, is sure to elicit laughter. The subsequent passage of his soul to regions above as displayed in a double exposure will undoubtedly have the desired effect. Another really original bit is the one in which the colored fellow, who incientally gives a performance of more than average merit, and had swallowed a pair of dice, partakes in a game of craps. When Bud Jamison and Charles Dorety shake him, gazing at him with an X-ray to determine the result, another really laughable scene is sprung.

Directed by
Tom Buckingham

100 LAUGHS—THAT'S A "CENTURY"

"Fight It Out"

Two Reel Western Drama

CAST

Sandy Adams	Hoot Gibson
Duncan McKenna	Chas. Newton
Slim Allen	Jim Corey
Rose McKenna	Dorothy Wood

DUNCAN McKENNA, owner of the single X ranch, refused to get off the range for "Slim" Allen, owner of the IXL ranch, and would have been killed by him but for the intervention of happy-hearted Sandy Adams. And when one of Allen's henchmen kills one of the sheriff's calves and hangs the skin on the McKenna fence so as to implicate that honest Scotchman, Sandy again helps him out, routing the mischief-maker and making him go back to his chief wearing the skin on his own person.

Allen and his men, however, decide that they will be avenged and plan to brand one of the sheriff's calves with the McKenna brand, X, thus making it appear that McKenna is a cattle rustler. Sandy gets wise to this plot and quietly comes upon the two henchmen when they are branding the X on the forehead of the animal. He gets the upper hand on them and compels them to add an I and an L to the brand, thus making it the Allen brand. Then he helps start a fight between the two henchmen and stands laughingly by watching them.

In the meantime, Allen had informed the sheriff that McKenna was attempting to rustle his cattle. The sheriff takes McKenna in custody and the two, accompanied by Rose, McKenna's pretty daughter, and Allen, ride towards the spot where Allen informed the sheriff the newly branded calf lay. Allen was thunderstruck to see Sandy laughing at the two fighting hencemen, and when he saw his own branding-mark stamped on the forehead of the animal, his discomfort was complete. McKenna goes home a free man, and Rose and Sandy slip away to walk home by themselves and plight their troth.

"Laughing Gas"

Two Reel Century Comedy

Featuring
CHARLES DORETY and BUD JAMISON

CHARLEY, in mourning the death of "booze," gets wind of a certain doctor who hands the stuff out liberally to supposed sick patients. He manages to become the doctor's assistant.

Charley decides to relieve the doctor of some of his money, but on opening the safe finds a burglar concealed therein. The burglar swallows the money and they set out to operate him. Ether fails to put him to sleep, and laughing gas is administered. He immediately falls into a laughing fit and it takes five doctors to operate him with saws, hammers and all plumber's utensils. His spirit flies away and all that remains on the operating table is the money.

A colored patient enters—he claims he has something rattling inside of him. They put the X-ray on him and discover dice. A great deal of fun follows when they shake the fellow and watch the dice through the X-ray.

Charley gets the police on the trail of the doctor's still. The policeman by mistake hits Charley on the head. He begins to dream of fairyland and pretty girls. He hits the policeman again so that he can continue dreaming about the pretty girls. He is accused of being in league with the doctor and is only saved from prison by the pretty nurse who decides he needs to be nursed for his wounded heart.

International News

No. 80

Athens, Greece.—Exiled King's party wins Greek election; nation faces crisis. (Demonstrations in the capitol as election neared.)

Sub-titles.—Premier Venizelos (facing camera) who resigned after its overwhelming defeat. Constantine, exiled King of Greece, whose supporters won the election by a huge majority, but who may be prevented from returning to the throne by the Allies. . . . Lucerne, Switzerland.

Delafield, Wis.—Parade in storm for General Wood. St. John's boys in big review at laying of cornerstone for Victory Memorial Chapel.

New York City.—Join the Red Cross! Your membership makes for better babies through Red Cross Health Centers.

Sub-titles.—This baby has had a mother's care. These in lands across the sea, have not. Help them through the American Red Cross.

ANSWER THE FOURTH CALL.

Springfield, Vt. — A Governor-astronomer. James D. Hartnett, Vermont's new chief executive, invents a pill-box telescope. (Omitted from New Orleans, Atlanta, Dollas and Chicago prints.)

Sub-titles.—The Governor studies the stars. The Hartness constellation.

Montgomery, Ala. — Legion men join Shriners in parade. Dixie veterans take part in great celebration. (For New Orleans and Atlanta prints only.)

Sub-title.—The Army doesn't teach these.

Dallas, Texas.—Noted Mason honored. Great throng sees statue unveiled in honor of Sam P. Cochran, Scottish Rite Grand Inspector General for Texas. (Dallas only.)

Sub-titles. — Grand Commander Hoore embrasses Mr. Cochran. Miss Elizabeth Cochran unveils the statue of her uncle.

Chicago, Ill.—Air hero returns. Col. Cedric Fauntleroy, commander of Polish flying forces gets a great welcome. (For Chicago only.)

Chicago, Ill.—A masque ball on horse-back. Chicago's society folk abandoned dancing for this latest of fads.

Munich, Germany. — Millions of Germans join in demonstration against socialism.

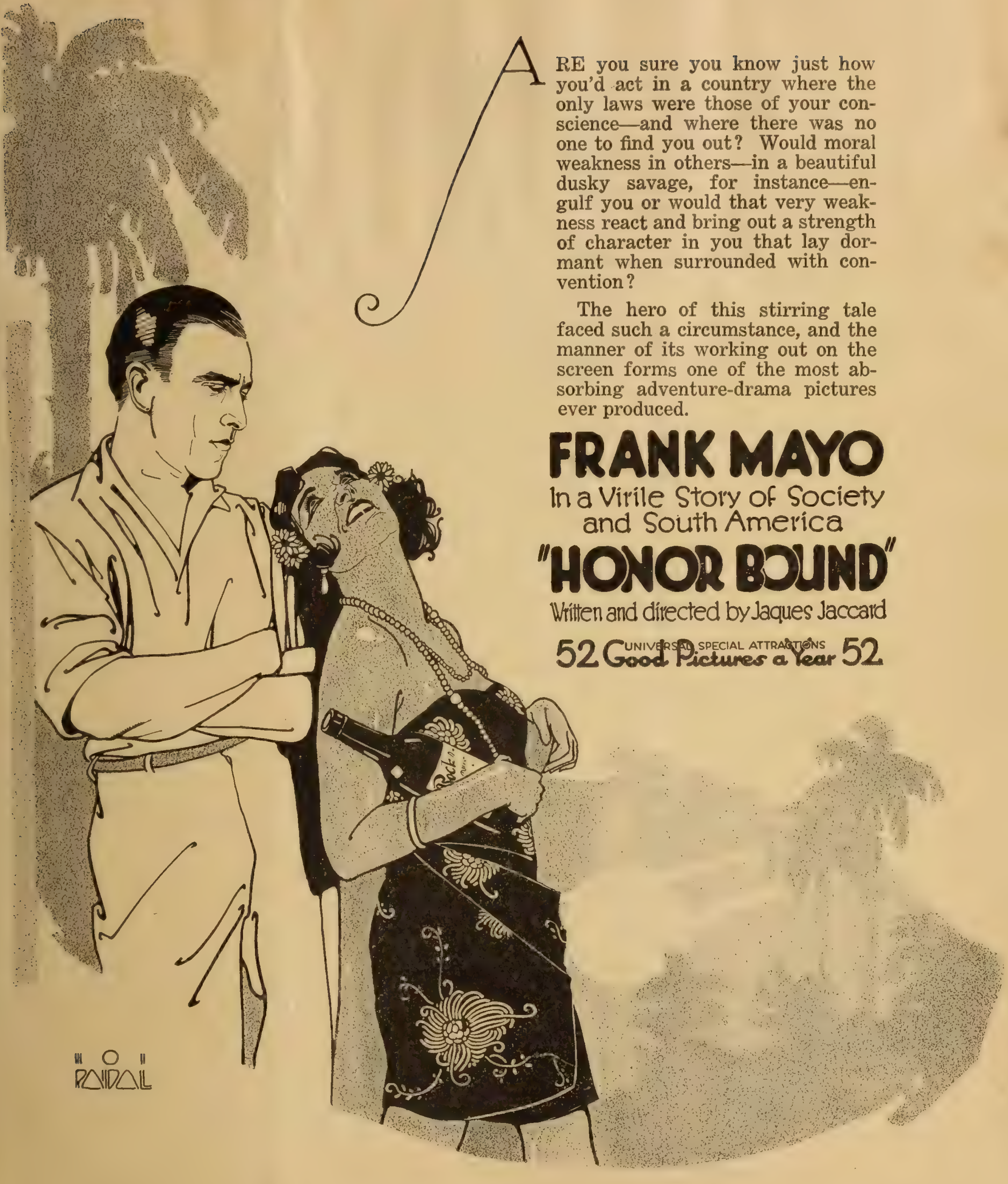
..Brownsville, Texas.—Mr. and Mrs. Harding review war veterans. Texas Legion stages big parade for President-elect.

Sub-titles.—The United Fruit Liner Pastores, which will take the President-elect to Panama, sails for New York. Captain C. R. Glenn, the Pastores' skipper.

..Barcelona, Spain. — Strange pageant marks religious revival. Spanish church dignitaries appear in mystic garb in solemn procession.

Chattanooga, Tenn.—International presents the Ace of Air-devils in new jests with death. (Introducing Jersey Ringel, greatest aerial acrobat.)

Sub-titles.—One of the stunts that gives insurance agents heart failure. The most daring of all aerial acrobatic feats—looping the loop while standing on top of the plane. How it looked to the man below. If you have a weak heart don't look at this. The dauntless three—Jersey Ringel (in center and his pilots, Billie Brock and Jimmy Faulkner.



ARE you sure you know just how you'd act in a country where the only laws were those of your conscience—and where there was no one to find you out? Would moral weakness in others—in a beautiful dusky savage, for instance—engulf you or would that very weakness react and bring out a strength of character in you that lay dormant when surrounded with convention?

The hero of this stirring tale faced such a circumstance, and the manner of its working out on the screen forms one of the most absorbing adventure-drama pictures ever produced.

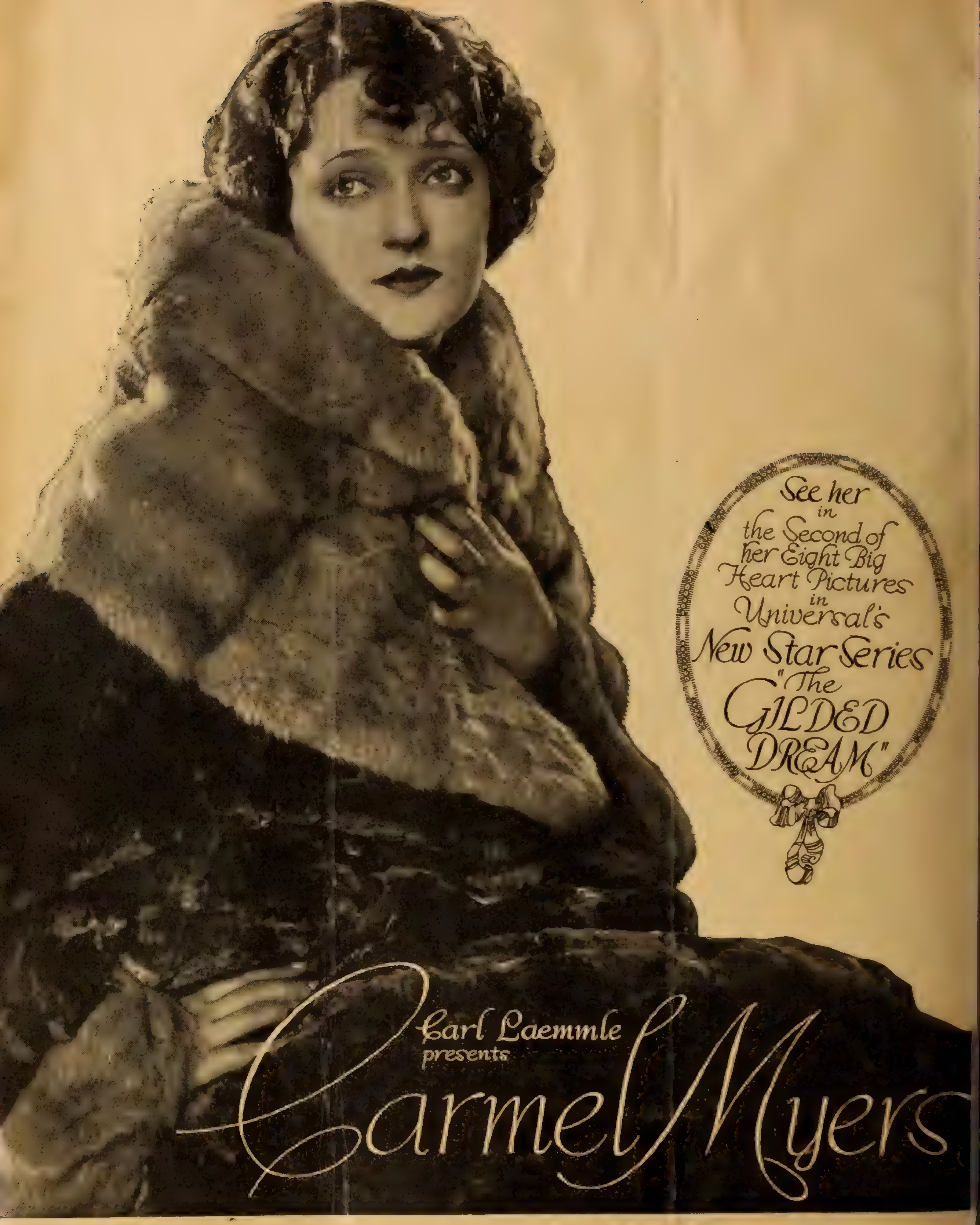
FRANK MAYO

In a Virile Story of Society
and South America

"HONOR BOUND"

Written and directed by Jaques Jaccard

52 UNIVERSAL SPECIAL ATTRACTIONS Good Pictures a Year 52


See her
in
the Second of
her Eight Big
Heart Pictures
in
Universal's
New Star Series
"The
GILDED
DREAM"
Carl Laemmle
presents
Carmel Myers

The DIAMOND QUEEN

Campaign Book

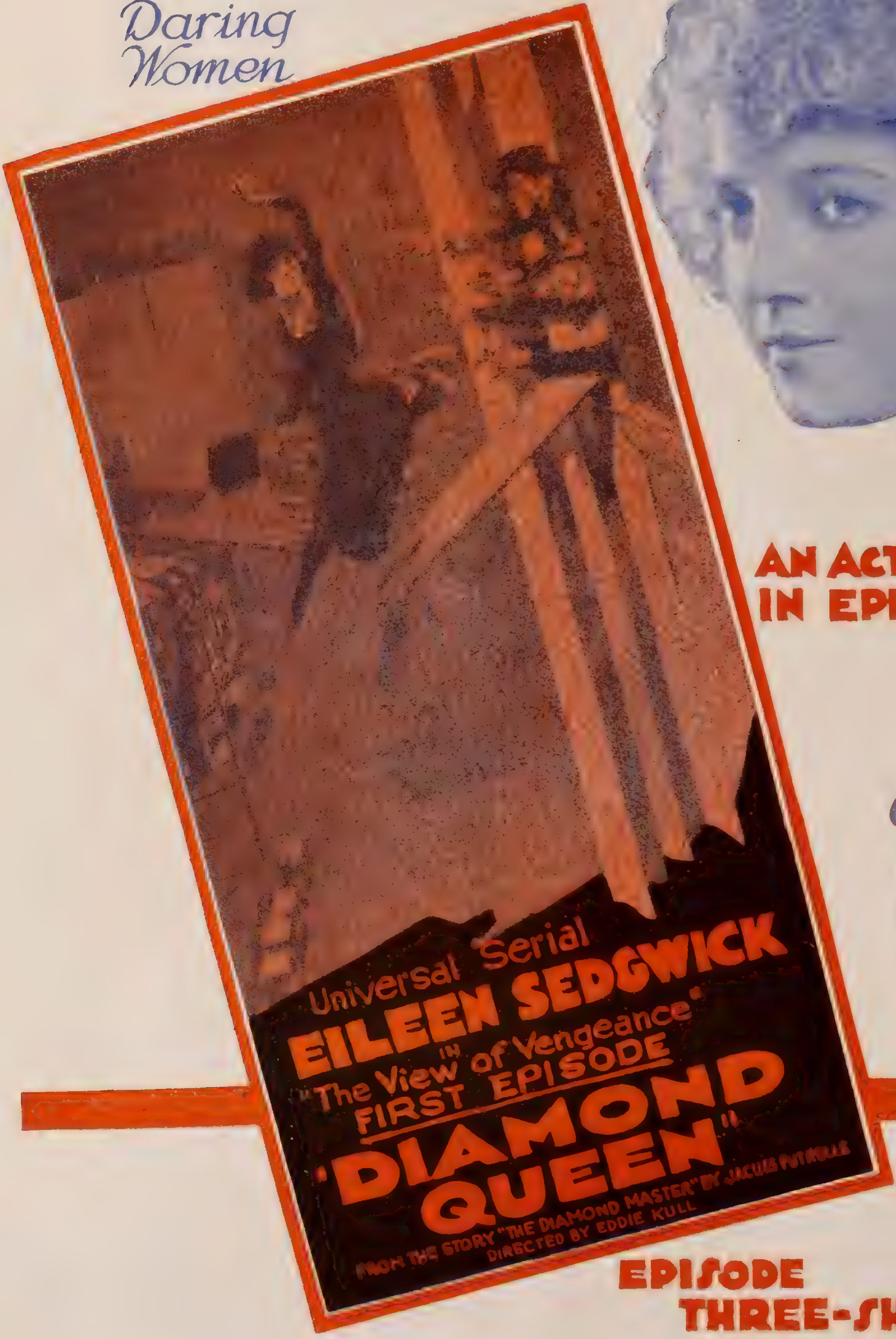
Starring
beautiful
**Eileen
Sedgwick**

DIRECTED BY
EDWARD KULL

The
MOVING
PICTURE
WEEKLY

VOL. 12
JAN. 1ST 1921
NO. 20

The Most Beautiful of all the Screen's Daring Women


Universal Serial
EILEEN SEDGWICK
IN
"The View of Vengeance"
FIRST EPISODE
"DIAMOND QUEEN"
FROM THE STORY "THE DIAMOND MASTER" BY
DIRECTED BY EDDIE KULL

AN ACTUAL SCENE IN EPISODE 1

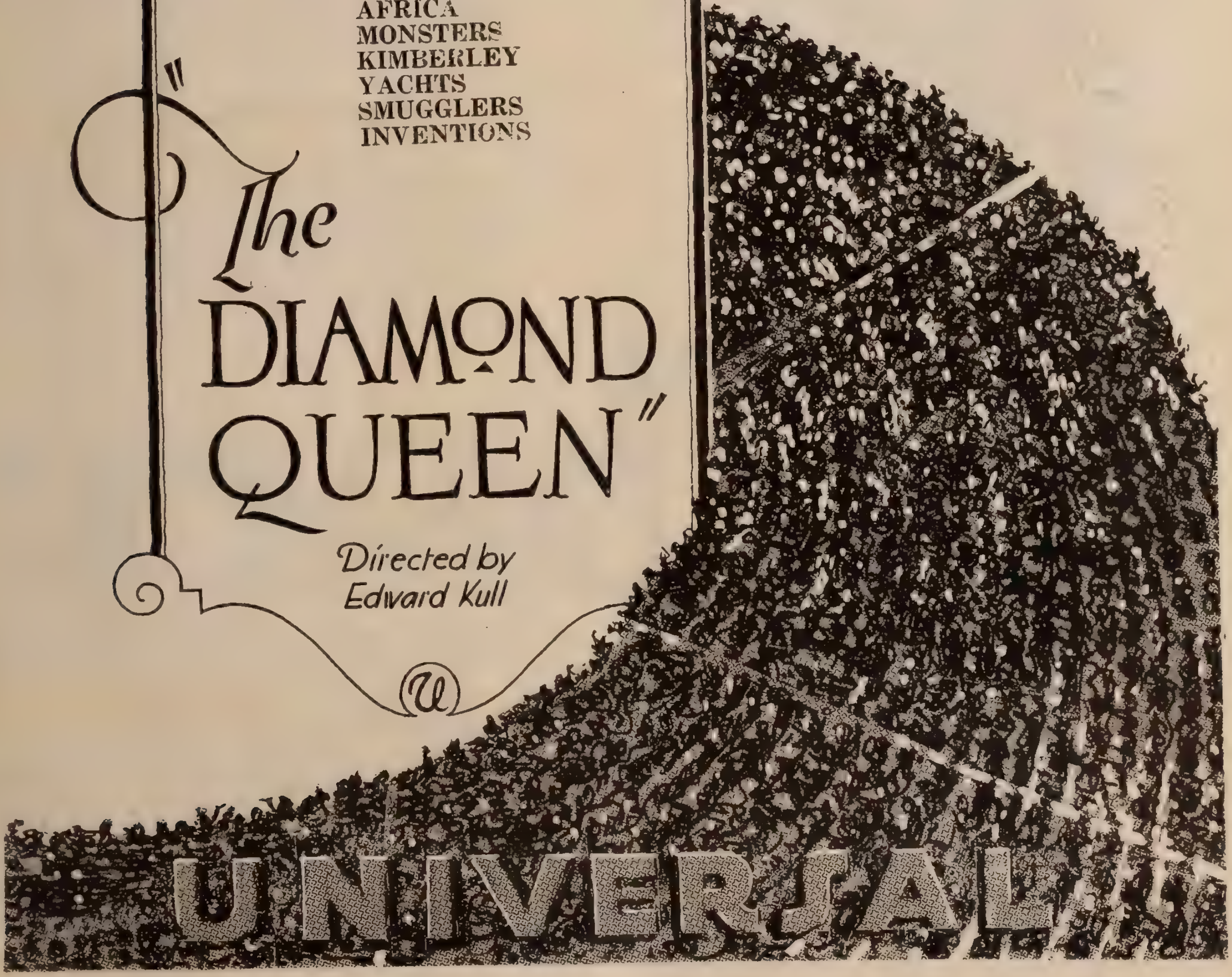
After this they just can't stay away!

EPISODE THREE-SHEET

CANNIBALS
ACTRESSES
FIRES
SHARKS
JUNGLES
LIONS
TRAPS
TIGERS
AIRPLANES
MINES
EXPLOSIONS
ELEPHANTS
LEAPS
DENS
FALLS
RACES
THEATRES
DIAMONDS
FIGHTS
MYSTERY
AFRICA
MONSTERS
KIMBERLEY
YACHTS
SMUGGLERS
INVENTIONS

"The DIAMOND QUEEN"

Directed by
Edward Kull



Universal's most Startling

SAYS M. P. WORLD

"A SUSPENSEFUL adventure serial, filled with highly-colored melodramatic incidents, is found in "The Diamond Queen," a new Universal serial based on a story written by the late Jacques Futrelle. Eileen Sedgwick heads a well-balanced cast with George Cheseboro playing opposite her as the hero. Edward Kull, who directed, must be given credit for developing the opening chapters with a strong sense of what makes for suspense and a good eye for sure-fire thrills. If the serial keeps up the pace set for itself at the beginning it should prove very popular.

"Fast Running"

'THE opening scenes are laid in and near New York City. Later the scene shifts to the diamond country of Africa and its surrounding jungle land. The melodramatic incidents themselves, as well as the intermediate stretches of the story, are better than common."

The DIAMOND

Starring EILEEN SEDGWICK

Adventure Serial

SAYS WID'S

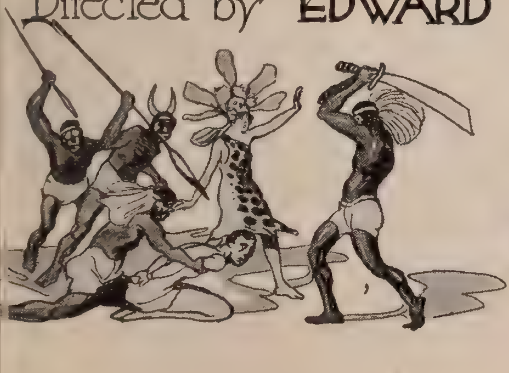
"THE first episode starts off with a bang, it's fast, and there is an abundance of thrills throughout the first two episodes reviewed, which give promise of more to come. The story is a good one and the picture has been well made. Suspense is sustained admirably."

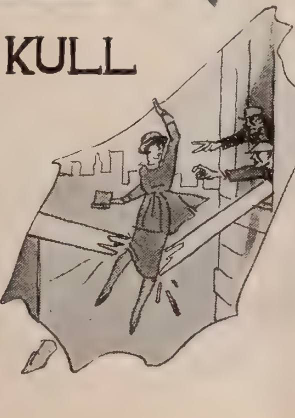
"A Red Hot Thriller"

"THE cast includes Eileen Sedgwick, George Cheseboro, Burton Wilson, Frank M. Clark and Alfred Fisher. If your patrons like red hot thrillers, this one looks as though it will fill the bill excellently. It is a good one."

QUEEN"

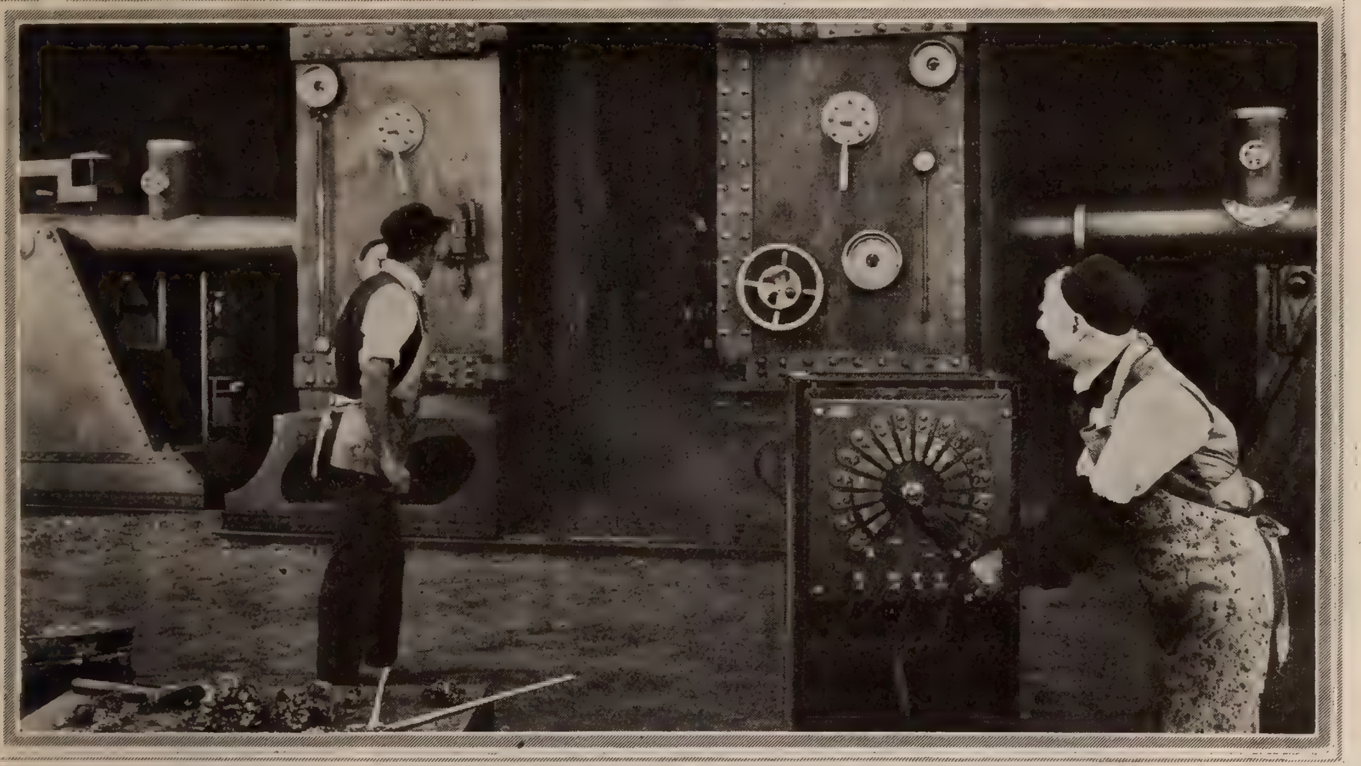
Directed by **EDWARD KULL**





Eileen Sedgwick
directed by Edward Kull

HATS off to Eddie Kull, for he's succeeded in writing a new chapter in serial history with "The Diamon Queen." New in treatment, new in thrills, new in its form of screen narration, "The Diamond Queen" is profitably different from anything else hitherto produced. So absorbing, so vivid, so swift, and so well produced is every scene of this marvelous continued melodrama that it is more than a serial—it is truly a feature chapter-play.



Strange Scenes That Will Hold Millions Spellbound

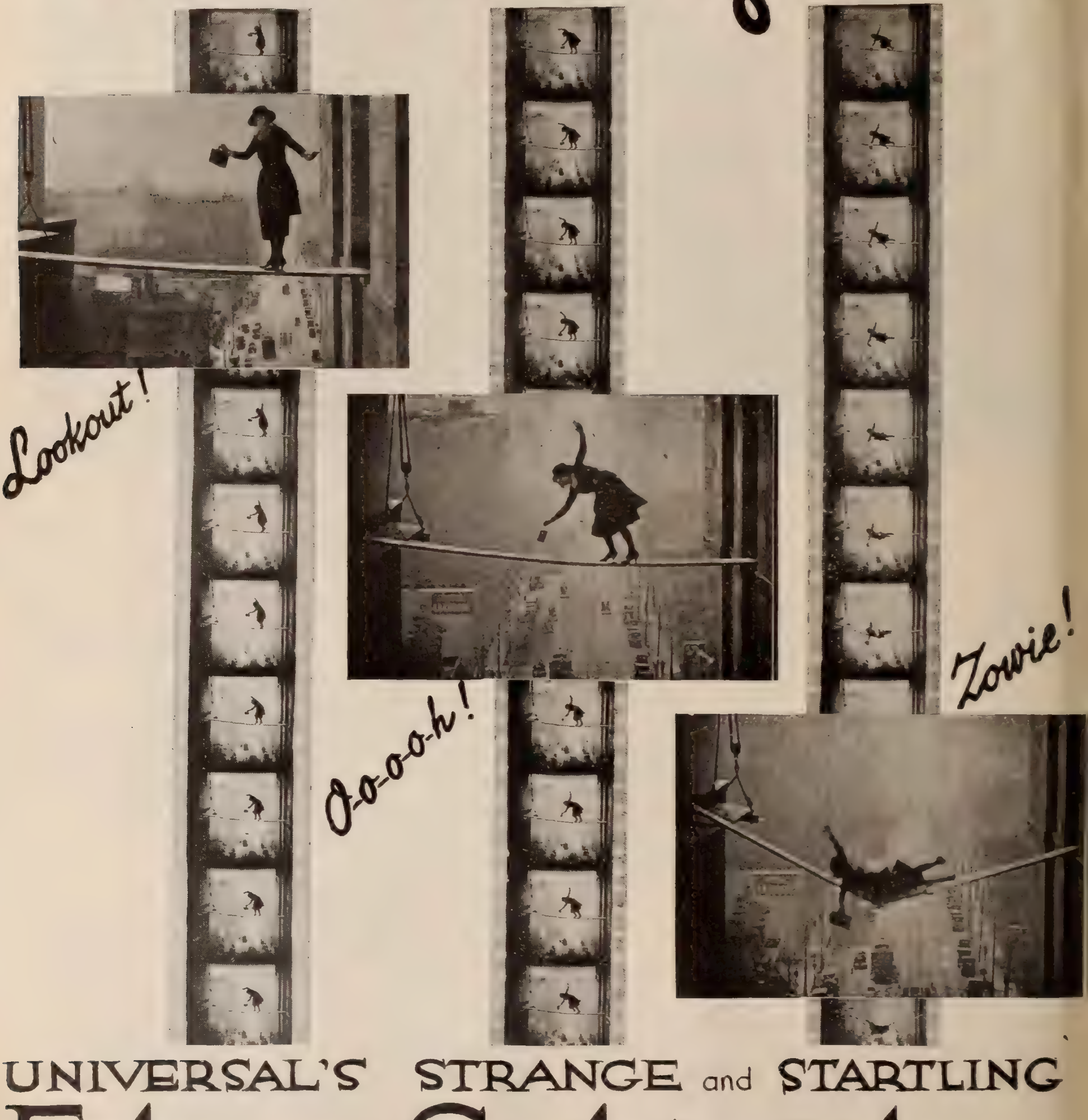
IMAGINE an eighteen-episode feature whose line of action crosses the world from the heart of New York to the depths of the African jungles, yet which travels straight, and powerfully to a smashing climax in every episode. Imagine this, gentlemen, and you merely get the smallest germ of an idea as to the box-office value of "The Diamond Queen."

FOR instance, think of how the mystery of the manufacture of real diamonds in an underground laboratory appeals to men and boys—think of the spur to their inventive imagination. Now picture what an appeal to women there is in a beautiful young American girl who becomes queen of a tribe of man-eating savages—fighting her way through the beast-filled jungle to the Diamond mines of Kimberley—beating the ruthless Diamond Trust at their own game.

THIS offering has all this and more—scores of other features and incidents that will make men, women and children alike want to see every last inch of the eighteen episodes.

ATMOSPHERE is a big feature of this new film wonder, and Eddie Kull has outdone himself on that score. Whether the locale be a city apartment, African swamp, Chinatown den, ocean steamship or back-stage in a theatre the scene is always convincing and real. Also, the director has injected incident and detail of surprising effectiveness—touches that add immeasurabtly to the worth of the whole—bits that add just one more reason for our claim that this is more than a serial—that it is a continued feature.

Death-defying Feats


Lookout!
O-o-o-o-h!
Zowie!

UNIVERSAL'S STRANGE and STARTLING

Eileen Sedgwick in

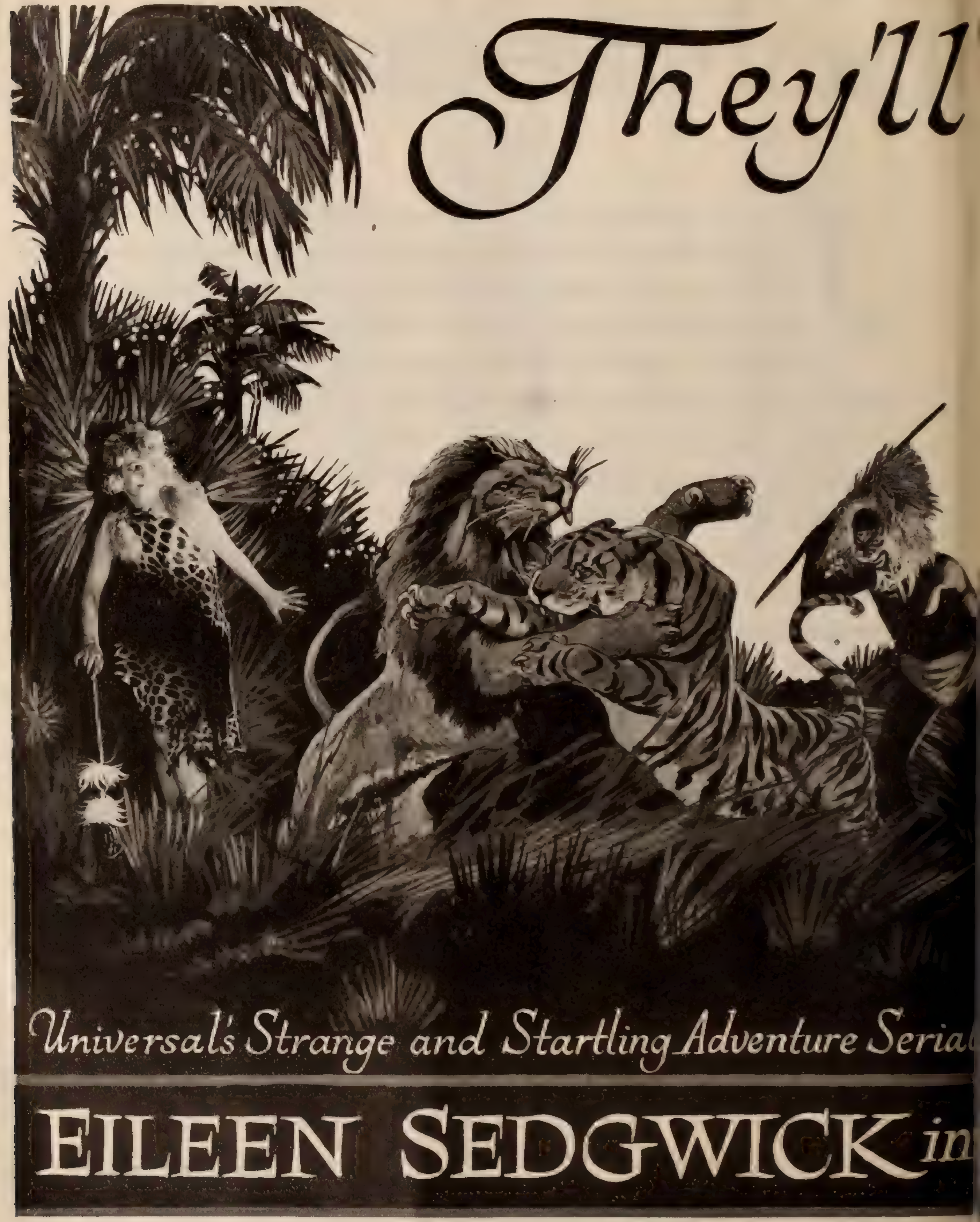
That Make You Shiver!

JUST as a sample of the overwhelming, blood-stirring thrills in this sensational serial, lamp this one—you see a girl, chased by thugs, reach a window of the eleventh story—she shoves a plank across to the building opposite—she steps out—you see at least three stories under her—you see the street and nothing to catch her—you begin to feel a wriggly, shivering thrill crawling up your spine. You know that even for a serial you are in for the sensation of your life. She starts to cross and—my heavens!–gosh!-it can't be! . . no! . . NO! But it is! . . . for there, before your very eyes, you see the board creak and strain and then—c-c-c-r-r-ash . . . it has broken in the middle and down, down she goes. . . .

BUT as we said before, this is merely a sample of the thousand-and-one nerve-racking stunts that give this smashing serial a mighty thrill a minute! Start the New Year right! Insure yourself a big start on a prosperous year by booking this astounding chapter-play!

ADVENTURE SERIAL directed by EDWARD KULL

"The Diamond Queen"



They'll

Universal's Strange and Startling Adventure Seria

EILEEN SEDGWICK *in*

Eat This Alive!

HAVE you ever seen a scene like this before?

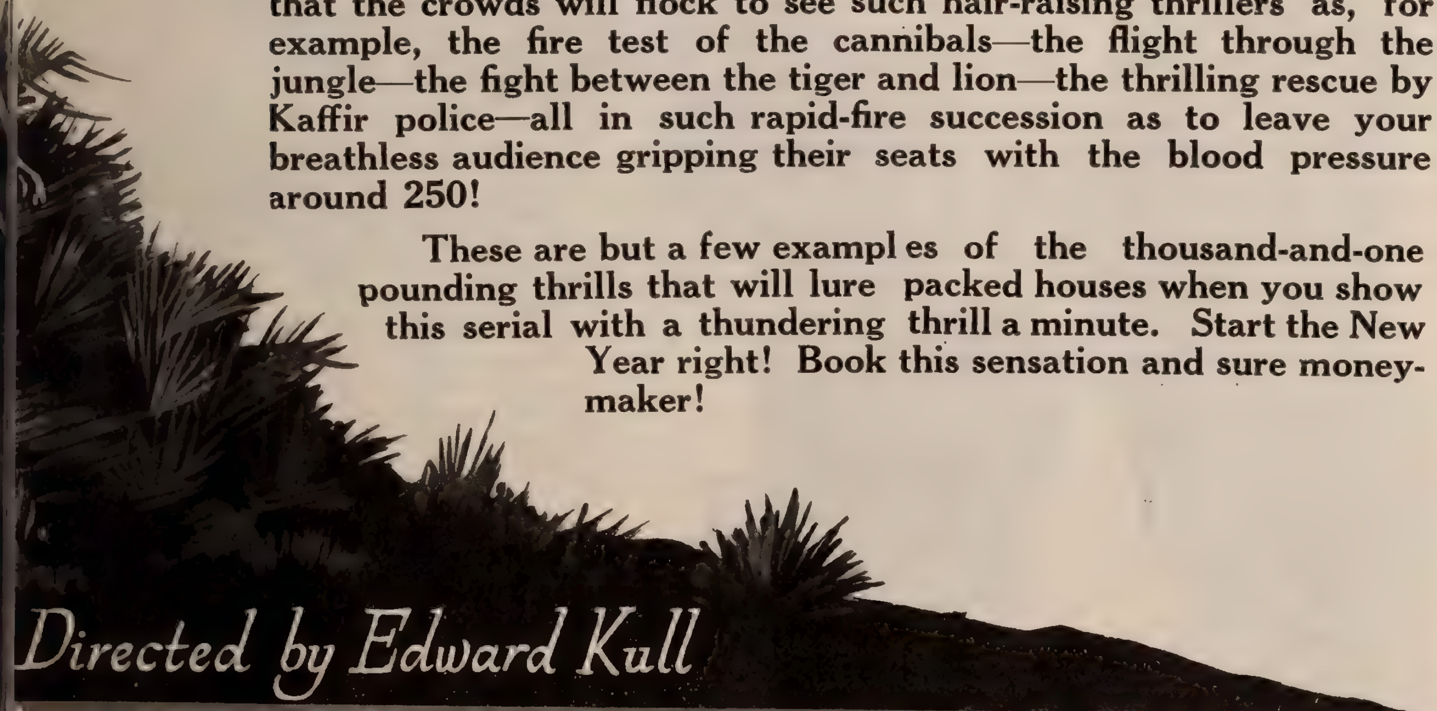
No! You know you haven't!

Exhibitors, here is a chapter-play that is bigger and better in a good many respects than the average feature production. Here is a serial that will crowd the feature of the bill for stellar honors and will be thoroughly enjoyed by your regular patrons.

It's all New and all Different!

From thrilling adventures in the big cities of the east, the action takes you into wild jungles of Africa with its cannibals, headhunters, tigers, elephants and lions. Better than any one else you know that the crowds will flock to see such hair-raising thrillers as, for example, the fire test of the cannibals—the flight through the jungle—the fight between the tiger and lion—the thrilling rescue by Kaffir police—all in such rapid-fire succession as to leave your breathless audience gripping their seats with the blood pressure around 250!

These are but a few examples of the thousand-and-one pounding thrills that will lure packed houses when you show this serial with a thundering thrill a minute. Start the New Year right! Book this sensation and sure money-maker!



"The DIAMOND QUEEN"

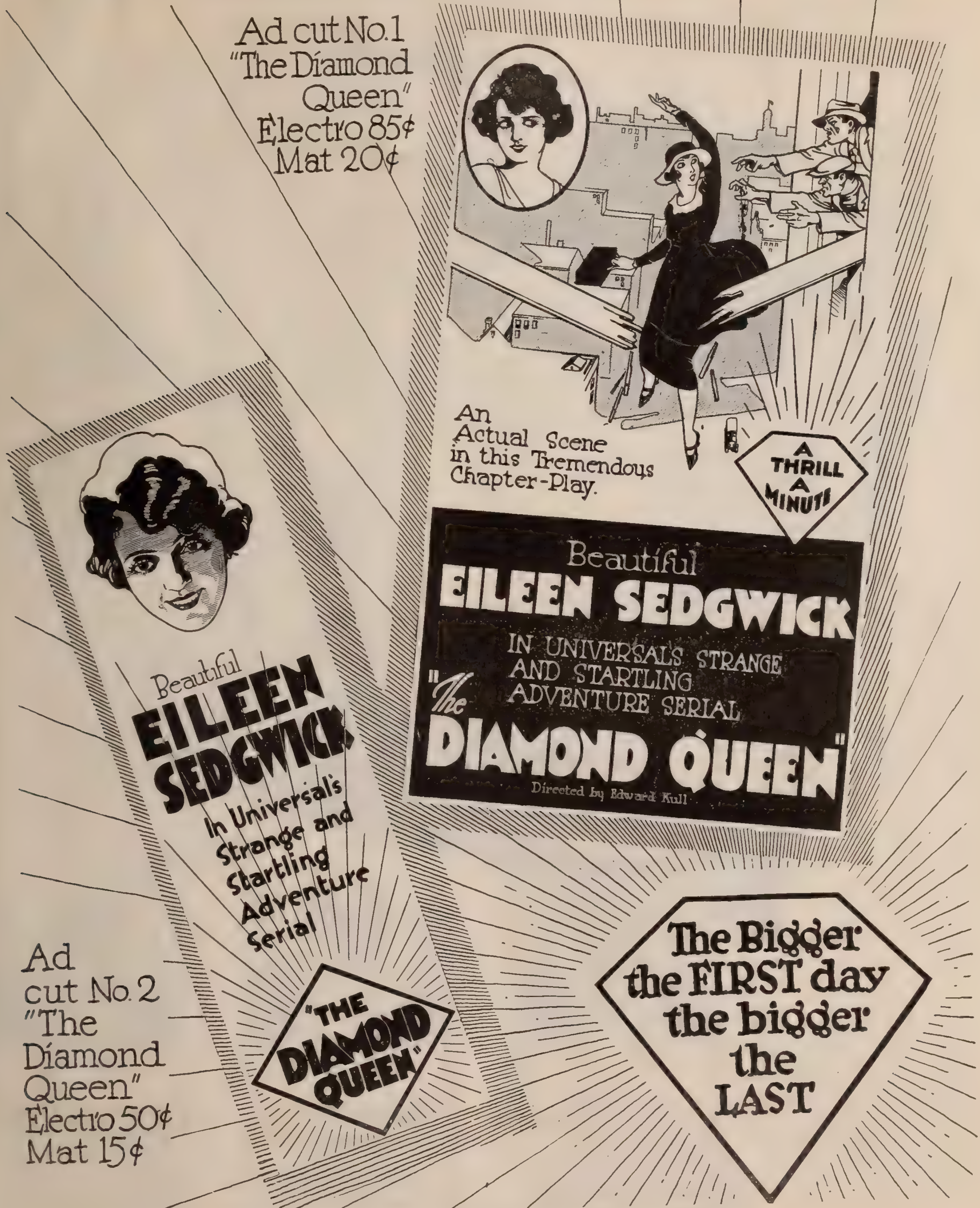
FASCINATING!

is the marvelous invention by which Doris Harvey beats the Trust that controls the world's output of diamonds!

NECESSITY knows no law—which Doris Harvey proved when she decided to beat the Diamond Trust that had ruined her father and cornered the world's market by applying herself to the making of diamonds in her remarkable workshop. All of which offers your patrons scenes of such tense, stirring moments as will hold them fascinated and spellbound. Gratify that wish for a prosperous New Year by immediately booking this strange and most startling serial.

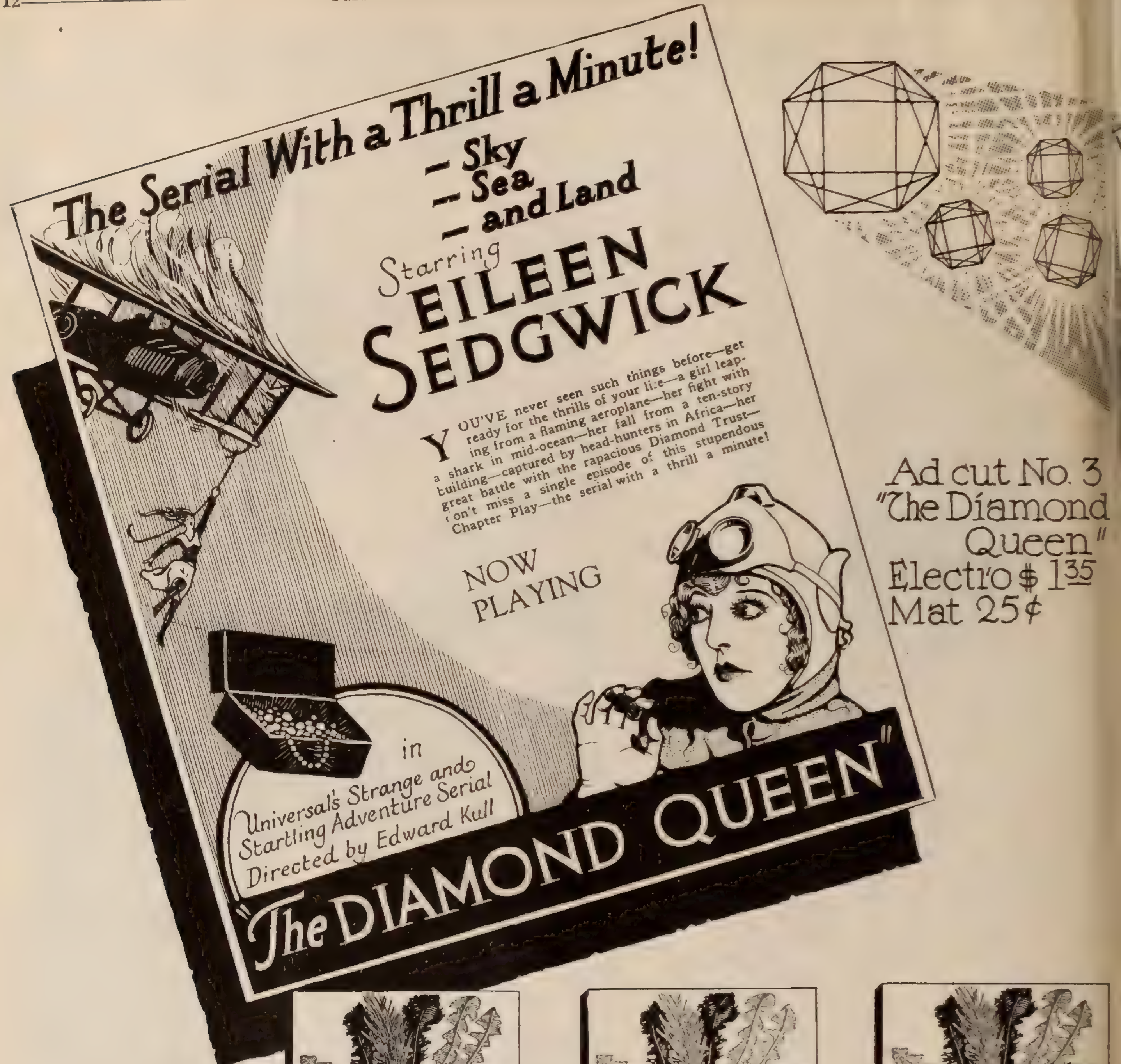
THE THRILL-A-MINUTE SERIAL
DIRECTED BY
EDWARD KULL

"The DIAMOND QUEEN"


An
Actual Scene
in this Tremendous
Chapter-Play.
A THRILL A MINUTE
Beautiful
EILEEN SEDGWICK
IN UNIVERSAL'S STRANGE
AND STARTLING
ADVENTURE SERIAL
"The DIAMOND QUEEN"
Directed by Edward Kull
Beautiful
EILEEN
SEDGWICK
In Universal's
Strange and
Startling
Adventure
Serial
"THE DIAMOND QUEEN"
The Bigger
the FIRST day
the bigger
the
LAST

Ad cut No. 1
"The Diamond
Queen"
Electro 85¢
Mat 20¢

Ad
cut No. 2
"The
Diamond
Queen"
Electro 50¢
Mat 15¢



The Serial With a Thrill a Minute!

— Sky
— Sea
— and Land

Starring
EILEEN
SEDGWICK

YOU'VE never seen such things before—get ready for the thrills of your life—a girl leaping from a flaming aeroplane—her fight with a shark in mid-ocean—her fall from a ten-story building—captured by head-hunters in Africa—her great battle with the rapacious Diamond Trust—don't miss a single episode of this stupendous Chapter Play—the serial with a thrill a minute!

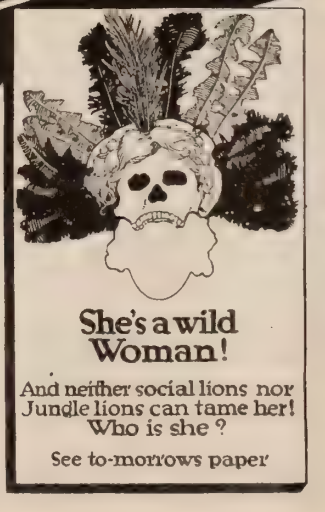
NOW
PLAYING

in
Universal's Strange and
Startling Adventure Serial
Directed by Edward Kull

"The DIAMOND QUEEN"

Ad cut No. 3
"The Diamond
Queen"
Electro $ 1.35
Mat 25¢

Teaser Ad cuts
Nos. 1-2-3-4-5-6
Electro 25¢
Mat 10¢ each

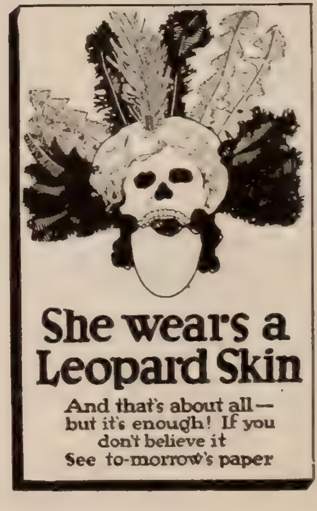


She's a wild
Woman!

And neither social lions nor
Jungle lions can tame her!
Who is she ?

See to-morrows paper

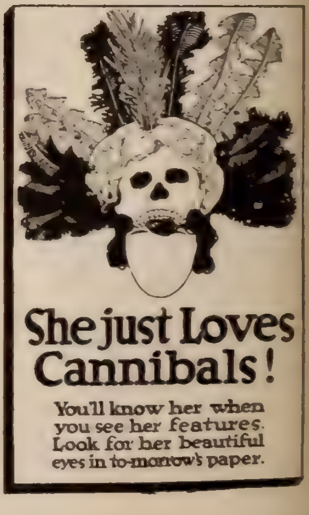
1



She wears a
Leopard Skin

And that's about all—
but it's enough! If you
don't believe it
See to-morrow's paper

2

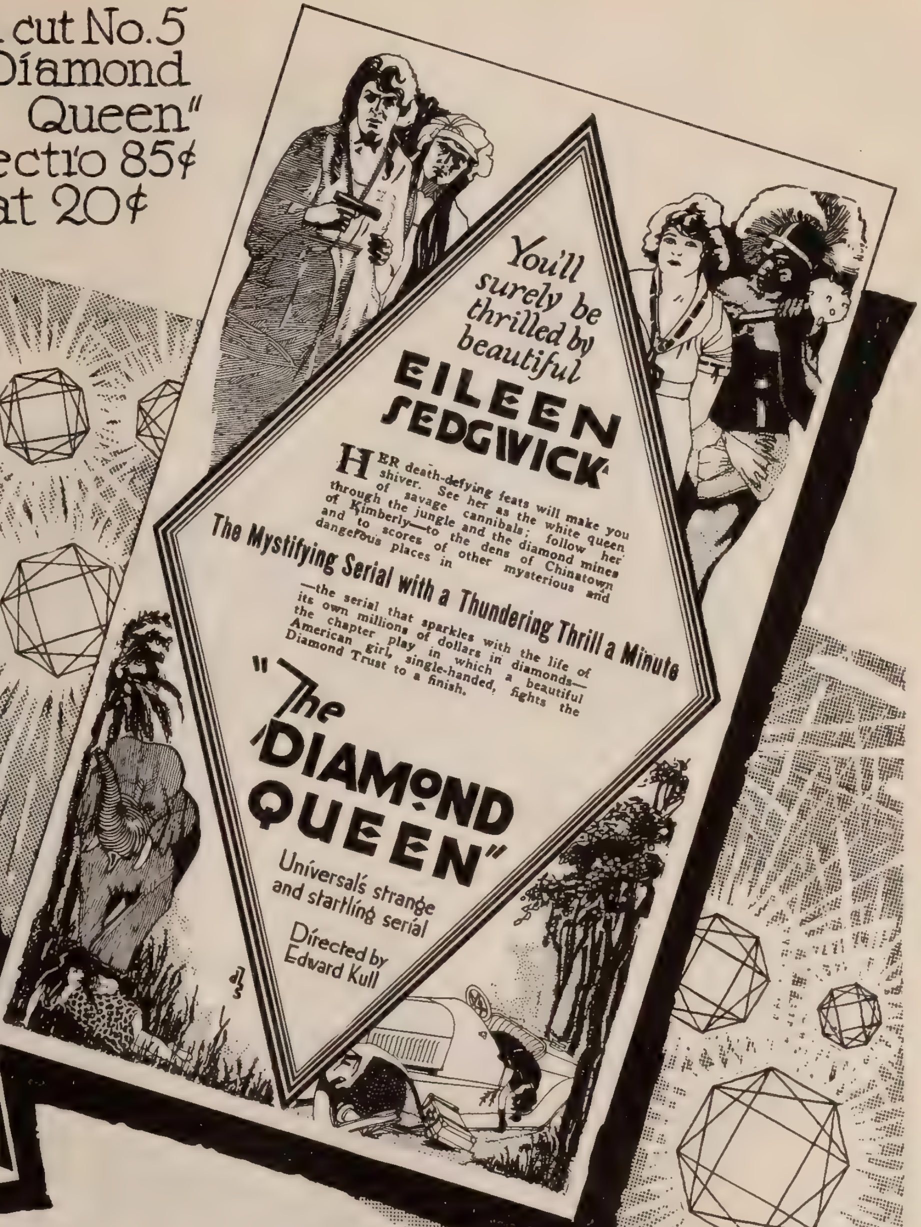


She just Loves
Cannibals!

You'll know her when
you see her features.
Look for her beautiful
eyes in to-morrow's paper.

3

Ad cut No. 5
"The Diamond Queen"
Electro 85¢
Mat 20¢



You'll surely be thrilled by beautiful

EILEEN SEDGWICK

HER death-defying feats will make you shiver. See her as the white queen of savage cannibals; follow her through the jungle and the diamond mines of Kimberly—to the dens of Chinatown and to scores of other mysterious and dangerous places in

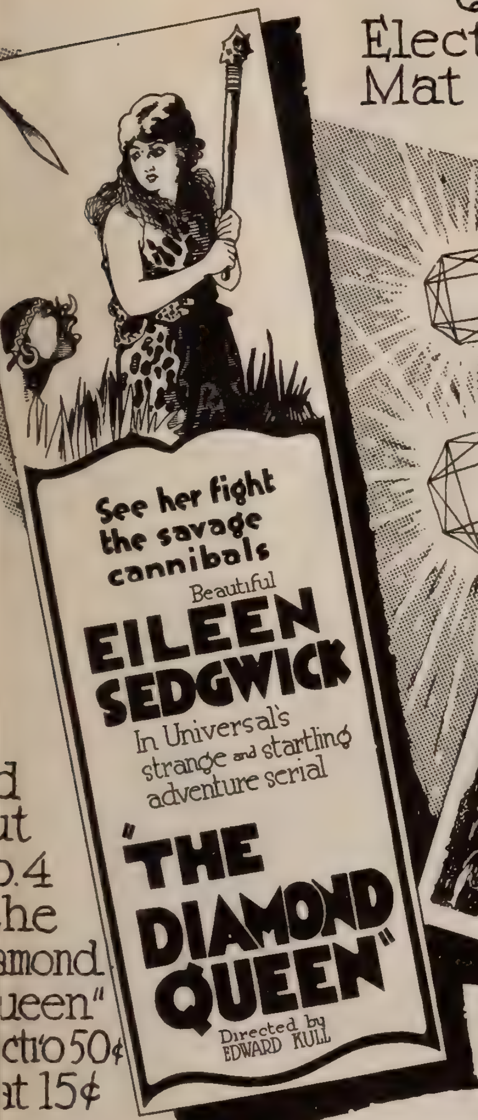
The Mystifying Serial with a Thundering Thrill a Minute

—the serial that sparkles with the life of its own millions of dollars in diamonds—the chapter play in which a beautiful American girl, single-handed, fights the Diamond Trust to a finish.

"The DIAMOND QUEEN"

Universal's strange and startling serial

Directed by Edward Kull



See her fight the savage cannibals

Beautiful

EILEEN SEDGWICK

In Universal's strange and startling adventure serial

"THE DIAMOND QUEEN"

Directed by EDWARD KULL

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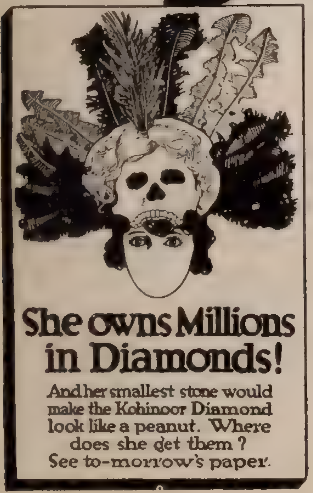
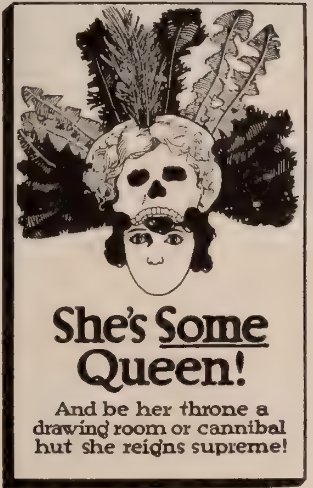


She owns Millions in Diamonds!

And her smallest stone would make the Kohinoor Diamond look like a peanut. Where does she get them? See to-morrow's paper.

5



She's Some Queen!

And be her throne a drawing room or cannibal hut she reigns supreme!

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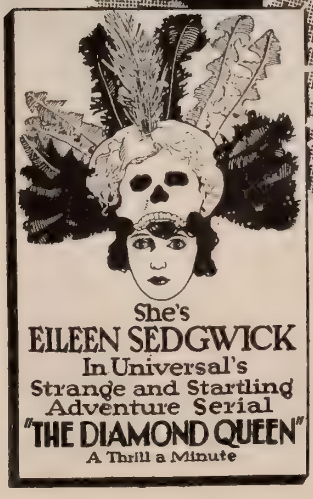


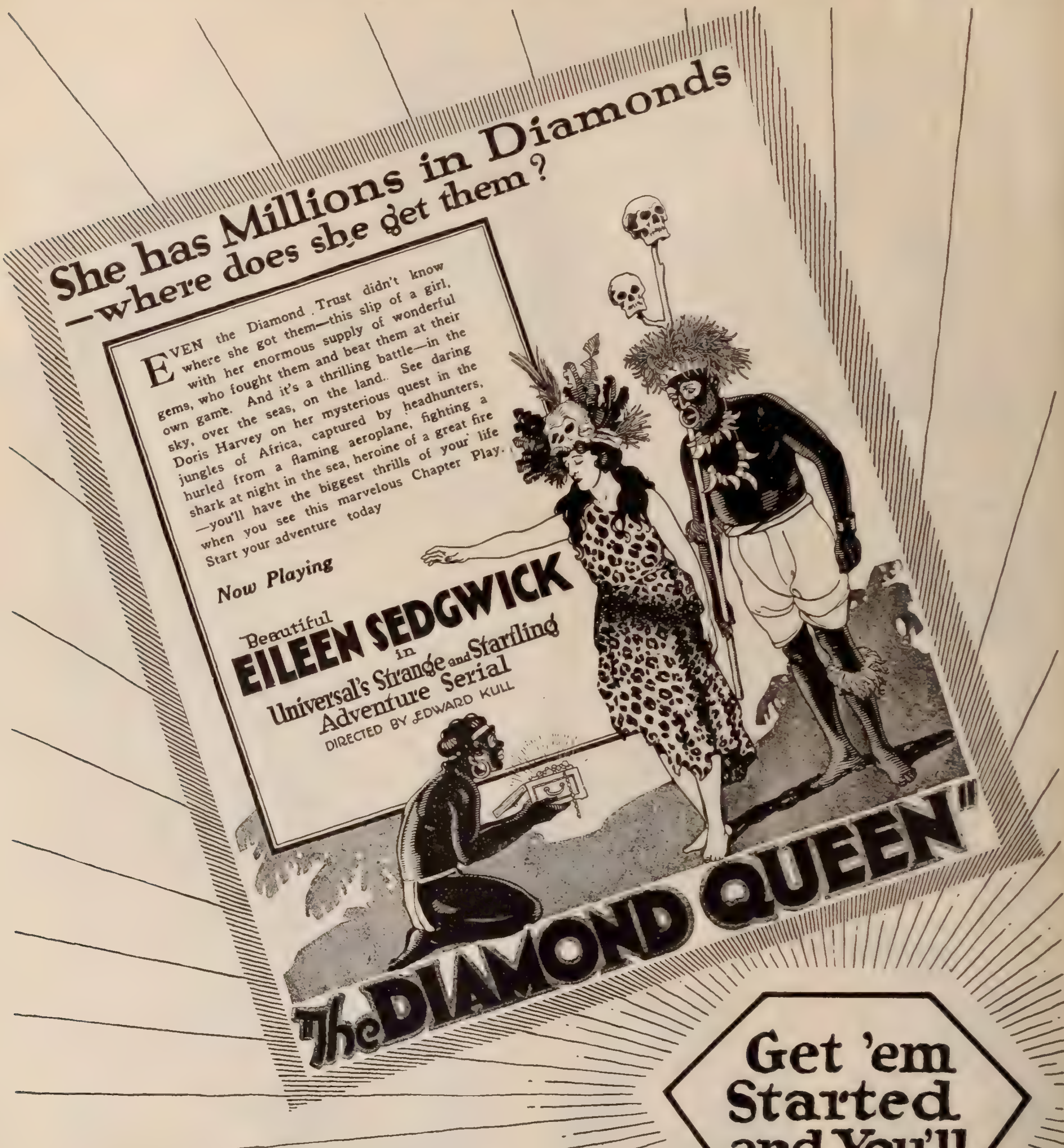
She's

EILEEN SEDGWICK

In Universal's Strange and Startling Adventure Serial

"THE DIAMOND QUEEN"

A Thrill a Minute



She has Millions in Diamonds —where does she get them?

EVEN the Diamond Trust didn't know where she got them—this slip of a girl, with her enormous supply of wonderful gems, who fought them and beat them at their own game. And it's a thrilling battle—in the sky, over the seas, on the land. See daring Doris Harvey on her mysterious quest in the jungles of Africa, captured by headhunters, hurled from a flaming aeroplane, fighting a shark at night in the sea, heroine of a great fire—you'll have the biggest thrills of your life when you see this marvelous Chapter Play. Start your adventure today

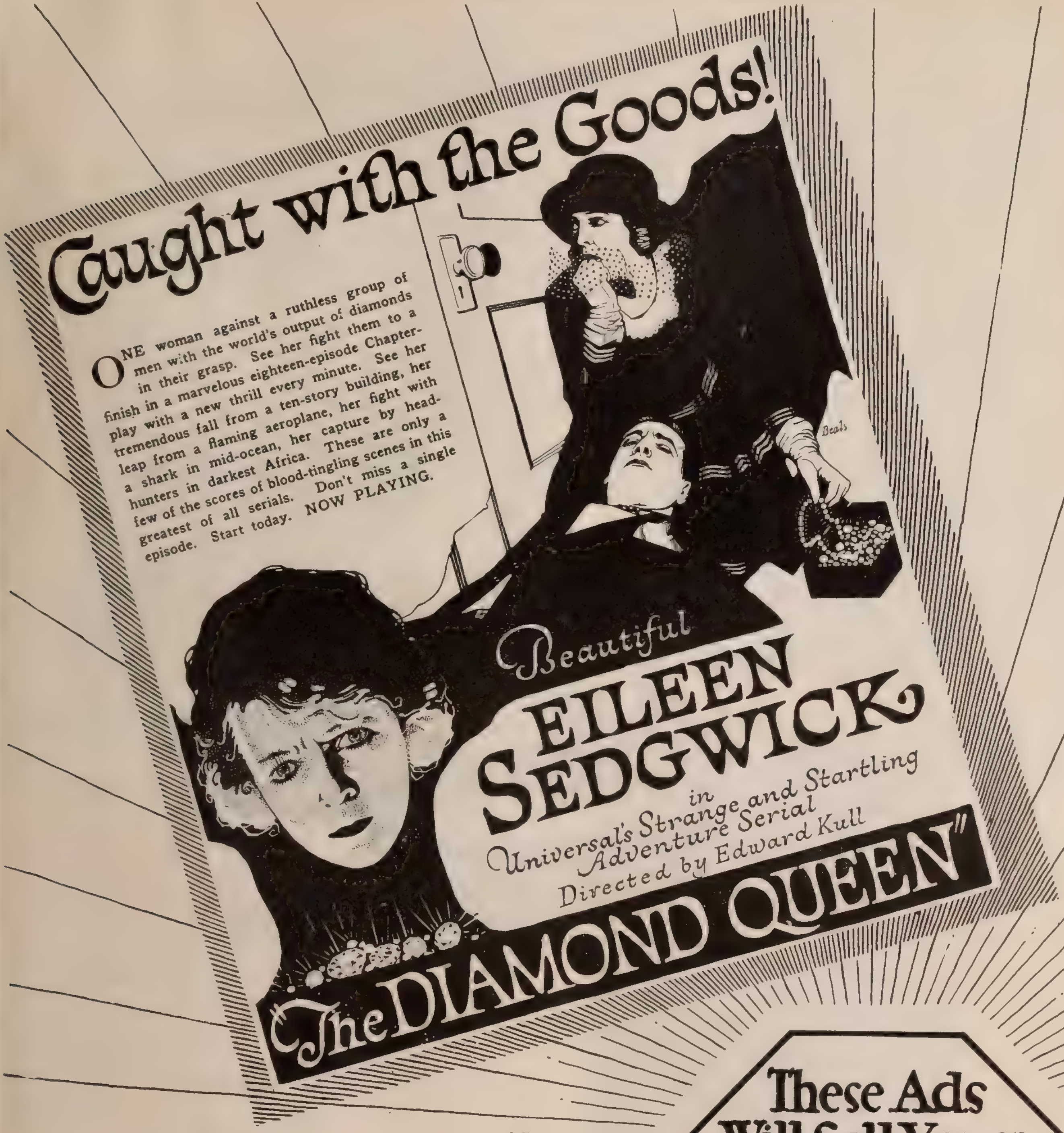
Now Playing

Beautiful
EILEEN SEDGWICK
in
Universal's Strange and Startling
Adventure Serial
DIRECTED BY EDWARD KULL

"The DIAMOND QUEEN"

Get 'em Started and You'll keep 'em

Ad cut No. 6
"The Diamond
Queen"
Electro $1.35
Mat 25¢



Caught with the Goods!

ONE woman against a ruthless group of men with the world's output of diamonds in their grasp. See her fight them to a finish in a marvelous eighteen-episode Chapter-play with a new thrill every minute. See her tremendous fall from a ten-story building, her leap from a flaming aeroplane, her fight with a shark in mid-ocean, her capture by head-hunters in darkest Africa. These are only a few of the scores of blood-tingling scenes in this greatest of all serials. Don't miss a single episode. Start today. NOW PLAYING.

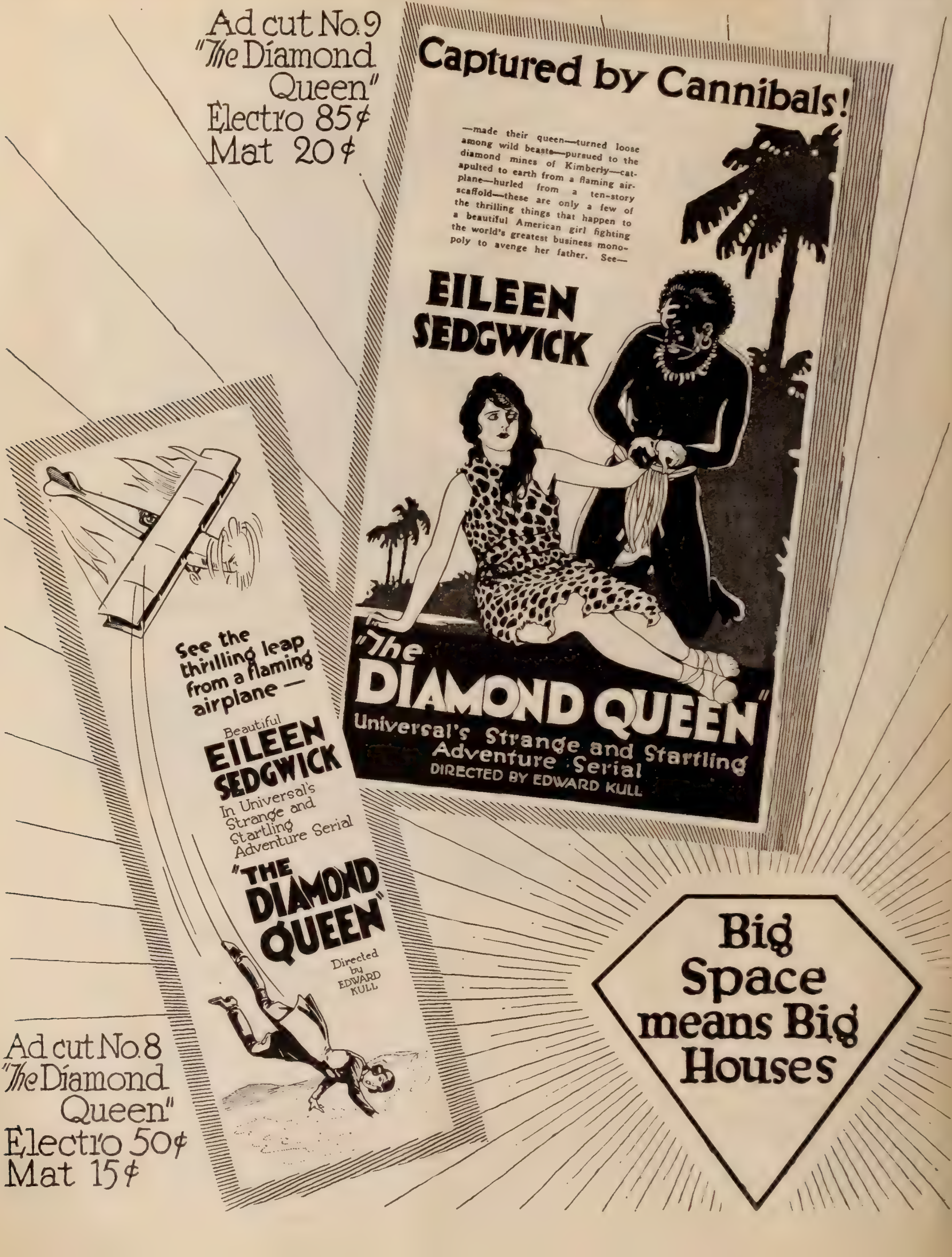
Beautiful
EILEEN SEDGWICK
in
Universal's Strange and Startling Adventure Serial
Directed by Edward Kull

"The DIAMOND QUEEN"

Ad cut No. 7
"The Diamond Queen"
Electro $ 1.35
Mat 25¢

These Ads Will Sell Your House to S.R.O.

Ad cut No. 9
"The Diamond Queen"
Electro 85¢
Mat 20¢



Captured by Cannibals!

—made their queen—turned loose among wild beasts—pursued to the diamond mines of Kimberly—catapulted to earth from a flaming airplane—hurled from a ten-story scaffold—these are only a few of the thrilling things that happen to a beautiful American girl fighting the world's greatest business monopoly to avenge her father. See—

EILEEN SEDGWICK

"The DIAMOND QUEEN"

Universal's Strange and Startling Adventure Serial
DIRECTED BY EDWARD KULL

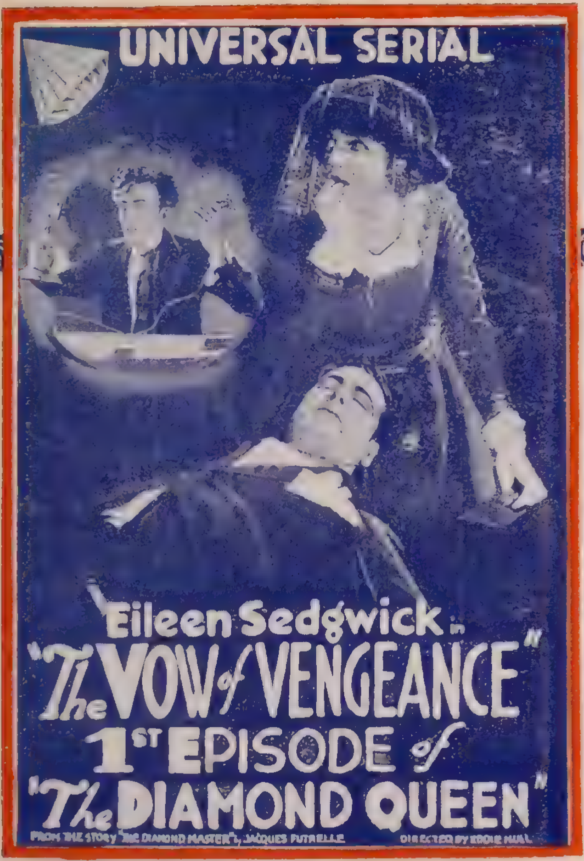
See the thrilling leap from a flaming airplane —

Beautiful
EILEEN SEDGWICK
In Universal's Strange and Startling Adventure Serial
"THE DIAMOND QUEEN"
Directed by EDWARD KULL

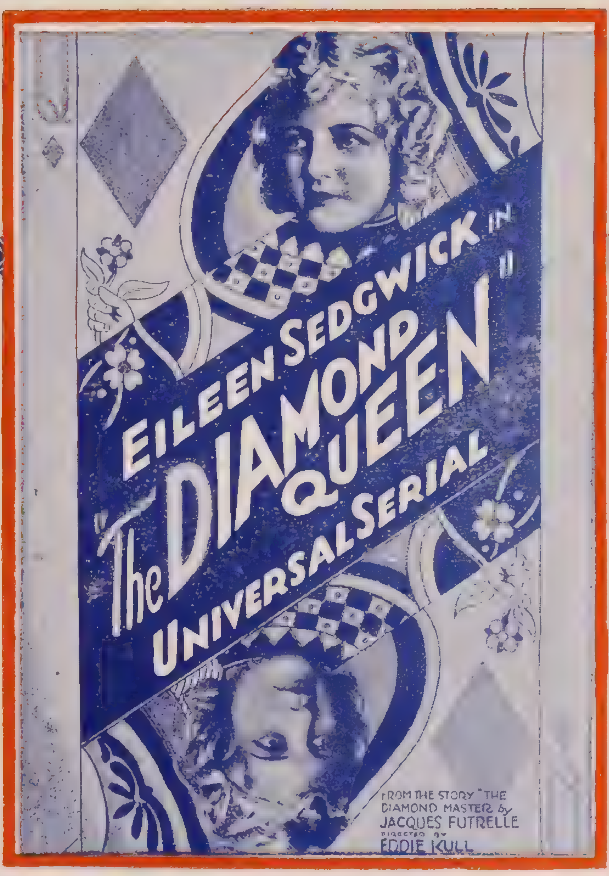
Ad cut No. 8
"The Diamond Queen"
Electro 50¢
Mat 15¢

Big Space means Big Houses

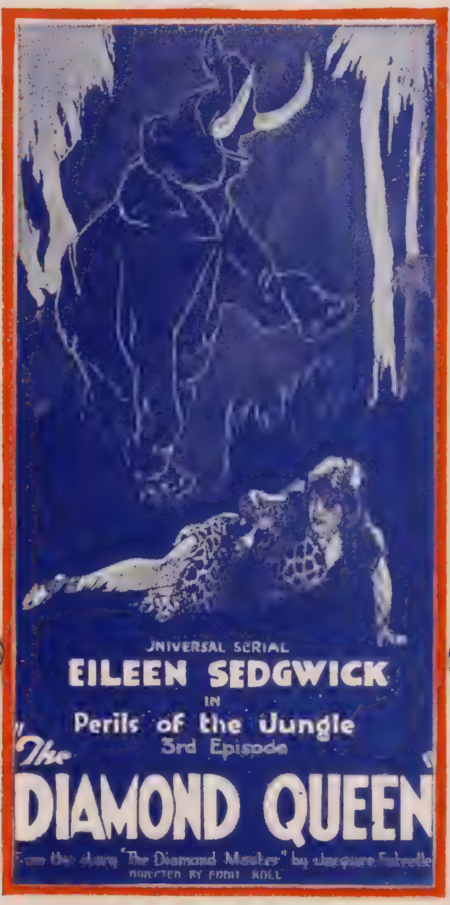
POSTERS


UNIVERSAL SERIAL
Eileen Sedgwick in
"The VOW of VENGEANCE"
1st EPISODE of
"The DIAMOND QUEEN"
FROM THE STORY "THE DIAMOND MASTER" by JACQUES FUTRELLE
DIRECTED BY EDDIE KULL

Episode One-Sheet

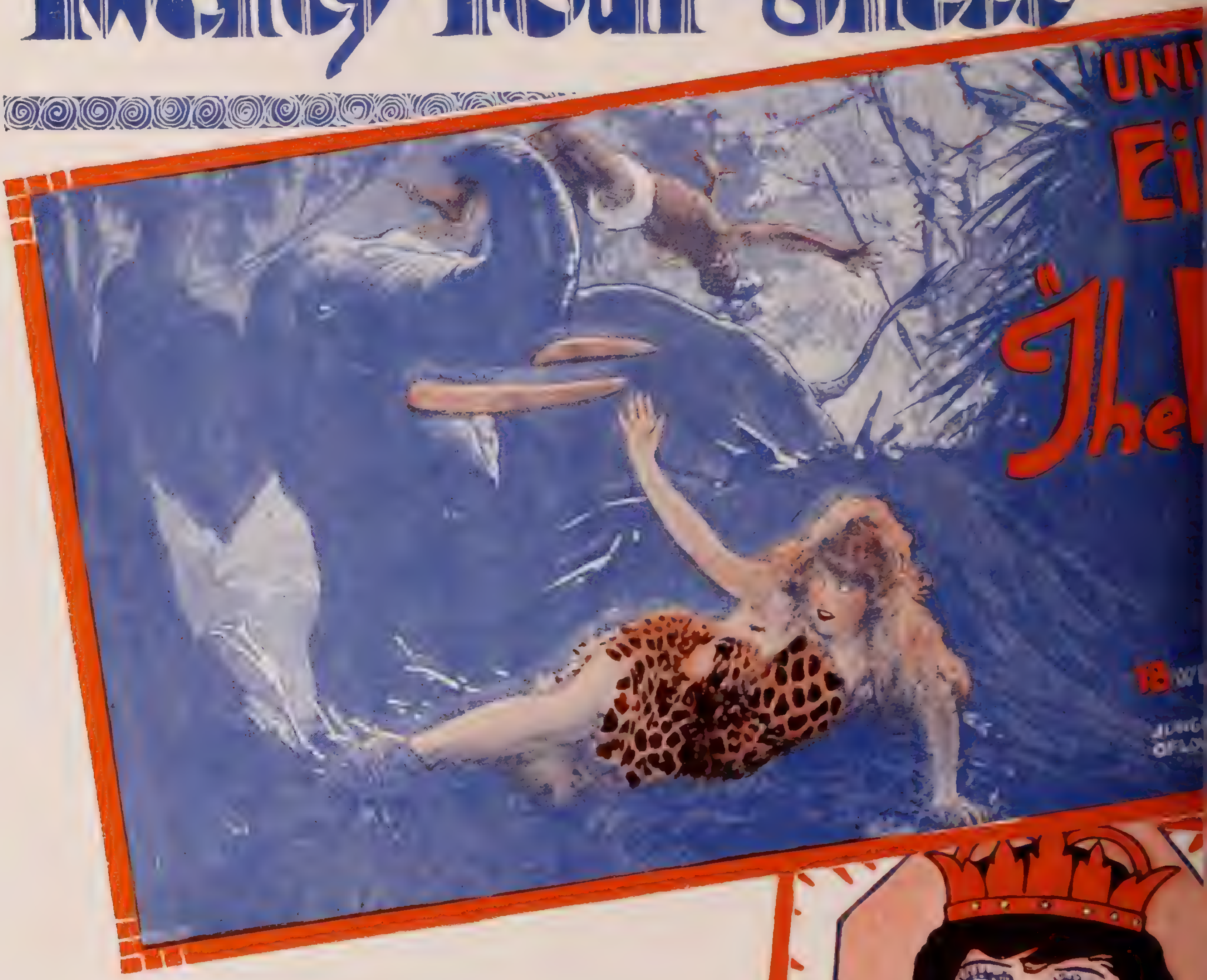

EILEEN SEDGWICK IN
"The DIAMOND QUEEN"
UNIVERSAL SERIAL
FROM THE STORY "THE DIAMOND MASTER" by JACQUES FUTRELLE
DIRECTED BY
EDDIE KULL

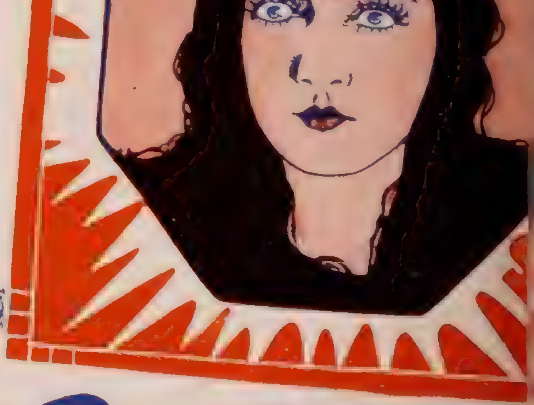
One-Sheet Advance


UNIVERSAL SERIAL
EILEEN SEDGWICK
IN
Perils of the Jungle
3rd Episode
"The DIAMOND QUEEN"
From the story "The Diamond Master" by Jacques Futrelle
DIRECTED BY EDDIE KULL

Episode Three-Sheet

Twenty-Four-Sheet





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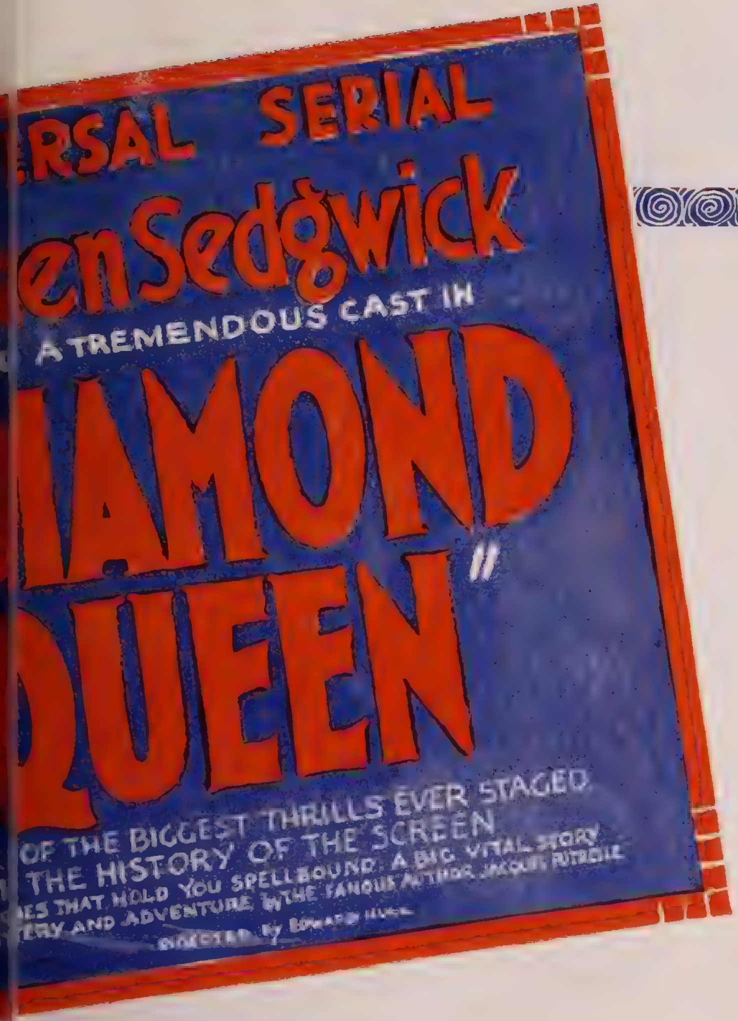
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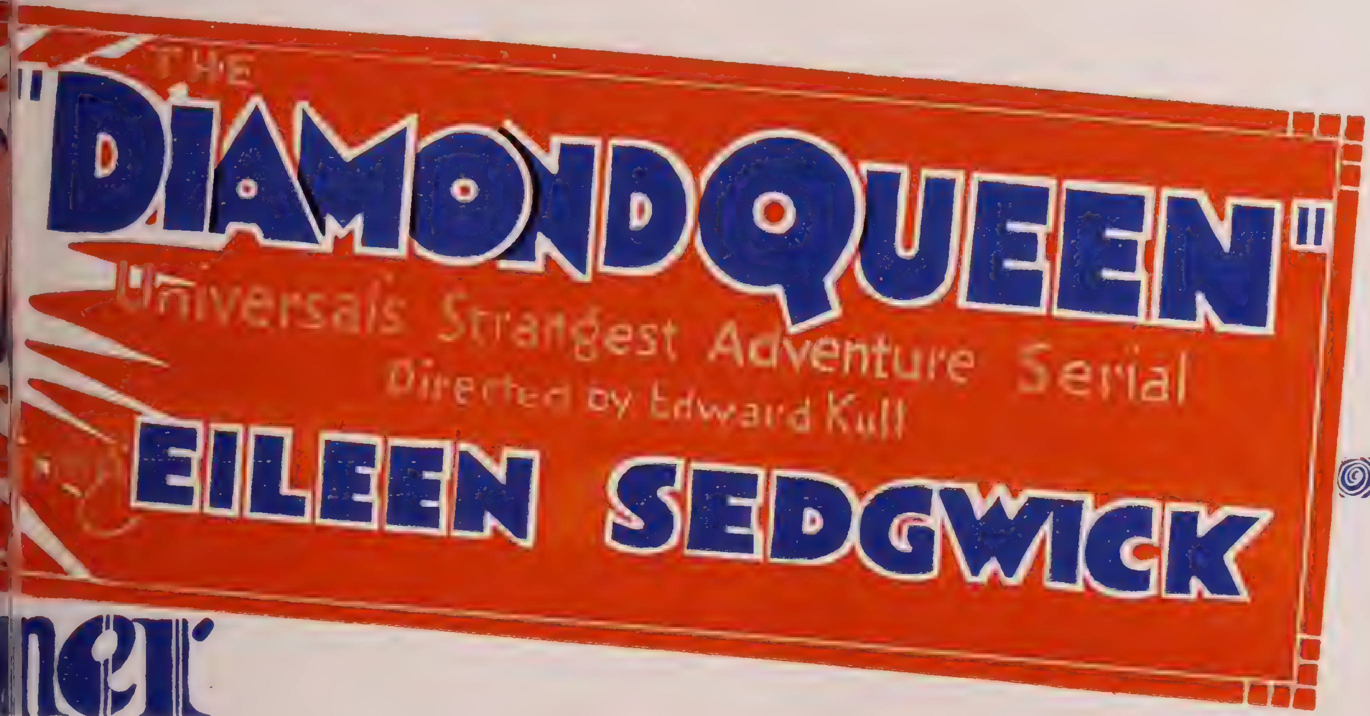
TERY AND ADVENTURE BY THE FAMOUS AUTHOR JACQUES FUTRELLE
DIRECTED BY EDWARD KULL


THE
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Universals Strangest Adventure Serial
Directed by Edward Kull
EILEEN SEDGWICK

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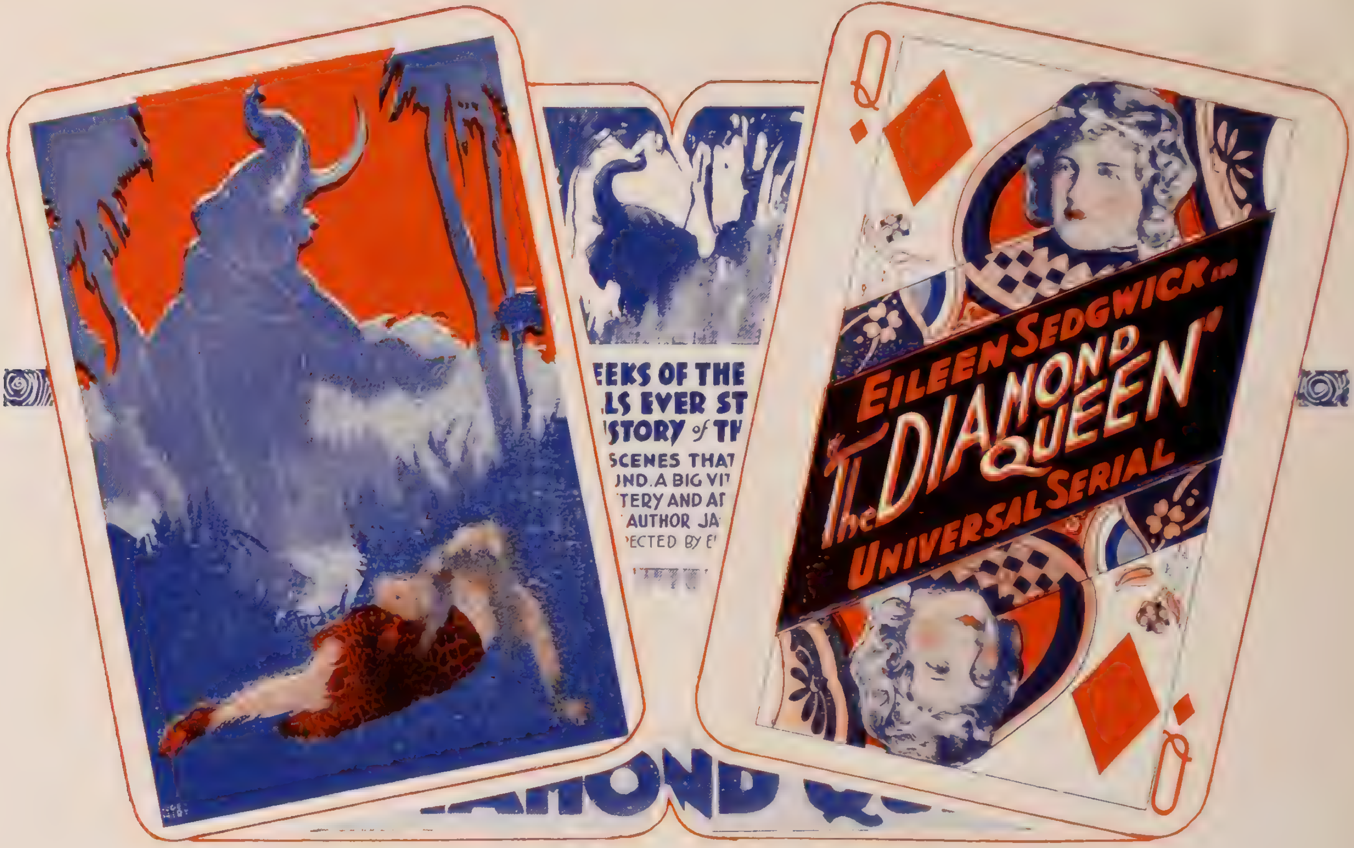
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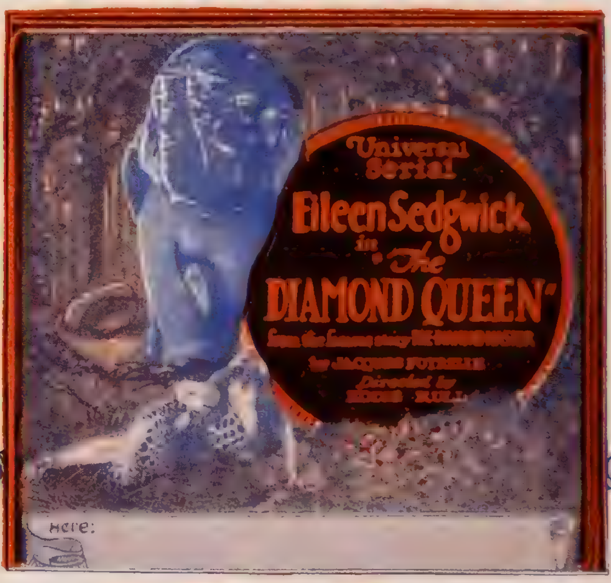
Universal Serial
Eileen Sedgwick
in "The
DIAMOND QUEEN"
from the famous story
by JACQUES FUTRELLE
Directed by
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Slide

THE MOVING PICTURE WEEKLY

A MAGAZINE FOR MOTION PICTURE EXHIBITORS

Published Weekly by the MOVING PICTURE WEEKLY PUB. CO.
1600 BROADWAY, NEW YORK CITY

PAUL GULICK, Editor.

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Vol. 12 JANUARY 1, 1921. No. 20

The Most Daring Woman in Pictures

EILEEN SEDGWICK, SERIAL STAR, NOTED FOR FEARLESS ACTING

Grew Up On Stage

EILEEN SEDGWICK, the star in "The Diamond Queen," the Universal serial to commence at the .... Theater next .... is one of the best known young women in moving pictures, not only because of her long succession of popular screen roles, but because of her many years as an actress in vaudeville and in the legitimate drama.

Her appearances before the public began when she was a youngster. Although born in Galveston, and educated in the Ursuline convent in that city, she left school at an early age and joined her family, becoming the baby member of the famous "Five Sedgwicks," a dramatic troupe which toured the South and West with a repertoire of tabloid versions of the latest New York comedy and dramatic hits.

One of the most popular of these tabloid comedies was a skit built around the Katzenjammer family. Eileen played the part of Fritz, the blond mischief-maker of the noted comic supplement family. Eileen's sister, Josie, also on the screen now, played the role of Hans, the other Katzenjammer brother.

Miss Sedgwick forsook the stage in her early teens to enter moving pictures. She played in a few photoplays for Lubin and then was engaged by Universal to take an important part in "The Isle of Life," a colorful screen thriller staged in Mexico. With her wealth of blonde hair, she made such a pretty heroine, that Universal officials determined to keep her permanently for Universal pictures. That was four years ago. She still is one of Universal's leading heroines.

She soon became a great favorite in Universal comedies, being featured in no less than thirty one and two-reel mirth producers. She then was entrusted with the supporting role in Eddie Polo productions. She played opposite this star in a long series of western pictures, in which Polo played "Cyclone Smith," a continued role.

It was with Polo that Miss Sedgwick had her first experience in serials. She played opposite him in "The Lure of the Circus," one of the most popular Universal serials ever made. The daring shown by the young woman in this serial prompted Universal to continue her in serials.

PUBLICITY MATERIAL

ON this and the following pages will be found a large assortment of scene cuts and publicity stories for use in popularizing this serial.

Also there will be found abundant material for heralds throw-aways, display ads. and exploitation campaigns.

Her next appearance in chaptered screen drama was in "The Great Radium Mystery," in which she was co-starred. Then followed her starring role in "The Diamond Queen," a screen adaptation of the late Jacques Futrelle's famous novel, "The Diamond Master."

In "The Diamond Queen" Miss Sedgwick has several episodes in which she has to act with wild animals, being charged upon by lions, tigers, elephants and other dangerous beasts. This is considered the most nerve-wracking of all screen acting.

One of the first Universal pictures in which Miss Sedgwick played was an animal picture entitled, "In African Wilds." Her shoulder was severely scratched by one of the lions in the production of that thriller. It was only by providing for every precaution that she could be induced to appear with wild animals again, for "The Diamond Queen."

Although Miss Sedgwick is twenty-one years of age, she is known by all her acquaintances as "Babe" Sedgwick. This nick-name was attached to her when she was the baby of the Sedgwick family.

She is noted throughout the screen world as one of the most fearless women in the moving picture business. Although her serials call for nerve-wracking stunts and hair's-breadth escapes in every episode, she refuses to permit a "double" to take her place in any perilous bit of action.

In the filming of "The Diamond Queen," which is filled with dangerous thrills, she narrowly escaped serious injury upon several occasions. Her coolness in time of danger brought her safely through each experience, where a less level-head would have come to grief.

When the first episode of "The Diamond Queen" is shown at the .... Theater it will be Miss Sedgwick's first appearance in this community as a serial star in her own right.

AIDS TO THE EXHIBITORS

ADVERTISING PUNCHES

1—The beauty and charm of the star, Eileen Sedgwick, and her fearlessness in the performance of dangerous stunts.

2—The fact that the story was adapted from a thrilling novel, by one of the best-known of the modern writers.

3—Novel shots of the wild jungle country in Africa and the strange cannibal people who inhabit it.

4—The most unusual and daring wild animal scenes ever embodied in a serial.

5—The horrible customs of the cannibals shown in a realistic manner.

6—A thrilling fight on the wing of an aeroplane high above the earth.

7—Death defying stunts, including a plunge from a narrow plank eleven stories above the ground.

8—The introduction and dangerous operation of a marvelous machine, used for the manufacture of diamonds.

9—An exciting story, full of thrills, adventure and the sweetest of romance.

10—The masterful direction of Edward Kull—a maker of gripping photo-thrillers.

PRINCIPAL PLAYERS

DORIS HARVEY	EILEEN SEDWICK
JOHN HARVEY, her father	Burton Wilson
BRUCE WESTON	George Cheseboro
JULIUS ZEIDT	Frank M. Clark
PROF. MARTIN HARVEY	Alfred Fisher
ZIMBA	Al Smith
ALINE EARL	Josephine Scott

AT A GLANCE

SUBJECT—"THE DIAMOND QUEEN."

LENGTH—Serial—18 Episodes.

STAR—EILEEN SEDGWICK.

PREVIOUS HITS—Lead in "The Lure of the Circus" with Eddie Polo, Co-star of "The Great Radium Mystery."

DIRECTED BY—EDWARD KULL.

STORY BY—Adapted by Robert F. Roden and George W. Pyper from the novel by Jacques Futrelle, "The Diamond Master."

SCENARIO BY—George W. Pyper.

SUPPORTING CAST—George Cheseboro, Frank M. Clark, Burton Wilson, Alfred Fisher, Al Smith, Josephine Scott, Lew Short and Harry de More.

LOCALE—The suburb of an American City; Kimberley, South Africa, and the jungle regions nearby, a large American City.

THUMB-NAIL THEME—When her father ruined by the unscrupulous diamond trust, commits suicide, Doris Harvey swears to avenge his death. This determination takes her to the earth's remotest corners, and involves her constantly in grim peril. Aided by a startling invention, she "breaks" the criminal trust and incidentally wins the heart of a young money-king.

ADVANCE NOTES

USE THESE BEFORE YOU SHOW THE FIRST EPISODE

As a child Eileen Sedgwick played the role of little Fritz in the "Katzenjammer" act with which the Five Sedgwicks toured in vaudeville all over the country. Now she is the dazzling star of the thrilling serial picture, "The Diamond Queen," which begins on .... at the .... Theatre.

Some wonderful scenes of a strange country, an untamed race and its barbarous customs are to be seen in "The Diamond Queen," the serial starring Eileen Sedgwick, which starts next .... at the .... Theatre.

"The Diamond Queen" was adapted from a novel by the famous Jacques Futrelle, and contains an exciting plot. Eileen Sedgwick is its star and the first episode will be shown at the .... Theatre next ....

No girl could look more attractive than blonde Eileen Sedgwick in the leopard skin dress she wears as queen of the man-eaters in "The Diamond Queen," the serial in which she is starring and which commences at the .... Theatre next ....

Eileen Sedgwick prefers being a serial star to acting in other kinds of pictures. She enjoys the thrill of it. Her latest serial, "The Diamond Queen" will begin next .... at the .... Theatre.

Eileen Sedgwick
in "THE DIAMOND QUEEN"
A UNIVERSAL SERIAL

Publicity Cut No. 1
Scene from later episode

An intricate machine, used for the manufacture of diamonds, plays an important part in "The Diamond Queen," the serial starring beautiful Eileen Sedgwick, which commences next .... at the .... Theatre.

Eileen Sedgwick, the star of the new serial, "The Diamond Queen," which starts at the .... Theatre, next ...., will be remembered as the charming blonde star of that recent serial-thriller, "The Great Radium Mystery."

The most dangerous stunt that Eileen Sedgwick is called upon to perform in "The Diamond Queen," is to drop from a narrow plank towards the street eleven stories below. This exciting serial will start at the .... Theatre ....

"The Diamond Queen" not only contains tense battles between men, but a thrilling fight between a lion and a tiger. This serial, starring beautiful Eileen Sedgwick, begins next .... at the .... Theatre.

It is one thing to fight on land but another to battle on the wings of an aeroplane high above ground. Such a struggle is shown in Eileen Sedgwick's new starring vehicle, "The Diamond Queen," coming to the .... Theatre on .... It is a Universal serial.

A READY-WRITTEN REVIEW

IT is quite refreshing to view a serial which starts off with so realistic and consistent a story as "The Diamond Queen," the newest Universal serial starring Eileen Sedgwick, which had its premiere last night at the .... Theatre. Here at last is a serial that is going to be an interesting story, not a mere conglomeration of thrilling incidents!

Adapted from "The Diamond Master," a novel by that famous storymaster, Jacques Futrelle, the plot promises to carry the spectator from America to the far-off diamond fields of dark Africa and the strange country surrounding them. Combine with this novelty of setting an adventure story full of excitement and suspense, and there results as interesting and entertaining a chapter-play as the movies have yet offered.

The story of "The Diamond Queen" is a timely one for it centers around an all-powerful and unscrupulous combine of enormously wealthy financiers, who bring to ruin and suicide a big-hearted millionaire when he refuses to bow to their unjust demands. His daughter resolves to avenge his death, and this determination involves her in thrilling and dangerous situations. Incidentally, a fascinating novelty is woven into this plot of vengeance. It is a diamond-making machine.

Thrills by no means have been neglected in the development of the realistic and logical story. In the first episode there is one of the most perilous stunts ever performed by a serial player. Eileen Sedgwick, the star of the serial, walks a frail plank connecting two buildings, eleven stories above ground. She is seen to stumble and pitch downward toward the street as the episode ends. Some thrill!

Directed by Edward Kull, this serial with its attractive and daring star, will provide splendid entertainment even to the most sophisticated moving picture patrons.

The Story of "The Diamond Queen"

OPENING CHAPTERS OF SUPER-SERIAL

(Not For Publication)

"The Vow Of Vengeance"

Episode One

DORIS HARVEY, about to complete her course at a fashionable girl's finishing school on the Hudson, prepares to slip home and surprise her father.

But John Harvey, diamond importer and philanthropist, of Maiden Lane, New York, is suddenly plunged into bankruptcy by the Diamond Trust, headed by Julius Zeidt, who is known as the world's diamond king, in order to force from Harvey control of certain new Brazilian mines. Harvey's great ambition, has been to establish a great free hospital clinic and school where crippled children, helpless mothers, life's misfits among the poor, can be righted and given a fair chance for progress. The blighting of his life's work is more than he can stand. Unable to face the daughter he idolizes in failure and disgrace, Harvey determines to end his life. Mason, his store manager, discovers his intent and tries to foil him, but Harvey slips away to his Long Island home, in the grip of suicidal insanity.

DAUGHTER IS TOLD

Doris, arriving at the store from school, learns from Mason what has happened. Like a bolt from a clear sky tragedy enters her life. She sets out in her car to overtake her father, instructing Mason to try and get him on the wire the minute he reaches home and hold him on some pretext till she arrives. The thrilling race with death is begun.

Doris draws close upon her father's speeding car, driven by Tim, the family chauffeur, but each time is delayed in her wild dash—once when she wrecks her own car and risks her life to save a child in the road. At the time of the accident, her sacrifice is witnessed by another motorist, Bruce Weston, a young millionaire, who is owner of the Stockley Co., one of the firms of the Diamond Trust. But Bruce has had no hand in the ruin of Harvey. Neither Bruce nor Doris know each other when he finds her stunned in the wrecked car and offers his own car and his services in answer to her hysterical plea. The mad race is renewed, Bruce at the wheel, Doris praying that she will be in time.

Eileen Sedgwick
IN A SCENE FROM "THE DIAMOND QUEEN"
A UNIVERSAL SERIAL

Publicity Cut No. 2

Harvey reaches his home just as Mason calls on the phone and delays him by a series of pretexts. Below in the basement of the home Prof. Martin Harvey, Doris grandfather, long considered half-demented because of his devotion to some mysterious chemical experiment, labors at his task. At last John Harvey, realizing that he is being tricked by Mason, tosses aside the phone, takes forth his revolver and raises it to his head. Bruce and Doris speed up the driveway outside, leap out of the car and dash up the front steps of the house in time to hear a shot ring out. They halt in their tracks. Old Martin Harvey stops at his task. The servants look aghast toward the drawing room. Doris, horror stricken, appears about to collapse.

TOO LATE

Recovering herself, Doris rushes into the drawing room only to find her father's crumpled body on the floor, dead. Bruce, still not knowing Doris or whose house he is in, tries to comfort her when old Martin Harvey enters, looks for one grief-stricken moment at his son's body, then stands erect, anew, grim light in his eyes. He asks Bruce to leave them. He goes away without learning who Doris is. Martin then leads Doris into the basement. There he tells her how the Diamond Trust had driven her father to his death and also explains the nature of his mysterious experiment. Together they swear to avenge John Harvey's death and carry out his great plan—and in the mysterious experiment they hope to find the weapon to achieve this. Doris looks at a newspaper cut of Zeidt and fastens his face in her mind.

In the office of the Diamond Trust, Zeidt, its chief, tells his associates that though they have forced Harvey out of business he still holds documents that will incriminate them. These must be obtained at all costs or they face prison.

Two days later Doris' grandfather hands her these documents to take to Henry Sylvester, close friend of her late father, for safe keeping. At the same time, Bruce, from a newspaper article, learns for the first time who Doris is and the circumstances surrounding her father's suicide. Sensing his position as a member of the trust, even though he is innocent, he sets out for the Harvey home in his car to clear himself in Doris' eyes. Thus, as Bruce nears the house, he sees Doris leave, followed by mysterious men, who are in reality crooks hired by Zeidt to obtain the documents. The crooks, spying at the house, had discovered Doris' intention and destination. Bruce follows them.

TRAPPED

When Doris discovers she is being pursued, she flees into an office building in the downtown section. The crooks are close on her heels. She runs down a blind corridor on one of the upper floors, enters a "to let" office and locks the door. Bruce overtakes the crooks at the door. They fall upon him and knock him out, than break in the door to seize Doris. But Doris dashes into a further room, locking the door. The crooks start to batter it down. Painters have been at work in the room. Doris looks out the window. Opposite her is another tall building. The ground lies eleven stories below. Seizing a painter's plank from the floor, she shoves it across the areaway from window to window, then starts across it. The crooks smash through the door and rush to the window. In her excitement Doris loses her balance and falls on the plank. The weight of her body breaks it. She plunges down apparently to her doom.

"THE PLUNGE OF DOOM"

Episode Two

DORIS is saved from death when she falls into a canvas stretched some distance underneath a scaffolding upon which painters had been at work on the wall of the building. The crooks, seeing this, start down to the floor far below to seize her from the window. Bruce, reviving, discovers Doris' plight. He leaps from the eleventh floor window into the canvas at the side of Doris. They climb thru an office window opened by an excited tenant. Doris tells Bruce she must reach the office of Sylvester at once. Bruce tells her the building is just around the corner. They dash off, but the crooks are again on their trail, unobserved.

In Sylvester's office Doris finds he has gone home. His secretary, a girl, offers her services, but before Doris can explain the purpose of her visit, the crooks reach the office door, which Bruce locks. From the outside his silhouette is plainly visible. One of the crooks strikes at the silhouette with a sap. The blow crashes through the glass and lays Bruce low. As the crooks rush in, seize and tie the secretary, Doris flees into Sylvester's open vault and closes the heavy door. It is a time lock. She is hopelessly entombed.

A GILDED TOMB

The secretary pleads with the crooks to save her. They drill to place a blast in the lock, after hurling the secretary aside. In the vault Doris is suffocating. Outside, the secretary manages to drag a phone from the table with her teeth and calls Sylvester. He, in turn, calls the police and himself speeds on his way to the office. Bruce now revives, sees the situation and attacks the crooks as they drill. But they knock him out again.

The blast is set. The crooks retire to the outside, waiting. But the secretary crawls to a water-stand, fills a sanitary cup with water, using her teeth to hold the water cup, manages to get to the vault and dashes the water on the low burning fuse, quenching it. At the same moment Sylvester and the police arrive. The crooks are caught. Sylvester works frantically at the safe. Bruce is carried off to the emergency hospital, Sylvester opens the safe, Doris, nearly suffocated, is borne forth to the table. A pulmotor resuscitates her.

When Bruce gets out of the hospital he finds the Harveys gone from their home—no one knows where. Haunted by the girl he can't forget, Bruce begins a cruise of indefinite length on his private yacht—determined that some day he will find her.

Eileen Sedgwick
in "THE DIAMOND QUEEN"
A UNIVERSAL SERIAL

Publicity Cut No. 3

Zeidt, the diamond king, also leaves New York for South Africa, where he is to inspect his diamond mines. By now Zeidt knows of Harvey's suicide and gloats over it, but has never seen the girl, Doris Harvey.

CAPTURED BY SAVAGES

A month later, Doris appears in Kimberley, hub of the diamond industry, and sets out, in spite of warnings and protests, for a newly discovered diamond field in a wild territory thronged with savages. She is captured by head-hunters—a tribe long without a king or queen who, listening to their medicine man's legendary urging for a "White Queen," decide to enter her in the list of candidates for ruler. These candidates must undergo a gruesome test. But in years none has survived the test.

The tribe of head hunters prepares for the royal torture test with its weird dances and rituals. The hour of the ceremony arrives and Doris with the other candidates is led forth. She sees one after another hoisted high to a crude box-trap in a tree and precipitated by means of a trap door into a pit of water rimmed with upturned spears.

A TERRIBLE TEST

Each, like herself, is garbed in a peculiar native costume of shredded, highly inflammable material, which is soaked with oil. Just before each candidate is precipitated toward the pit, this costume is ignited. If the victim is fortunate to fall into the pit, unscathed by the spears, the water extinguishes the flames and the survivor is triumphant. Those impaled on the spears die in agony. Doris is last on the list. None of her predecessors survive the horrible torture. She is hoisted high to the box-trap. Her garb is ignited. The trap door falls open. Doris falls.

Use These Special Stories Be

FILM SERIAL STARS NEED GREAT NERVE

Eileen Sedgwick Among The Most Daring

IT requires a great deal of nerve to be a serial star, not the sort of nerve described as "gall" or "crust," but the kind which designates daring and valor. There are several accomplishments necessary to serial stars. One must know how to act, must be an athlete and an acrobat; and above all must possess no trace or fear, but a willingness to take any and all chances.

Eileen Sedgwick, the youngest and most attractive of serial stars, whose latest success is scored in the Universal production, "The Diamond Queen," comprising thirty-six reels of daredevil action, demonstrated the fact that she possessed more than ordinary share of nerve when she was eight years old. She was the youngest member of the Sedgwick family, which toured the South and West and presented a repertoire of comedies and dramas. Between the acts, vaudeville acts were presented, and one of these was a slack wire specialty by a young woman of nineteen.

At odd times, and unknown to her father and mother, Eileen practised on the swaying cable. One evening the wire walker was sick and unable to perform. There was no other act to fill up the gap while the scenes were being changed, and Eileen, without a word to any one, rushed on the stage and performed the act. She fell several times during the performance, but undaunted by the accidents she returned to the swinging wire and finished all the stunts in the regular performer's repertoire.

Eileen Sedgwick's biggest film success is being scored in "The Diamond Queen," a serial based on the famous novel, "The Diamond Master," by Jacques Futrelle. This thrilling story, adapted for the screen by George Pyner and Robert Roden, was produced for Universal by Edward Kull.

"The Diamond Queen" is to be shown every .... at the .... Theater. The opening chapter is scheduled for ....

Eileen Sedgwick
in "THE DIAMOND QUEEN"
A UNIVERSAL SERIAL

Publicity Cut No. 4

HEAVY SCREEN LOVER ALSO A HARD HITTER

GEORGE CHESEBORO, handsome leading man to Eileen Sedgwick in her thrilling new serial "The Diamond Queen," released by Universal, is more than just a good-looking lead. He is a real serial actor, who performs all sorts of feats of peril and endurance with easy confidence. He might easily be an aspirant for prize-fighting honors. In the eighth episode of this serial he knocks out a whole gang of ruffians single-handed.

There never is an amateur boxing or wrestling bout around the big studios in which George Cheseboro hasn't a hand. He has built up quite a reputation for himself in these fields of sport. The eighth episode of "The Diamond Queen" will be seen at the .... Theatre on ....

REMARKABLE FIGHTS SCREENED FOR SERIAL

Actual Conflict Of Wild Beasts In Jungle

THE most novel stunts ever filmed for a serial, are the wild animal scenes, which occur in the third episode of Eileen Sedgwick's newest and most thrilling serial, "The Diamond Queen," to be shown at the .... Theatre next ....

Fleeing from her cannibal captors, who have made her their unwilling ruler, Doris, accompanied by a friendly native, runs through the perilous mazes of a dense jungle. She is suddenly attacked by a leopard. A bullet from the weapon of her protector saves her, but her security is short-lived. From a dense mass of shrubbery a lion springs. A second well-directed shot accounts for the ferocious beast. The girl speeds weakly on, only to run directly into the path of a huge elephant.

But the vivid portrayal on the screen of the ferocity of these untamed beasts is not the most interesting part of the "shots." That occurs when a lion and a tiger actually are shown fighting to the death—the strangest battle ever depicted on the screen.

EILEEN SEDGWICK EXPERT AT WHEEL

EILEEN SEDGWICK, daring star of "The Diamond Queen," the serial which is now being shown on .... and .... of each week at the .... Theatre, is an expert motorist. Her ability to handle the wheel came her in good stead in the first episode of "The Diamond Queen." Here, racing against death in a high-powered car, she sees a child directly in the road in front of her, while another motor car is fast approaching from the opposite direction. At the risk of her life, to save the child as well as the driver of the approaching car, the daring star deliberately turns her machine into a fence at the side of the road. She crashes through it with terrific speed. Miss Sedgwick staunchly refused to have a skilled double perform this hazardous stunt. Excitement ran high in the company during the filming of the danger-fraught incident.

re And During The Showing

PRETTY FILM STAR RAISED ON STAGE

Eileen Sedgwick Youngest Of Famous Family

EILEEN SEDGWICK, starring in the Universal serial, "The Diamond Queen," which begins at the .... Theatre next .... has been on the stage since she was a child. Both her parents are popular players; so is her brother, Ed; likewise her sister, Josie. Traveling as an independent theatrical company, the Sedgwick family became famous throughout the South and West.

The dramatic company toured the country and became notable for its repertoire. Not only did they present tabloid versions of the latest New York comedy and dramatic hits, but interpersed vaudeville numbers, songs, dances and athletic sketches between the acts by way of variety.

Miss Sedgwick's first important work before the camera, was at the age of 14, in a Universal picture, "The Isle of Life," which was made in Mexico. She was so appealing in the role that her screen career was assured and she continued in Universal productions.

Forsaking the dramatic roles for a time, Miss Sedgwick gave a new interpretation to comedy leads and was featured in a number of funny-films made at Universal City.

Realizing that her talents were too great to be entirely confined to the comedy screen, the star was again placed in dramatic roles by Carl Laemmle, president of Universal, and has since then specialized principally in serials.

Her work in support of Eddie Polo in his first romance of the big top, "The Lure of the Circus," was characterized by skill and daring and by a dramatic quality seldom met with in film serial production. She later appeared in such thrilling creations as "Man and Beast," "Dropped from the Clouds," "The Trail of No Return," "Number 10, Westbound," and others. She scored a tremendous success in "The Great Radium Mystery," in which she was co-starred, and her triumph in this serial won her the starring role in the latest Universal chaptered romance, "The Diamond Queen," based on "The Diamond Master," by Jacques Futrelle, and directed by Edward Kull.

Eileen Sedgwick
in "THE DIAMOND QUEEN"
A UNIVERSAL SERIAL

Publicity Cut No. 5
Scene from fourth episode

EILEEN DANCES TOO

Eileen Sedgwick not only is beautiful and a clever actress, but also is an accomplished ballet dancer. She ably demonstrates this in "The Diamond Queen," her latest serial-thriller, which begins at the .... Theatre next ....

WON FAME ON STAGE AS RESULT OF DARE

George Cheseboro An Actor Over Night

NEVER criticise another person unless you are sure you can do their job better than they can, was the greatest lesson ever learned by George Cheseboro, the hero for Eileen Sedgwick in her newest serial, "The Diamond Queen," now being shown every .... at the .... Theatre. Learning this lesson caused Cheseboro to be precipitated into a stage career from which he never recovered until he entered the moving picture world.

He was a ticket seller in the boxoffice of a Minneapolis Theatre several years ago, where Richard Ferris was conducting a stock company. One week young Cheseboro criticized the work of the juvenile in the company and boasted that he could act the role better himself.

Ferris was having a bad week and was in no mood for criticism. He snapped back:

"Oh, is that so? Well, suppose you just take this place to-night."

Cheseboro did take the part, and despite a weakness in the knees, did it so well that he was engaged for the remainder of the season. He played in stock and with road companies, one of his engagements being with a company that played a winter season at Sacramento, California. Henry McRae owned the company and directed the productions. Three years later, after Cheseboro returned from a two years' tour of the Orient, where he appeared with an American musical comedy and vaudeville company, he stopped over in Los Angeles and visited Universal City, then recently erected. There he found Henry McRae, his old stage director, producing photodramas.

McRae suggested to Cheseboro that he try pictures for a while, and his first screen work was in a two-reel drama with Lois Wilson. Since then George has been appearing entirely in the films, has supported a score of feminine stars and has specialized in serial productions. He admits that in no serial has he had the thrills and excitement he experienced in "The Diamond Queen."

FOR THE HERALD

TO Doris Harvey, pampered daughter of John Harvey, the diamond king, life is a succession of joys only, until the Diamond Trust drives her father to bankruptcy.

Intending to surprise her beloved parent with one of her impetuous visits from school, Doris enters his office one day, only to find Mason, the manager, in a state of frenzied excitement. John Harvey had just that moment departed for his home with suicide in his heart and Mason knew that no power but the daughter could stop this sudden insanity on the part of the financier, heartbroken because of what the loss of his money would mean to his child.

Ordering Mason to get her father on the phone to inform him of her coming, the girl starts her wild ride in her motor car to beat death. In the distance she can see the lights of her father's car. Heeding nothing, she speeds on, eyes fixed ahead, lips firmly set. She will stop this mad deed yet! But suddenly—ahead of her—there comes in view the figure bbof a child, playing heedlessly in the road, while from the opposite direction a high-powered car spins toward her. The child—the driver—she must not get in their way!

With never a thought for herself, and all in the flash of a second, she swerves her car to the right. With terrific speed, it crashes into a fence and from its firm rootings a huge tree falls across the roadside, missing the child by but the fraction of an inch. Unconscious she lays there in the tonneau of her crushed car. The driver of the other car, Bruce Weston, revives her. She tells him of her agony. Together they take up once again the mad dash.

What follows on this frenzied dash of rescue—how the girl and her family, possessors of a secret invention for producing machine-made diamonds, attempt to thwart the trust and seek vengeance; how Bruce Weston, in his love for the girl is dragged into intrigue against the very organization of which he himself is a member; how it takes them to the earth's obscure corners and into situations more fascinatingly horrible than have ever before been viewed, is thrillingly told in the eighteen tense and punchful episodes which go to make up "The Diamond Queen," Universal's newest super-serial sensation, starring the lovely and dauntless Eileen Sedgwick. This great chaptered photo-thriller will be shown weekly at the .... Theatre commencing ....

Advertising Display Lines

The Diamond Trust was all powerful. Yet it found itself helpless before the clever wiles of a woman. See Eileen Sedgwick in "The Diamond Queen."

A millionaire's daughter—then the queen of a wild band of cannibals—later a dancing girl in the antipodes. See Eileen Sedgwick in the Great Universal Serial, "The Diamond Queen."

Visit strange lands—See the horrible customs of an untamed race—view primitive live itself with beautiful Eileen Sedgwick in Universal's Great Serial, "The Diamond Queen."

She was thrown from the lap of luxury to the grim hands of poverty. From an easy, sheltered existence, she became the unhappy ruler of a band of cannibals. Then she mingled with crooks and gangsters—all for a great cause. See Eileen Sedgwick in "The Diamond Queen"—a super-serial

A dive from a dizzy height into a spear-rimmed pool. A battle with a ferocious elephant in the jungle-wilds. A swim through the rough waters of a shark-infested sea. A thrilling fight on the wing of an aeroplane. This is Eileen Sedgwick in "The Diamond Queen."

Fights in the jungle—Fights under the sea—Fights high in the air—Terrific fights in every quarter of the Globe—Fights. Don't miss "The Diamond Queen" with Daring Adorable Eileen Sedgwick.

Thrills from "The Diamond Queen"

TO BE USED BEFORE SHOWING THE VARIOUS EPISODES

FILM FAVORITE WALKS PLANK HIGH IN AIR

(*Use before Episode* 2)

All sorts of methods are employed to guard the life of the serial stars in the performance of their dangerous and thrilling stunts. However, there always is a large element of actual danger for them. Human methods of precaution are not infallible.

One of the most dangerous stunts ever staged in any serial occurs in the second episode of "The Diamond Queen," which is to be seen at the .... Theatre, next .... Eileen Sedgwick, the star, walks across a narrow plank between two buildings, eleven stories above the street. She stumbles midway and falls. The weight of her body breaks the frail plank and she is plunged apparently to her doom, to the street far below.

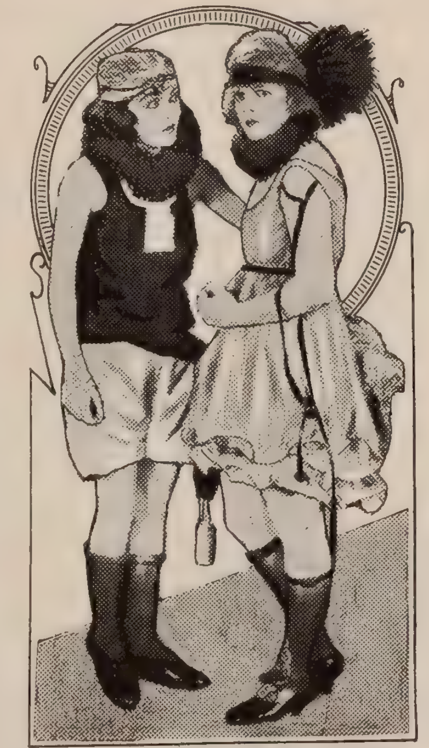
Eileen Sedgwick has performed any number of dangerous stunts in her career as a serial star, but she admits it took considerable effort to keep calm in the performance of this particular thriller, for the slightest miscalculation would have meant sure death for her.

THIS SAVAGE TRIBE HARD ON QUEENS

(*Use before Episode* 3)

One of the most horribly fascinating incidents ever filmed occurs in the third episode of "The Diamond Queen," which will be shown on .... at the ....Theatre. Eileen Sedgwick, captured by the man-eaters, is arrayed in a grass gown and hoisted to a platform high above the ground. Her skirts are set afire and she is pitched head first into a pit of water far below, which is surrounded by tall, pointed spears, placed upright around the edge of the pit.

The aperture left by the points is just large enough for a human body to pass through, should it be lucky enough to fall that way. Many well-known serial players watched the filming of this episode and commented on the courage of the beautiful little star, who refused to get excited over the fearful stunt and maintained the calmest of exteriors. This sensational bit of action is only one of the numerous high spots in "The Diamond Queen."



Eileen Sedgwick (RIGHT)
IN A SCENE FROM "THE DIAMOND QUEEN"
A UNIVERSAL SERIAL

Publicity Cut No 6
Scene from fourth episode

REALISTIC JUNGLE LIFE SHOWN IN NEW SERIAL

(*Use before Episode* 4)

Eileen Sedgwick, beautiful blonde star of "The Diamond Queen," Universal's newest serial, recently was asked whether she had ever been with an animal act. Miss Sedgwick has never had that particular experience, but one would hardly think so to watch how confidently she acted in the fourth episode of "The Diamond Queen." Running through the jungle in her mad flight from the man hunters, she mercifully escapes from the claws of a lion, and from the fury of a wild leopard only to stray directly in the path of a huge and ferocious elephant which threatens to crush her. This episode of "The Diamond Queen" can be seen at the .... Theatre next ....

DIVING VENUS NOW FILM STAR FIGHTS SHARKS

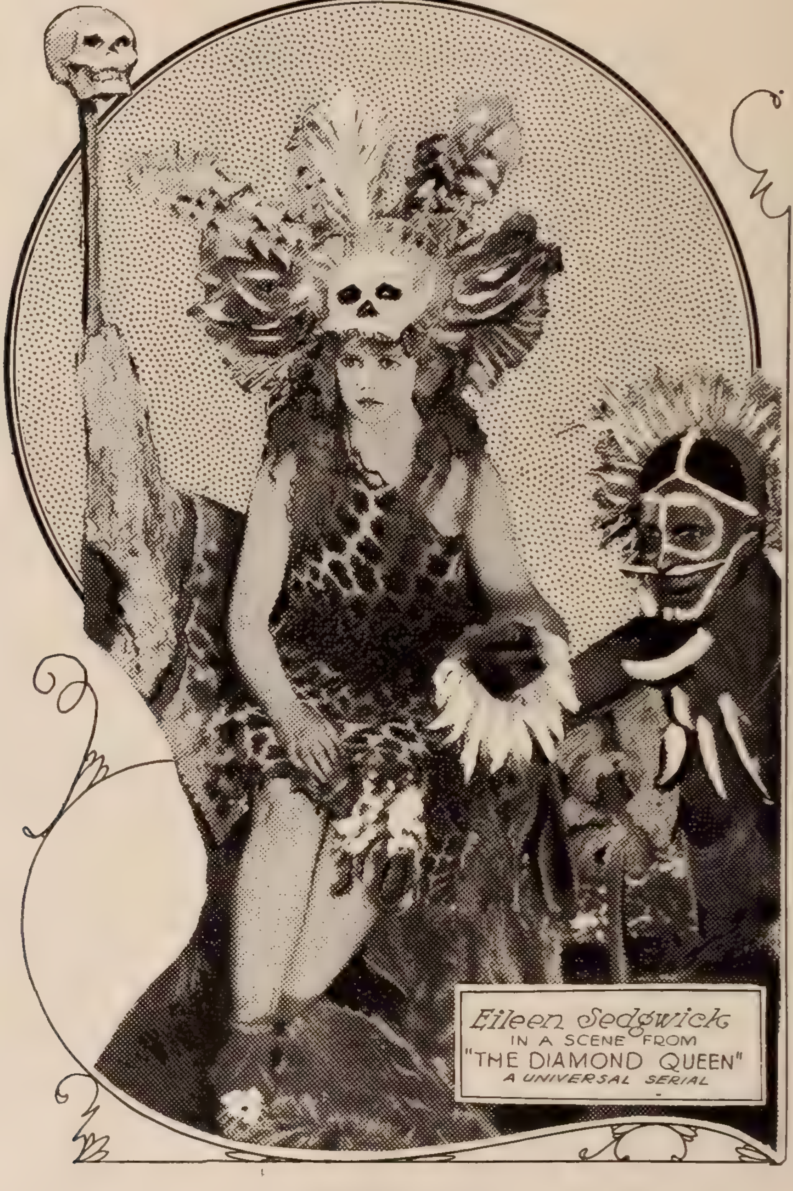
(*Use before Episode* 5)

Eileen Sedgwick, daring and talented star of "The Diamond Queen" always welcomes a chance for water stunts. She has been an accomplished swimmer and diver all of her life. She didn't expect the large order she got in "The Diamond Queen," her latest serial starring vehicle, however. In the fifth episode of that exciting chapter-play, she is called upon to jump from the rails of an ocean liner, in the dead of night, into a rough and shark-infested sea. Rough water had no terrors for Eileen Sedgwick, but sharks were a new experience. Needless to say, she performed the hazardous feat herself, and it was marked by the same spirit of courage and daring which is so characteristic of this girl's screen work. This thrilling fifth episode of "The Diamond Queen" will be seen at the .... Theatre on ....

EILEEN SEDGWICK ENDANGERS LIFE FOR FILM THRILL

(*Use before Episode* 6)

Motor stunts mean nothing in the life of Eileen Sedgwick, adorable star of "The Diamond Queen," the big Universal serial. She has performed them too many times to be excited about them. What to most folks looks like peril itself, is to her a mere matter of "all in the day's work." In the sixth episode of "The Diamond Queen," she has to leap from one high-speeding automobile to another. To misjudge time by as small a measure as an eighth of a second, would mean injury and possibly death, but Eileen Sedgwick, who has fallen from tall buildings, and risked her life in fires and in dangerous waters, has no sense of fear. It is a pleasure to watch the easy confidence with which this girl-wonder performs feats which many an iron-nerved man would approach with temerity. The sixth episode of "The Diamond Queen," in which this perilous automobile leap is so deftly accomplished, will be shown at the .... Theatre on ....


Eileen Sedgwick
IN A SCENE FROM
"THE DIAMOND QUEEN"
A UNIVERSAL SERIAL

Publicity Cut No. 7
Scene from third episode

MORE SPECIAL STORIES

Eileen Sedgwick
IN A SCENE FROM
"THE DIAMOND QUEEN"
A UNIVERSAL SERIAL

Publicity Cut No. 8
Scene from fourth episode

DANGER LOVING GIRL SCOFFS AT "DOUBLES"

IT has been said that every one in the world has some one who looks exactly like them, but Eileen Sedgwick, the Universal Serial star, would seem to be the exception that proves the rule.

Eileen Sedgwick is called by theatregoers, "The girl without a double." She is to be seen here .... at the .... Theater, in "The Diamond Queen," a new Universal thriller.

Not only have picture producers failed to find a girl whose unique type of beauty parallels that of Miss Sedgwick's, but they have been unable to find a girl who will chance the physical risks she takes in the hazardous production of Universal serials.

When Miss Sedgwick was starred in "The Great Radium Mystery" it was thought that the height of daring had been reached; but the star surpasses that record in her forthcoming serial, "The Diamond Queen."

Working absolutely without a "double" and not availing herself of "trick" photography to cover up a hesitancy to risk her life, Miss Sedgwick does hair-raising feats of skill and daring throughout the entire eighteen episodes.

Eileen Sedgwick started her dramatic career as the baby member of the famous "Five Sedgwicks," an independent dramatic company, which toured the country and made an enviable reputation for her father, mother, brother and sister Josie.

Eileen, Josie and Edward, the brother, all of whom took up picture work several years ago, have made a notable success. Eileen is regarded as the foremost serial star of the screen; Edward is a successful director, while Josie also has attained popularity as a photoplayer.

"The Diamond Queen" is a brilliant adaptation, by George F. Pyper and Robert W. Roden, of the popular novel by Jacques Futrelle, "The Diamond Master." It was produced for Universal by Edward Kull.

Germans Claim Method of Making Diamonds

Synthetic Gems A Fact

RECENT reports from Germany indicate that German chemists have perfected a method of manufacturing diamonds and that the manufactured product compares favorably with the natural stones.

Diamond interests in America plucked up their ears at this startling news. It may mean a complete revolution in the diamond industry. Investigations were immediately set on foot and considerable information was collected. It was verified that many diamonds of good size had already been perfected by the process and that the cost of production, although considerable, was small enough to permit the manufactured diamonds being sold at a price lower than the present price for the mined stones.

The makers of serial pictures for Universal, on the lookout for new and strange doings to incorporate into chapter-plays, received the announcement of the new discovery with the keen interest. Edward Kull, director of "The Diamond Queen," a new serial starring Eileen Sedgwick, put himself in possession of the principal facts and as a result, the chemical manufacture of diamonds plays a prominent part in the story of the serial; in fact it is upon this that the outcome of the action rests to a considerable extent. An unusual and fascinating machine, large and intricate in structure, and said to be an exact reproduction of the German machine, was introduced into many of the scenes, with the aid of which the complicated process of manufacturing diamonds is accomplished.

Eileen Sedgwick
IN A SCENE FROM "THE DIAMOND QUEEN"
A UNIVERSAL SERIAL

Publicity Cut No. 9
Scene from later episode

This new and novel process is but one of the many fascinating features that are woven into the exciting and thrilling story of "The Diamond Queen," which is to be shown at the .... Theatre, beginning next ....

Eileen Sedgwick
IN A SCENE FROM "THE DIAMOND QUEEN"
A UNIVERSAL SERIAL

Publicity Cut No. 10
Scene from second episode

Eileen Sedgwick IN A SCENE FROM "THE DIAMOND QUEEN"
A UNIVERSAL SERIAL

Publicity Cut No. 11
Scene from third episode

Eileen Sedgwick's Own Story

Eileen Sedgwick
UNIVERSAL SERIALS

Publicity Cut No. 12

Pretty Film Star Tells Life History

WHY I AM IN THE MOVIES

By **EILEEN SEDGWICK**
Universal Screen Star

MY entrance into the realm of film drama was premeditated and perpetrated with malice aforethought—by my father.

As the baby member of "The Five Sedgwicks," a dramatic stock company which included my mother, father, brother and sister, I was doing the role of "Fritz" with my sister as "Hans" in a Katzenjammer act when our route led us into Southern California.

The motion picture industry was just getting well started and like the true pioneer, Ned Sedgwick, my father, decided to give his children every opportunity to become familiar with the new dramatic art.

At the conclusion of our tour we remained in Los Angeles. I was then fourteen years old and was given an important role in "The Isle of Life," a Universal picture being produced in Mexico. I seemed to have made a good impression, both with the public and the Universal officials. I was offered a regular position with Universal.

While my sister Josie was becoming popular as a player, and my brother Ed was starting upon his career as a director, I continued to learn the screen game and was soon cast in starring roles for Universal serials.

I had just completed "The Great Radium Mystery" at Universal City when Edward Kull selected me for the leading role in "The Diamond Queen" the serial based upon Jacques Futrelle's "The Diamond Master. Of all the pictures in which I ever played "The Diamond Queen" appeals to me the most. It is an interesting tale with a series of the thrilling feats which make motion picture work so different from the stage.

"The Diamond Queen" is to be shown at the . . .. Theatre beginning ....

Interesting Information About Eileen Sedgwick

AGE—21.
BIRTHPLACE—Galveston, Texas.
COMPLEXION—Fair.
HEIGHT—5 feet, 3 inches.
WEIGHT—120 pounds.
COLOR OF EYES—Gray green.
COLOR OF HAIR—Blonde.
DIVERSIONS—Knitting and motoring.
NICKNAME—"Babe."
FAVORITE AUTHOR—O. Henry.
FAVORITE SPORTS — Riding swimming, dancing.
MOST AMUSING INCIDENT—Working with lions and tigers.
REASON FOR BEING IN MOVIES—To keep eating regularly.

EXHIBITORS:

IF you put over a good exploitation stunt, if you have an unusual lobby display, or if you have an attractive stage picture in connection with this picture, have good photographs taken of the scene. Send them to the Exploitation Department, Universal Film Manufacturing Company, 1600 Broadway, New York City. They will be used in advertising and in trade paper layouts. It will mean prestige for you and for your theatre. Accompany the photos with a letter telling how you worked the stunt. Be sure to give your name and the name of your theatre.

EXPLOITATION HINTS

Put the first episode of "The Diamond Queen" over and you will be absolutely assured of packed houses on the play-dates of the succeeding episodes. The first episode is run of thrills, and each following episode is better—more and more gripping as the story unfolds.

There are numerous ways you can arouse interest in the serial, prior to your showing of the first episode. Don't fail to give the serial extensive advance publicity. For this purpose you will find a varied assortment of stories of all lengths and the most complete assortment of publicity cuts ever put out with a Universal serial, including striking scene cuts for use preceding several episodes after the first one.

TIE-UPS FOR WINDOW DISPLAYS

There are several stunts you can arrange to stir up interest in "The Diamond Queen." The story deals with a young woman who is fighting the Diamond Trust, and whose grandfather has invented a wonderful machine which will make diamonds as good as natural ones. Tie-up with jewelry or novelty stores and plant window displays of quantities of imitation diamonds, accompanied by a card explaining how science has duplicated real diamonds so that only an expert can tell the difference, and how such a diamond-making machine is shown in "The Diamond Queen," in full operation.

You might get one of the community's high-class jewelers to give you a display, showing the difference between real and manufactured gems, with a still showing the diamond machine used in this serial.

A NOVEL MOVING DISPLAY

Since two of the early episodes of "The Diamond Queen" takes place in the African jungles, near the Kimberly diamon fields, you can get much colorful exploitation, by the use of jungle, cannibal and animal stuff in your pre-showing advertising.

Dress up a truck or a wagon with jungle foliage. Put a couple of negroes on the truck, dressed in skins, painted ferociously, and armed with spears and shields. Have a white girl, preferably a striking blonde, dressed in a leopard skin, also on the truck. You have two tableaux suitable for this float. In one you can have the cannibals threatening the girl with their spears. For the other, put the girl on a sort of jungle throne and have the blacks bowing down before her. Eileen Sedgwick is captured by cannibals in the serial, and then made queen of the tribe. Stuffed wild animals can also be used on this float.

A STUNT WITH A THRILL

Here is a stunt which you may be able to put across, and which is the big thrill of the first episode. In the picture, Miss Sedgwick is pursued by hirelings of the Diamond Trust. She flees through a tall office building, and being trapped in a room on one of the upper floors, tries to escape across a plank leading from the window to a window in a near-by building. She is seen crossing the plank, high above the street. The plank breaks and she falls as the episode comes to an end.

Get a steeplejack or a sign painter not afraid of height. You may be able to find some place in your city where a stout plank or scaffold can be fixed, several stories up, between two buildings, and plainly visible from the street. Dress your man in women's clothing and have him cross the plank during the noon hour or when the greatest crowds are on the street. He can act as though he were pursued and make a lot of false starts, register fear and all that sort of stuff. As a climax, he can fake a fall just as he reaches the other window, and in so doing, drop a bunch of heralds, advertising the initial showing of the serial.

THIS WILL GET THEM

Here is one of the best serial exploitation stunts you can use:

Announce that on the opening night of the serial, a flashlight picture will be taken of the audience and that twenty (or any other number) of the faces shown in this picture will be enlarged and shown on the screen (by slide) during the showing of the second episode. Those persons whose faces thus appear on the screen will get season tickets for the entire run of the serial.

LOBBY DISPLAYS

Don't fail to arrange a good colorful lobby display for the opening of this serial in your theatre. You have unlimited angles from which to chose.

The easiest is a jungle front, with palms and other foliage. A big pot slung from a tripod, and other cannibal house-furniture, such as spears, shields, etc., can be added. Into this setting place a good cut-out of Eileen Sedgwick, in a leopard skin, to be found in one of the three sheets issued for this serial. Stuffed animals, especial a lion or a tiger if you can get them, will add greatly to your jungle lobby.

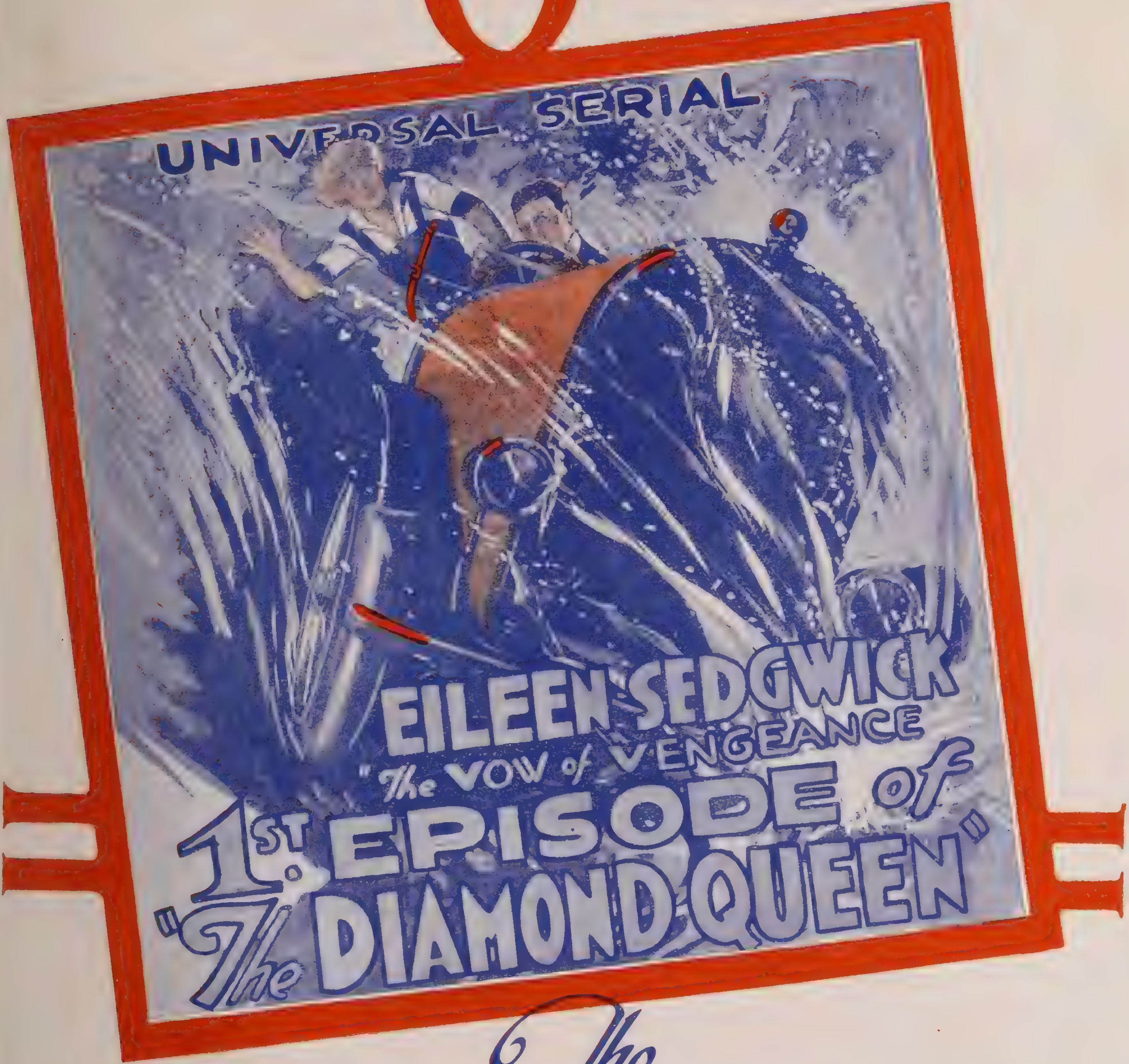
Another likely lobby decoration can be made by reproducing the diamond-making machine shown in the stills. You can get an excellent picture of this machine from the nearest Universal exchange. Reproduce it in your lobby with canvas and wooden frame-work. Make it more realistic by installing a small spark coil and a Geissler tube, which can be flashed off and on, giving the weird effect common to those electrical toys. You can produce the necessary apparatus from any electrical supply house.

Good-bye – and Merry Christmas!

BEFORE I go I'd like just a word with you, dear exhibitor-friends. Being a woman—and, modestly, being considered by some a beautiful woman—I know I am not supposed to possess any great amount of gray matter. But I do know a good serial when I see one, and I'm ready to stake my reputation—which means my livelihood—that "The Diamond Queen" is going to prove one of the biggest money-makers in your career. You can take my word for it that this serial has everything in it that the fans ever told me they wanted—and then some! And so—here's to the most prosperous year you've ever had. Take my friendly tip and start it off right with "The Diamond Queen."

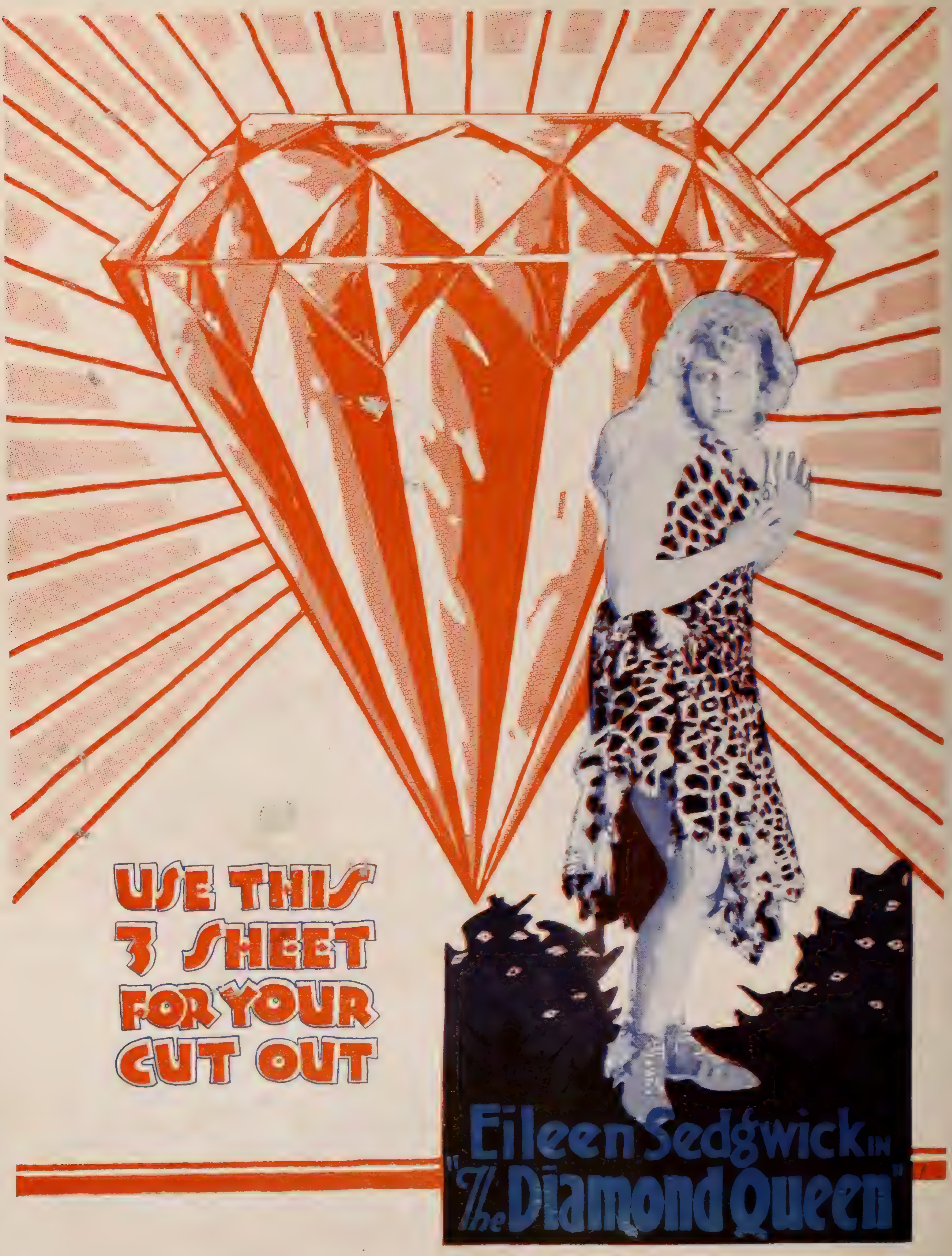
EILEEN SEDGWICK

Episode 6 SHEET

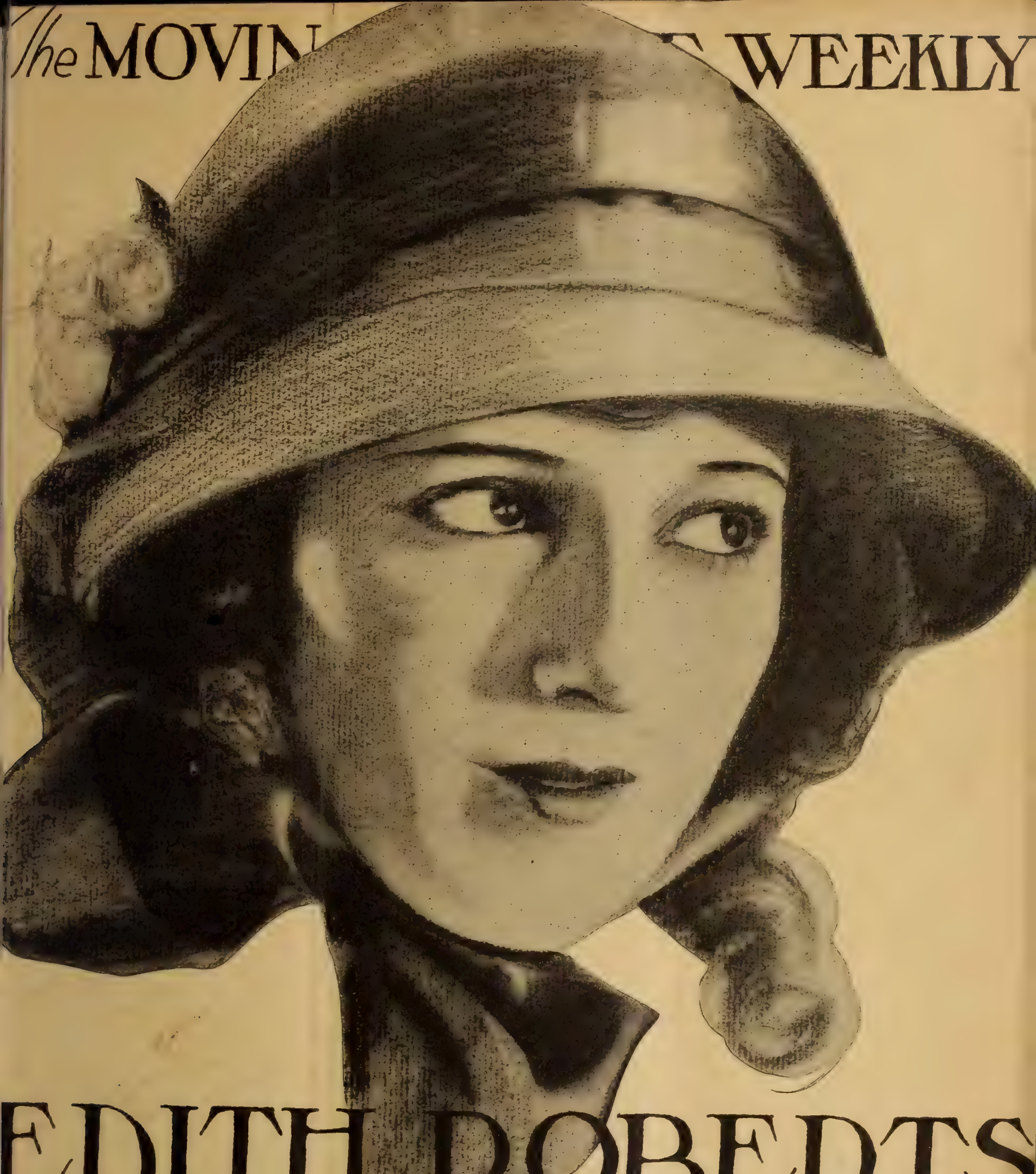

UNIVERSAL SERIAL
EILEEN SEDGWICK
"The VOW of VENGEANCE"
1st EPISODE of
"The DIAMOND QUEEN"

The
Thrill-a-minute Serial
of Sky, Sea and Land

UNIVERSAL

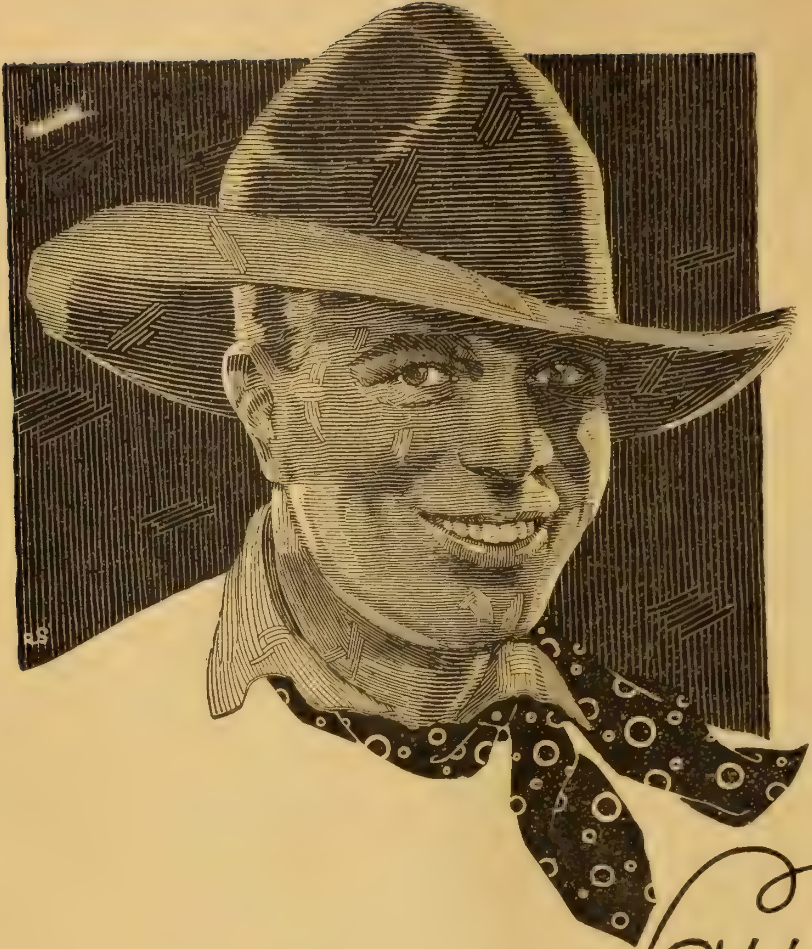

USE THIS
3 SHEET
FOR YOUR
CUT OUT
Eileen Sedgwick IN
"The Diamond Queen"

The MOVIN E WEEKLY



EDITH ROBERTS
IN
"WHITE YOUTH"

VOL 12 DEC 11. 1920 NO 17.



Have you noticed how all the girlies are falling for Hoot Gibson? He certainly does seem to have all of the fair sex roped and tied with that ready grin and ready wallop of his. This boy will stand watching, Mr. Exhibitor, for if he continues to gain in popularity at his present rate of speed he'll soon be compelled to hire a couple of motor trucks to carry his daily letters from female admirers, and when a star gets to that point it's time to make sure he has a regular place on your program. Have you booked any of Hoot Gibson's actionful two-reel Westerns yet? If you haven't you're passing up a series of short subjects that outshine in quality many of the so-called features of the day. Look into this proposition—NOW.

All the Girls love
HOOT GIBSON

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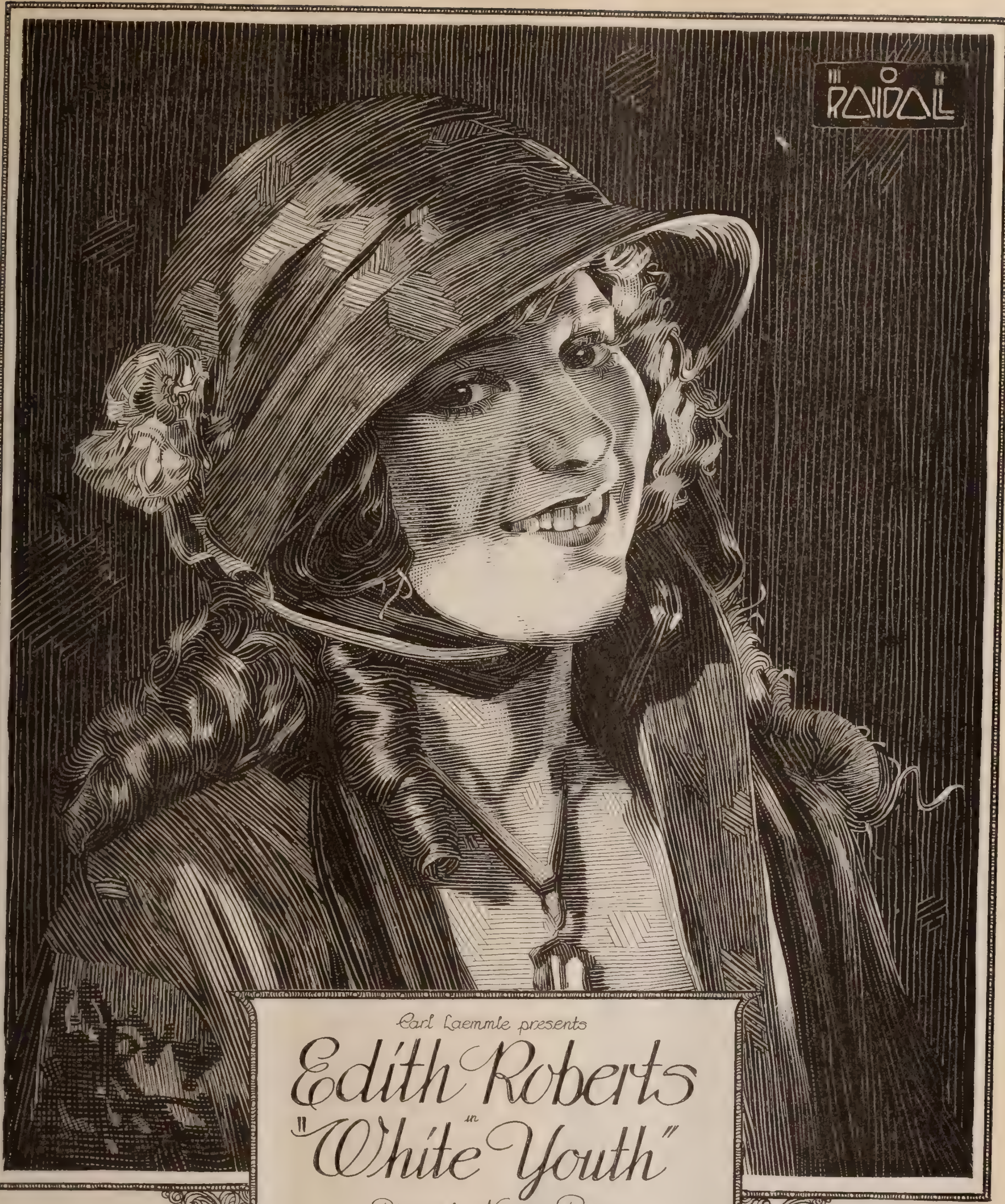


Carl Laemmle presents

Edith Roberts

in

"White Youth"

Directed by Norman Dawn

52 UNIVERSAL SPECIAL ATTRACTIONS 52

Good Pictures a Year

Carl Laemmle
presents

FRANK MAYO

in

"HONOR BOUND"

Written and directed
by Jacques Jaccard

M. P. NEWS Says:

"'HONOR BOUND' is one of the best prouctions Frank Mayo has ever produced for Universal. The story has romance, heart interest and dramatic moments. Attention to detail is another important factor in this feature. In the latter scenes Frank Mayo does some of the best acting of his career. The star is supported by a strong cast."

WID Says:

"Working with a capable cast and original story, Jacques Jaccard has turned out a production that is excellent in atmosphere and holds attention in fine style. You can promise your patrons a meritorious production. Frank Mayo should be played up, this being one of his best vehicles in quite some time."

UNIVERSAL SPECIAL ATTRACTIONS
52 Good Pictures a Year 52

Service Page for Edith Roberts in "White Youth"

AT A GLANCE

SUBJECT—"White Youth."

STAR—Editth Roberts.

PREVIOUS HITS—"Lasca," "The Triflers," "Her Five Foot Highness," "The Adorable Savage," etc.

DIRECTED BY—Norman Dawn.

STORY BY—Clara Beranger and Forrest Halsey.

SCENARIO BY—George C. Hull.

SUPPORTING CAST—Thomas Jefferson, Alfred Hollingsworth, Arnold Gregg, Hattie Peters, Baldy Belmont, Phyllis Allen, Alida B. Jones, Gertrude Pedlar.

LOCALE—A French Parish in Louisiana.

TIME—The Present.

THUMB-NAIL THEME—The story of a little convent girl who rebels against the iron home rule of a past generation; who sets her own standards for deportment and love and who employs the eighteenth amendment as an ally in her quest of romance and happiness.

ADVERTISING PUNCHES

1—The ever increasing popularity of the star and the fact that this is her first picture since "The Adorable Savage."

2—The fact that the picture was directed by Norman Dawn, who produced Edith Roberts' two biggest successes, "Lasca" and "The Adorable Savage."

3—The novelty of the story and its authorship by Clara Beranger and Forrest Halsey, two of the foremost writers for the magazines, screen and stage.

4—The presence in the case of Thomas Jefferson, sterling character actor and son of the late Joseph Jefferson.

5—The fact that the scenes of the story are laid in the picturesque French Creole section of Louisiana.

6—Hattie Peters and Sam Kennella, two of the most talented colored players in the films, have amusing roles.

7—The interesting part the prohibition law plays in the development of the story.

8—The many beautiful costumes worn by Miss Roberts—both quaint and ultra-modern.

9—The fact that many of the picturesque scenes were filmed in New Orleans and rural Louisiana.

10.—The presence in the cast of Arnold Gregg, youngest leading man on the screen.

CAST

General Belame	**Alfred Hollingsworth**
Aline Ann Belame	**Edith Roberts**
Francois Cayetane	**Thomas Jefferson**
Burton Striker	**Arnold Gregg**
Calalou	**Hattie Peters**
Butler	**Lucas C. Luke**
Pierre	**Sam Kennella**
Monseiur Le Morne	**Baldy Belmont**
Madame Le Morne	**Phyllis Allen**
Madame Martin	**Alida B. Jones**
Mother Superior	**Gertrude Pedlar**
Madame La Roche	**Olga Mojean**

THE STORY

FOR the first time in her nineteen years in the quiet cloisters of the ancient convent of Sacre Cœur orphaned Aline Ann Belame receives word from her grandfather.

"I have with the trouble infinite selected for you a husband," writes the Creole gentleman who lives in the chateau his fathers built 200 years before.

"Husband—pouff! They happen to almost everybody!" she laughs innocently, never dreaming that the husband selected for her is a dissipated old fop who has buried three wives. Her grandfather has never forgiven the marriage of his son and her mother. This is his revenge.

While General Gustave Raoul Belame is icy-hearted insofar as his only granddaughter is concerned, he has two inanimate possessions on which he lavishes all the love and affection that belonged by right to her. One of them is his wine cellar. The other is a wonderfully carved cigarette holder of amber, presented him by the Empress Eugenie in the days when he commanded a thousand sabres under Beauregard.

In the prohibition amendment the General sees a menace to his beloved cellar, and he has sent for a safe expert to install a mob-proof door. Little Miss Aline arrives at the chateau, meets the young safe-expert, Burton Striker, and thinks he is the husband chosen for her. She is disillusioned when withered old Monsieur Francois Cayetane comes to squabble with the general. He wants ten gallons of his prospective grandfather - in - law's Bourbon added to the dowry

"No woman alive is worth ten gallons of my Vieux Bourbon '92!" declares the general. But Cayetane glimpses the beautiful girl and signs the marriage contract anyhow. Young Striker indignantly refuses to be witness to a contract binding a girl to "a tottering wreck," and goes to the village for the night.

The next day he comes to show the general the new combination to the cellar, and Aline hides nearby and overhears it. Burt Striker has an opportunity to tell Aline he loves her, and tells her that in free America she has a right to marry whom she will. They slip off to a festival in the village and after dancing together she agrees to elope with him.

The innkeeper overhears them and sends word to the general. Burt is locked up in the garage and Aline dragged home. Then Cayetane sends word to release Burt, and oils up his pistols. No jury will convict him for shooting a prowler.

Aline's faithful mammy gets an inkling of the plot and warns her mistress, so just as Cayetane is ready to fire the fatal shot Aline snatches the general's precious cigarette holder and threatens to dash it to pieces if he fires.

That saves Burt, but Cayetane challenges him to duel for the hand of Aline. Burt is handy with his fists but unexpert with the pistol; he agrees, however, and the time is set for the following sunrise. Aline knows that Cayetane is dependent upon liquor for his nerve and changes the combination of the wine cellar.

When the time comes for the duel Cayetane is half-crazed for lack of liquor. Burt comes down smiling after a good night's rest. "Heavens!" screams the old beau, "he smiles —he must have had a drink! Force him to tell where he got it."

On the field of honor the word is given and Cayetane fires, his hand trembling wildly. The shot misses Burt but hits the general's precious holder. The gift of an empress is smashed into a thousand pieces. In rage the general drives his old friend away forever and Aline is free to wed Burt, "but without my blessing."

Then the ingenious couple tell him that no blessing—no cellar combination, and in the face of a forced drouth the general blesses them both and hands them a loving cup filled with buttermilk in which to pledge their troth.

ADVERTISING DISPLAY LINES

Amendment eighteen proves the Ally of Love. See Edith Roberts in "White Youth."

It was black revenge for forbidden marriage, this mating of White Youth with withered age. See Edith Roberts' latest photoplay.

Two Women—and a Man
who would not accept
from one that which he
longed to give the other

HARRY CAREY

UNIVERSAL
SPECIAL ATTRACTIONS

52
Good
Pictures
a Year

SAYS The Morning Telegraph: "Harry Carey's work gets better in each picture. He has emerged from the conventional Western type and brings humor and intelligence to his pictures." To which the Moving Picture World adds: " 'West is West' is remarkable for its realistic detail in picturing life in a camp of the modern, up-to-date sort. . . . The story interest is strong and has been developed smoothly. . . . The general charm of the picture is in its finely photographed scenes and its authoritative presentation of a great mining property, both above and below ground."

"WEST IS WEST"

Directed by VAL PAUL from the Famous Novel by EUGENE M. RHODES

Publicity Stories for Edith Roberts in "White Youth"

DELIGHTFUL VEHICLE FOUND FOR DAINTY EDITH ROBERTS

IN five feet of bookshelf Dr. Charles W. Elliott offered the public a liberal education, and in five feet of dainty femininity Universal offers the moviegoers of the world a source of joyous entertainment.

The five-foot person in question is Edith Roberts, charming actress and comedienne, who has gradually forged ahead to the very front rank of cinema stars and who now boasts a following enjoyed by few players in the silent drama.

So careful is Universal in selecting stories for Miss Roberts that they prefer to have her idle rather than appear in a photoplay that does not do abundant justice to her rare talents. The little acrtess can be vivacious and fiery, sad or whimsical as the case may require, and she has a number of half-tone moods peculiarly her own. It has been four months since Miss Roberts was last seen on the screen, and she is sure to be welcomed in her latest production, "White Youth," in which she will appear at the ——— Theatre next ———.

Miss Roberts made her first public appearance on the stage as a child, appearing as one of the urchins in Joseph Jefferson's presentation of "Rip Van Winkle." At the age of six she was singing and dancing in vaudevillee. Several years of intensive schooling followed, and at thirteen she was back on the stage, this time contributing to the success of a musical comedy.

When Miss Roberts was fourteen years old she played several parts in motion picture productions in New York. She then came to California to become leading lady with Lyons and Moran in their comedies at Universal City. Dramatic parts soon followed, and for the past two years she has been starring in a series of highly successful features.

Norman Dawn, who directed Miss Roberts in "Lasca" and "The Adorable Savage," also produced "White Youth."

NEW ROBERTS FILM ENRICHED BY PRESENCE OF RARE ACTOR

A MOTION PICTURE director looking for a "type" would scarcely ever pick Alfred Hollingsworth for a part; yet he is considered one of the finest character players on the screen. He has just finished the role of the fire-eating General Belame, an old French Creole, in Edith Roberts' latest feature, "White Youth," coming to the ——— Theatre next ———.

Hollingsworth relates that years ago, when he was on the stage, he called at the office of Henry B. Harris to apply for a part in Robert Edeson's play, "Soldiers of Fortune." The casting manager looked him over and told him he was not the type for the part. They wanted a man with a more breezy personality. Four hours later he reappeared at the office with a fresh hair cut, a light checkered suit, a handkerchief end dangling from his outer breast pocket, a brown derby perched at a rakish angle and twirling a light bamboo stick. "You're just the man I've been looking for," announced the stage manager when he came in, and he was immediately engaged.

Alfred Hollingsworth played with such stage celebrities as Richard Mansfield, E. H. Sothern, Mrs. Leslie Carter and under such producers as David Belasco, Daniel Frohman and Klaw and Erlanger.

His role in "White Youth" is entirely original and, as portrayed by Hollingsworth, it may be called a creation. It is that of a stern old soldier who lives in a past generation and refuses to admit that the world has changed since he was young. He is Edith Roberts' grandfather in the story.

SON OF RENOWNED ACTOR IS MEMBER OF "WHITE YOUTH" CAST

ONE of the finest actors on the screen was engaged by Norman Dawn for one of the most difficult character roles ever written. The actor is Thomas Jefferson; the story is "White Youth," in which Edith Roberts is starring, and which will be seen at the ——— Theatre next ———; the role is that of Francois Cayetane, a dissolute old fop, a French Creole by birth, the survivor of three wives ,and, in his own estimation, the same gay Lothario at three score and ten that he was fifty years before.

Thomas Jefferson is the son of the late Joseph Jefferson, one of the finest actors the English-speaking stage has ever known. Thomas began his stage career in his father's companies at an early age and after the elder Jefferson passed away, he toured the country in the plays made famous by his beloved sire, such as "Rip Van Winkle," "Lend Me Five Shillings" and "The Rivals." He has also appeared in support of many of the leading Broadway stars.

About four years ago he decided to locate in Southern California and occasionally appear in the films if the part was sufficiently interesting. An interesting coincidence associated with his appearance in Edith Roberts' support in "White Youth" is the fact that Miss Roberts, as an infant, appeared as one of the children in his father's production of "Rip Van Winkle."

"WHITE YOUTH" IS FILLED WITH EXCELLENT ATMOSPHERE

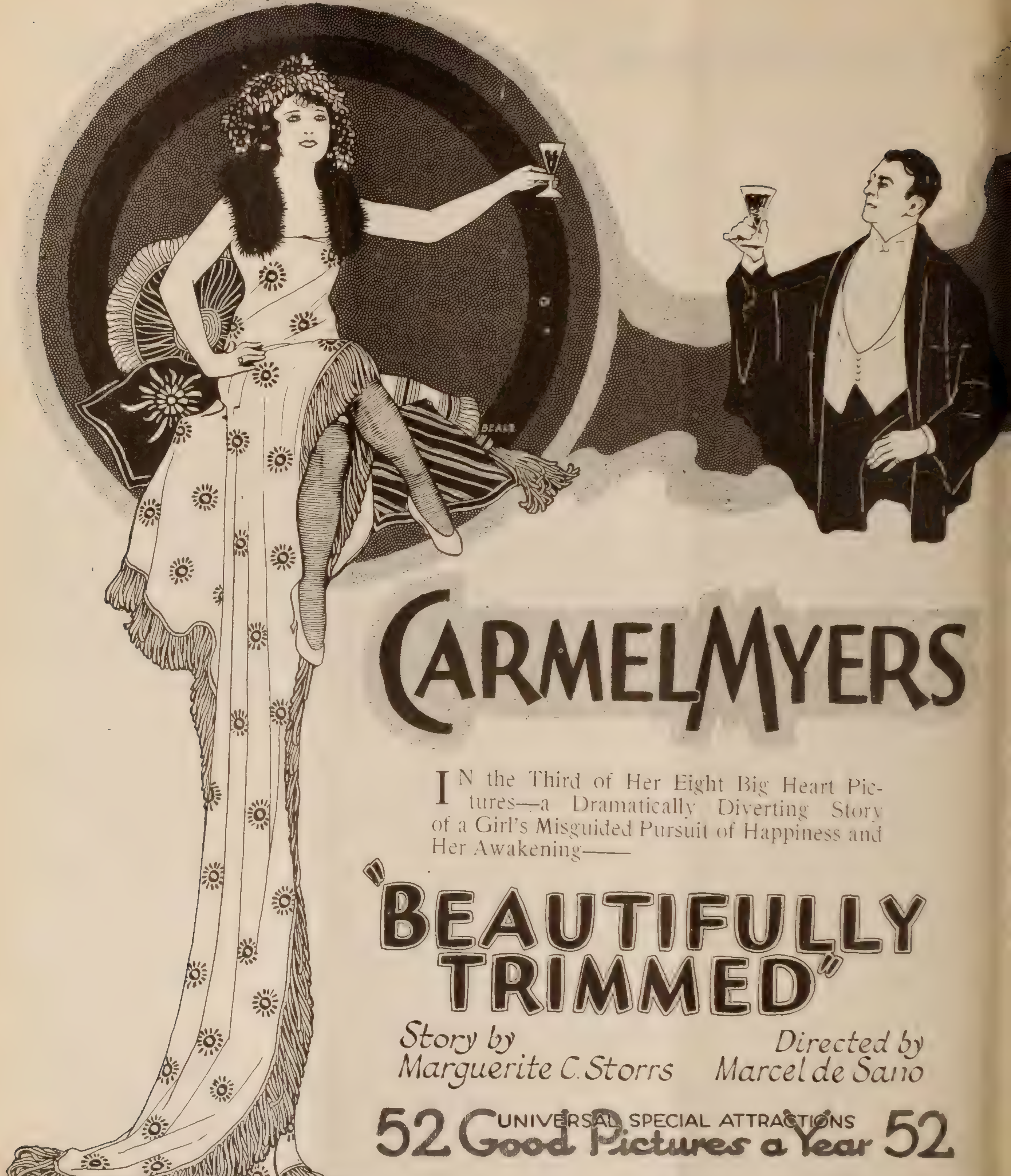
THERE are dozens of little touches and unusual incidents connected with the production of "White Youth," in which Edith Roberts is now appearing at the ——— Theatre, which mark this picture as a distinct novelty.

The locale may be set down as entirely different, the scenes being laid in old New Orleans and French Louisiana. Director Norman Dawn spent several weeks in that locality with a cameraman and technical director, gathering scenes and atmosphere for the production, and later reproducing these scenes at Universal city.

Some of the scenes of the story are laid in a huge wine cellar in which precious vintages had been stored for generations. It was necessary that the vault be lined with cobwebs and it was impossible to secure sufficient spider's web for the purpose. The technical department was put to work and in a few days Don Jarvis discovered a simple process for making artificial cobwebs which, even at close range, cannot be told from the real article.

It was necessary to reproduce a holy procession of the Feast of St. Ann on a set for "White Youth," renresenting the public square in a French Louisiana town. After considerable effort Norman Dawn persuaded two Catholic priests to act as his technical directors and to supervise the scene. They not only saw to it that every detail of the procession was faithfully carried out, but brought the complete set of sacred paraphernalia for the scene.

Two tons of Louisiana moss were used on the trees in one scene, and for the duel Dawn was able to pick up, while in New Orleans, a set of pistols that at one time belonged to General Winfield Scott.



CARMEL MYERS

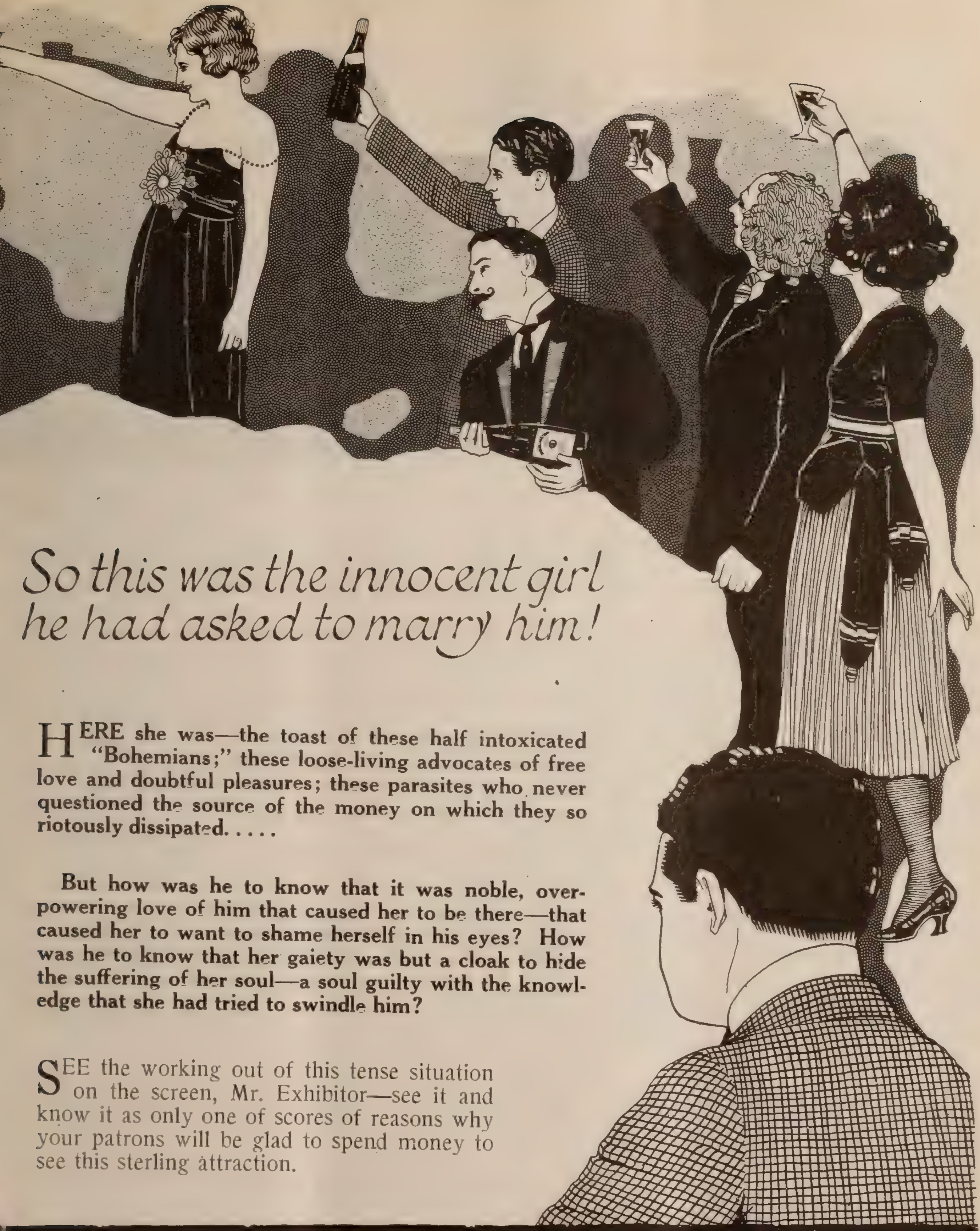
IN the Third of Her Eight Big Heart Pictures—a Dramatically Diverting Story of a Girl's Misguided Pursuit of Happiness and Her Awakening——

"BEAUTIFULLY TRIMMED"

Story by
Marguerite C. Storrs

Directed by
Marcel de Sano

52 UNIVERSAL SPECIAL ATTRACTIONS Good Pictures a Year 52



So this was the innocent girl he had asked to marry him!

HERE she was—the toast of these half intoxicated "Bohemians;" these loose-living advocates of free love and doubtful pleasures; these parasites who never questioned the source of the money on which they so riotously dissipated. . . . .

But how was he to know that it was noble, overpowering love of him that caused her to be there—that caused her to want to shame herself in his eyes? How was he to know that her gaiety was but a cloak to hide the suffering of her soul—a soul guilty with the knowledge that she had tried to swindle him?

SEE the working out of this tense situation on the screen, Mr. Exhibitor—see it and know it as only one of scores of reasons why your patrons will be glad to spend money to see this sterling attraction.

Gladys Walton disclosed the fact in "Risky Business" that she was a dancer of g experienced professional an

GLIMPSES OF GRACEF

THE wonder of Gladys Walton will never cease. For each new day seems to bring to light a new Gladys, who can do this thing or that thing which no one ever knew she could do.

When "Risky Business" was being filmed, the role of Philippa, played by Miss Walton, called for a daring dive from a yacht into the ocean. Gladys took that dive as cleanly and neatly as the most practised professional and she took it calmly.

But no one had the slightest idea that Gladys could dance—could dance so joyously and gracefully and with such skill and charm. Ever since the filming of "Risky Business," when Gladys was called upon to do an impudent little dance, in the most pert and adorable of costumes, with her pretty face hidden by a bewitching black satin mask (for Gladys as Philippa Renwick was an unbidden guest at the biggest ball of the season), it has been, "Oh, Gladys, give us a dance," whenever the band struck up. Gladys quite bewildered the dancing master who was coaching her for that particular dance in "Risky Business" by the quickness with which she learned each new step and the grace and ease with which she performed them.

But what was perhaps even more bewitching than that dance itself was the way in which Gladys wore the entrancing little Pierette costume that went with it and which is pictured above. For Gladys has a beautifully proportioned figure, the result, she claims, of lots of out-of-door exercise and a simple, healthful manner of living. Gladys does not believe in burning the midnight oil at cabarets and balls or dodging the sun in bed. She likes to swim when the season permits, or drive her motor-car, or ride her horse or hike. She is particularly keen on hiking and spent most of her vacation last summer on a tramp through the California woods with some of her friends.

Gladys Walton is certainly making good. She has registered an individual hit in every picture in which she has appeared. "Risky Business" did more than affirm the faith which Universal reposed in her talents, did more than stamp her as a capable actress—it stamped her as an *individual* actress with a personality and individuality all her own. She is vivacity personified, and what is more, she has plenty of brains. She knows how to make the most of each and every opportunity afforded her.

"La La Lucille," "The Secret Gift," "Pink Tights," "Risky Business"—that is some record for a seventeen year old! And even now "the powers that be" have their heads together and are providing this unspoiled girl with pictures fitted to her personality and worthy of her talents. It is to be hoped that she will get other chances to dance in these pictures, for it is in her dancing particularly that Gladys Walton best illustrates what she stands for—Spontaneity, Vivacity, Grace and the Spirit of Joyous Youth.

Inheriting the Sacred Cod and Boston Bean

BUT a stone's throw from Boston's sacred Common, within the shadow of the gilded dome of the Massachusetts State Capitol, and only a few blocks from the embankment of the historic Charles River, Gladys Walton first saw the light of day about seventeen years ago. Entering the world under such auspicious conditions, it might be imagined that when this girl, at the age of sixteen, became a film actress, she would apear in an Ibsen or a Sardou tragedy.

But the truth must be told and it is on record that

charm and originality. In this picture she performs a dance worthy of the most
is a delight to the eye.

JL GLADYS WALTON

Gladys made her first screen appearance in a Mack Sennett comedy. Miss Walton has been a physical culture fan ever since she was a child, swam in the waters around Boston Harbor as a child, and when the family moved to Seattle when she was nine years of age, little Gladys proved that she could be just as much at home in the waters of Puget Sound as on the waves of the Pacific.

Swimming has always been Miss Walton's hobby, and on a visit to an aunt in Los Angeles a little over a year ago she had an opportunity to appear as a diving girl in a comedy. The director noticed her unusual comeliness and intelligence and then gave her a small part. In less than three months she was ingenue in a popular comedy company, and in six months she was playing leads.

Eddie Lyons and Lee Moran personally picked Miss Walton as one of their two leading ladies in "La La Lucille." Her success was emphatic and since then she has risen to individual stardom by leaps and bounds.

Gladys Walton's Next Starring Vehicle

THE scenario department of Universal has prepared the next starring vehicle for Gladys Walton. This is a delightful little story of charm and romance now tentatively entitled "The Millionaire Kid," in which Gladys will be given another opportunity to prove her versatility in that she will be called upon to play a dual role—that of a child of the tenements and a daughter of wealth and luxury, both of whom, strange to say, bear a striking resemblance to each other. In some of the scenes, however, it will be impossible for Miss Walton to double up and the environs of the movie colony in California are even at this moment being scoured for a type of girlhood sufficiently like Gladys Walton to double up for her. But so individual is Miss Walton's particular style of beauty that this is practically an impossibility and unless something happens real soon, some new adjustments of plot will have to be made.

This picture will be the third starring vehicle of this excellent little actress who is one of the most notable movie "finds" of the year.

"Risky Business" Pays

"RISKY BUSINESS" is a picture that is going over big wherever it is being shown and the bookings on it are so numerous that the Universal Film Manufacturing Company, producers of the picture,feel themselves well repaid for the special attention and efforts concentrated on this production.

Although the production demands that that star of the picture, Gladys Walton, be constantly in the foreground, it is not a picture produced to suit the particular talents of a star, though in this instance the star does fit the picture like a glove. For, above all, "Risky Business" is a corking good story, full of excellent suspense, and more than one big thrill, and its interest is remarkably well sustained. It is from the pen of those excellent and prolific writers, John Colton and Douglas Doty.

THE MOVING PICTURE WEEKLY
A MAGAZINE FOR MOTION PICTURE EXHIBITORS

Published Weekly by the MOVING PICTURE WEEKLY PUB. CO.
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PAUL GULICK, Editor.
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Vol. 12 DECEMBER 11, 1920. No. 17

EDITORIALS

"ONCE TO EVERY WOMAN," Dorothy Phillips' latest Universal-Jewel production, was hailed with enthusiasm in Baltimore, the popular star's home town, where the picture was presented at an invitation showing in the New Theatre recently.

Almost every exhibitor in the Baltimore terrritory was present. Leading citizens of Baltimore and others prominent in the business and social worlds of Maryland's metropolis were present.

The presentation was notable by the fact that the guests of honor were members of Miss Phillips' family, including her parents, Mr. and Mrs. Strible, her sister Miss Genevieve Strible, and her little daughter, Mary Holubar. Mr. Allen Holubar, the husband of the star, was the director of the picture.

Jules Levy, manager of the Washington Branch of the Interstate Film Co., Inc., distributors of Universal pictures, arranged the presentation. The twenty piece orchestra of the New Theatre, led by Professor Cupero, a well-known Baltimore musician, supplied the musical background for the picture, which is the screen version of the life of a prima donna. The presentation was further enhanced by a series of songs rendered by Miss Edith Richard, a local musical celebrity.

Dorothy Phillips pictures always have been popular with Baltimore audiences. Miss Phillips began her public career as a member of the Fawcett Stock Company, a Baltimore institution of several years ago. Her husband and director also is a native of Baltimore. "Once To Every Woman," however, reached a high-water mark in popular esteem. The audiences applauded for ten minutes after the screening.

E. J. Smith, sales manager of Universal's Atlantic Division, who was present at the New Theatre with his wife, announced that after the showing he is convinced Universal will have better success with "Once To Every Woman" than with any other Universal-Jewel heretofore released.

"It strikes that popular heart-appeal which makes a picture great—which leaves a lasting impression upon those who see it and makes them remember its heroine as they remember the heroine of a masterful novel or a powerful play," explained Smith, in support of his judgment.

ELECTION night along the Canal Zone was one riot of moving pictures. In almost all of the canal club houses, in the Y. M. C. A. and Army clubs, elaborate entertainments, built around various feature productions, were held in connection with election returns. In Balboa the interest was heightened by a mock election staged around a local matter of humorous aspect.

The clubhouse at Ancon staged the biggest entertainment seen there in several years. The feature of the evening was a showing of "The Virgin of Stamboul," the big Priscilla Dean oriental picture, which was loaned to the club members by the Canal Zone Branch of the Universal Film Manufacturing Company. As soon as this feature was run off in Ancon, it was speeded to Balboa, where a new audience was waiting to see it.

"The Virgin of Stamboul" has attained unusual success in the Canal Zone localities in which it has been released—Panama City and Colon, Universal reports.

THOMAS G. CARROLL, manager of the Standard Theatre, Cleveland, O., now is firmly convinced of the value of a lobby display that reaches right out to the curbing and jerks them in. He recently tried out two pictures of approximately equal merit. With the first one he did not use a lobby display. With the second he used a very striking lobby effect. Result: Double the business with the second picture.

Both of the pictures were Universal special attractions. The first was "The Marriage Pit," starring Frank Mayo, a picture adapted from the popular novel, "Black Friday," by Frederick Isham. This picture is one of Mayo's best productions.

The second picture was "Wanted At Headquarters," the first starring vehicle for Eva Novak. It is a society-crook picture and Carroll used the hold up idea in his lobby, half of which he turned into a prison set, with barred windows, showing cutouts of the principal characters inside. His ticket window also was a part of the set.

He added to the effect by obtaining a set of "Wanted" notices from Police Headquarters, showing the pictures and descriptions of several sought-for criminals. These he mounted in frames and arranged under the barred windows in the prison set. They attracted no end of attention. He thinks his lobby display was the greatest factor in the success of the week's run of the Eva Novak picture.

E. W. GUYOL, formerly foreign correspondent for the New York Herald, and the author of many magazine stories, has been engaged for the scenario department of the Universal Film Manufacturing Company. He has been assigned to the studio staff, and already has arrived at Universal City.

Mr. Guyol has been in the moving picture field for several months, and already is known as the author of several successful scenarios. His first work for Universal will be the adaptation of "My Lady of the Island," a novel by Beatrice Grimshaw. Edith Roberts will be starred in the picture.

TOD BROWNING, who wrote and directed "Outside the Law," wrote the part of "Black Mike" especially for Lon Chaney. Browning and Chaney are old friends, and the director consulted Chaney concerning the part even before he put it on paper. Similarly, the leading role in the story, "Molly Madden," was written for Miss Dean, whom Browning directed in "The Virgin of Stamboul," and whose screen capabilities he knows as does no other director.

And Now It Is The "Mona Lisa Vamp"

THE Mona Lisa vampire has arrived.

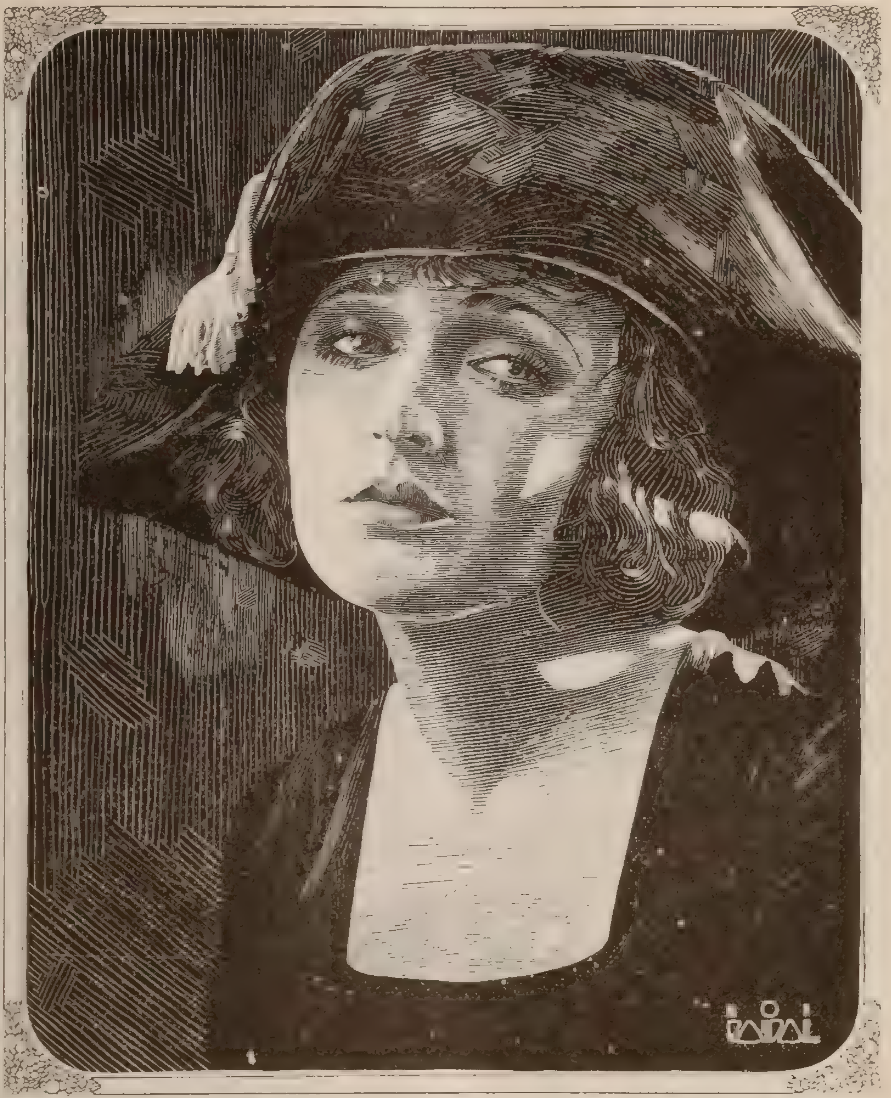
A new type of heroine, beautiful and unscrupulous, wise and innocent, capable of sustained revenge or of renunciating love—that is the Mona Lisa vampire type which Carmel Myers so brilliantly portrays in her latest special attraction feature, "Beautifully Trimmed."

It becomes more apparent with every one of her new offerings that this dark-haired, vivacious young star is forging ahead to a dominant position in the film firmament. Since her return to Universal from the stage she has given moviegoers two attractive features in "In Folly's Trail" and "The Gilded Dream," and now she comes to the fore with another drama, "Beautifully Trimmed," in which her charms are displayed to full advantage.

Not only does "Beautifully Trimmed" give Carmel Myers a splendid opportunity to act a new kind of role—in it, she gets "her chance" to demonstrate that stylishness and chicness and stunningness in fashion for which she is so well-known at the big film capital. For Carmel Myers can carry clothes in a manner all her own, and her hats, her sport togs, her afternoon frocks and her evening gowns in this production are the last word in loveliness.

There are all sorts of excellent things in "Beautifully Trimmed" to recommend it. In addition to an exquisite young star, it has for its director Marcel de Sano, a newcomer, the youngest man in all moviedom to hold the megaphone;two leading men in the persons of the well-known Pell Trenton and Irving Cummings and a lavishness and luxuriousness of production.

A new departure in settings, decoration and lighting is to be seen in the picture, credit for which must be given to young Marcel de Sano, who directed the feature; Lee Lawson, the technical director, and Harold Janes, who was in charge of the camera work. The settings are of a wide variety, some of bold ruggedness, and others exquisite in their charming color combinations. There are a dozen unique sets, each odd in its individual way, each one striking in in its originality.



Carmel Myers, fascinating star of "Beautifully Trimmed"

It is difficult to play a role like that of Norine Lawton, the heroine of "Beautifully Trimmed," for Norine is unscrupulous and yet the onlookers' sympathy must always be with her. But Carmel Myers handles the role faultlessly, winning and holding the hearts of the audience.

"Beautifully Trimmed" is now being released and those who have seen it are in love with it, as they can not help but being. Carmel Myers, however, is by no means resting on her laurels, on the praises that come to her because of "In Folly's Trail," "The Gilded Dream" and "Beautifully Trimmed." She is working with all her usual intensity and industriousness on another picture, which will not be anything like her former productions, in the role she has to portray and in the story itself. It is from the pen of a famous woman novelist.

Here Is A Combination That Spells Art

BRILLIANT DIRECTOR AND DAINTY, YOUTHFUL STAR HAVE MADE AND WILL CONTINUE TO MAKE THOSE DELIGHTFUL PRODUCTIONS FOR WHICH THEY HAVE GATHERED FAME AND GENEROUS PRAISE.

FROM all indications it is predicted that the Universal company plans to make the combination of Norman Dawn, director, and Edith Roberts, star, a fairly permanent one. Edith Roberts has presented the movie public with some delightful impersonations, but her outstanding successes are "Lasca" and "The Adorable Savage," both of which the brilliant Norman Dawn directed. And now there is "White Youth," her new release, also directed by Norman Dawn, and which is spoken of as Edith's crowning achievement. So delighted were "the powers that be" with the combined work of the star and director, that Mr. Dawn has already been commissioned to execute the next Roberts starring vehicle.

Edith Roberts is one of the most delightful of the younger generation of screen luminaries. Still in her teens, her early stage experience and her entrance into the movies at a tender age, have matured her art to a stage far beyond that usually exhibited by youthful stars. She is an accomplished actress, but with it all, she is just a girl, and that is the impression she leaves one with all the time. And if ever a girl was pretty, it is Edith Roberts. Rich brown hair, big brown eyes, the most adorable of noses, and the most demure lips—the slimest of figures and the sunniest of smiles—that is Edith Roberts.

Norman Dawn has an eye for the unusual and Edith Roberts seems to fit into his settings and his ideas delightfully. That is perhaps why the combination of Dawn and Roberts is so artistic a one, for there is unruffled harmony there.

Edith Roberts in Spanish costume brings back pleasant memories to her director, Norman Dawn, who was born in a South American republic of Spanish tendency.

HOW'S THIS FOR A "BOOST?"

"I ran Edith Roberts in 'The Adorable Savage' last night. My patrons liked it the best of any of her pictures. It is the first of many pictures that I heard them say 'Show it over.' I think it is good enough to be booked as a 'Special.' The scenery is fine and it has a good cast. The picture as a whole is Fine."

G. H. JENKINSON, Proprietor,
The Victor Theatre, Minocqua, Wis.

Eva Soars To Dizzy Heights

Charming Star Finds Newer Heights Than Fame Towards Which To Turn Her Gaze

WHAT can be more invigorating than a sky-cruise for two hours on a sparkling California morning in a naval sea-plane and nothing to do until the lunch that is to be given in your honor on the flagship of the mighty Pacific fleet?

That is what Eva Novak did some few weeks ago. Under the instruction of handsome Jack Perrin, who won his wings as a sea-plane pilot during the recent war, Eva mastered the air and did some exciting flying. And now that she has finished "The Torrent," her next release, in which Jack Perrin is her leading man, she has plenty of time to indulge in this newest of sports and to become more and more proficient in it.

For this lovely little blonde person is as ambitious and enterprising a young woman as ever flourished in moviedom. Not satisfied with being beautiful and talented and with having attained stardom at a very young age, Eva must constantly look about her for new fields to conquer and now it is the air. A dangerous ambition, indeed, but to Eva Novak everything is possible, and life holds no fears at all. Eva is indeed the personification of youth—spirited, light-hearted, and keenly alive.

It isn't so long ago that Eva Novak was playing "extra" roles. It didn't take her long to graduate into comedy leads, to drift into leading lady parts in feature dramas and then to become a star in her own right.

Her first starring vehicle, "Wanted At Headquarters," gave her a role, pleasing indeed. But her next, "The Torrent," gives her a greater one, and this film is eagerly being awaited by all. These two roles, that in "Wanted At Headquarters" and the one to come in "The Torrent," a vivid drama of society and an isolated South Sea Isle, are indeed an auspicious start for a new star—particularly so young a one as the very lovely, very enterprising Eva Novak.

Eva Novak, Universal Special Attraction Star

Isn't This A Hint For You?

"We showed your 'La La Lucille,' with Lyons-Moran, last night, and to say the least, this picture is a scream. My patrons went out sick from laughter."

O. S. SHONYO,
Gym Theatre,
Bushton, Kansas.

SOME STEPPER!

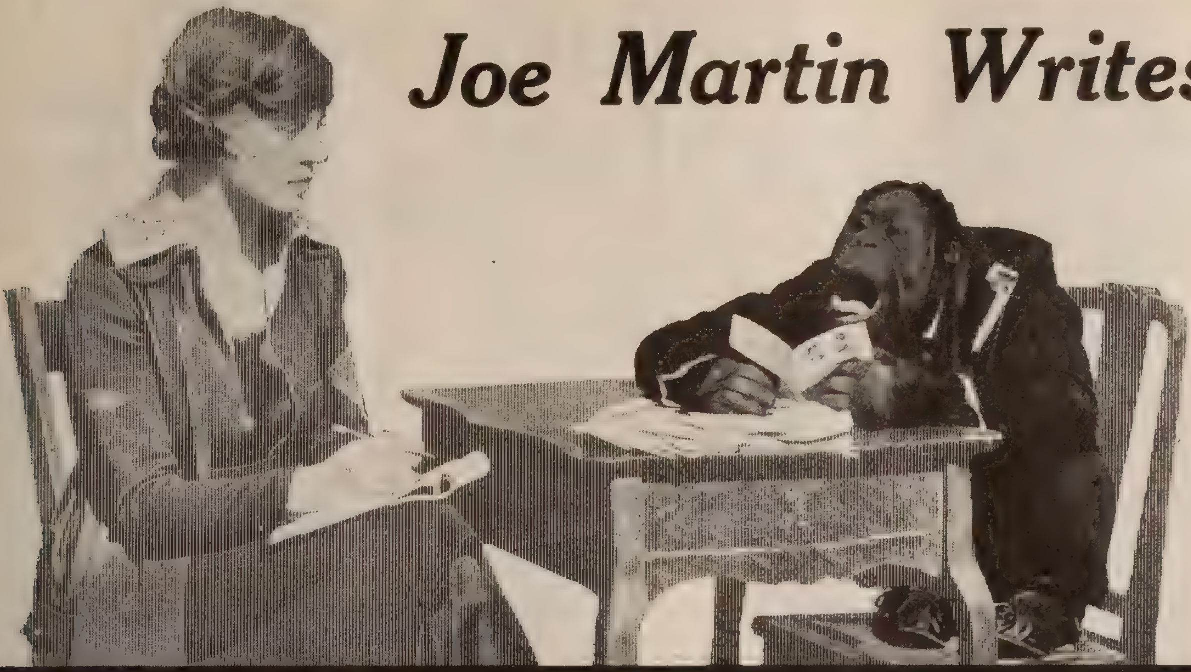
THE sky's the limit! Some stepper! you'll say, when you hear the tear-stained, side-shaking folk sway your house to the rhythm of their uncontrollable laughter at the funny antics in this latest Century Comedy. Every laugh's a reason for booking it! A Century has one hundred laughs!

Recent Release:

"Trouble Bubbles"

A Hundred Laughs that's a "CENTURY"

Joe Martin Writes---



dear exhibitors:-

I know you are fair and just men and i want to ask you if you think i am getting a square deal. here i go and make two of the best comedies ever made called "a prohibition monkey" and"a wild night" and what do you think? the boss says now i must write my own announcement. well, i'll do it but all i can say is that you better book "a prohibition monkey"and be sure of a wild night in your house.

Joe Martin
Universal-Jewel

Blacker Than He Is Painted

THAT IS SORT OF CHARACTER THAT LON CHANEY HAS TO PORTRAY IN "OUTSIDE THE LAW," JEWEL DRAMA.

Two views of Lon Chaney, consummate character actor, as he appears in support of Priscilla Dean in Tod Browning's forthcoming big Jewel production, "Outside the Law," which will be one of the biggest attractions of the coming film year.

WHEN Tod Browning wrote "Outside the Law" for Priscilla Dean, he not only provided this popular Universal star with the best role of her career, but created a character especially for Lon Chaney, than whom there is no more accomplished character actor on the screen. Lon Chaney has been offered stardom by a number of producers, but he is afraid he might be called upon to sacrifice his art in favor of stellar requirements, and he prefers to pick and choose his roles, usually selecting the most difficult parts imaginable and those utterly lacking in sympathy.

Tod Browning and Lon Chaney are great friends. biggest things in the career of the inimitable Lon Chaney. successes, the last occasion being in "The Wicked Darling," in which Priscilla Dean also starred for Universal. The director knows better than any other writer the dramatic heights which Chaney can scale and he created a role that permits him to sound the depths of deviltry and to exercise his dramatic skill to the utmost. He is an evil character this "Black Jack" Moran, leader of the underworld gang and afraid of but one—Silent Madden, who "turned straight" and whose leadership in the underworld "Black Jack" has inherited. It is a role that is said to fit Chaney even better than the role of "The Frog" in "The Miracle Man" or of the grim avenger in "The Penalty."

Universal was one of the first companies to realize what a consummate artist Lon Chaney really is. He has played in a number of Universal productions, among them "Paid In Advance," "Broadway Love," "Fires of Rebellion," "A Broadway Scandal" and others. He is counted by all critics as "among the best" in moviedom—indeed his is an art of flawless quality, his a personality that is interesting, mystifying and fascinating.

The name of Lon Chaney would be sufficient to recommend any picture to the moviegoer, but when one considers that "Outside the Law" will have Priscilla Dean as its leading female figure and star of the production; that it will have handsome Wheeler Oakman, Ralph Lewis, E. A. Warren and a capable little boy actor in its cast, it should be looked forward to as a distinct "event" in the movie calendar. Over six months in the making, Tod Browning has given it his most careful attention and he has no misgivings about its success. He is positive also that the role of "Black Mike" will be one of the biggest things in the career of the inimitable Lon Chaney. And Chaney himself is enthusiastic about the picture.

Mr. Small-Town Exhibitor, Our Congratulations !

OUR congratulations that you may book only safe, sure successes like the "The Virgin of Stamboul!"

THINK of the things you know in advance of showing this tremendous triumph: the quality of the picture—the public's reception—its record throughout the country—the desire that has been created in your town to see this picture by the advertising and publicity in the magazines and newspapers.

F there was any risk or chance attached to the "Virgin of Stamboul" it was long ago taken by your big-city brother-exhibitor: the same fellow whom, at times, you probably envy!

MR. Small Town Exhibitor, when you book this photoplay you show a proven success and the first run as far as the folk of your town are concerned. A picture with a reputation is a positive, big crowdgetter.

MUST we say more? Take an honest tip—book this big hit!

PRISCILLA DEAN
"The Virgin of Stamboul"

Directed by
TOD BROWNING

Story by
H.H. VAN LOAN

UNIVERSAL-JEWEL
PRODUCTION
DE LUXE

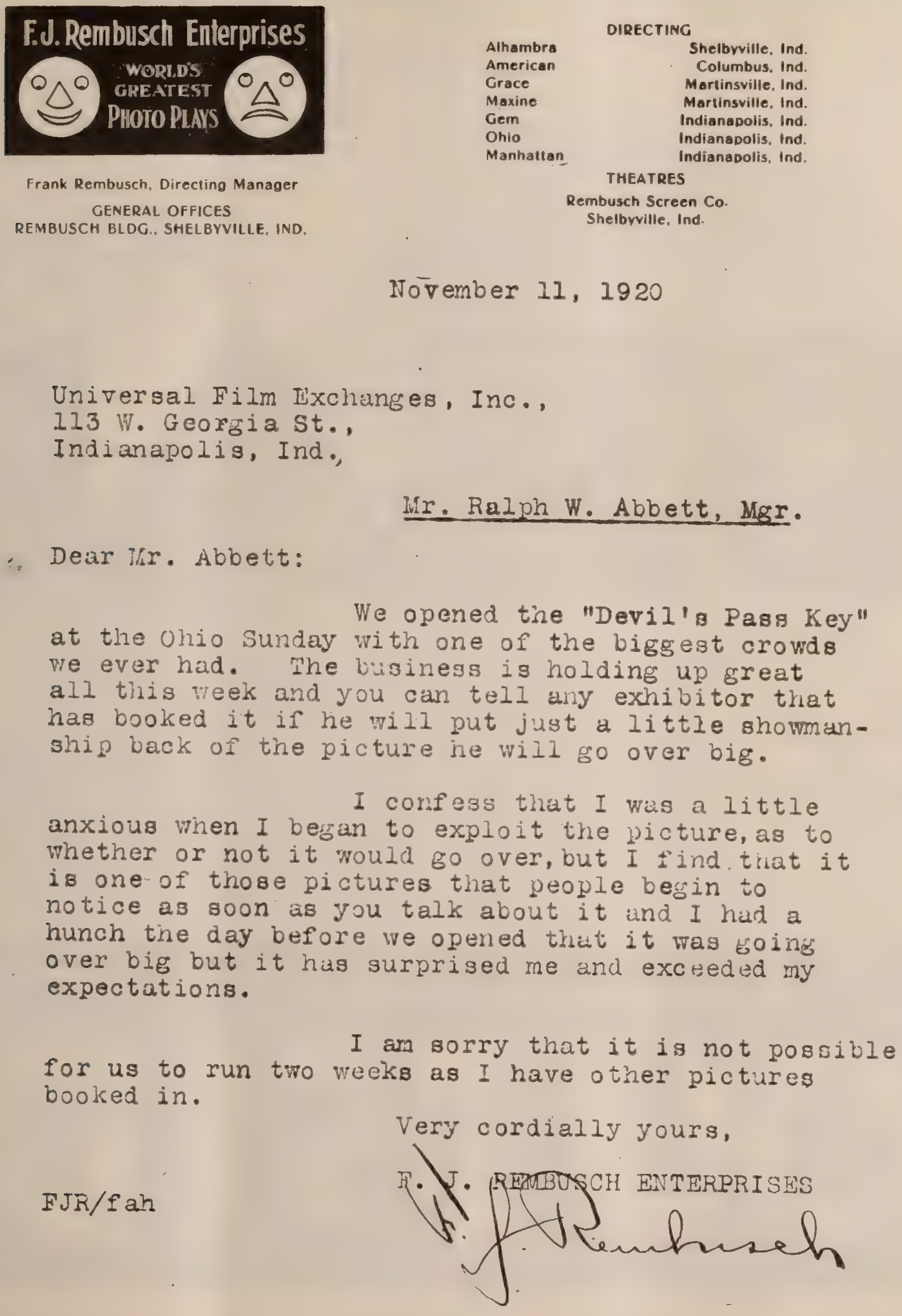
"No pretty woman need ever be in debt--in Paris."

SUCH were the honeyed words of the beautiful temptress. And poor, foolish, innocent Mrs. Goodwright listened—listened and succumbed to the advice of the avaricious modiste whose crafty claws were hidden by a velvet covering of smooth but ominous counsel . . . all of which is merely a small part of a drama so dynamic as to stir the soul of even the most hardened; drama so deep as to compel a response from every person who sees it.

Carl Laemmle
presents
Von Stroheim's
UNIVERSAL
—JEWEL
Master-Play

"The Devil's Passkey"

This One Made Us Happy



F. J. Rembusch Enterprises
WORLD'S GREATEST PHOTO PLAYS

Frank Rembusch, Directing Manager
GENERAL OFFICES
REMBUSCH BLDG., SHELBYVILLE, IND.

DIRECTING

Alhambra	Shelbyville, Ind.
American	Columbus, Ind.
Grace	Martinsville, Ind.
Maxine	Martinsville, Ind.
Gem	Indianapolis, Ind.
Ohio	Indianapolis, Ind.
Manhattan	Indianapolis, Ind.

THEATRES
Rembusch Screen Co.
Shelbyville, Ind.

November 11, 1920

Universal Film Exchanges, Inc.,
113 W. Georgia St.,
Indianapolis, Ind.,

Mr. Ralph W. Abbett, Mgr.

Dear Mr. Abbett:

We opened the "Devil's Pass Key" at the Ohio Sunday with one of the biggest crowds we ever had. The business is holding up great all this week and you can tell any exhibitor that has booked it if he will put just a little showmanship back of the picture he will go over big.

I confess that I was a little anxious when I began to exploit the picture, as to whether or not it would go over, but I find that it is one of those pictures that people begin to notice as soon as you talk about it and I had a hunch the day before we opened that it was going over big but it has surprised me and exceeded my expectations.

I am sorry that it is not possible for us to run two weeks as I have other pictures booked in.

Very cordially yours,

F. J. REMBUSCH ENTERPRISES

F. J. Rembusch

FJR/fah

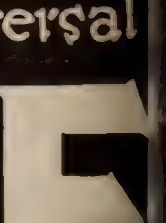
GET READY

Clear the decks! Buy a bigger cash-box! Get ready for action—action—action! A few weeks more and you'll be blocking traffic with your year's biggest attraction—the electrifying, startling, dynamic Meteor of the Screen—

Priscilla
DEAN

Directed by
TOD
BROWNING
who made
"The Virgin of
Stamboul"

Coming in a whirling, rushing drama of desperate work done while the city sleeps—a picture with a shiver in it—but so real that your heart leaps up in your throat each time that daring Mary Madden stands trembling on the brink. Never has dazzling PRISCILLA DEAN done anything half so vital and living as this amazing picture—and she has supporting her the best "bad man" that the screen has ever known—LON CHANEY, now famous all over the country for his work in "The Miracle Man" and "The Penalty." All directed by TOD BROWNING—and when we've said that we've said something. Get ready now for "Outside the Law."



Carl Laemmle announces the Great Universal

"OUTSIDE

Supported by
LON CHANEY
of
"The Miracle Man"
and
"The Penalty"

Jewel Melodrama of Desperate Work after Dark

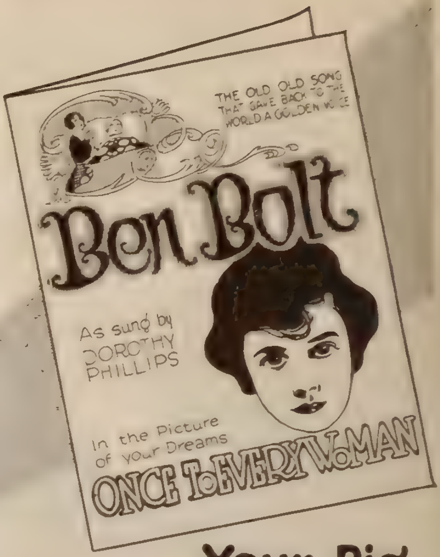
"THE LAW"

how to get wonderful crowds for a wonderful picture!

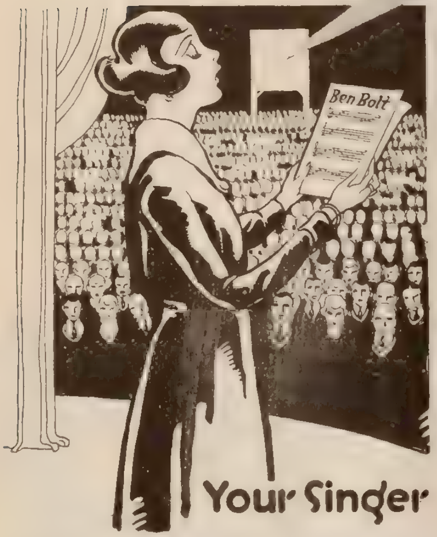
GET wonderful crowds for a wonderful picture by securing this beautiful four-page edition of "Ben Bolt" as sung by Dorothy Phillips in "Once To Every Woman." Delightfully illustrated, it is one of the greatest and safest sure-thing promotion aids ever originated.

Go to your Universal exchange and get copies of this crowd-getting Super-Herald at the pride of one cent each —the actual cost to us. You get FREE OF CHARGE the same amount that you buy.

Give them away to your patrons for a week prior to, and during the showing of the picture. They'll take it home—they'll sing it—they'll read the advertising — and they'll pack your house when you show "Once To Every Woman."


THE OLD OLD SONG THAT GAVE BACK TO THE WORLD A GOLDEN VOICE
Ben Bolt
As sung by DOROTHY PHILLIPS
In the Picture of your Dreams
ONCE TO EVERY WOMAN

Your Big Song Herald
4 pages, 9x12 inches.



HAVE "BEN BOLT" sung by a local singer when you show this picture. In the gilded palaces of the big cities, in the neighborhood playhouses and in the modest halls of the small towns—EVERYWHERE—this big, new idea has caught on like wildfire and is creating an instantaneous, tremendous success.

Have the first verse sung as an introduction. The second verse should be given while Dorothy Phillips sings it at the bedside in the final scene. If you cannot secure a singer arrange to have your local Victrola shop lend you a machine and the "Ben Bolt" record as sung by Geraldine Farrar, in exchange for the publicity and credit you will give him on your programs and slides.

People who hear the song in conjunction with the picture talk about it. The news spreads and brings hundreds and thousands of others. They come to see the picture because of the famous old song and its memories—they come because of the pulling power of the star—they come because of the wonderful reception this picture is receiving everywhere and the powerful, sensational success it is creating.

"ONCE TO EVE

Universal-Jewel

and this is how Ascher Bros. stage the singing

ASCHER BROTHERS, owners of sixteen leading houses in Chicago, followed our suggestion and secured for each house the services of a singer to render vocal accompaniment during the showing of "Once To Every Woman"—with such remarkable success as to make their presentation more than worthy of this advertisement so that others may follow.

This Is How They Do It

ASCHER BROTHERS' singer appears first in Reel 3, where the title reads: "My daughter is making her debut to-night—may God be kind to her," and sings the aria from "Faust" with spotlight.

Her second singing is in Reel 6, where Dorothy Phillips leaves New York and appears at the gate of her old home—and the song is "Home, Sweet Home" sung behind the curtain.

The Third and Most Appealing Singing

is where Dorothy Phillips, near the end, kneels at her mother's bedside and comforts her with that beautiful and famous song, "BEN BOLT." This, also, is sung behind the curtain.

THE RESULT IS NOTHING SHORT OF MIRACULOUS. THERE IS HARDLY A DRY EYE IN THE HOUSE. EVERYONE LEAVES THE THEATRE TALKING ABOUT THE WONDERFUL PICTURE AND ITS BEAUTIFUL PRESENTATION.

TAKE A TIP FROM ONE OF THE MOST SUCCESSFUL EXHIBITING FIRMS IN THE WHOLE COUNTRY AND UTILIZE NOT ONLY THIS INEXPENSIVE AND RESULT-FUL PRESENTATION BUT ALSO THE "BEN BOLT-HERALD" TIE-UP PREVIOUSLY DESCRIBED. IT IS SURE-FIRE ADVANCE ADVERTISING AT WONDERFULLY LOW COST.

RY WOMAN"

Production de Luxe

Chicago Books This

IN LESS THAN THIRTY DAYS AFTER ITS RELEASE, 158 OF T
"ONCE TO EVERY WOMAN." THE REASON—THE ONE REA
ENCES BE IT IN THE VILLAGE HALL, THE NEIGHBORHOO
WHITE WAY—IS THE MOTHER-LOVE HEART-APPEAL OF T
YEARS. A MOTHER DRAMA THAT TOUCHES US IN OUR H
THE BEING DEAREST TO EVERY MAN OF US.

BIJOU	114 S. State St., Chicago, Ill.
CASINO	58 W. Madison St., Chicago
BOSTON	21 N. Clark St., Chicago
PANTHEON	4624 Sheridan Road, Chicago
20TH CENTURY	3538 W. 12th St., Chicago
LA SALLE	152 W. Division St., Chicago
HAMLIN	3826 W. Madison St., Chicago
MADISON SQUARE	4740 W. Madison St., Chicago
WILSON	2437 W. Madison St., Chicago
ARCHER	2008 W. 35th St., Chicago
ATLANTIC	26th & Crawford, Chicago
CRYSTAL	2705 W. North Ave., Chicago
MARSHALL SQUARE	2871 W. 22nd St., Chicago
CROWN	Milwaukee & Division Sts., Chicago
BROADWAY STRAND	1615 W. 12th St., Chicago
LAKESIDE	4730 Sheridan Road, Chicago
COVENT GARDEN	2653 N. Clark St., Chicago
KNICKERBOCKER	6217 Broadway, Chicago
18TH STREET	1343 W. 18th Street, Chicago
OAKLEY	2320 Chicago Ave., Chicago
LINCOLN	1846 W. Madison St., Chicago
ADELPHIA	7074 N. Clark St., Chicago
CALO	5406 N. Clark St., Chicago
MILFORD	3311 N. Crawford Ave., Chicago
TERMINAL	3308 Lawrence Ave., Chicago
ILLINGTON	2122 W. 22nd St., Chicago
VITAGRAPH	3133 Lincoln Ave., Chicago
FAMOUS	3644 W. Chicago Ave., Chicago
ELLANTEE	1456 Devon Ave., Chicago
PRINCESS	2319 N. Western Ave., Chicago
ROSEWOOD	1823 Montrose Blvd. Chicago
WHITE PALACE	1607 S. Kedzie Ave., Chicago
STRATFORD	63d & Union Ave., Chicago
WOODLAWN	63d & Woodlawn Ave., Chicago
BRYN MAWR	1125 Bryn Mawr Ave., Chicago
BIOGRAPH	2431 Lincoln Ave., Chicago
MICHIGAN	110 E. 55th St., Chicago
WILSON	2437 W. Madison St., Chicago
COMMERCIAL	92nd & Commercial, Chicago
FROLIC	947 E. 55th St., Chicago
LANE COURT	322 Center St., Chicago
METROPOLITAN	4644 Grand Blvd., Chicago
AVON	3325 Fullerton Ave., Chicago
BOULEVARD	1606 W. 55th St., Chicago
HALFIELD	5449 S. Halsted St., Chicago
KENWOOD	1225 E. 47th St., Chicago
OAKLAND SQUARE	3847 Drexel Blvd., Chicago
DEARBORN	40 W. Division St., Chicago
PEOPLES	1640 W. 47th St., Chicago
CRESCENT	2915 Milwaukee Ave., Chicago
JACKSON PARK	6711 1/2 Stony Island Ave., Chicago
STATES	3507 S. State St., Chicago
NEW STRAND	2111 W. Division St., Chicago
COSMOPOLITAN	7938 S. Halsted St., Chicago
MABLE	3956 Elston Ave., Chicago
ROSE	2860 Milwaukee Ave., Chicago
CRANE	4236 Archer Ave., Chicago
COLUMBUS	6236 S. Ashland Ave., Chicago
ARGMERE	1040 Argyle St., Chicago
EDWARDS	2419 Wentworth Ave., Chicago
PARAMOUNT	2648 Milwaukee Ave., Chicago
PERSHING	Lincoln & Wilson Ave., Chicago
SCHINDLER	1005 W. Huron St., Chicago
CLAREMONT	3226 N. Clark St., Chicago
KIMBARK	6240 S. Kimbark Ave., Chicago
HARVARD	6216 Harvard Ave., Chicago
MONOGRAM	3520 S. Halsted St., Chicago
PEERLESS	3955 Grand Blvd., Chicago
ELSTON	3167 Elston Ave., Chicago
CASIMIR	4750 Milwaukee Ave., Chicago
HUB	1746 Chicago Ave., Chicago
PARKWAY	11153 Michigan Ave., Chicago
NEW REGENT	6826 Halsted St., Chicago
PRAIRIE	5744 Prarie Ave., Chicago
GRAYLAND	3940 N. Cicero Ave., Chicago
E. A. R.	6839 Wentworth Ave., Chicago

ONCE TO EVE

Universal-Jewel

Picture to the Limit

LEADING HOUSES OF CHICAGO AND SUBURBS BOOKED
N THAT NEVER FAILS TO DRAW RECORD-MAKING AUDI-
'LAYHOUSE OR IN THE PICTURE PALACES OF THE GREAT
, THE GREATEST MOTHER PICTURE PRODUCED IN MANY
RTS BECAUSE IT IS A LASTING, LIVING MONUMENT TO

PLAZA .... 308 W. North Ave., Chicago
TIFFIN .... 4045 W. North Ave., Chicago
OWL .... 4653 S. State St., Chicago
KARLOV .... 4048 Armitage Ave., Chicago
BUGG .... 3940 N. Robey St., Chicago
MAGNOLIA .... 2819 Fullerton Ave., Chicago
HARPER .... 5234 Harper Ave., Chicago
NEW PARK .... 342 E. 51st St., Chicago
LELAND .... 4716 Lincoln Ave., Chicago
LOOMIS .... 2858 W. Archer Ave., Chicago
WINDSOR PARK .... 2638 E. 75th Street, Chicago
SHAKESPEARE .... 936 E. 43rd St., Chicago
DE LUXE .... 814 E. 63rd St., Chicago
NEW CLARK .... 4533 N. Clark St., Chicago
NEWBERRY .... 854 N. Clark St., Chicago
CIRCLE .... 3239 W. 12th St., Chicago
LEIDA .... 645 W. 120th St., Chicago
VIRGINIA .... 809 W. Madison St., Chicago
HAMILTON .... 2186 E. 71st St., Chicago
ESTENA .... 3709 Southport Ave., Chicago
CROWN .... 8402 Burley Ave., Chicago
SEELEY .... 2042 Roscoe Ave., Chicago
GARFIELD .... 2844 W. Madison St., Chicago
PERISHING .... 716 W. 12th St., Chicago
PRESIDENT .... 343 E. 55th Street, Chicago
EMMETTE .... 4338 Wentworth Ave., Chicago
STANDARD .... 750 N. Clark St., Chicago
PANORAMA .... 717 Sheridan Road, Chicago
LINCOLN .... 3132 S. State St., Chicago
IRVING .... 1310 S. Halsted St., Chicago
JEFFERSON .... 1523 E. 55th St., Chicago
DELPHI .... 225 E. 31st St., Chicago
CALIFORNIA .... 3434 W. 26th St., Chicago
GRAND .... 3433 W. North Ave., Chicago
LANGLEY .... 702 E. 63rd St., Chicago
ARMITAGE .... 3553 Armitage Ave., Chicago
CHARM .... 4303 S. Halsted St., Chicago
LIBERTY .... 3705 Fullerton Ave., Chicago
PICKFORD .... 108 E. 35th St., Chicago
PARK MANOR .... 321 E. 69th St., Chicago

GEM .... Gary, Ind.
PARK .... Champaign, Ill.
OAK PARK .... Oak Park, Ill.
MAJESTIC .... East Moline, Ill.
ORPHEUM .... Rockford, Ill.
DE LUXE .... Hammond, Ind.
HARTLEY .... East Chicago, Ind.
FOREST PARK .... Forest Park, Ill.
MAJESTIC .... Rock Island, Ill.
STAR .... Whiting, Ind.
COLONIAL .... Galesburg, Ill.
SOUTHERN .... Oak Park, Ill.
PRINCESS .... LaPorte, Ind.
VILLAS .... Cicero, Ill.
DE LUXE .... Lake Forest, Ill.
STAR .... Evanston, Ill.
MIRROR .... Meline, Ill.
CRYSTAL .... Joliet, Ill.
MAJESTIC .... Streator, Ill.
KEYSTONE .... 3912 Sheridan Road
MAYWOOD .... Maywood, Ill.
VILLIAGE .... Wilmette, Ill.
ELITE .... Waukegan, Ill.
STRAND .... Freeport, Ill.
AMUSU .... Table Grove, Ill.
PRINCESS .... Rensselaer, Ind.
TERRACE .... Danville, Ill.
CROWN .... Crown Point, Indiana
FAMILY .... Indiana Harber, Ind.
LYRIC .... Washington, Ill.
EAGLE .... Gary, Indiana
FAMILY .... Ogden, Ill.
LYRIC .... Blue Island, Ill.
AURORA AMUSE. CO .... Aurora, Ill.
BOND .... Pontiac
PRINCESS .... Maroa, Ill.
ILLINOIS .... Chicago Heights, Ill.
MAJESTIC .... Kankakee, Ill.
APOLLO .... Ottawa, Ill.
BLACKSTONE .... South Bend, Ind.

Production de Luxe

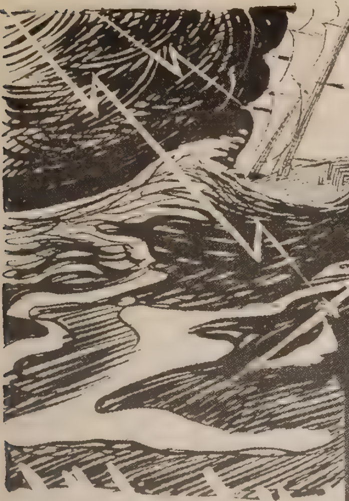
WOMAN"

Good for Ten Years

THIS remarkable drama will be just as current an attraction ten years from now as it is to-day. That's because it is the kind of work which, like masterpieces of literature, painting or any other art, will live forever. True, the fashion in clothes may change in ten years, but the fashion in emotion is unchangeable throughout all time. And that's the big reason why this masterpiece is good for ten years—it is a dynamic drama builded by a master craftsman on human emotion—understandable and appreciated by every human being. You'll be doing your patrons a favor by booking it to-day.

Von Stroheim's WONDER PICTURE **"BLIND HUSBANDS"**

UNIVERSAL-JEWEL PRODUCTION DE LUXE



"All hands on deck!"

IN this stirring adventure-romance-drama is one of the most thrilling and realistic storms at sea ever filmed. You can fairly feel the floor of the theatre rock in turbulent rhythm with the plunging deck of the schooner; you feel the sting of the rain and the lash of the spray as the timbers of the craft tremble under the tempestuous blows of Father Neptune; you hear the canvas ripping and the spars splintering as the craft staggers her blind way through the night. . . .

And the storm sequence is only one of the things that make this picture the marvelous attraction it is proving itself to be. Book it—TODAY.

ELMO LINCOLN

In the Stirring Universal-Jewel Production

"UNDER CRIMSON SKIES"

Directed by REX INGRAM

Story by U.G.HAWKS

Malveen Polo, appearing in Eric Von Stroheim's "Foolish Wives"

A Newcomer Has Arrived At Universal City

MOST girls would envy Malveen Polo because she is the daughter of the world-renowned Eddie Polo, king of all serial stars. But Malveen finds that that is more of a hardship than a luxury, for she has to "step some" in order to keep up with the Polo reputation. For it would never do for the great Polo's daughter to lag behind in anything.

To look at Malveen Polo one feels instantly that it is all not as hard for her as she modestly claims, for there is beauty of form and face there, and an emotional quality about her which gives evidence of dramatic fire and an artistic temperament. And that is all true about Malveen Polo, every bit of it.

She started her professional career at a tender age, when most children are joyously playing about—but not as an actress. Early in life Malveen showed decided musical talents and so the best masters of the piano were provided for her. And she made good, her playing being earnestly applauded at the public appearances which she made.

But then came a day, a big day, when Eric Von Stroheim, connoisseur of beauty and keen discerner of dramatic talent, saw Malveen and watched her about the big Universal studio out in California, and lo and behold, Malveen right then and there became a member of the cast of no less a tremendous production than "Foolish Wives," Von Stroheim's forthcoming stupendous Jewel release. An auspicious start in moviedom, this!

Malveen will play a difficult role indeed in "Foolish Wives"—that of the counterfeiter's half-witted daughter. But "the powers that be" say that this fifteen-year-old girl is handling it with mature artistry. She is indeed her father's daughter, and she means to shine in a glory all her own.

AND STILL THEY COME

"It gives me great pleasure to advise you that 'The Devil's Pass Key,' which just closed a four-day engagement at this theatre, broke all records by far, surpassing a record which was made over a year ago.

"I feel that it is my duty to advise you of our success with this production on account of the splendid co-operation you tendered in our behalf to assist us with our exploitation ideas.

"The picture is one which will appeal to the most critical and its showing here was indeed very well received by our audiences."

A. P. DESORMEAUX,
Manager, Strand Theatre Co.,
Madison, Wis.

"It is not very often that we voluntarily write lettters of praise about any picture, but we must tell you that 'Once To Every Woman' is, to our minds, one of the best pictures that has been shown in St. Louis in many a day. We opened Sunday, Nov. 7th, to capacity business all day long, and to say that people were pleased with the picture is putting it mildly. We look for record business this week, and it is one of the few pictures that we really could give the public to combat the opening of a big new house as oposition.

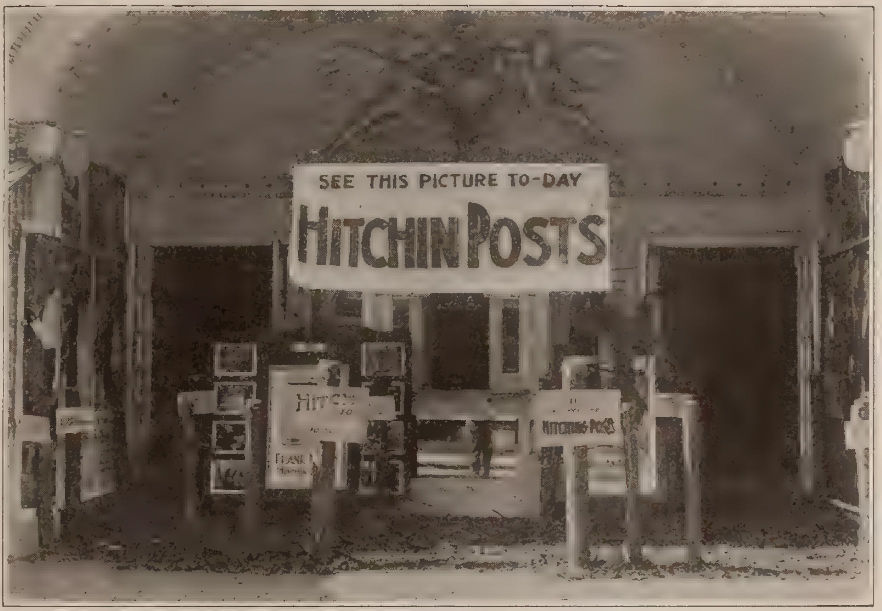
"Anything we can do to help you boost this picture along, you need only command us."

SKOURAS BROTHERS ENTERPRISES.
(Signed) Charles P. Skouras.

This Stunt Shows Clever Showmanship

ONE of the most interesting and novel lobby displays recently originated was that of the Royal Theatre in Hot Springs, Arkansas, in connection with the showing of Frank Mayo in "Hitchin' Posts."

Blaschke and Erickson, the proprietors of this theatre, are wideawake showmen and they were alive to the exploitation possibilities contained in the very name of the picture itself. Therefore they fitted up the front of their lobby with a "hitchin' posts" effect. Mr. Blaschke one of the proprietors of the Royal Theatre, wrote to the management of the Memphis, Tennessee office as follows:



Lobby front of Royal Theatre, Hot Springs, Arkansas, arranged for Frank Mayo's feature, "Hitchin' Posts"

"I am enclosing photo of my lobby front. This is how I put over 'Hitchin' Posts.' DID BIG BUSINESS."

There is no reason why every other exhibitor cannot repeat the success of the Royal Theatre. "Hitchin' Posts" is a picture which lends itself easily and simply to exploitation. And it is worthy of any efforts the showman puts behind it. It is one of the best pictures Frank Mayo ever made, virile from start to finish, with an exciting story and an unusual setting. The cast is excellent and includes a number of well-known film players and the whole colorful production is the work of the capable director, Jack Ford.

Efforts Spent On Serials Well Repaid

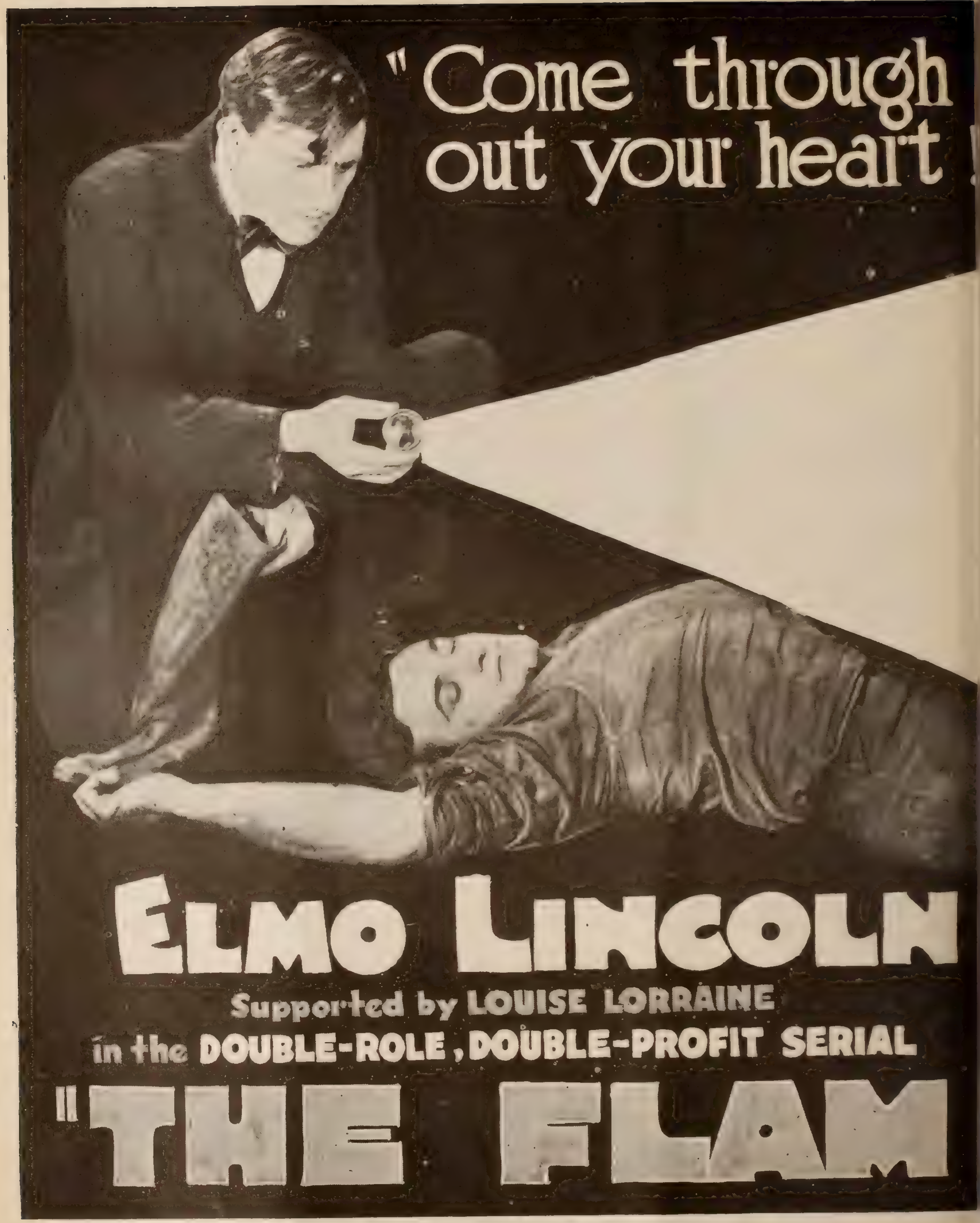
FROM the first day Universal began to make serial pictures, it has made them with care, with enterprise and with concentrated effort. It has spared no costs in employing the most ingenious of directors and the most talented of stars, and it has helped immeasurably to develop a number of stars whose talents are most particularly "serial" talents, and who apear to the greatest advantage in these chapter adventure plays. But Universal feels that it is well repaid for the efforts and the money which it has expended to so great an extent in the making of serials for Universal serials have come to mean something in the world of the moviegoer. The popularity of Universal serials is firmly established and Universal serial stars, such as Eddie Polo, Elmo Lincoln and Eileen Sedgwick have won the hearts of millions.

The mails daily bring letters of appreciation from grateful exhibitors who have met with success in running Universal serials and it is a matter of extreme gratification to the company to receive these endorsements. No more enthusiastic commendation has been received than that which came to the Universal branch at Atlanta, Georgia. It reads as follows:

"We have been running your serials ever since this theatre opened, begining with Marie Walcamp in 'LIBERTY,' and 'THE MOON RIDERS' is the best yet, to the best of our knowledge, and we are having packed house every Friday. Some of our patrons, who have been regular attendants, say it is the best serial they ever saw. I wish there were 36 episodes instead of 18. If 'THE VANISHING DAGGER' and 'THE DRAGON'S NET' beat 'THE MOON RIDERS' they will beat all box office receipts yet.

"If every exhibitor knew your serials as I do they would jump at them. With the best of success for Universal, we are,

PRUDEN AMUSEMENT COMPANY,
Edisonia Theatre, W. R. Scott, Mgr.,
Pruden, Tenn."


"Come through out your heart !

ELMO LINCOLN

Supported by LOUISE LORRAINE

in the DOUBLE-ROLE, DOUBLE-PROFIT SERIAL

"THE FLAM

or I'll burn
"

NEVER before has there been such a vicious villain as in this burning chapter-play—never before such a master in crime who devises such fascinatingly mysterious and thrilling tortures. And never before has there been a stalwart hero so mightily able to cope with that villain and his lawless band as Herculean Elmo Lincoln, who crashes his way into and out of cyclonic complications with a rush and a roar that spell action, action, ACTION! That's just what the serial fans want—that's what they keep spending money to see—and because this wild-fire continued melodrama is so filled with such elements it is cleaning up everywhere. Book it as the safest serial success in your history. DO IT NOW!

ING DISK"

Directed by
Robert Hill

GOOD BYE EDDIE!

ATTA boy, Eddie!—make 'em shiver—make 'em sit right on the edges of their seats with the cold shimmies running up and down their spines—show 'em what a real he-man, daredevil serial stuntster can do when he really gets started. For that's the stuff they eat up, Eddie, and it's up to you to keep on piling up the thrills the way you have been doing in every foot of this big-top serial. Do they like it that much, you ask? Say, Eddie, they're almost walking over each other to get into the houses that are presenting this gorgeous chapter-play—and there are more of those houses every day. We'll say that any exhibitor is passing up one walloping big serial bet if he overlooks this one. Nuff sed, eh?

SOME
THRILL

EDDIE POLO

In the Gorgeous 18-Ring Serial Spectacle

KING OF THE CIRCUS

Directed by J. P. McGOWAN

You'll be playing it soon---

"The Diamond Queen," the Wildest, Strangest Adventure Serial Ever Filmed.

EILEEN SEDGWICK

The Real Goods!

Dotty Wolbert

in the hilarious laugh-provoker

"Forbidden Brew"

Directed by VIN MOORE

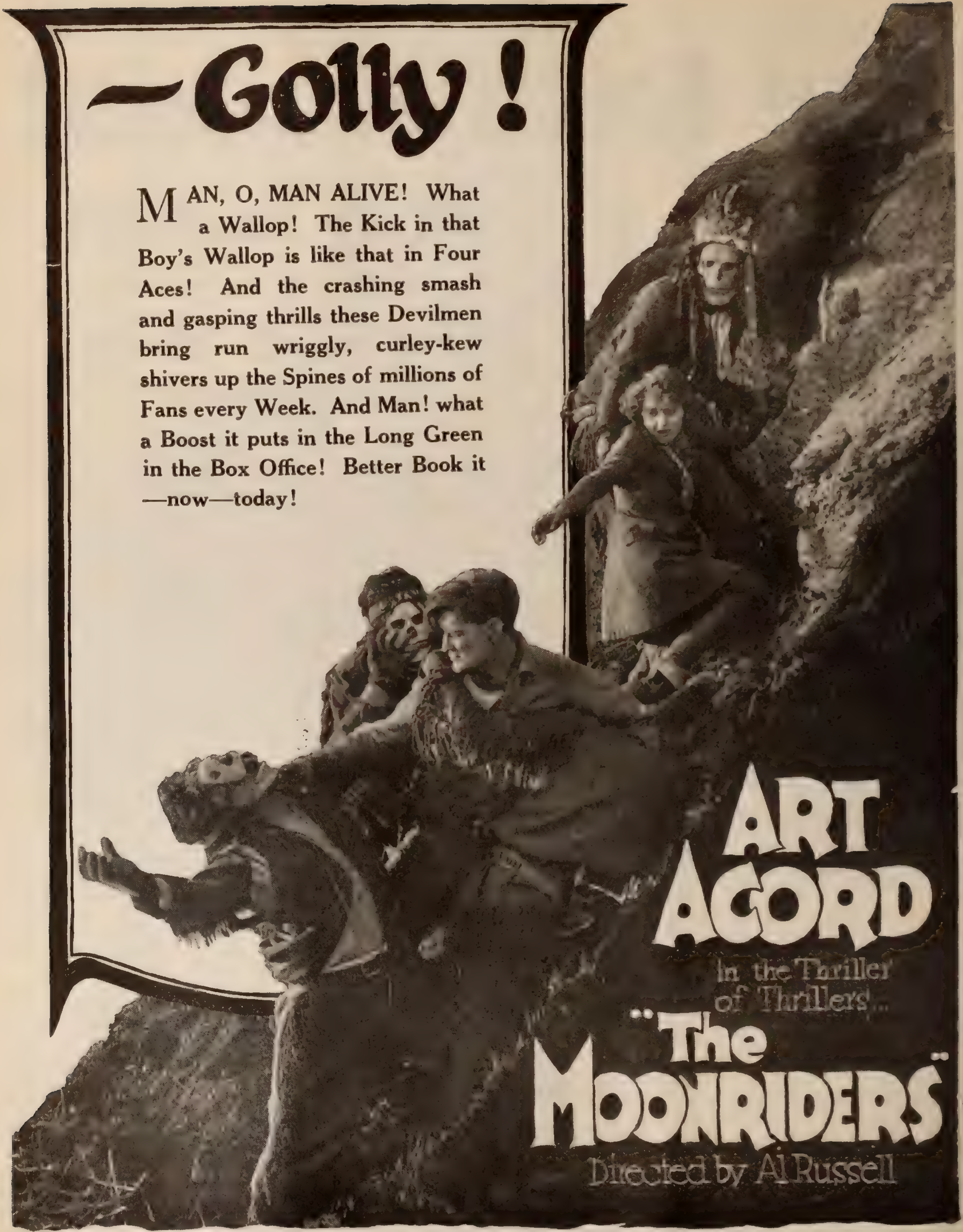
EVERY ONE A TWINKLER

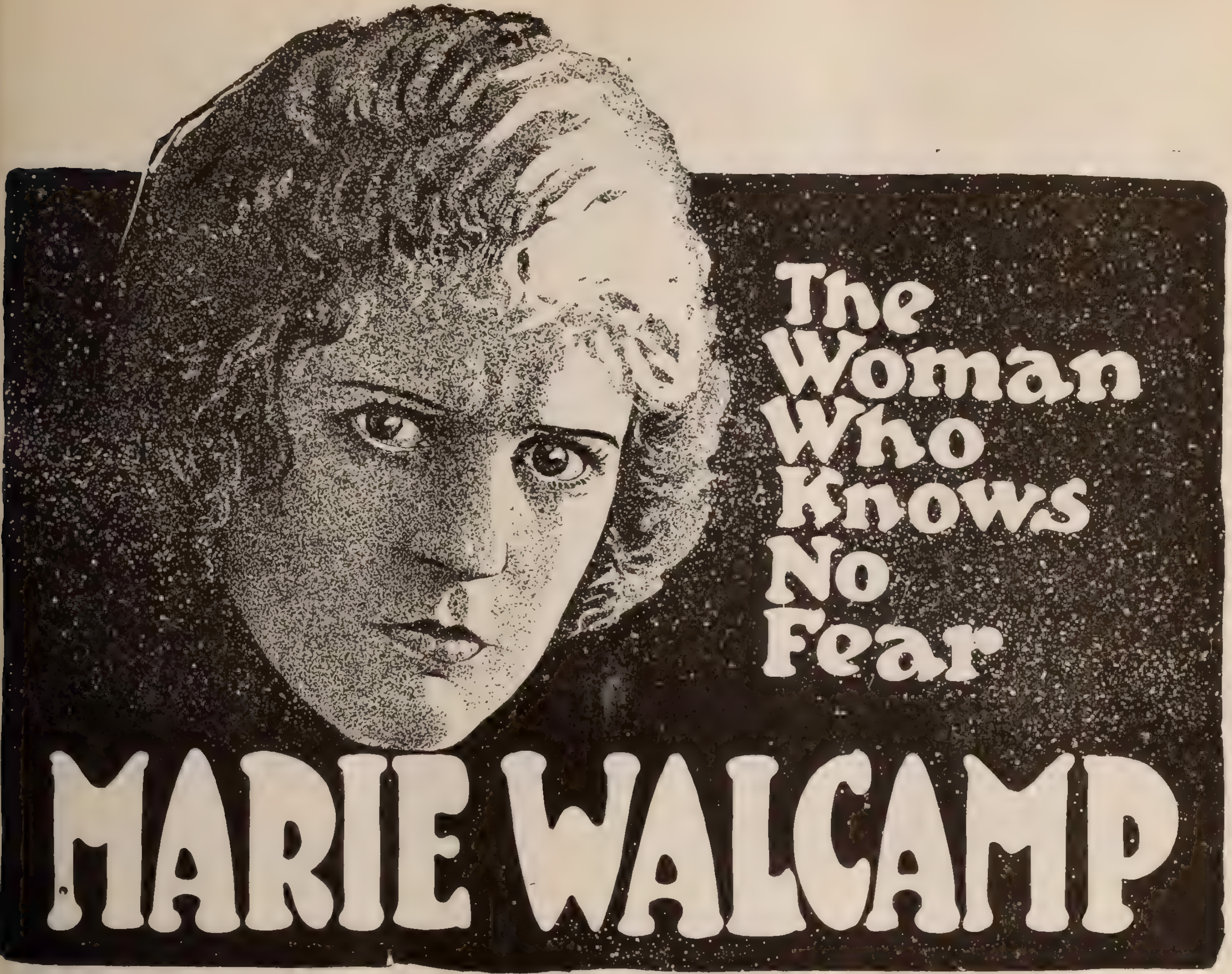
STAR COMEDIES

THE real stuff. Laughs . . . rollicking, roaring, house-rocking laughs: guffaws . . . giggling, gurgling, gusto-gushing guffaws; crowds . . . cramming, captivated, carnival-capacity crowds; receipts . . . real, rip-roaring, record-making receipts! Don't delay—Get it to-day!

—Golly!

MAN, O, MAN ALIVE! What a Wallop! The Kick in that Boy's Wallop is like that in Four Aces! And the crashing smash and gasping thrills these Devilmen bring run wriggly, curley-kew shivers up the Spines of millions of Fans every Week. And Man! what a Boost it puts in the Long Green in the Box Office! Better Book it —now—today!


ART ACORD
in the Thriller of Thrillers...
"The MOONRIDERS"
Directed by Al Russell


The Woman Who Knows No Fear
MARIE WALCAMP

A REAL SERIAL: has a REAL star; REAL in its thrilling, gasping adventures; REAL in its scenes taken on the ground in China, Japan, the Philippines and the United States. You should really book this REAL, smashing serial for REAL crowds and REAL receipts.

"The DRAGON'S NET"

Released thru Universal—Directed by Henry McRae

"THE FLAMING DISK"

Episode 11

"The Dynamite Trail"

ELMO, by means of his gigantic strength, frees himself from the ascending plank.

The motorcyclist arrives on the scene and Helen prepares to escape with him through a subterranean tunnel while Elmo waits for Stanton and the housekeeper.

Barrows manages to capture Stanton, but with the aid of the gang, he manages to escape. Elmo in the meantime has rendered the flaming disk temporarily useless by removing the radio lens.

Helen, in the interim, had been stolen away from the mysterious motorcyclist by some of the Stanton gang and taken to Stanton's place in Brush Canyon. Elmo and the mysterious motorcyclist get wise to this and start in pursuit on motorcycles. When the gang discovers that the two are on their track, they plan another fearful deed. They take Helen outside on the ridge where Elmo will see her and then prepare to open a series of deadly switches which will explode the mines on the upper trail which Elmo and the cyclist will take. Stanton instructs Jim in the handling of the switches as Elmo and his mysterious friend gradually make for the trail, but when Jim is slow in the handling of the apparatus, Stanton takes a hand himself and a fearful explosion follows. It looks as if Elmo and his friend will go down to their doom.

"Forbidden Brew"

One Reel Star Comedy

Featuring
DOROTHEA WOLBERT

LIZZIE is a chambermaid in a hotel. Her little boy stays with her during the day. Lizzie does a lot of breaking up around the place in the course of her working.

A bootlegger dwells in the hotel and hands out whisky to the guests over a shelf in the wall which can be easily concealed. A bride and groom arrive at the hotel and the groom gets wise to the whisky, and gets some generous portions.

A revenue officer enters. He makes Lizzie his deputy. Lizzie trails up the bootlegger and gets into all kinds of trouble in so doing. She even gets into the bridal chamber and causes a row between the bride and groom. The bootlegger is trapped and Lizzie is paid handsomely by the revenue officer.

"KING OF THE CIRCUS"

Episode No. 8

"Treachery"

CAST

Eddie	Eddie Polo
Gray	Harry Maison
Mary	Kittoria Beveridge
Helen	Corinne Porter
Winters	Charles Fortune

GRAY succeeds in keeping Eddie out of the recorder's office until he has torn the page containing the copy of the deed and proving Eddie's claim to the circus out of the book. Then he and his man escape. Mary rushes over from the hotel as Eddie enters and learns he has failed to save the precious records. At the same time Helen and Winters drive up outside the Hall of Records. Helen sends Winters in care of her chauffeur to his home in San Luis and then goes up to see Eddie. Eddie's warm welcome to Helen arouses Mary's jealousy, but Mary says nothing of it at the time. All of them start back for the circus lot while Gray and his man arrive there and Gray burns the last known evidence of Eddie's claim in the blacksmith forge.

When Eddie arrives he accuses Gray and demands restitution of his inheritance. Gray only laughs at him. At the same time Mary, jealous, gets some of the canvasmen to abduct Helen. She is carried away, but one of the men who is under obligations to Eddie tells him of the abduction and that Helen is to be taken to Mother Carey's lodging house. Eddie tsarts to the rescue.

Arriving at Mother Carey's Eddie gets Helen away from Gray's men and the fight leads to the attic, where Eddie and Helen are brought to bay. Unable to get at Eddie from the front, one of the canvassmen gets a gas bomb and smashes it on the wall of the attic. Both Eddie and Helen are overcome by the fumes and sink down unconscious as the episode ends.

New Screen Magazine

No. 96

MAGNESITE is a mineral noted for its heating and resisting qualities. The steel industry is partially dependent on it and therefore magnesite is very carefully mined. Until it reaches its final form of refinement, the process is a long and arduous one.

Edward Kunowitz and Miss Helene Marie Saxova of the Pavlova Russian Ballet, display their art for this issue of the magazine, illustrating the Hungarian Rhapsody, the Mazurka and a Polish peasant dance.

Uncle Sam is a natural history expert. In the Smithsonian Institute at Washington, one of the world's greatest museums, bones of giants are put together, specimens of birds now extinct are "brushed up a bit," all sorts of animal models are made, and so on.

There is an amusing animated in New Screen Magazine No. 96, by Pat Sullivan, entitled Sammie White Presents Hisself in "Flap Jacks."

"The Man With The Punch"

Two Reel Western Drama

CAST

The Stranger	Hoot Gibson
Jeff Sellers	Jim Corey
Fran Lane	Chas. Newton
Mary Lane	Dorothy Wood
Snake Harris	Ben Corbett

MARY LANE and her father, Frank Lane, live in a small western town which is in the grip of a lawless element, at the head of which is the supine sheriff, Jeff Sellers. As cowboys ride shooting through the town, Lane and Mary protest to Sellers, who knocks Lane down. Lane flees, leaving his hat and an old envelope addressed to him. Snake Harris, an outlaw, comes riding into town bringing a letter to Sellers from Shoshone Jim. It seems Sellers has sent to Shoshone for a real bad man. Snake is drunk and loses the letter; also he loses his way and takes the wrong road. The Stranger finds Snake's letter at the crossroads and delivers it to Sellers. Sellers, thinking The Stranger is the one Shoshone sent, plans with The Stranger to rob the stage of a gold shipment. The Stranger is to take Lane's letter and hat, leave them at the scene of the robbery for an alibi, as the stage driver is in on the plan.

But The Stranger meets Mary and Lane, has a fight with Snake in the saloon, and Snake is thrown unconscious into jail by Sellers. The Stranger retrieves the letter from Shoshone Jim and a hat of Sellers and robs the stage. Instead of incriminating Lane he has incriminated Sellers with the hat and lettter. The Stranger returns to town ahead of the stage, but in the meantime the Sheriff has learned his mistake and released Snake. The Stranger binds Snake and the stage driver, hands the incriminating documents to the Sheriff, who, without investigating, arrests Lane. Then it develops that instead of the evidence pointing to Lane, it points to Sellers, and The Stranger arrests him. It develops The Stranger is a deputy United States marshal. During his brief sojourn in town he has met Mary on several occasions, and a strong love attachment has sprung up between them, so that the romance winds everything up happily.

WHOA BOY!

STOP right here if it's serials you're looking for! In booking this action—speed-plus Eddie Polo—serial you get the thrilling chapter-play that is crowding 'em in week after week, leaving behind it a trail of tall tales to tell of bag-bulging receipts, record-making crowds and permanent and pleased patrons.

EDDIE

Polo

THE SMASHING
SEA-TO-SEA
SERIAL
directed by
POLO HIMSELF

"The VANISHING DAGGER"

"Tails Win"

Two Reel Century Comedy

Featuring

HARRY SWEET, ZIP MONTY and DIXIE LAMONT

A BOOKING agent has a beautiful wife and a beautiful stenographer who is also married, but the agent does not know it. Agent fires his bookkeeper, whereupon stenog. calls up hubby and tells him to come down to get the job, but not to mention that he is her husband. Husband lands the job, but when he has to watch agent making love to his wife, he calls up agent's wife and tells her to come down to the office to get divorce evidence. Wifey hires detectives and quite a mix-up follows when the detectives mistake wifey herself for the woman in the case.

Stenog. receives a letter saying she has fallen heiress to a circus, but that it has all been taken to pay the debts of the estate except two boxes which are being shipped her.

Detectives frame up to have agent's wife visit stenog. and then call up that stenog. is dying and wants agent to come to her. This does take place when wifey is at stenog's home and agent rushes to see stenog.

In the meantime boxes have arrived for stenog. and she and agent are opening same. Suddenly a number of lions jump from the box and there is great excitement. The stenog. faints in the arms of the agent; the wife sees it all; the lions give chase, and it is a long time before everything is peacefully and amicably settled.

International News

No. 81

London and Paris.—France and England pay remarkable tributes to unknown war heroes.

Sub-Titles.—At the Centopah in London—with King George and the Prince of Wales placing the first wreaths. The coffin of the "Unknown Warrior" on its way to Westminster Abbey with the royal family and Britain's greatest men in the procession. In the French capitol—amidst unprecedented scenes, the cortege of the "Unknown Warrior" is borne to the Arc de Triumphe. President Millerand, Marshals Foch and Joffre are among the leaders of throngs who joined in the nation's symbolic tribute to its unknown heroes.

Syracuse, N. Y.—A victorious finish. Syracuse eleven winds up season with 14 to 0 victory over Colgate.

SubTitle.—Rooters for Syracuse—boys from St. John's Military Academy at Manlius, N. Y. (Omit from Boston, Philadelphia, Pittsburgh, San Francisco, Los Angeles, Spokane, Portland and Seattle.)

Pasadena California.—Army football team submerged by Navy. Pacific Fleet gobs overwhelm land fighters by 124 to 0. (For Los Angeles, San Francisco, Portland, Spokane and Seattle only.)

Amherst, Mass.—Noted graduates help Amherst College drive for $3,,000,000 Fund. (Parading with "Prexy" Oldes.)

Sub - Titles. — Governor Coolidge helps the cause. And the Amherst team celebrates by defeating Williamstown 14-7.

New York City.—Victory for Quakers. Penn's team smashes through Columbia lines for 27-7 triumph. (Pittsburgh and Philadellphia only.)

Washington, D. C.—The last spring turkey for the President. Texas farmer sends Mr. Wilson a holiday bird in a miniature White House.

Sub-Titles.—A shipment of holiday dinners for us plain folks.—South Hatfield, Pa. "The holiday spirit" seems to peeve Mr. Turk.

Lavala, Greece.—Wrecked liner beached. British tars on duty in the Aegean Sea, aid in salvage work aboard battered ship. (Omit Philadelphia, Pittsburgh, Los Angeles, San Francisco, Portland, Spokane and Seattle prints.)

Pittsburgh, Pa.—Pittsburgh engineers struggle desperately to hold big earth slide.

Sub-Title.—A dozen huge shovels work night and day. (Philadelphia and Pittsburgh only.)

San Francisco, Cal.—$60,000,000 naval site. Admiral Rodman and Congress Committee inspect location for great Pacific stronghold. (For Los Angeles, San Francisco, Portland, Spokane and Seattle prints only.)

Dublin, Ireland.—Reign of terror in unhappy Ireland. Armored crowds disperse embittered throngs as death list grows.

Dallas, Texas.—Flames destroy big oil plants. Millions of gallons of fuel feed great blaze. (Omit from Dallas prints.)

Point Isabel, Texas.—President-elect sails for Panama.

Sub-Titles.—Mr. Harding seeks warmer climate after a stormy ride on a "trick" railroad train. Even golf, with the thermometer at freezing, isn't much fun. So with a farewell to New Orleans' folk. The President-elect leaves for Panama.

Cheyenne, Wyo.—More trouble for New York's cops. "Wild West" riders to teach the Finest stunts like these.

Sub-Title.—When they can do these, they'll graduate.

Tad Cartoon.

International News

No. 82

Dublin, Ireland.—Smoke bombs used in Black and Tan's rule over Ireland. (Answering a riot call.)

Philadelphia, Pa.—Who gets the turkey? Aboard the battleship Minnesota the spryest jackey wins the bird. (To be omitted from Atlanta, Cleveland and Cincinnati.)

New York City.—Boosting Georgia. New York gives noted Dixie visitors a cordial welcome. (For Atlanta only.)

Canton, O.—Elks in big parade. "Best people" from many cities march in gallant array. (Cleveland and Cincinnati only.)

South Portland, Me.—Storms wreck ships. Schooner Pochasset aground off the Cuban coast.

Champayne, Ill.—Ohio's State team wins Conference honors with victory over Illinois.

Sub-Title.—The Buckeye boys go through—7 to 0. (For Cleveland, Cincinnati and Chicago only.)

Perrysburg, N. Y.—Snow birds reappear. Once again, youngsters seeking health via the strenuous route, revel in winter's healthgiving blanket.

In the Public Eye.—M. Paul Hymans, of Belgium, newly elected president of the League of Nations, Geneva, Switzerland.

Sub-Titles.—Frederick H. Gillett, speaker of the House of Representatives—the December session is threatened with a spirited fight over his proposed re-election, Washington, D. C. The King and Queen of Spain are the guests of France, Paris, France.

Off the Florida Coast.—Fishing thrills lure sportsmen to Dixie. Giant Whipray furnished plenty excitement even after he is harpooned.

Sub-Titles.—And the Stingray is just as obstinate. The shark too is no gentle customer. Watch the pelicans dive for the unwary little ones.

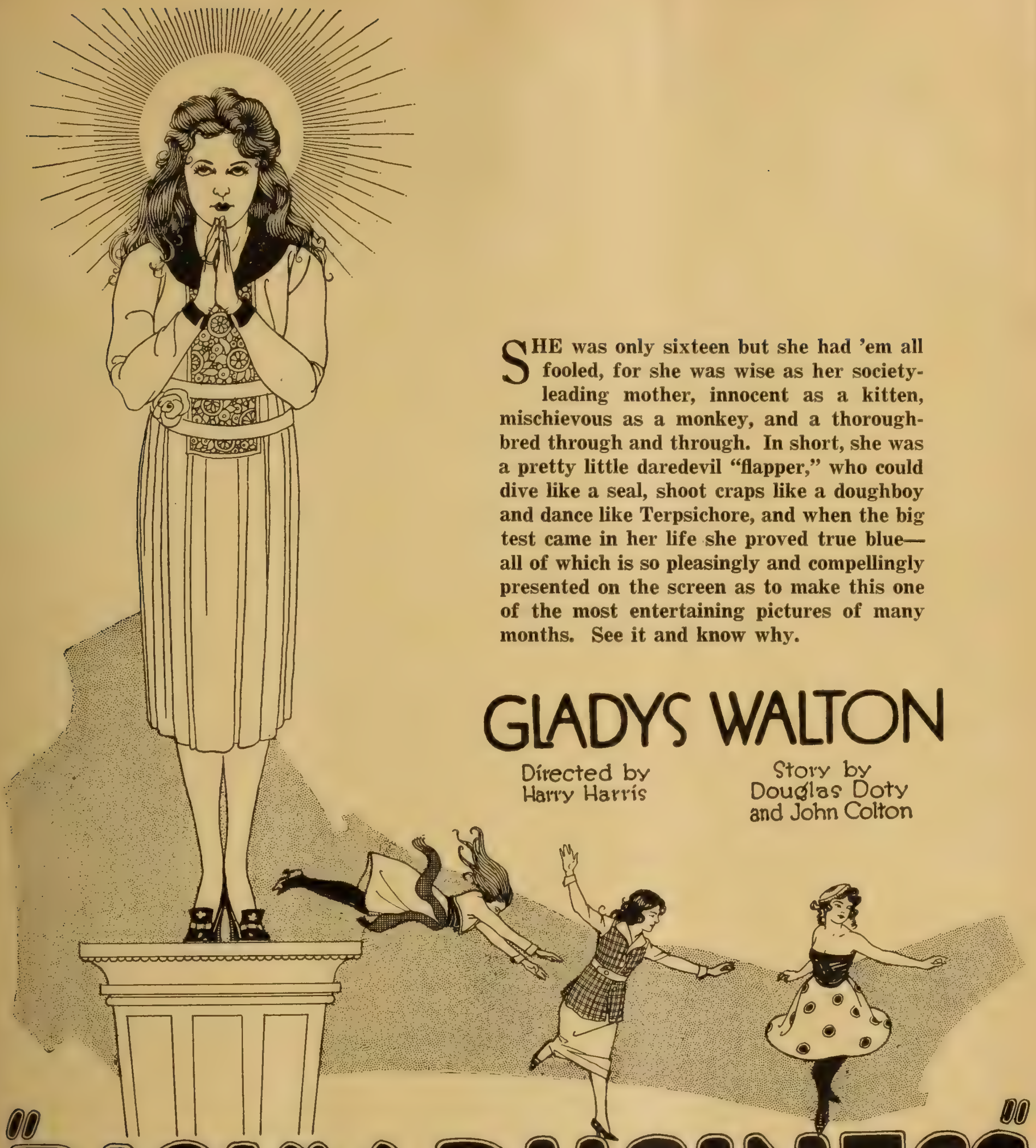
Belgium's Monarchs to Voyage to Brazil.

In the Adirondacks.—Wolf hunting with Artist Jacques Suzane in the year's first blizzard.

Sub-Titles.—Off for the hunt. On the trail. Through the wilds. Mr. Wolf scents peril He saves the hunter's ammnunition by stepping on the trap Monsieur Suzanne shows that an artist is not necessarily a mollycoddle. And rounds out the day with work on his latest canvas.

International Presents Thrilling Aero Feats by Uncle Sam's Pioneers of the Skies. Pictures made and just released by Engineering Division, Army Air Service.

Sub-Titles.—This is called "lifting-off"—the parachute catches the wind and pulls the performer with it—and no place to go but down. (Photographed at McCook Aviation Field.)



SHE was only sixteen but she had 'em all fooled, for she was wise as her society-leading mother, innocent as a kitten, mischievous as a monkey, and a thoroughbred through and through. In short, she was a pretty little daredevil "flapper," who could dive like a seal, shoot craps like a doughboy and dance like Terpsichore, and when the big test came in her life she proved true blue—all of which is so pleasingly and compellingly presented on the screen as to make this one of the most entertaining pictures of many months. See it and know why.

GLADYS WALTON

Directed by
Harry Harris

Story by
Douglas Doty
and John Colton

"RISKY BUSINESS"

52 UNIVERSAL SPECIAL ATTRACTIONS Good Pictures a Year 52

(Mats of this cut are available at your Universal exchange. Price 40c.)

Carl Laemmle
presents

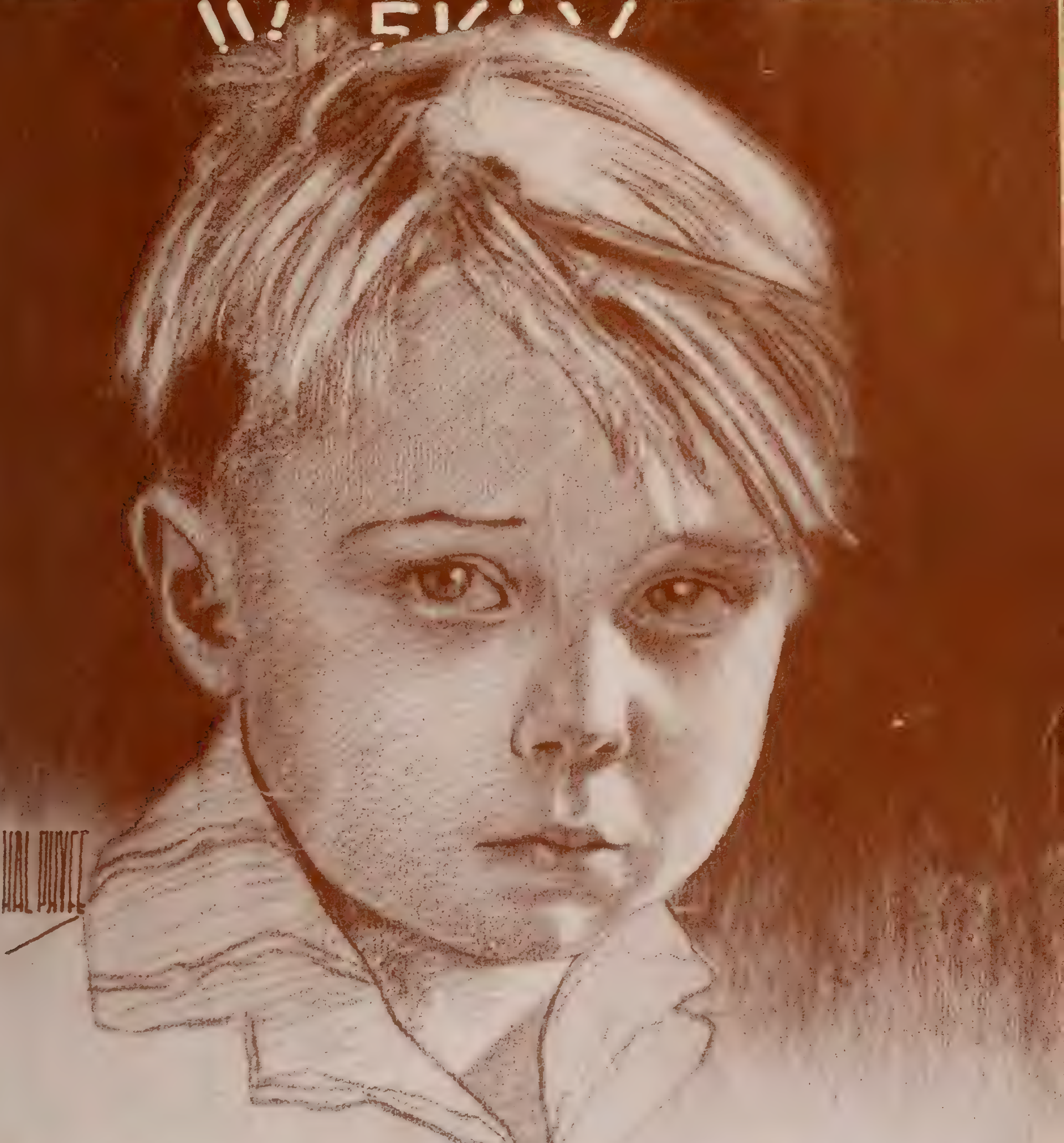
"OUTSIDE THE LAW"

THIS is a story so startling and a picture so marvelously acted and photographed as to make you forget you are in a theatre. What grips your interest right at the start is its revelation of the perfectly desperate work which is always going on below the surface of society—drama so flamingly passionate in its loves and hates and merciless revenge as to seem to you impossible—until you realize that only your sheltered life has made these things seem unreal—that people are undergoing just such terrific moments right now, today—while you read this page—and that some few will live to tell the tale. And this as you well know, is just the kind of picture that Priscilla Dean can play better than any other actress in the whole wide world. Supporting her—Lon Chaney, that wonderful character actor who played in "The Miracle Man" and "The Penalty"—Wheeler Oakman, who was the hero in "The Virgin of Stamboul"—E. A. Warren, Ralph Lewis and a great company. Coming soon—one crowded hour of entertainment.

directed by
TOD BROWNING
Universal-Jewel
Production de Luxe
starring

PRISCILLA DEAN

The MOVING PICTURE WEEKLY

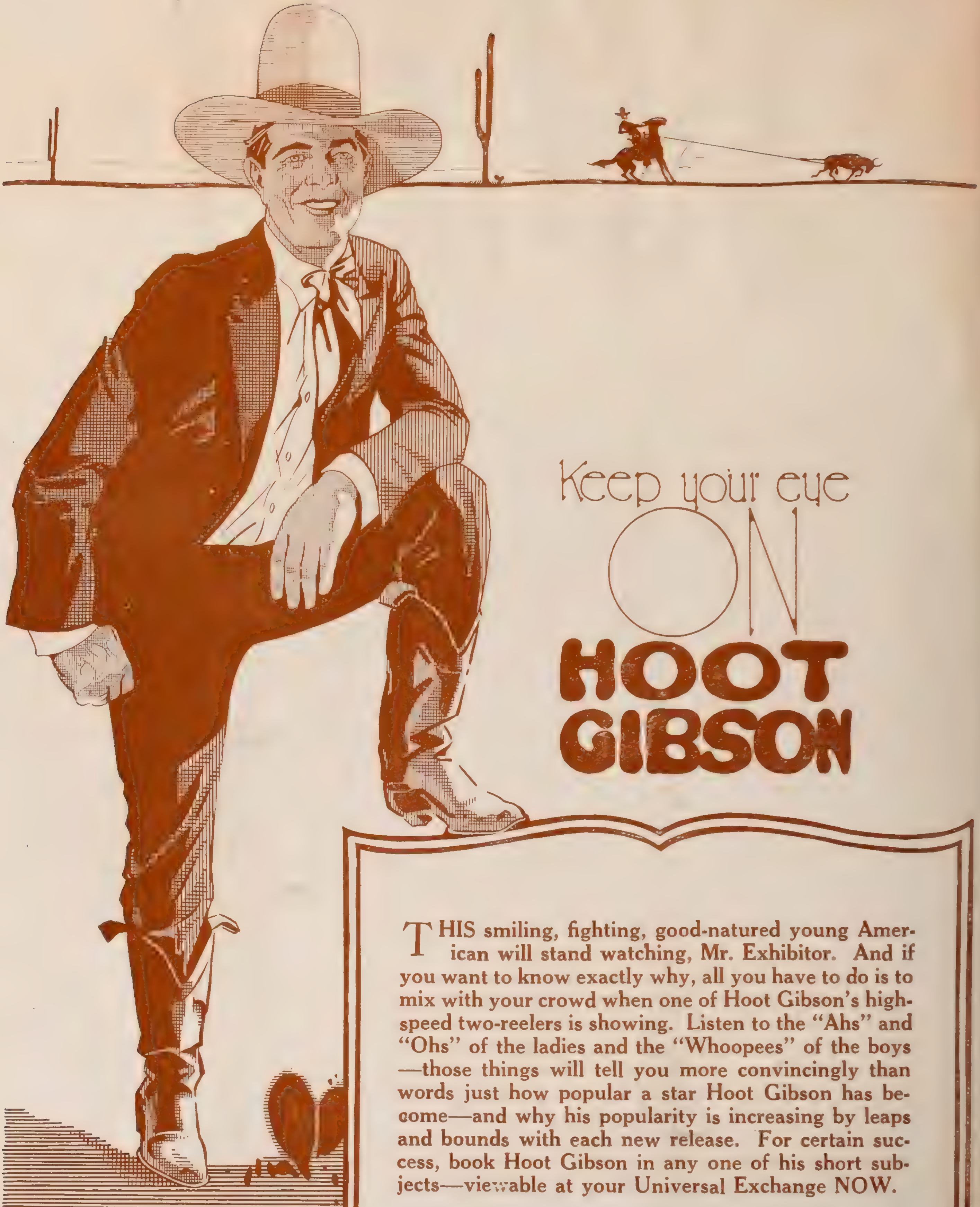


BREEZY EASON

IN

"TWO KINDS OF LOVE"

VOL 12 DEC 18. 1920 NO 18



Keep your eye ON HOOT GIBSON

THIS smiling, fighting, good-natured young American will stand watching, Mr. Exhibitor. And if you want to know exactly why, all you have to do is to mix with your crowd when one of Hoot Gibson's high-speed two-reelers is showing. Listen to the "Ahs" and "Ohs" of the ladies and the "Whoopees" of the boys—those things will tell you more convincingly than words just how popular a star Hoot Gibson has become—and why his popularity is increasing by leaps and bounds with each new release. For certain success, book Hoot Gibson in any one of his short subjects—viewable at your Universal Exchange NOW.

She was the smoothest swindler in New York—until she learned that money couldn't buy what she wanted most

CARMEL MYERS

in the third of her Eight Big Heart Pictures — a dramatically diverting story of a girl's misguided pursuit of happiness and her awakening

"Beautifully Trimmed"

Story by
MARGUERITE
C. STORRS

Directed by
MARCEL
de SANO

UNIVERSAL
SPECIAL ATTRACTIONS
52
Good
Pictures
a Year

(*Note—Your newspaper can reproduce this ad. in any size desired right from this page.*)

Service Page for "Two Kinds of Love"

AT A GLANCE

SUBJECT—"Two Kinds of Love."

FEATURED PLAYERS—A special Universal cast including "Breezy" Eason.

PREVIOUS HITS of "Breezy" Eason—Child parts with Harry Carey, Hoot Gibson, and the boy in "Pink Tights."

DIRECTED BY—Reaves Eason.

STORY BY—Douglas Doty and John Colton.

SCENARIO BY—Douglas Doty and John Colton.

SUPPORTING CAST—Reaves Eason, George McDaniels, Jimsy May, Ted Brooks, Fontaine LaRue, Charles Newton.

LOCALE—San Gabriel Canyon.

TIME—The present.

THUMB-NAIL THEME—The story of a bitter feud growing out of the last California gold rush; how a woman and a child are unwittingly drawn into the maelstrom of hate and vengeance and how, through the instrumentality of the child, love and happiness come to the one man and the one woman.

ADVERTISING PUNCHES

1—A story of unusual plot and dynamic situations by the well-known authors, Douglas Doty and John Colton.

2—The fact that the actual site of a deserted gold-camp was used as the locale of the story.

3—The story was directed by Reaves Eason, the director who made "Pink Tights" and other big successes.

4—The appealing work of little "Breezy" Eason, the four-year-old kiddie who puts humor, pathos and punch into every scene.

5—The novel climax, smashingly depicted, which lends itself to exploitation; being the confusion surrounding the relationship of the girl in the story to the man.

6—The splendid characterizations of George McDaniels, Jimsy May and Ted Brooks, all popular players.

7—The spectacular fight to the death in the deserted canyon between Ben Mason and Bull Dorgan.

8—The interesting aspect of a director playing one of the four leading roles; it being the first time in two years that Eason has been on the screen.

9—Some of the most beautiful scenery of the western country—several locations never before filmed.

CAST

Mason	George McDaniels
Fred Watson	Ted Brooks
Kate Watson	Jimsy May
Bobby Watson	Reaves Eason, Jr.
Dorgan	Reaves Eason, Sr.
Mickey	By himself
Sita	Fontaine LaRue
Jim Morley	Charles Newton

THE STORY

THE scene is laid in a wild gulch known as Dead Man's Canyon, in the Far West.

Fifteen years before the story opens the scarred sides of this canyon were thronged with men feverishly delving for gold. There was fierce rivalry and much bloodshed, and then their wild spirits dirfted away to more promising fields—all except one man known as Bull Dorgan, who came here each summer for reasons of his own and lived like a hermit in a small shack.

One day there comes crawling into this region a pitiful little caravan. On the front seat of the covered wagon sits a young woman, a boy and a dog. Inside is a sick man, searching for renewed health and renewed fortune in the high air.

Bull resents their arrival till he sees the girl. He points out an abandoned shack on the claim of a man in prison for murder. So the family settles down on Ben Mason's property. Kate and the boy, Bobby, tenderly get the boy's father settled. Fred Watson is not only physically ill; he is an all-round weakling. Bull hides his unclean desire behind a false smile and offers aid.

Then one evening Ben Mason, pardoned by a merciful governor, returns to his own. Sullen and bitter, and hating all women, he is at first feared by the Watson family whom he orders out of his place. As Fred is too ill to be moved, he gives them a week to get out. Bull shows fear and covert hatred when he meets Ben.

By degrees Ben is softened by the charm of the girl whom he takes to be Fred's wife, and by the appealing trustfulness of the little boy.

One day Ben confides his story to Kate—that he was wrongfully convicted of murder. He saw the arm of the man who had shot his old partner, as it reached through the window, gun in hand. On the forearm was a tatooed rattlesnake. Ben means to find the man. His dead partner had hidden a great cache of gold dust; its exact location indicated by a torn map, half of which he has. Bull Dorgan has the other half—for years he has been searching for the cache.

Ben and Bull engage in fierce combat from which Ben emerges seriously wounded. He is nursed back to health by Kate Much suffering follows for the trio and the death of Fred puts a damper on all of them. Ben protects the woman and the child but is unhappy in the suspicion that Kate, whom he had grown to love, was not Fred's wife. After many months of weary waiting Ben proves his conviction that Bull was the murderer of his partner and his happiness would have been complete when he finally located the cache of gold, but for his doubt about Kate. All doubts are cleared away, however, when Kate explains that she was Fred's sister and merely posed as his wife because she feared Bull Dorgan.

ADVERTISING DISPLAY LINES

Too affectionate to be his wife; too young to be his mother; too innocent to be neither. What was she? See "Two Kind Of Love."

She was alone in the deserted canyon with three men—one a weakling, one a brute and one a cynic. See how her salvation was accomplished by the unconscious heroism of a child in "Two Kinds Of Love."

She only saw the rainbow; he only saw the pot of gold. But each received a newer vision with the dawning of love. See "Two Kinds Of Love."

They should put a luxury tax on Universal's photodrama, "Two Kinds Of Love." It's that good. See it.

HARRY CAREY

AS a novel, "West is West" was truly a "best-seller." But any novel has its limitations; for instance, no novel could bring you right down into a real mine, 2,000 feet below the surface of the ground, and show you such entertaining action there as does this picture. So, when you have a popular story, dramatically told in pictures, you have something the public wants. This picture is just that—Book it!

"WEST IS WEST"

Directed by Val Paul. Story by Eugene Manlove Rhodes.

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Publicity Stories for "Two Kinds of Love"

A SPECIAL CAST HAS BEEN SELECTED FOR THRILLING DRAMA OF FAR WEST

"TWO Kinds of Love" the thrilling drama of gold, of woman and of deep tragedy, is not a starring vehicle fo rany particular actor or actress although its cast is composed of five well-known figures in the world of the cinema. It is a picture with a special cast, carefully selected.

First there is "Breezy" Eason, most adorable of screen youngsters, famed for his entrancing performance in "Pink Tights." He plays an extremely important part in "Two Kinds of Love."

Reaves Eason, Sr., father of "Breezy," who directed the production also takes the principal "heavy" role, that of Bull Dorgan, and although it is some years since Eason, Sr., has acted, according to all reports, he handles this difficult role splendidly.

Ted Brooks, that experienced and splendid actor, has the role of the invalid. And virile George McDaniels plays the leading man role which calls for a strong actor such as he is.

The feminine part of "Two Kinds of Love" is represented by Jimsy May, She is the wife of the director, Reaves Eason, and the mother of young "Breezy." She is an actress of experience, and a beautiful young woman, quite capable of handling the difficulties of the important role she is called upon to portray.

"Two Kinds of Love" is full of the unusual. Its action takes place in a weird, romantic region and it treats of unusual happenings in the lives of humans. The whole story has been very realistically conceived by those splendid writers, John Colton and Douglas Doty and the whole company was transported to a famous California canyon for atmosphere.

"TWO KINDS OF LOVE" IS WORK OF TWO BRILLIANT AUTHORS

IF past performances are any indication, then "Two Kinds of Love," the Universal photodrama presented by an all-star cast and directed by Reaves Eason which is to be shown at the .... Theatre next .... should prove one of the most interesting stories of the year.

"Two Kinds of Love" is the result of the combined efforts of two of the most brilliant writers who are devoting their present time to the screen. One is Douglas Doty, formerly editor of the Century Magazine and the Cosmopolitan Magazine, and before that a well known writer for leading publications. The other is John Colton, whose stories have been published by the Saturday Evening Post, Collier's, the Cosmopolitan and other magazines.

Both Doty and Colton are confining their present screen work to the needs of Universal producers. Their work is not only of a high literary and dramatic quality, but tinged with a timely humor and a keen knowledge of human nature. Since coming to California the idea suggested itself to them that there must be a world of romance about the old deserted mining camps—among the ghostly shacks and tottering structures that bear witness to the feverish activity of several decades ago. So they wandered up to San Gabriel Canyon, where in 1870 ten thousand men were digging for the precious yellow metal. The camp has been deserted for many years and now only an occasional horseman finds his way down the mountain trail. In this atmosphere, living in a tumble-down shack, they wrote the story of "Two Kinds of Love," and Universal sent its company, under the direction of Reaves Eason, to this very spot to film the principal scenes.

GEORGE McDANIELS HAS BIG ROLE IN THRILLING UNIVERSAL DRAMA

"GREATER love hath no man than that he lay down his voice for the silent drama."

The old quotation can stand a little twisting to apply to George McDaniels, the Universal leading man who is to be seen at the .... Theatre, where "Two Kinds of Love" is playing.

McDaniels was born in Atlanta, Ga., and left the Atlanta Colloge of Physicians and Surgeons to become a baritone with the Victor Herbert productions. He sang in concert for several seasons and in 1915 was the singing sensation of the revival of "Damon and Pythias."

With his voice improving each season and his popularity phenomenal among music lovers, McDaniels deliberately left the audible stage and began his screen career.

Before going to Universal City to play the masculine lead in "Two Kinds Of Love," McDaniels appeared in such productions as "The Little Princess," "The Door Between," "The She Devil," "Lombardi, Ltd.," and "The Shepherd of the Hills."

In "Two Kinds of Love," Universal's dramatic story of a deserted mining camp, McDaniels plays opposite Jimsy May, wife of Reaves Eason, and has for an ally little "Breezy" Eason, the four-year-old member of the all-star cast.

As Ben Mason, a miner who has been unjustly sent to the penitentiary, McDaniels returns to the deserted gold-camp in time to participate in the smashing plot which is contained in "Two Kinds Of Love."

The story of "Two Kinds of Love" was written by Douglas Doty, story editor of Universal, in collaboration with John Colton, a well-known magazine writer.

COMPANY ENCOUNTERS DANGERS IN FILMING "TWO KINDS OF LOVE"

TO assure absolute realism for "Two Kinds of Love," the Universal photodrama which is now attracting crowds to the ——— Theatre, the producing company penetrated the almost impassable depths of the San Gabriel canyon of California and filmed the story on the actual site of a deserted gold camp.

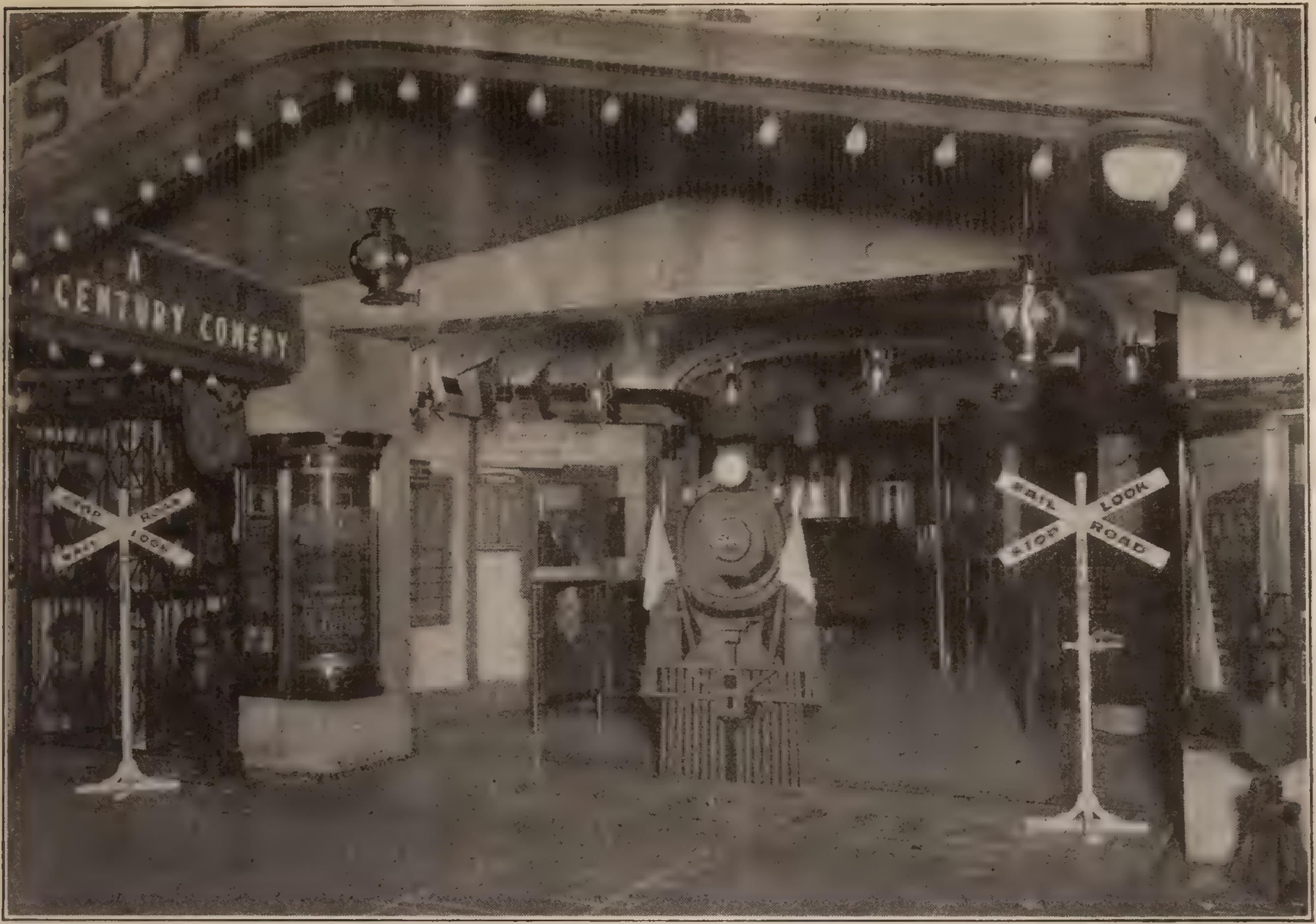
The story is based on a series of incidents having their origin in the last California gold rush and was written by Douglas Doty and John Colton. Reaves Eason directed the production.

To reach the location of the abandoned gold-camp, Eason was forced to transport his equipment by pack train.

Cautiously the heavily-laden mountain burros wound their way around treacherous mountain trails; trails obliterated by time and trails over which no pack-train has passed since the ten thousand men who made the canyon teem like a great city in the hours of the gold fever abandoned the site.

Coming up through the canyon to its crest at twilight, Eason and his Universal company saw the ghost of a gold-camp with the superstructure of the mine looming phantom-like against the sky. Wild goats scampered up the trail that had once blazed with light as the main street of the money-mad town. The night wind shrieked through the ruins of the tumble-down cabin and in the half-glow of evening they saw the flash of a wild-cat's eyes in the tangled underbrush fringing the trail.

Eason reconstructed the village from the ruins and on the selfsame site of the old Sonanza, filmed the most dramatic scenes for "Two Kinds of Love."



Lobby display of the Superba Theatre, Los Angeles, for Eva Novak in "Wanted at Headquarters."

CAN YOU BEAT THIS?

THE Moving Picture Weekly takes pleasure in reproducing above a photograph of the lobby display devised by the Superba Theatre of Los Angeles, Cal., in connection with that house's showing of Eva Novak in "Wanted at Headquarters." This is indeed an ingenious and attractive lobby display, and one which was executed at a minimum of cost.

We can never get enough of these lobby displays, and we repeat once again that we should be grateful for any photographs of their individual lobby displays which exhibitors will send to us. In this way exploitation ideas can be readily disseminated; one exhibitor can learn and get inspiration from the other. Enterprising exploitation and the constant devising of exploitation ideas means more money and easier money in the cash box of the showman, and we feel that there is no better place to show one showman in the East how his brother in the West and vice versa is "putting over" his pictures than in The Moving Picture Weekly.

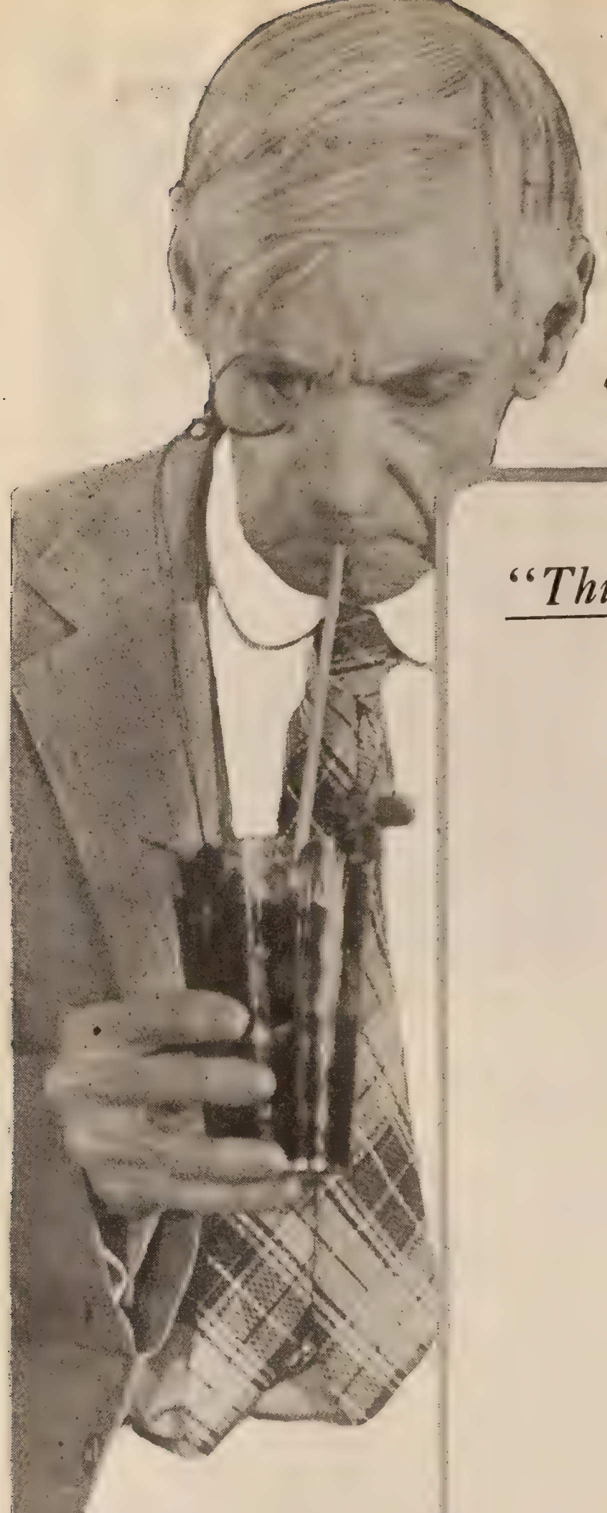
All photographs should be addressed to The Moving Picture Weekly, 1600 Broadway, New York City, and the editor would be grateful if the pictures would be accompanied by a short descriptive account of just how the lobby was decorated, and how the general exploitation idea was carried out.

ONE of the most novel and brilliantly executed lobby displays that has come to the attention of Universal recently is that devised and designed by W. E. Jones, manager of the Superba Theatre, Los Angeles, and his staff, for the showing of "Wanted at Headquarters," the Universal special attraction starring Eva Novak.

The flags and railroad equipment were loaned the Superba Theatre by the Southern Pacific Railroad, and the Western Union loaned the house two telegraph instruments. The cashiers at the theatre kept these instruments constantly working, which caused passersby to stop. The railroad effect was carried out further in the painted track leading to the lobby and in the lobby cards themselves, which were made transparent wherever possible.

The most remarkable thing about this unusual lobby display is not its ingeniousness, however, but the fact that the only cost involved was about $12.00, which was paid to a scenic artist who painted the railroad station.

"Wanted at Headquarters" broke all house records at the Superba Theatre. This interesting crook and society drama has introduced Eva Novak to moviegoers as a Universal Star and so excellent was her portrayal of the title role that Universal immediately went on the lookout for more material for her talents. She will next be seen in "The Torrent."



EDITH ROBERTS

"This is the man she must marry!"

THIS tottering wreck, this old dissipated fop, this roue—**this** was the man her grandfather had chosen for her husband!

LONG years before, her parents had married without his consent. And now—nineteen years later—this was to be his black revenge upon poor, innocent White Youth! Alone in the world! No one to counsel her—none to guide her! What to do? Whom to see? Where to go? How was she to act—this innocent girl who had never known how terrible this beautiful world could be!

THESE were but a few of the questions that blocked the road to happiness. And how she broke all conventions to answer the love-call of youth in her quest for romance and happiness makes this a picture long to be remembered. Book "White Youth" for a big success-artistically and financially.

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n

"White Youth"

Story by Clara Beranger
and Forrest Hallsey

Directed by Norman Dawn

The Easons---As They Are and As The

"Breezy" Eason

as Bobby Watson

"BREEZY" EASON, or Reaves Eason, Jr., as he was christened, has a big role in "Two Kinds of Love," a large part of the action of this dramatic story depending on him as Bobby Watson. But the role is not too much by a long ways for young Eason, who long ago demonstrated that he was an actor of excellent quality, even though his years numbered only four. "Breezy" has been on the screen ever since he was a babe, and has appeared in all sorts of pictures, from "Westerns" to adorale romance, as in "Pink Tights." It was in the latter production that young Eason scored the hit of his brief but rich career, and therefore no fear was felt in assigning to him the difficult role of Bobby Watson in "Two Kinds of Love." "Breezy" enjoyed acting that role, too, for it took him out to the wilds of the San Gabriel Canyon, where he had the time of his young life, frisking about in the rugged canyon country.

Reaves Eason

as Bull Dorgan

THE most dramatic role in "Two Kinds of Love" falls on the capable shoulders of Reaves Eason, Sr., father of the inimitable "Breezy." In spite of the fact that it has been several years since Daddy Eason acted, having devoted his talents exclusively to directing, he enacts his role with a dramatic fervor and with an easy art that is remarkable. And when one takes into consideration that Eason also directed this drama and made of it a consummate drama, the feat is nothing short of marvelous. Eason has made many excellent pictures, but his greatest was "Pink Tights," in which his own little boy gave so charming and lovable a performance. And in "Two Kinds of Love" he again lives up to the best traditions of the directorial Eason. Eason, Sr., likes acting and loves directing, but best of all he enjoys being daddy to his talented youngster, who is a constant source of pleasure and happiness to him.

Jimsy May (Mrs. Eason)

as Kate Watson

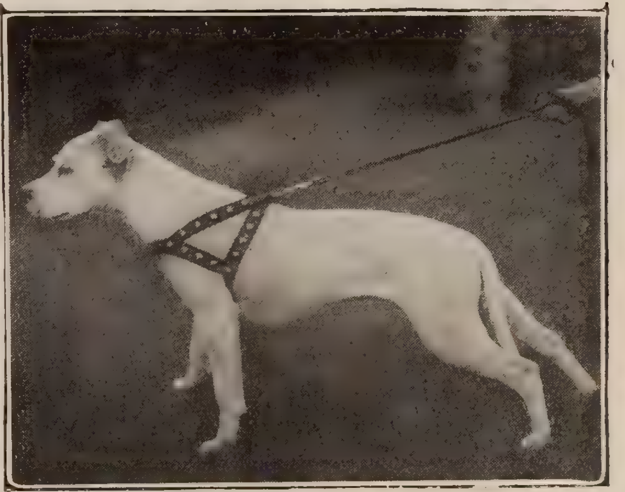
MRS. REAVES EASON, wife of the director and the happy mother of "Breezy," was a successful cinema actress before she left the silversheet. As Jimsy May she appeared in many successful pictures, but since her marriage she has had little time for anything else than Reaves and "Breezy" and the beautiful Eason bungalow. But "art will out," and when Universal insisted that Mother Eason emerge from her retirement to play the role of Kate Watson, Daddy and "Breezy" were nothing loathe, for it meant that they would have more of their charming mother's company. Jimsy May has not forgotten how to act since she became manager-in-chief of the Eason domestic outfit, and she makes a charming and winsome picture as Kate Watson in "Two Kinds of Love." Hers is a dignified and noble kind of beauty, admirably suited to the role which she is called upon to depict. It is to be hoped that Mother Eason will not be too busy to appear in other pictures, for she is a distinct addition to the feminine contingent of the screen.

y Appear in "Two Kinds of Love"

GEORGE McDANIELS isn't a blood relation of the Eason family, but there weren't enough Easons to go around, so he was called in to act in "Two Kinds of Love." George wasn't sorry by any means, for he found the Eason family a charming trio, who never for a moment let him feel that he was an outsider. When George left the operatic stage to become a screen actor he amazed all his friends, for he had a rich baritone voice and was making a success of himself in a number of notable productions. But George proved so excellent a screen actor and became so much in demand that his friends changed their minds about the rashness of the step. In "Two Kinds of Love," George has a sympathetic role, which is admirably suited to his virile personality. He is an excellent actor to cast opposite Jimsy May, and the two make the most of their many scenes together.

George McDaniels *as Ben Mason*

THE last member of the Eason family, but by no means the least, is Mickey Eason, the dog, whom "Breezy" loves and cherishes, and from whom he never will permit any one to separate him. Mickey is an honored member of the Eason family, and is always treated as such. He and "Breezy" have come to be familiar figures along the boulevards near the Eason home, and the attachment is so genuine on both sides that everybody in the neighborhood has come to love the little boy and the big friendly dog. Mickey has quite a role in "Two Kinds of Love," too, and although he is not a trained dog, in any sense of the word, he performs creditably, for "Breezy" coached him up a bit, and Mickey always listens to his young master. "Two Kinds of Love" is not the first picture in which Mickey has appeared, and it will by no means be the last if "Breezy" has anything to say about it. For "Breezy" is first of all a real little boy, and no real little boy likes to be separated from his beloved dog.



Mickey Eason himself.

Realistic Background Used In "Two Kinds of Love"

THE story of "Two Kinds of Love" centers about a tragedy occurring in a deserted canyon, once the seat of an active and prosperous mining camp. Reaves Eason, who directed the production, is a great believer in "realism," and he therefore transported the company to the San Gabriel Canyon, where most of the picture was filmed. In this canyon a hydraulic mining camp once flourished for fifty prosperous years. In 1870 the camp, known as Fellow's Camp, had six thousand inhabitants, most of whom were actively engaged in mining for gold.

A further bit of realism was employed by the director when he used the cabin built by John Knox, a notorious hermit and fugitive from justice for the shack of the villain, Bull Dorgan, in "Two Kinds of Love." Dorgan, in the story, is also a hermit and a fugitive from justice.

For the trail scenes in "Two Kinds of Love" Director Eason took his company twenty miles back through the San Gabriel Gorge. Eighteen pack mules and twenty-two saddle horses were required for transportation, and three weeks were consumed in making these scenes alone.

The delightful realism of its backgrounds, however, is not the only good thing about "Two Kinds of Love." Its story is a fascinating one, unusually treated, and it contains some highly dramatic and tense climaxes. It was written by Douglas Doty and John Colton, a clever literary combination that has given several excellent stories to the screen. The cast is a specially selected one, starring no one actor in particular, but composed of finished performers, every one of them. And the director, Reaves Eason, is a man of whom interesting production always can be expected.

"Two Kinds of Love" stands in a class by itself, for it is a "different" kind of picture. As such it should interest every person who finds interest and joy in the art of the cinema.

THE MOVING PICTURE WEEKLY

A MAGAZINE FOR MOTION PICTURE EXHIBITORS

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PAUL GULICK, Editor.

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Vol. 12 DECEMBER 18, 1920. No. 18

EDITORIALS

IN this issue of the Moving Picture Weekly we take pleasure in presenting the first pages of announcement of Priscilla Dean's forthcoming melodramatic success, "Outside the Law," in which she is supported by Lon Chaney and Wheeler Oakman. We also wish to call attention to the novelization of the story of "Outside the Law," prepared under the auspices of the Publicity Department of the Universal and disseminated through the Universal system of exchanges. Any exhibitor who is desirous of having his newspaper run this novelization can obtain the story and the illustrations in mat form from the exchange through which he will book the picture, and it goes without saying that he will book the picture. It is certain to be one of the greatest money-makers of the year 1921, and will be the first super-feature released next year. For details of this novelization see page 18. There is also a double page of exploitation which can be used immediately by exhibitors who are going to play this feature. They will be found on pages 14 and 15.

IN the next issue of the Moving Picture Weekly, dated December 25th, there will be another broadside of Priscilla Dean "Outside the Law" publicity, and on this magazine will be a specially designed cover drawn by Hal Phyfe. It is the intention of the Poster Department to utilize this portrait for a special card poster, which can be shown by the better class houses which do not use regular posters as lobby display in front of their theatres.

THE January 1st issue of the Moving Picture Weekly will be devoted almost exclusively to the forthcoming serial "The Diamond Queen," starring Eileen Sedgwick, and now being made under the direction of Edward Kull. This issue of the Moving Picture Weekly will take the place of the regular campaign book, and will contain in addition to the colored cover a colored insert of the posters which are to be used for this serial. The pages in the book will be devoted to exploitation and publicity for "The Diamond Queen." You will note that it is issued well in advance of release date of the serial, and it is the sincere hope of the editors that the book will be religiously kept and utilized by the subscribers when the serial is actually released.

IN this connection it has occurred to the management of this paper several times that it would be useful to many exhibitors if a cheap and effective form of binder could be devised in which the Moving Picture Weekly could be bound by exhibitors and kept as permanent assistance in the exploitation of Universal pictures. The Big Ben Binder is such an expensive proposition that we very soon gave up the idea of even suggesting to exhibitors that they purchase it. Since that time, however, we have discovered a binder which is just as practical, although not quite as beautiful, and can be made to retail for one-half the price. Any exhibitor who desires one of these binders can secure one by writing to the Editor of the Moving Picture Weekly and enclosing stamps or money order in the amount of Fifty Cents. These binders will hold twenty-six books, which completes one volume of the Moving Picture Weekly. We issue two volumes a year. As soon as a binder is filled in this way the books may be taken out and put into a permanent depository, and the same binder used to start the new volume.

THE attention of exhibitors is also called to page 5, on which a lobby display is reproduced. We wish to assure exhibitors again that the columns of this Weekly are open not only for photographs of lobby displays, but to articles designed to show the manner in which wide-awake exhibitors have put over productions in their theatres. The columns of the Weekly are open also to any other interesting exhibitors' topics, and we shall be very glad to hear from any one whose interest prompts him to write to the Weekly.

WE saw a remarkable picture in the Universal projection room the other day and cannot refrain from calling it to the attention of exhibitors before they will have the opportunity to see it or to book it. The name is "Fire Bugs" and it is a two-reel Century comedy. Nothing so comical, clean and excellent fun has been seen this whole year on the comedy screen. Take our word for it that this is a clean-up. Get your local fire department to co-operate on the exploitation of this picture. Tell them about it now, and let them use your theatre as a benefit hall for the occasion.

Interesting Facts About Tod Browning

His Life, Rich In Adventure, Activity and Achievement, Reads Like A Fascinating Tale Out Of A Story Book

IT was in Kentucky—Louisville, to be exact—that State of thoroughbred horses, brilliant men and beautiful women—that Tod Browning first saw the light. And Kentucky can well be proud of him and count him as one more in its honor roll.

It is given to few men to live a life so rich and crowded with vivid and picturesque experiences as that of Tod Browning's. He is still a comparatively young man, but can look back over years rich in adventure, activity and achievement.

Tod Browning went the way of most boys for the first fifteen or sixteen years of his life—fishing and swimming and "playing hookey" whenever he got a chance. He attended the public school at 13th and Green Streets and the Boys' High School at 8th and Chestnut Streets in Louisville, and he didn't bother much about making any brilliant records.

One fine day there appeared on the highways of Louisville a street fair, and that was the end of all even routine for Tod Browning. For, boylike, he became enamored of circus life, and more particularly of a side show queen, and the carnival spirit entered his blood. His days at the family fireside were over. He became a bally-ho artist and drifted along from town to town with a struggling show. He emerged from that safe and sane, however, and at eighteen, graduated into the jockey class, riding the horses of a prominent Southern turfman. But the stage was in his blood, and he grew restless, and before long he formed a partnership with another enterprising young chap, and for several seasons they delighted vaudeville with an amusing act.

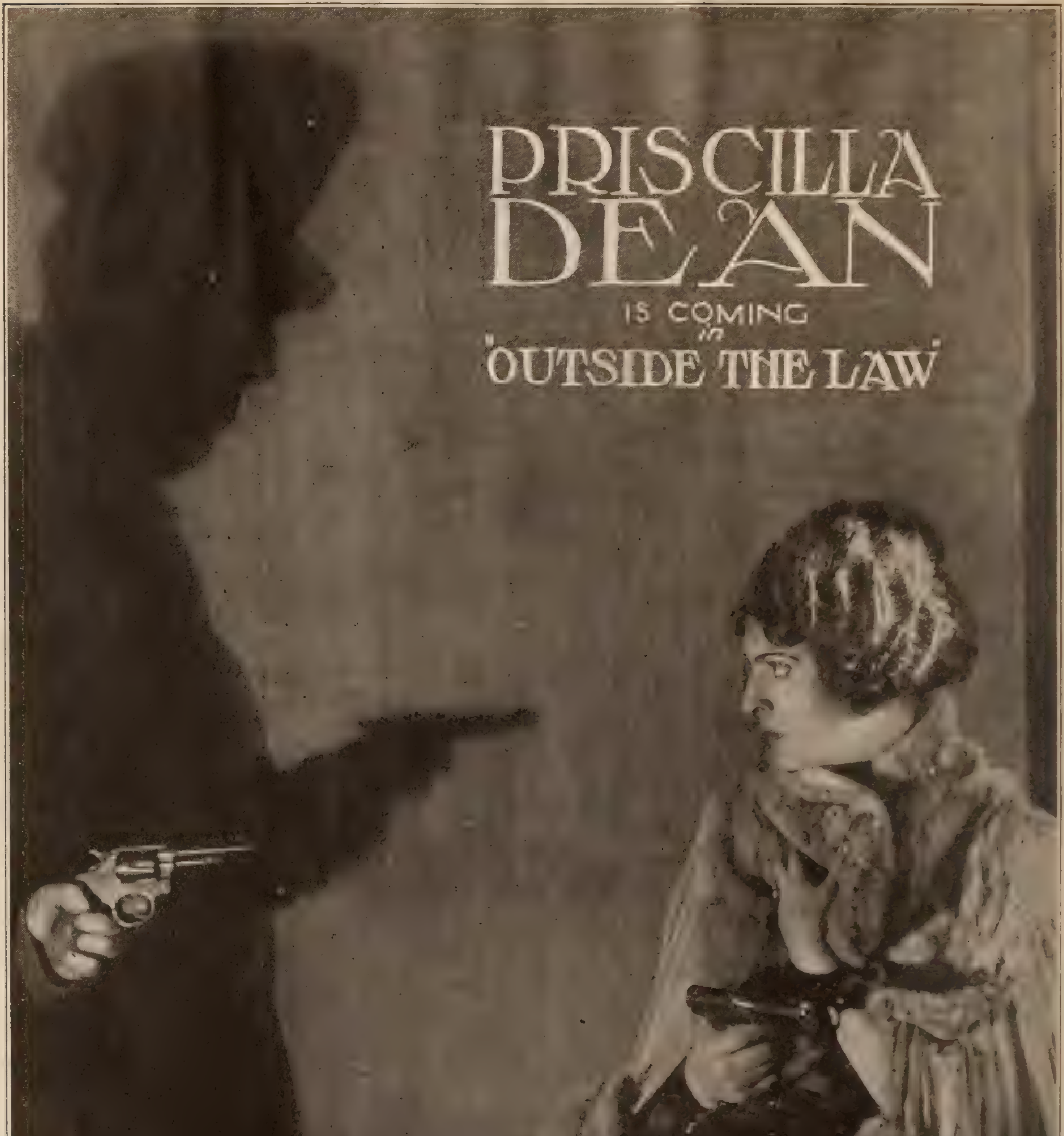
Tod Browning, who Conceived and Directed, "Outside The Law."

Tod Browning counts 1913 as his year. For it was during that year that he accosted a friend in New York City, who invited him to take the part of an undertaker in a two-reel moving picture comedy. Enterprising as ever, Browning grabbed the chance, delighted at being able to experience something new and novel. The director thought he was great, and as the director was none other than David Wark Griffith, Browning got ample opportunity to learn everything that there was to be learned about the cinema game. He graduated from an actor to an assistant director, and from an assistant director to director, and for five years now he has been handling the megaphone. And although the spirit of adventure is still strong in him, Tod Browning finds that the movies afford him ample excitement and adventure—give him plenty of opportunity to exercise that marvelous and fascinating imagination of his.

Many prominent stars have been made famous by superproductions produced by Browning. For "super-productions" are what the Browning genius alone can execute. He directed Priscilla Dean in her first starring picture, and realizing full well the unusual talent possessed by this girl, directed her to fame in "The Virgin of Stamboul."

And now Tod Browning will present another work of his art to his appreciative audiences; more his work than any other that he has heretofore done. For Tod Browning not only directed "Outside the Law," in which Priscilla Dean will be starred and in which she will be supported by the inimitable Lon Chaney; he conceived it and wrote it himself. It is the work of his profound genius, and he has given it freely of himself, overlooking not a detail and laboring patiently and perseveringly to whip it into final shape.

But Tod Browning has not finished—by no means, even though he has created a perfect masterpiece in "Outside the Law." For his is the real genius—the genius that never ceases to create.


PRISCILLA
DEAN
IS COMING
in
"OUTSIDE THE LAW"

LET'S GO!

THAT is the spirit which best characterizes Priscilla Dean—"let's go." That is the spirit which makes her the first to take the initiative when there is a dangerous scene to be "shot." That is the spirit that makes her do things—big things, great things. And that spirit is perhap the reason for the meteoric success this girl has had —that is why her dynamic personality has endeared itself to millions, until to-day she holds one of the most enviable positions in the film world. Nothing is too difficult, too hazardous, too straining for Priscilla Dean to undertake, and undertake things she does, with never a bit of procrastination. She executes her activities with the same spirit with which she attacks them—ever full of vitality and a feminine vigor that is most refreshing. There is never anything "droopy" about Priscilla Dean—"let's go" is what the star of "Outside the Law" constantly exemplifies.

She has been doing things since she first started to walk. At four years she was acting with the renowned Joseph Jefferson in "Rip Van Winkle." In her early teens she was a popular member of the gorgeous Follies Bergere in New York. When but a mere slip of a girl she made her bow on the silversheet, and now, at the very beginning of womanhood, with half a dozen notable successes already to her credit, she is to be the bright particular luminary of one of the biggest screen offerings of the forthcoming year—"Outside the Law." She has the world at her feet — photographers are clamoring to take pictures of her; artists by the legion desire her as a subject; modistes rave about the chic Miss Dean and how admirably she wears their creations; authors submit stories to her by the hundreds, and there is scarcely a big director who would not grasp at an opportunity to execute a production around the scintillating and interesting personality of this brilliant and lovable girl.

Although her features are so finely chiseled as to be remarkable in their perfection; although her figure and carriage suggest ease and grace; although hers is a face delightful in repose and capable of the most beautiful emotional expression, it is not beauty principally that is called to one's mind at the mention of Priscilla Dean. It is personality—arresting, fascinating, individual personality. She is a keen believer in personality, this girl-wonder of the screen, and it is what she emphasizes particularly in interviewing the hundreds of screen-struck girls who come to her with their aspirations and their ambitions.

The things that Priscilla Dean can do are legion. She can ride and dive and swim; she can play baseball and football and tennis; she handles a motor car like an experienced veteran; the air holds no fears for her; she loves to cook, to bake, to sew, to garden, and numerous other housewifely occupations, and in dancing she finds unalloyed joy. How she ever found time to educate herself in all these accomplishments is difficult to realize, for the screen has clamored continuously for her in the past few years and she has given herself generously. It is the Dean spirit, however, the spirit that enters whole-heartedly and quickly into everything, and that assuredly is the spirit of achievement.

She fits quite naturally into the role that Tod Browning has woven for her in "Outside the Law," for it is a role of undaunted, enterprising girlhood, at the same time that it is a depiction of gentle, lovable and loving girlhood. And those attributes are assuredly the attributes of the real Priscilla Dean who is so richly deserving of all the success and praise and popularity that have come to her.

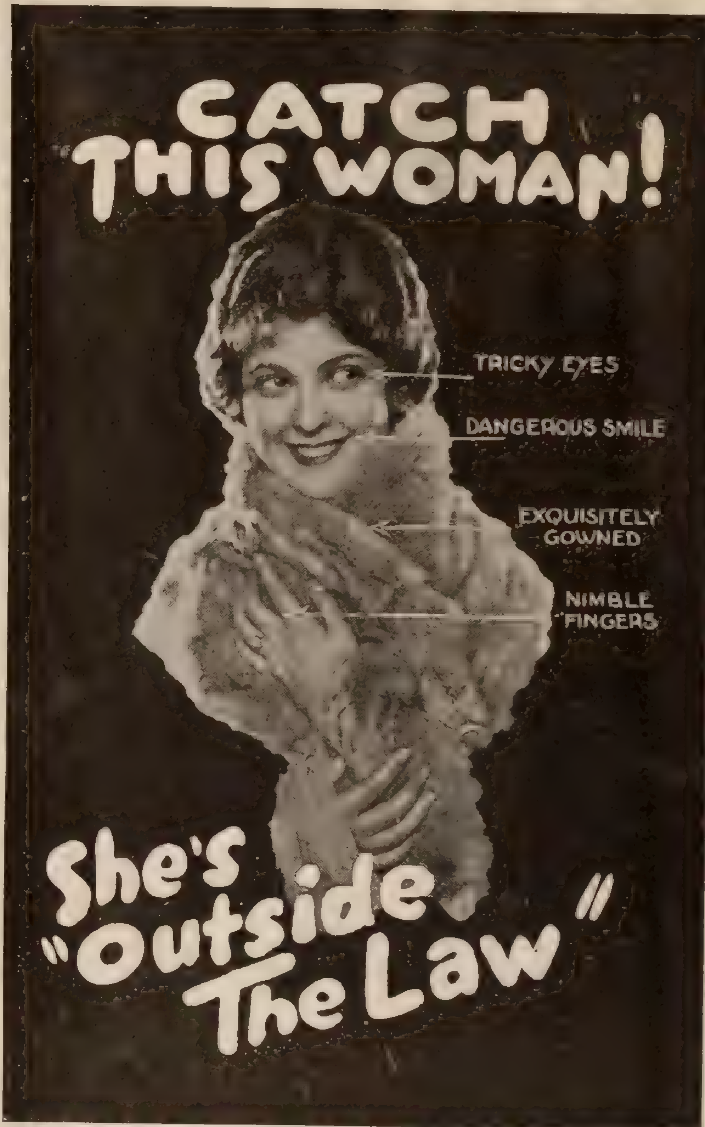
When a girl displays a temperament and personality of this order, it is small wonder that a director of the genius of Tod Browning should not only be eager to execute her productions, but to write one especially for her. Tod Browning had plenty of opportunity to observe Priscilla Dean while he was directing her in "The Virgin of Stamboul," which was many months in the making, and he was quick to realize that here was an unusual sort of a girl, an extraordinary and consummate young artist. And he took time, therefore, from his numerous duties, to sit down and plan a role worthy of her. He didn't write "Outside the Law" all at once. He turned it over in his mind for weeks before he even began jotting it down on paper. And it grew with him gradually until it became a work of art and "Silky Moll" became a vital personality big enough to fit well that dynamic Dean girl. And when "that dynamic Dean girl" read the script she fell in love with her part, which meant a whole lot for "Outside the Law."

She seems to be favored of the Gods, this girl of the laughing eyes and the colorful personality. For they endowed her with beauty and talent, and, what is more, a vivid temperament, which she has moulded to her will and which she best expresses with that spirit of the "let's go."

"Outside the Law" will be ready for release the early part of January. But in the interim its dynamic star, after "a bit of rest," is busy studying the manuscript of her next work of art and planning her newest wardrobe. For that is the way of Priscilla Dean. And Priscilla will continue to forge ahead.

Post Card Teaser Campaign F

Effective method of arousing interest on the part of your patrons to a point where they will watch for the picture, like a kid watches for Santa Claus



(*Post Card No.* 1)

UNUSUALLY big pictures call for unusual treatment. "Outside the Law" is a picture that is so big, so overwhelmingly great, that it is more than unusual—it is epochal. It is the kind of picture that will leave its impress on the minds of the public for months, and after you have played it your patrons will be bothering you nearly to distraction for another like it.

Universal, realizing how big this picture is, has started an exploitation campaign that would draw crowds to the middle of the desert if the picture were advertised to play there. If you will avail yourself of just a few of the suggestions that will be given on "Outside the Law," from week to week, we promise you results that will be epochal for your box office.

There is no better way to attract a line of patrons in front of your box office than to get people talking about a picture several weeks in advance of the playing date. There are various methods of doing this, one of which is to use a lot of posters. Newspaper teaser campaigns are also highly effective, and we recommend their use.

Another very good way is by the use of a teaser postcard campaign. On this and the following page we have reproduced three postcards, which you can obtain from your nearest Universal Exchange. The first card, you will note, has all the elements necessary to arouse interest and curiosity. This card should be sent to your mailing list three weeks or a month in advance of the day on which you begin showing "Outside the Law." A week later the second card should be mailed, and the third a few days before opening.

If you do not use a mailing list, the cards can be distributed to your patrons by your ushers or ticket seller.

There are a number of reasons why "Outside the Law" is going to prove one of the biggest money-makers you have ever booked. The popularity of Priscilla Dean and the fact that she plays the role of Molly Madden, "one of the smoothest in the business," is reason number one. You remember and your patrons remember what an adorable crook Priscilla Dean was in "Pretty Smooth," "The Exquisite Thief" and "The Wildcat of Paris?" Then she appeared as Sari, the beautiful beggar in "The Virgin of Stamboul," and showed the world that she could excel in a big, spectacular drama. In "Outside the Law," a picture that is bigger than all of the others put together, she is a combination of society queen and clever schemer. That's reason number two.

Reason number three is the fact that the screen's greatest "bad man" is Miss Dean's principal support. This man is none other than Lon Chaney, who scored heavily as "the frog man" in "The Miracle Man," and has just been pronounced by critics the greatest character actor in moving pictures for his wonderful work in "The Penalty." Besides Mr. Chaney, there are other favorites in the cast, including Wheeler Oakman, the dashing American captain, in "The Virgin of Stamboul."

Another reason is that Tod Browning directed the picture. Mr. Browning has been directing Miss Dean for years, and knows better than any other director how to bring out Miss Dean's personality in pictures.

We could go on giving reasons sufficient to fill the entire issue of the Weekly, but Editor Paul Gulick has only allotted two pages for a description of these postal cards. Besides, our advertising manger, Edward Moffat, has already told you some of the reasons why "Outside the Law" is going to be a clean-up for you.

Get in touch with your Universal Exchange manager, and tell him how many postal cards you will need, so that he can place your order at once. The front of the card is the regulation postcard, with space for address, and on the left side there is room for you to print any

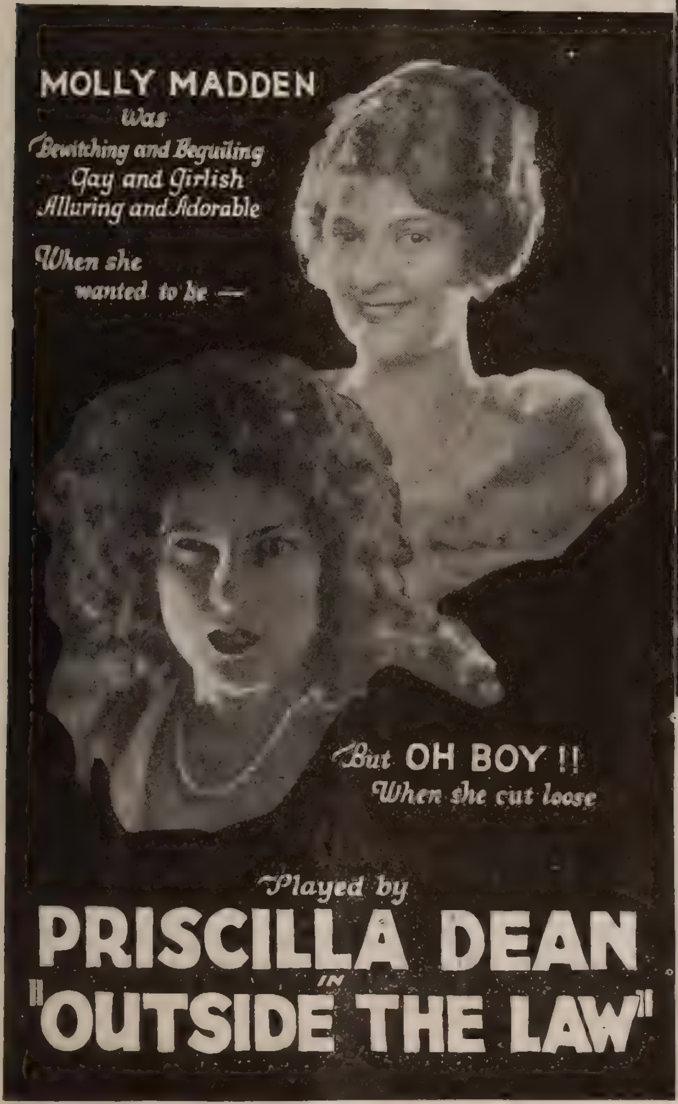
r “OUTSIDE THE LAW”

announcement you care to make. Our recommendation is that you use wording similar to this on the first card:

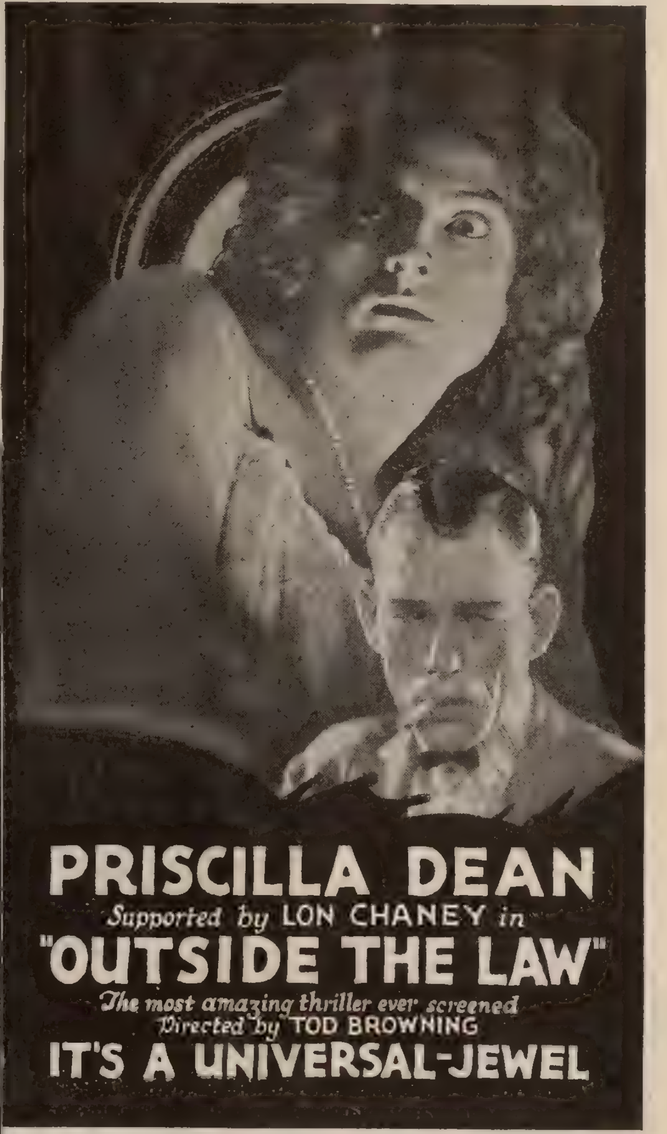
WARNING!
The cleverest crook
“OUTSIDE THE LAW”
is coming soon.
BEWARE!

On the second card which should be sent out a week after the first you can print something like the following:

PETULANT DELIGHTFUL
PIQUANT DYNAMIC
PRETTY DARING
PRISCILLA DEAN
in the melodramatic sensation
“OUTSIDE THE LAW”
will appear at (name of your theater) on..................(date)


MOLLY MADDEN
Was
Bewitching and Beguiling
Gay and Girlish
Alluring and Adorable
When she
wanted to be —
But OH BOY !!
When she cut loose
Played by
PRISCILLA DEAN
IN
"OUTSIDE THE LAW"

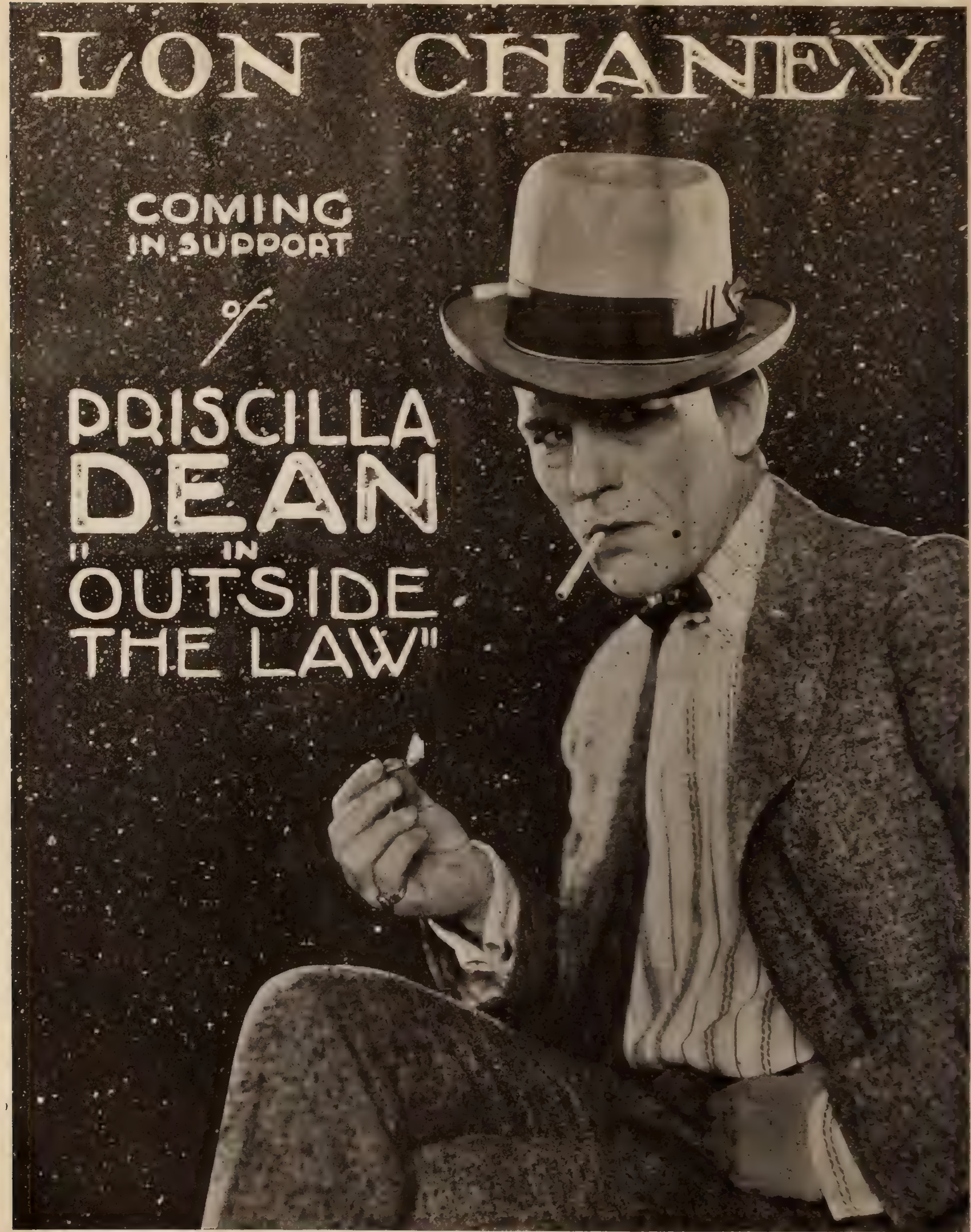
(*Post Card No. 2*)


PRISCILLA DEAN
Supported by LON CHANEY in
"OUTSIDE THE LAW"
The most amazing thriller ever screened
Directed by TOD BROWNING
IT'S A UNIVERSAL-JEWEL

(*Post Card No. 3*)

On the last card mailed or distributed a few days before you open the picture, you can print an announcement like this:

WARNING!
Don't forget that
“OUTSIDE THE LAW”
Starring
PRISCILLA DEAN
supported by
LON CHANEY
will be shown at (name of your theater) on..................


LON CHANEY
COMING IN SUPPORT
of
PRISCILLA DEAN
IN
"OUTSIDE THE LAW"

Lon Chaney, the inimitable, expressing several degrees and kinds of emotion in "Outside the Law," the big Priscilla Dean Jewel in which he plays "Black Mike," as wicked a gangster as ever flourished in any underworld.

Best Bad Man On Screen Enjoys Being Wicked

"TO be wicked," said Lon Chaney, in a recent interview, "is to my mind one of the most difficult things for an actor to undertake. And at the same time it is one of the most infinitely interesting and fascinating sides of the actor's art."

Few persons witnessing the smooth and easy manner in which Lon Chaney "puts over" his fascinatingly wicked characterizations could imagine for a moment that Lon Chaney ever found anthing difficult about portraying a bad man; that he spent hours in introspection and observation; that he studies characters constantly with deep concentration. But Lon Chaney does, and the result is art, the real art of portrayal that is executed so naturally and easily that the real man himself is never thought of apart from the particular character he is expressing at the moment. Lon Chaney says he enjoys every minute that he is acting his wicked impersonations and assuredly that accounts for the wonder of this bad man's art.

"Black Mike" is the most wicked of wicked roles, a role that Tod Browing, the author and director of "Outside the Law" conceived of with Lon Chaney in mind. Chaney and Browning are friends of years' standing and both men have put their "best" into the characterization—Browning has used his vivid imagination in its conception and Chaney his inimitable art in its execution. And the actor is as enthusiastic about the part as the author himself.

Lon Chaney is an interesting figure in the world of the cinema. He is an individualist in his art—alone in his kind of consummate characterizations. He became famous overnight in "The Miracle Man"; he lived up to all the praises which were showered on him in "The Penalty" and he promises to outdo all his former efforts in "Outside the Law," a big picture, with a "big" director, a "big" star and himself, Lon Chaney, among the "biggest" character actors on the screen.

Sure Fire Pre-Showing Publicity

EVERY EXHIBITOR WILL WANT TO SHOW PRISCILLA DEAN IN "OUTSIDE THE LAW." EVERYONE SHOULD GET HIS NEWSPAPER TO RUN THE SERIAL NOVELIZATION OF THE STORY WHICH IS NOW AVAILABLE.

CARL LAEMMLE, president of the Universal Film Manufacturing Company, announces from the West Coast studios, where he is carefully following its every detail, that "Outside the Law" will probably be ready for release early in January.

The Publicity Department of Universal is devising numerous exploitation aids for the exhibitor to help him put over "Outside the Law." A novelization of the picture has been made, twenty-four thousand words in length, divided in twelve chapters, *each chapter illustrated with single and double-column mats.* This novelization of "Outside the Law" is now ready for immediate printing, and the exhibitor who intends to book "Outside the Law" can get splendid *advance* exploitation from it. Go to your local newspaper, or to that one of your newspapers which you know your patrons favor—get the newspaper to run the novelization of "Outside the Law" as a daily continued story. The novelization can be obtained from the nearest Universal exchange, and the exchange will also furnish the mats which accompany the story. There is a single and a double-column illustration for each of the twelve chapters. Both the story and the mats will be furnished absolutely *free of charge* to the newspaper. The story has been planned to run for two weeks, but each chapter can be cut in two, running for four weeks.

The best sort of publicity for any picture to receive is advance publicity. Fill your patrons beforehand with tales of the wonder of the picture you are going to exhibit at a certain time, and your house will be crowded to the doors at the appointed time. And if your patrons have followed the breathless experiences of Priscilla Dean as "Silky Moll" in the interesting novelization of the picture which their newspaper is running they will want to see it all the more vividly presented to them in the picture itself.

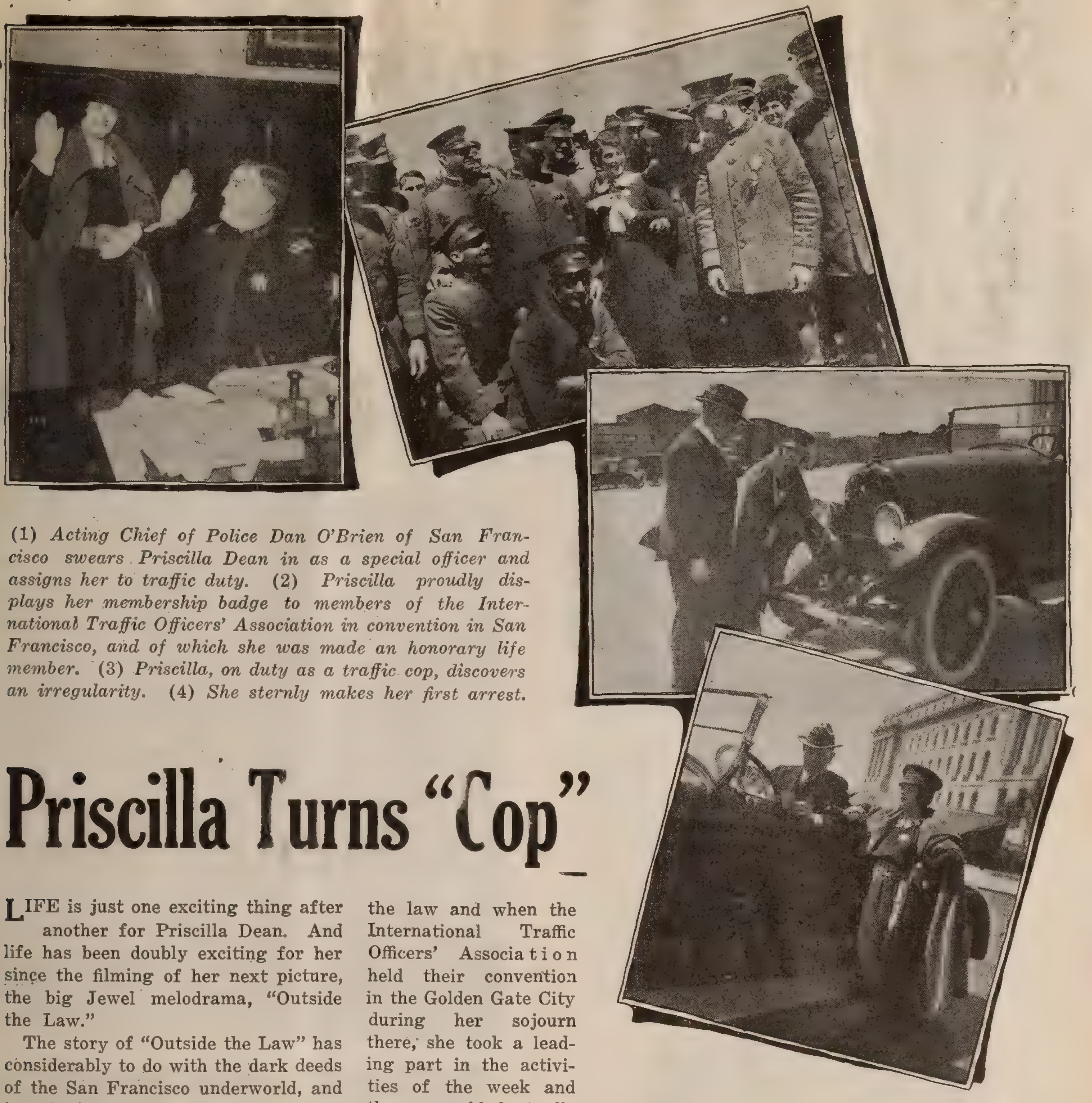
The enterprising exhibitor will get busy at once on this excellent exploitation stunt. There is only a month to go before the release of the picture, but in that month he can, with the aid of this novelization of "Outside the Law," lay the foundation for rich box office receipts when he shows the feature.

The Wires Are Getting Busy

HARRY M. BERMAN, general manager of exchanges for Universal, now on a tour across the country, had occasion, during his stop-over at Universal City, to witness a pre-showing of "Outside the Law." He sent the following telegram to Mr. R. H. Cochrane, vice-president of Universal, immediately after he saw the picture:

R H COCHRANE
UNIVERSAL FILM MFG CO

JUST SAW OUTSIDE LAW IS GREATEST CROOK STORY EVER PRODUCED YOU CANT GO TOO STRONG BOOSTING THIS COMING PICTURE VIRGIN NOT ONE TO THREE WITH THIS ONE THIS STORY BETTER THAN HALF A DOZEN BATS ONE EPISODE CHILD WINNING OVER PRISCILLA MOST WONDERFUL PIECE ACTING THAT HAS EVER APPEARED ANY PICTURE TOO MANY SPLENDID EPISODES TO MENTION WAIT UNTIL YOU SEE PICTURE BERMAN.



(1) *Acting Chief of Police Dan O'Brien of San Francisco swears Priscilla Dean in as a special officer and assigns her to traffic duty.* (2) *Priscilla proudly displays her membership badge to members of the International Traffic Officers' Association in convention in San Francisco, and of which she was made an honorary life member.* (3) *Priscilla, on duty as a traffic cop, discovers an irregularity.* (4) *She sternly makes her first arrest.*

Priscilla Turns "Cop"

LIFE is just one exciting thing after another for Priscilla Dean. And life has been doubly exciting for her since the filming of her next picture, the big Jewel melodrama, "Outside the Law."

The story of "Outside the Law" has considerably to do with the dark deeds of the San Francisco underworld, and in order to make his picture as realistic as possible, Tod Browning, the author of "Outside the Law" and its director, had the Dean Company transported to San Francisco. He would have had no end of trouble shooting scenes of the city's slums, but the police department lent a very helpful hand.

Priscilla Dean, charming and unaffected girl that she is, quickly became a favorite among the officers of the law and when the International Traffic Officers' Association held their convention in the Golden Gate City during her sojourn there, she took a leading part in the activities of the week and the assembled traffic cops from all over the United States chose her as their mascot and made her an honorary life member. She was sworn in as a special officer assigned to immediate duty by Dan O'Brien acting chief of police of the San Francisco force, and she handled the traffic on a busy corner like an old-timer. Lieutenant Dan Sylvester, head of the San Francisco traffic force and chief of the International Association presented her with a gold star in token of her duties and Priscilla in turn was chosen to present him with a gold watch, the gift of his associates in the traffic officers' association.

Priscilla was feted and wined and dined during her stay in the big western city, and she counts that experience as a traffic cop as one of the liveliest in her vivid and eventful career.

CARL LAEMMLE
presents

PRISCILLA DEAN

supported by

LON CHANEY

Whoever he might be—if he came but one step nearer—

Coming! And coming soon! An absolutely breathless photoplay—a picture whose action is so swift, whose drama is so human and intense, as to hold your audiences as if in a vise right up to the last big moment—and then release them in a wave of relief and good feeling. In simpler words—a Dean picture that is DEAN all the way through—a whirling, rushing, desperate drama of quick work after dark that is going to work people into a frenzy of excitement. GET READY! SWEEP OUT YOUR BOX-OFFICE. PREPARE TO START YOUR NEW YEAR OFF WITH A BANG!

UNIVERSAL
Jewel
1600 Broadway New York

Silently the curtains parted and the Beast looked down at her.

The Most Amazing American

TOD BROWNING'S
tremendous Thriller

"OUTSIDE THE LAW"

If she lived to be a hundred she would never forget what she saw in that blinding moment —

It had come—the one thing in all the world that they most dreaded

Remember "The Wildcat of Paris"? "Outside the Law" is like a whole barrel of wildcats. Remember the last reel of "The Virgin of Stamboul"? Wait till you see Priscilla's fight with Black Mike Silva in "Outside the Law." Remember her fine acting in "Pretty Smooth"? Watch for the moment in "Outside the Law" when that dear little kiddie, Stanley Goethals, melts her icy heart! CARL LAEMMLE himself tells you that Priscilla Dean in "Outside the Law" is incomparable—and Carl Laemmle knows. You can bet and bank on this to the limit.

UNIVERSAL
Jewel
1600 Broadway, New York

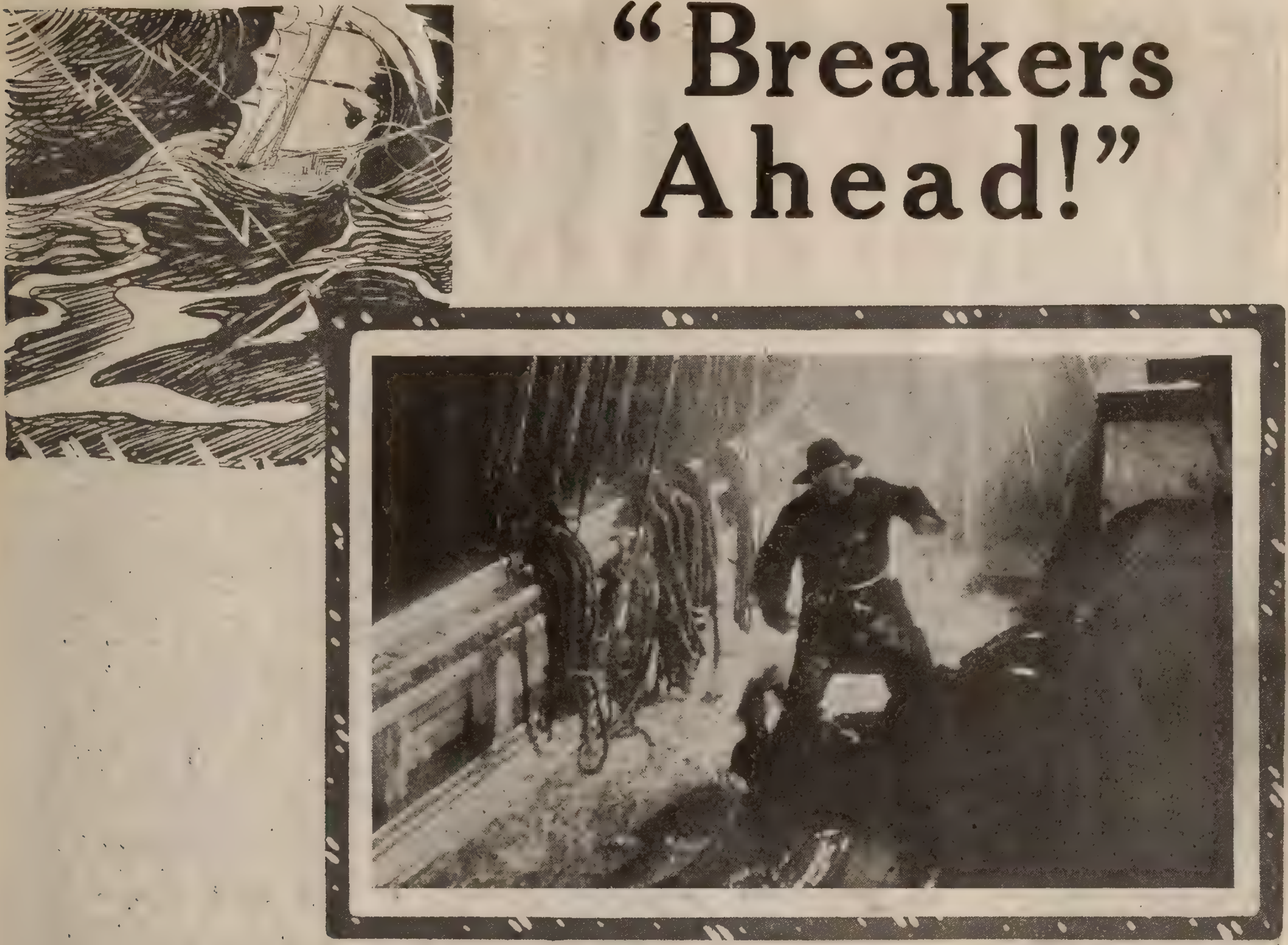
Melodrama Ever Screened

There are none so blind as those who will not see---

AND the exhibitor who has not yet presented this photodramatic masterpiece is deliberately shutting his eyes to one of the biggest bargains in entertainment ever offered. For it's a proved fact that this picture sells itself to the public—sells itself so completely as to make it one of the biggest money-makers on the market. Book it and know why.

Von Stroheim's
WONDER PICTURE
"BLIND HUSBANDS"
Universal—Jewel
Production de Luxe

"Breakers Ahead!"



"CRASH!" goes the mainmast as the storm-driven ship shudders against the coral reef. . . . The shot-like orders of the captain and the terrified screams of the passengers mix in howling chorus with the mad shriek of the wind and the shrill whine of ripping canvas . . . sea on sea pitilessly pounds the quivering deck of the doomed schooner. . . .

That's the sort of stuff you feel when you see it in this picture—the stuff that makes you a living, breathing part of one of the most pulse-quickening adventure-romance-dramas ever filmed. The storm scenes alone are worth the price of admission. Bank on that promise when you book it.

ELMO LINCOLN

In the Stirring Universal-Jewel Production

"UNDER CRIMSON SKIES"

Directed by REX INGRAM

Story by U.G.HAWKS

You can rely on this picture to make money until the sands of the desert grow cold -
PRISCILLA DEAN
in the picture that made 1920 famous
"The VIRGIN of STAMBOUL"
Directed by Tod Browning
UNIVERSAL-JEWEL PRODUCTION de LUXE

Eric von Stroheim as he appears in "Foolish Wives"

The Von Stroheim Genius Has Double Task

THE biggest share of the execution of "Foolish Wives" falls upon the shoulders of Eric von Stroheim. He is not only directing this gigantic Jewel, with its marvelous sets and reproductions of Monte Carlo, but enacting the principal role as well.

He is pictured above in the role which he will portray in "Foolish Wives"—that of the Count Sergius Aprazin, polished and unscrupulous beguiler of women—a liar and a rogue. It is a real Von Stroheim role, fascinating in every respect, and in its execution something vastly interesting is promised the moviegoer.

Here Is a Good Exploitation Aid

THERE is no picture, no matter how excellent, which will not profit materially by the use of clever and proper exploitation. An excellent exploitation stunt has been devised for "King of the Circus," Eddie Polo's greatest serial, and one of the best serials of all times, which is now thrilling audiences wherever it is shown.

The exhibitor would do well to buy a quantity of small rubber balloons, manufactured in the gayest of colors, bearing the Polo imprint, or an animal imprint as befits a serial dealing with circus life or both, and the name of the theatre imprinted on the balloon. These could be distributed in the theatre, or outside the theatre and would give excellent publicity to both the serial and the theatre itself.

Universal has made a survey of all balloon manufacturers and finds that the prices quoted by

THE PERFECTION RUBBER CO.,
2097 COLUMBUS ROAD,
CLEVELAND, OHIO.

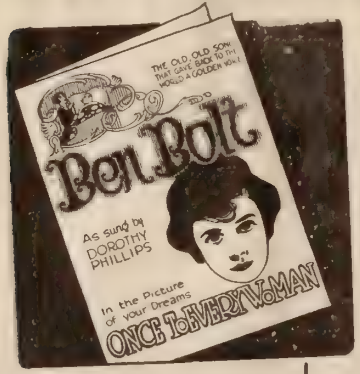
are the cheapest. Any exhibitor desiring to adopt this balloon exploitation idea in connection with the showings of the episodes of "KING OF THE CIRCUS" should write direct to this concern. It will be necessary to order at least five hundred (500) of these balloons as that is the minimum quantity of order that is accepted. All orders must be accompanied by check in payment.

Following are the prices quoted by THE PERFECTION RUBBER CO.:

	Per thousand
No. 60 With animals and either Polo imprint or imprint for the theatre	$25.00
No. 60 With the Polo cut imprint and the imprint for the theatre	$23.50
No. 50 With animals and one other imprint	$21.50
No. 50 With Polo cut imprint and imprint for the exhibitor	$20.00

Good For You! That's The Way!

Quarter million "Ben Bolt"-Super-Heralds used in four days. 100,000 re-ordered in one day--Read all about this crowd-getter


THE OLD, OLD SONG THAT GAVE BACK TO THE WORLD A GOLDEN VOICE
Ben Bolt
As sung by DOROTHY PHILLIPS
In the Picture of your Dreams
ONCE To EVERY WoMAN

SO great is the success of this remarkable "Ben Bolt" Super-Herald that 232,000 of them were insufficient to satisfy the demands of exhibitors showing "Once to Every Woman" between November 15th and November 19th! A rush re-order of 110,000 copies had to be forwarded! What this Super-Herald is doing for exhibitors in largest cities and smallest hamlets, it positively will do for you. Read this page—don't miss a single word! It has been written for your benefit and profit.

GIVE THEM AWAY

IMMEDIATELY upon booking "Once to Every Woman" go to your Universal exchange and get this big practical promotion aid. It is a beautiful four-page sheet of "Ben Bolt" enhanced with just enough advertising to create a wide-spread demand to see this wonderful photoplay. Here is exploitation based solely upon common-sense and success-proven experience. Distribute them to your patrons for a week prior to, and during the showing.

USE THE BIG MUSIC STORE TIE-UP

ARRANGE for the tie-up with your local music store whereby he will give the Super-Heralds window display, and sell them at a price which will leave him a reasonable profit and give the Heralds wide distribution. The Super-Heralds will cost you one cent each and you will receive Free of Charge the same number that you buy.

In the two ways outlined above, almost everyone will get a copy of "Ben Bolt." They'll take it home—they'll sing it—they'll read it—and when you show "Once to Every Woman" they'll come until you hang out the S. R. O. sign.

GET THE SINGER

ENGAGE a local singer to sing "Ben Bolt" during the showing of the picture. First tried at the premiere of the photoplay at the Hotel Astor, this singer idea has proven itself an instantaneous success wherever tried. The effect is tremendous and there is barely a dry eye in the house at the end.

OR THE VICTROLA

IF it is impossible to secure a singer tie up with your local Victrola shop which will gladly give you window display for a big attractive sign and lend you the machine and the "Ben Bolt" record sung by Geraldine Farrar in exchange for the publicity in your program and slide.

ALL PLANS THAT WORK

THESE are not harum-scarum schemes that require much outlay of money. They are all proven, sure-fire crowd-getters. Use them and play to capacity houses at every performance.

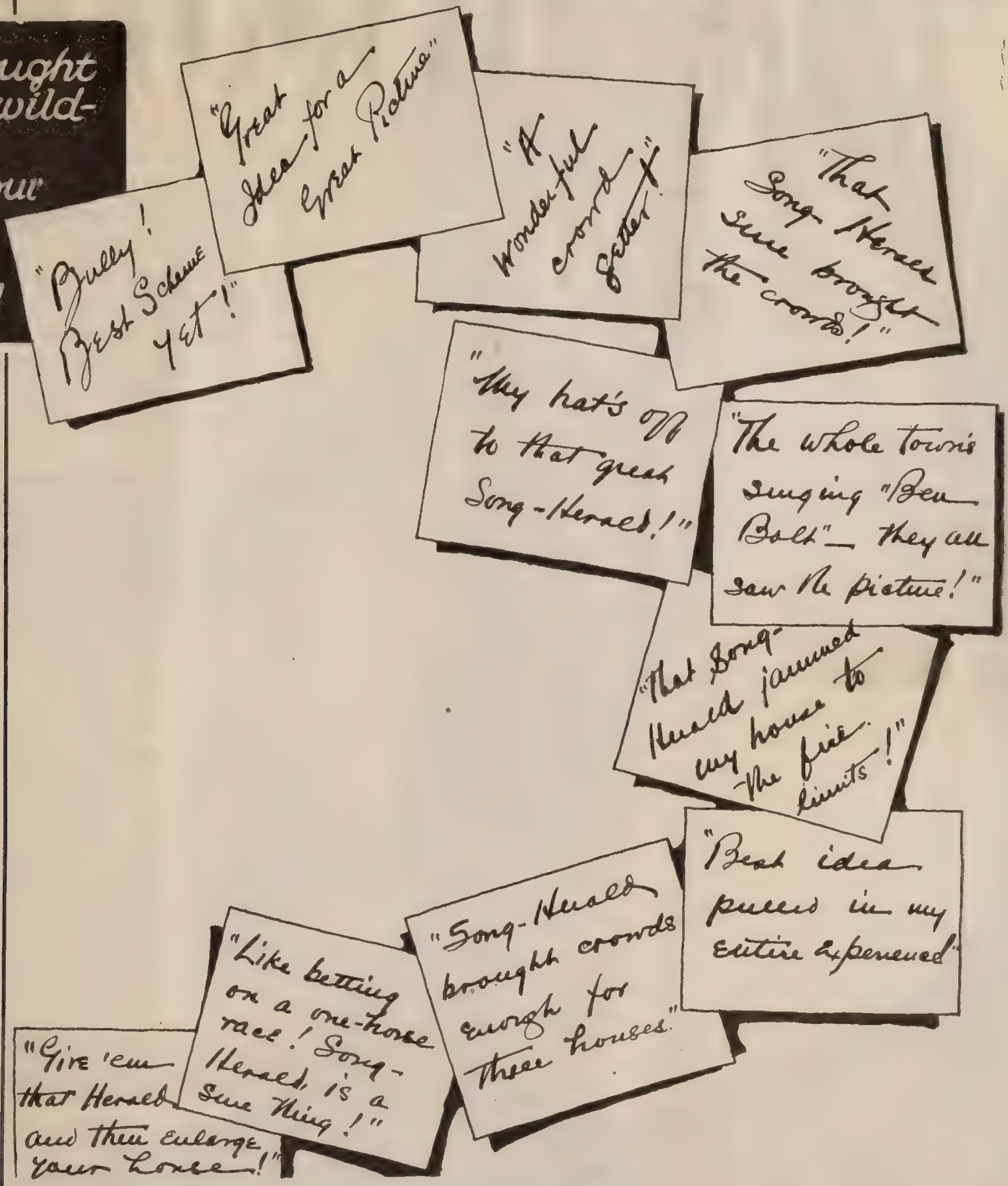
Dorothy Phillips in **"ONCE TO EVERY WOMAN"**

Universal-Jewel de Luxe directed by Allen Holubar.

It's That Song-Herald That Gets 'em!

From everywhere--small town and big city--come reports of the tremendous success of the great "Ben Bolt"-Super-Herald

It has cought on like wild-fire—
Get your Super Heralds Today!



"Bully! Best Scheme Yet!"

"Great Idea for a Great Picture"

"A wonderful crowd getter!"

"That Song-Herald sure brought the crowds!"

"My hat's off to that great Song-Herald!"

"The whole town's singing "Ben Bolt"— they all saw the picture!"

"That Song-Herald jammed my house to the fire limits!"

"Best idea pulled in my entire experience!"

"Song-Herald brought crowds enough for three houses."

"Like betting on a one-horse race! Song-Herald is a sure thing!"

"Give 'em that Herald and then enlarge your house!"

Dorothy Phillips in **"ONCE TO EVERY WOMAN"**

Universal-Jewel de Luxe directed by Allen Holubar.

She had danced-- and now the fiddler must be paid.

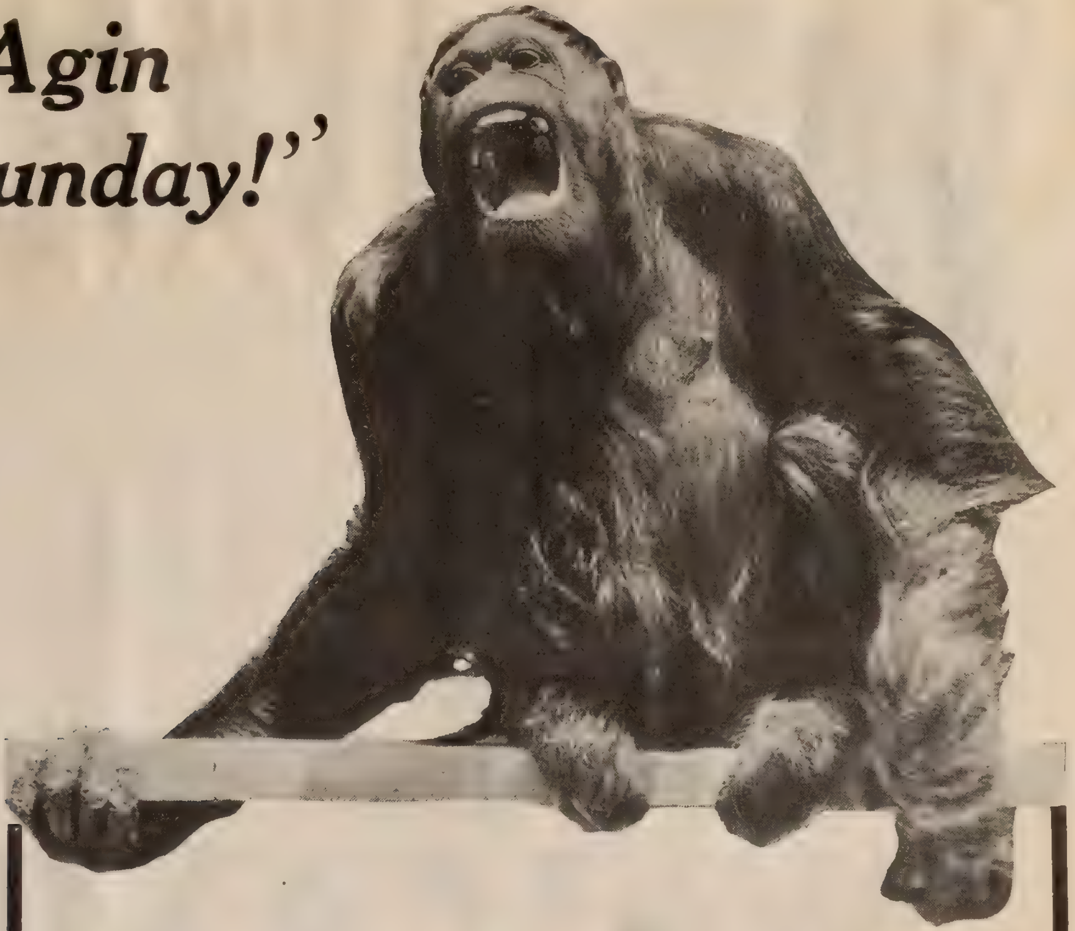
GET the drama—and the possibilities—of this situation. Here's a beautiful woman who loves the pretty clothes her husband cannot afford. Intrigued into debt by a designing Parisian modiste, the woman must pay—and the modiste has introduced her to a man willing—anxious—to settle the modiste's bill—for a price. But the woman really loves her husband. . . .

Imagine this and countless other deeply dramatic situations working out on your screen, Mr. Exhibitor, and you'll begin to realize just why this picture is proving one of the most powerful drawing cards of the season.

Von Stroheim's
MASTER PICTURE
"The DEVIL'S PASSKEY"

UNIVERSAL-JEWEL PRODUCTION DE LUXE

"I'm Agin Blue Sunday!"



I'm for Sunday movies!

It's my best day!

WHY, last year, on 52 Sundays, 38,987,634 people saw my pictures and I received 2,546,798,461 laughs and 97,463,423 hand claps!

Close the movies on Sunday, indeed!

Some guy must have seen one of those fool monkeys who are trying to imitate me, and now, as a result, is trying to put those Blue Laws through!

He never saw me, Joe Martin, the highest paid monkey actor on the screen!

Book me in "A Wild Night" and "A Prohibition Monkey" and give those long-faced, sour reformers the best of all reasons for changing their minds—if they have any.

Yours for Free America,

JOE.

UNIVERSAL
JEWEL

Joe Martin

Directed by
Al SANTELL

ACTION STAGED HALF 'ROUND THE WORLD

HERE you have the unbeatable combination of beautiful, fearless MARIE WALCAMP and a story that is brimful of action and mystery—you have the only serial ever filmed in China, Japan, the Philippines and the United States. That is only one of a score of money-making reasons for booking the serial that travels as it thrills.

MARIE WALCAMP

DIRECTED BY HENRY MCRAE

THE WOMAN WHO KNOWS NO FEAR

WITH the world-wide popularity of MARIE WALCAMP, and the drawing power of a chapter-play filmed in the mystic orient, you are guaranteed capacity houses for twelve weeks. Play WALCAMP and deposit more serial profits than you ever did in your life. Do it NOW!

"THE DRAGON'S NET"

UNIVERSAL

PRAISING JEWELS

TELEGRAM

TO HERMAN STERN
MGR UNIVERSAL FILM CO 1018 FORBES STR PITTSBURGH PA

THANKS FOR BOOKING ONCE TO EVERY WOMAN WITH DOROTHY PHILLIPS INTO SEDLER THEATRE STOP MORE THAN PLEASED WITH THE PICTURE ITS PHOTOGRAPHY ITS SETTINGS THE STORY AND ITS CAST STOP THREE CAPACITY AUDIENCES LAUGHED CRIED AND APPLAUDED STOP UNIVERSAL JEWEL PRODUCTIONS CAN ALWAYS FIND A PLACE ON OUR PROGRAMS.

J. HOWARD LICHTENSTEIN
MANAGING DIRECTOR SEDLER THEATRE
EAST PITTSBURG, PA.

Ness City, Kansas,
Oct. 19, 1920.

Universal Film Mfg. Co.,
Kansas City, Missouri.
Att: Mr. Rubert.—

Gentlemen:

We opened our beautiful new theatre with that Grand Universal Production, "The Virgin of Stamboul" and we felt a pardonable pride in ourselves after showing it.

Our patrons were well pleased, so much so, that the second day was double the receipts of the first day.

And I want to say in this connection that we have run many big pictures, but the "Virgin" is the only one we felt repaid for running. Even if the Exhibitor didn't make a dollar, it is an honor to any house to show it.

With kindest regards and all best wishes, I am

Yours,
WM. MOONEY, MGR.,
ELECTRIC THEATRE,
Ness City, Kansas.

Universal Film Exchange, Inc.,
Pittsburgh, Pa.

Gentlemen:

I have the great pleasure to inform you that my business on the opening of "Once to Every Woman" has exceeded all expectations, and it has set a house record which will remain for some time.

Everyone was very pleased with the picture, and there was heart appeal in the story that will not fail to touch everyone.

I heartily endorse the Universal-Jewel production.

Yours very truly,
LIBERTY THEATRE,
MORRIS ROTH,
Duquesne, Pa.

"'Once To Every Woman' broke all records at the Oakland Theatre, Pittsburgh, Pa."

(Signed)
Prof. LEO GERETHLER.

TELEGRAM

H M BERMAN
UNIVERSAL FILM CO NEW YORK

CAPACITY OF ONLY THREE HUNDRED AND TWENTY CLOVER BALTIMORE MARYLAND PLAYED TO FOUR THOUSAND TWO HUNDRED AND FORTY FIVE PEOPLE OPENING SHIPWRECKED AMONG CANNIBALS MONDAY

JULES LEVY

“W

Don't shiver, Folks!
Lookit him go!

This is only one of the thousand and one thrills that make this chapter play one of the biggest money-makers in serial history. Ask any man who is playing it.

ell, I'll be d-----d!"

THAT'S what you'll say when you see this and the countless other wild and spine-chilling thrills in this greatest serial of all time. For the stunts that Eddie Polo pulls are almost unbelievable in their speed and daring—every minute there's something doing when Eddie's on the screen, and most often its something that just makes you suck in your breath and sit helplessly fascinated—and anxious for more. And that's the key to the unprecedented success of this chapter-play—it has to the nth degree the power to make the viewers of any episode eager to spend money to see the next—and the next never disappoints. That's why you can rely on this serial to pyramid your profits with each succeeding chapter. Begin making money NOW.

EDDIE POLO

In the Gorgeous 18-Ring Serial Spectacle

"KING of the CIRCUS"

Directed by J. P. Mc. Gowan

A DOUBLE ROLE that

ELMO LINCOLN

Playing the double role
of double thrills

"The FLAMING DISK"

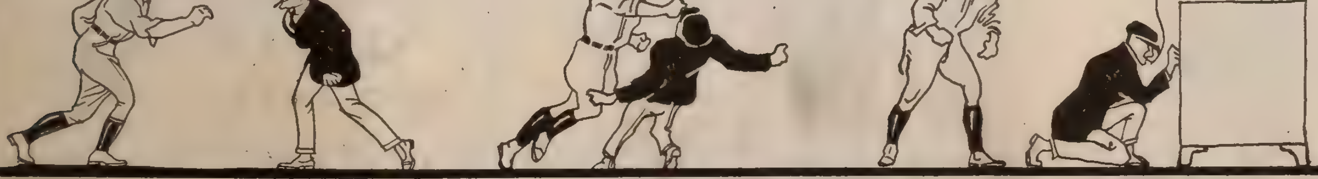
Directed by ROBT. F. HILL

DOUBLES CROWDS

HOW they roar—how they applaud—how they scream with joy—those boys and girls in every town in every state in the good old U. S. A. when episode after episode of this amazing, sensational serial with Elmo Lincoln in his remarkable double role, unravels its blood-curdling, spine-shivering mysteries.

Kids and grown-ups go "daffy" over this wonder super-serial with its myriad thrills and hair-raising feats of strength. Who could you possibly get as bigger, better boosters than these same delighted folk who yell themselves hoarse at the thrilling exploits of their Elmo!

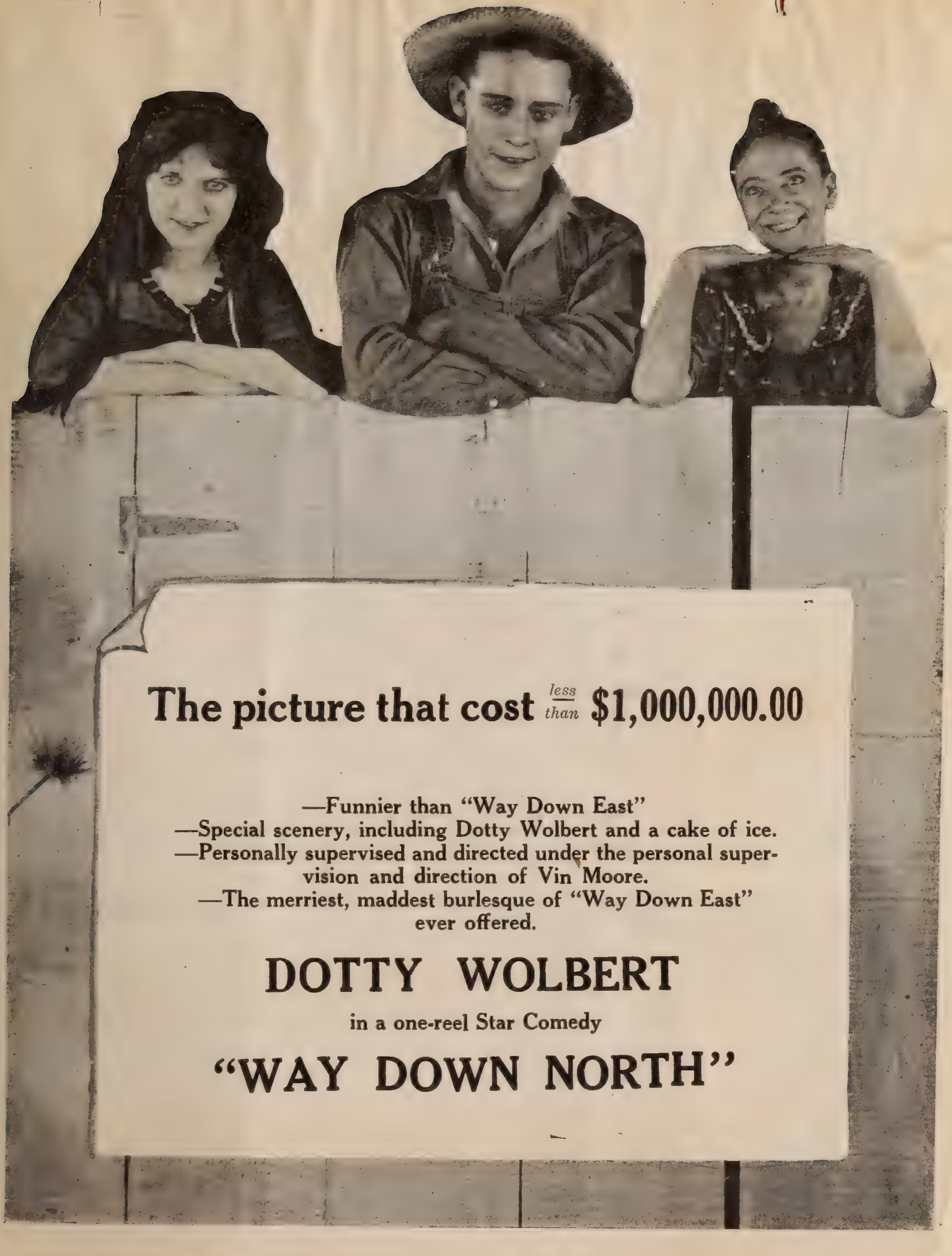
Exhibitors everywhere go "bugs" over the steady packed houses and the smashing, record-making receipts that greet each episode. That double role gets 'em in double numbers. Book this giant serial and insure yourself a bag of 18 weeks of gold. Do it to-day!



Coming Soon!
Beautiful
EILEEN SEDGWICK
In the wildest and most fascinating serial ever filmed

"The DIAMOND QUEEN"

Watch for it!
UNIVERSAL



The picture that cost less than $1,000,000.00

—Funnier than "Way Down East"
—Special scenery, including Dotty Wolbert and a cake of ice.
—Personally supervised and directed under the personal supervision and direction of Vin Moore.
—The merriest, maddest burlesque of "Way Down East" ever offered.

DOTTY WOLBERT

in a one-reel Star Comedy

"WAY DOWN NORTH"

International News

No. 83.

Dublin, Ireland.—War like scenes in Ireland. Temporary Cadets of Royal Irish Constabulary busy drilling and recruiting.

Sub-titles.—"Repulsing an ambuscade," a rehearsal. Powerful searchlights help the Constabulary in night raids on Sinn Feiners' homes.

Long Island City, N. Y.—A comical cuss is the racing walker. If you do not believe it, look at these deadly serious contortionists in ten-mile match.

Chicago, Ill.—First aid for pets. This hospital sees that Towser gets as expert attention as his master.

Sub-titles.—Dogs like the dentist as much as we do. Saving a waif of the city streets from going blind.

New York City.—In the Public eye.—Dr. Bedrich Stepanek, first minister to America from Czecho-Slovakia.

Sub-titles.—John H. Patterson, famous captain of industry, sails for Europe to study trade conditions abroad. Sheppard Berkowitz, Boy Scout praised by President Wilson for selling $50,000 worth of thrift stamps. Los Angeles, Cal.

Stockholm, Sweden.—Tiny yachts compete. Swedish sportsmen stage a picturesque regatta. (Omit from Chicago.)

Chicago, Ill.—Six most perfect children in Chicago. Health Commissioner Robertson gives winner in Herald-Examiner contest final inspection.

Sub-titles.—Here they are—the perfect half dozen—Marion Hollenstein, Beverly Swinehammer, Evelyn Beckford, Robert Beech, Jayne Wheeler and Dorothy Kallish. (For Chicago only.)

Bucksport, Maine.—Approach of Christmas finds woodsmen busy. Maine forests rescued to the sound of the ax in preparation for Yuletide.

Sub-title.—Yuletide load for distant points. (Omit from New York.)

Newark, N .J.—Champion riders in gruelling training for six-day race.

Sub-title.—Around the track with experts who will compete in annual bicycle classic.

Syosset, L. I.—Hard times for Bre'r Fox. Society riders on his trail these brisk days.

Sub-titles.—Giving Reynard a fair start. On the scent.

New York City.—Navy eleven wins in desperate gridiron struggle with West Point team.

Sub-titles.—General Pershing with Secretary Baker rooted hard for the future generals. Secretary Daniels cheered the winners. 50,000 saw the struggle. And the Annapolis boys made the only touch-down in the final quarter—score 7—0. (Omit from Los Angeles, San Francisco, Portland, Seattle and Spokane.

Confeley, Cal.—California smothers Stanford, score 30 to 0. College football classic of the West proves one-sided. (For Los Angeles, San Francisco, Seattle and Spokane only.

Gurnet Beach, Mass.—Crew saved in gale by heroic Coast Guard as mine sweeper grounds.

Sub-titles.—Bringing off the crew of 56 in the breeches buoy. Heavy seas battering the Sweeper Swan. Stalwart firemen return to the Swan in vain effort to get ships fires going again. Naval craft stand by ready to give help.

Tad Cartoon.

"The Trail Of the Hound"

Two Reel Western Drama

CAST

Bob Lane	**Hoot Gibson**
Alice Gray	**Dorothy Wood**
Slim Dodgers	**Jim Corey**
Chub Gray	**Chas. Newton**
Simon Todd	**W. S. Weatherwax**
Hungry Higgins	**Ben Corbett**

BOB LANE and Slim Rodgers are in love with the boss' daughter, Alice. Alice plays no favorites but Bob wins first place by beating Slim for the mail. Alice is elated over her letter, for her uncle is sending her an angora poodle. They are all very happy when her father enters to learn the cause of the merriment. On hearing the news he looks very forlorn, as pups are not to his liking. Alice informs Bob that he is to drive her to the city for the dog. As they leave her father tells Slim that he will give him money for an engagement ring if he will make away with the pup before it reaches the farm. He follows the two to town and as Alice is doing a little shopping, Bob steps into the meat market leaving the pup alone. Hungry Higgins, a town bum spies the pup and steals it. Slim watching from a distance, tells Alice and Bob on their return that the pup jumped from the buggy and was killed by a freight. They are heartbroken and Alice blames Bob for leaving the pup alone. She then asks Slim to take her home. In the meantime the tramp has purchased some hair dye and has dyed the pup black. He then approaches Bob, who is sitting very dejected and offers the pup for sale. Bob thinking that he might be able to make it up with Alice buys the dog.

Todd, one of their neighbors, is sorrowing over the loss of his dog, Tillie. He is telling Alice's father of his loss, just as Bob presents Alice with the pup; she, thinking it is Todd's dog, refuses it—Bob is taken back, but has no chance to escape and hides the dog in his hat just as Alice's father and Todd come out. Bob beats it to the bunk house and is followed by Todd and Alice's father. They accuse Bob of stealing the dog and Bob brings forth the pup only to find it is not Todd's. Alice's father then tells him Alice can have the dog, and to bring her down there for it. While he is gone he again bribes Slim to make away with the dog. Bob and Alice return to find the dog gone. They see Slim making his getaway and they follow. Bob overtakes him at the bank of a small stream and a terrific battle ensues, the pup being dropped into the water.

Alice and her father drive up just as Bob knocks Slim out. He then makes for the pup who is unable to get out of the water only to find that it has washed white. This delights Alice who forgives Bob for the past and taking the buggy they start for home, leaving the impression that it will be a very happy ending.

"Trouble Bubbles"

Two Reel Century Comedy

Featuring

BILLY ARMSTRONG AND ESTHER JACKSON

BILLY, a police-officer, falling asleep on the job, is stripped of his uniform and thrown on the street. But he lands on a police sergeant whose uniform he takes and then puts himself on duty as a traffic cop. He captures a home brewer with his brew. He is almost rewarded by the chief, but a lieutenant who bears him a grudge tells the chief he saw Billy flirting with his (the chief's) daughter. But the chief's daughter says it was the lieutenant and not Billy and as a result Billy is made a lieutenant. The home brewer calls up a lot of dancing girls, and they do all sorts of damage to the chief's office when they dance with Billy.

Billy had arrested the chief's wife for drinking a bottle of perfume and during the dancing, she gets out of her cell, gets a bottle of the home brew, becomes intoxicated, joins the dance, and when the chief comes back after the girls have left, he and Billy have no end of a time reviving her from a faint.

A band of home brewers kidnaps the chief's daughter as reprisal, but Billy sets boldly forth and gets her back. The home brewers arrive at the station and are just about to get away with "the good old stuff" when Billy comes on the scene with the daughter and locks them all up.

The chief rewards Billy by giving him his daughter's hand in marriage.

A New Stack of Unlaughed Laughs!

Recent Release:
"Trouble Bubbles"

HERE'S a fun festival of joy and jubilation that's the merriest smile tonic concocted in many moons. A mirthquake that rocks every theatre with roaring eruptions of laughter. A blue-chaser that's a sure joy catcher. In short, a laugh-getter that's a sure crowd-getter. Makes the heart light and the profits heavy. Book it to-day.

100 LAUGHS-THAT'S A "CENTURY"

International News

No. 84.

New York City.—Building collapses in heart of Broadway. Many injured as structure being re-modelled, tumbles down. (For New York City print sonly.)

Sub-title.—Authorities fear that under the huge mass of debris, may be found unreported victims.

Buxbury, Mass.—Crew saved in gale by heroic Coast Guard as mine sweeper grounds. (Omit New York City.)

Sub-titles.—Bringing off the crew of fifty-six in the breeches buoy. Heavy seas battering sweeper Swan. Stalwart firemen return to the Swan in vain effort to get ship's fires going again. Naval craft stand by, ready to give their help.

Washington, D. C.—Uncle Sam's pleads for help to lighten his Christmas load.

Sub-titles.—Mail trucks spread the propaganda. Even now, the load's beginning to pile up. A Post Office on wheels helps a bit. If you do not want to break the poor postman's back , do your Christmas mailing early.

San Francisco, Cal.—Shovel rowing race. Pacific Fleet gobs spurn cars, and make real speed anyhow.

Buxbury, Mass.—Wrecked mine sweeper stuck fast on beach. Naval craft try in vain to release the grounded Swan. (New York City only.)

Florida.—Birds but not of feather. International presents some unusual glimpses of a variety of air travelers —first the denizens of the Everglades.

Sub-titles.—The Army bird, going south, prefers the rugged canyons.—Along the Rio Grande. The air lanes of the seas are still the private highways of the original winged folks.—On the North Atlantic. But above the majectic Alps, the man-made bird flies in lonely grandeur.—Switzerland. (New York City only.)

Seattle, Washington.—East beats West! Dartmouth triumphs over Washington at dedication of huge stadium. (Omit New York prints.)

Sub-title.—28,000—greatest crowd in Northwest football history—saw Washington put up a game but futile fight.

San Francisco, Cal.—Hitting the high spots. Rough-riding motorcyclists in a strenuous hill-climbing contest.

Revelstroke, B. C.—Early snows brings joy to ski demons. Canada's expert jumpers out in force for exciting sport.

Croton-On-Hudson, N. Y.—Winter rains turn huge water system into raging falls.

Sub-titles.—Over the spillway for the first time this season. Picturesque glimpses of the Croton system, capable of giving Manhattan two billion gallons of water a day.

Los Angeles, Cal.—Demon drivers break world's speed records in fatal auto classic.

Sub-titles.—Odd glimpses from the air—note the thousands of cars parked about the Speedway. Roscoe Searles, the winner who averaged 103.2 miles an hour in the 250-mile contest. Results of the smash up in which Gaston Chevrolet, the famous driver, met his death.

At Sea.—With President-elect Harding on his Panama vacation trip. (Beating the reporters at deck shuffleboard.)

Sub-titles.—Inspecting some "testimonials" from the New Orleans Gun Club. Into the harbor of Cristobal, Panama. All share. Greeted by his namesake, Governor Harding of the Canal Zone.

"KING OF THE CIRCUS"

Episode No. 9

"Dynamite"

CAST

Eddie	Eddie Polo
Helen	Pansy Porter
Mary	Kittoria Beveridge
Gray	Harry Madison
Winters	Charles Fortune

EDDIE and Helen recover from the fumes of the gas bomb before Gray's canvasmen can reach them. Eddie fights his way to a window and, with Helen holding on, makes his way down a water pipe outside the building.

The Unknown now appears at the circus and discovers that Mary is Eddie's sister. She is overcome upon learning this and realizes that by having had Helen abducted her brother's life is endangered. She tells the Unknown what she has done and also that Gray has gone to get Winters who is at the home of Helen's chauffeur. The Unknown gives Mary the canvas with instructions to give it to Eddie and says he will take care of Winters himself. Both he and Mary leave.

Mary arrives outside Mother Carey's as Helen and Eddie are escaping. She has only time to give Eddie the canvas when Gray's men attack. She, Helen and Eddie escape and start for Winters' home. There they are met by Gray and the rest of his men and another fight follows. During the fight Mary gets the canvas again, escapes and hides it in a box on a truck bound for the water front before she is recaptured. Gray, to force Eddie to tell what became of the canvas, ties him hand and foot and places a charge of dynamite at his feet.

"THE FLAMING DISK"

Episode 12

"The Tunnel Of Flames"

ELMO is not killed, however, but merely stunned. He falls into the hands of the gang again and they take him to one of their nearby outposts and throw him in a poison well hidden therein.

In the meantime, Stanton, now in possession of the flaming disk, orders Jim to show its marvelous burning powers, but they soon learn that Elmo has rendered it useless. They question Helen, their prisoner, in what manner Elmo has destroyed the power of the disk, but when she denies any knowledge of it, they rush to the outpost to save Elmo from the poison lake, realizing that he alone can restore the power of the disk.

Elmo, in the meantime, has managed to extricate himself from the depths of the poison well and when the Stanton henchmen come after him he shoves them into the deadly waters. He gets back to Helen and they both manage to elude the gang who are outside. When Stanton realizes that they have made their getaway, he and his henchmen start in hot pursuit. Elmo and Helen make for the railway tracks, discover a hand-car and start on a mad ride down the tracks towards the mouth of a big tunnel through which they have to pass. The gang fill the mouth of the tunnel with oil and make preparations to blow up the hole. Just as Elmo and Helen approach, a fearful explosion takes place.

New Screen Magazine

No. 97

ANDURADHAPURA, Ceylon, once a great metropolis, is to-day a series of artificial lakes. The present inhabitants are Tama immigrants from South India and are Buddhist believers.

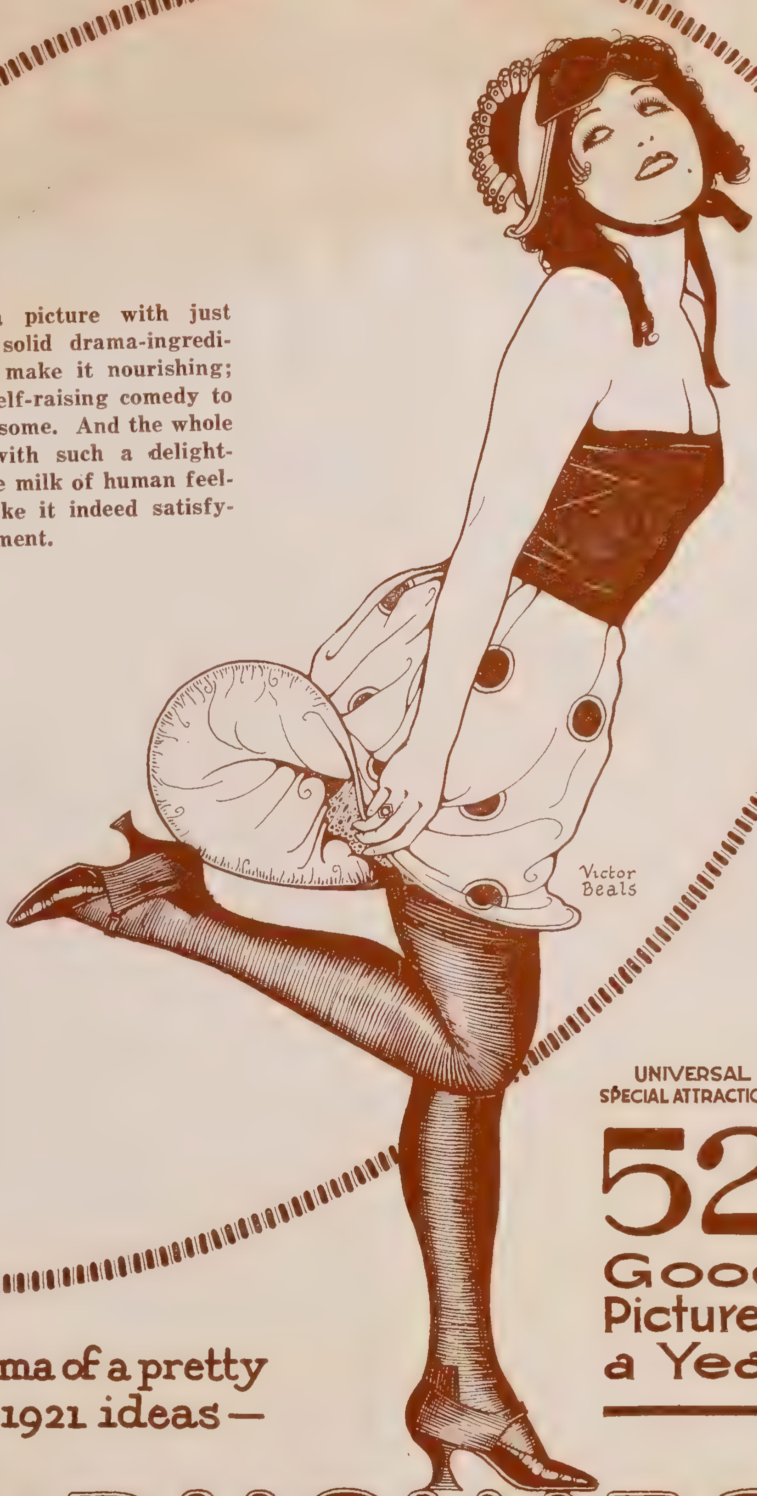
Making mechanical dolls and animals has reached a high stage of development. This is illustrated with wonderful specimens of dolls and animals.

A young man, scion of a "blue-blood family" of wealth, has found an enjoyable hobby in chasing the elusive butterfly. He mounts the captured insects into frames which make attractive den decorations.

New Screen Magazine No. 97 closes with an amusing animated entitled "Sammie White Presents Himself in 'A Day of a Dog's Life.'"

GLADYS WALTON

– as the "flapper" who
danced on the brink
of disaster



HERE'S a picture with just enough solid drama-ingredients to make it nourishing; just enough self-raising comedy to make it wholesome. And the whole is leavened with such a delightfully palatable milk of human feeling as to make it indeed satisfying entertainment.

REMEMBER "Pink Tights?" If you do you'll recollect it as one of the most thoroughly enjoyable pictures Universal ever made. And here's another one with the same star in much the same class—not a great, big brass-band production, but nevertheless an attraction that's going to make an impressive hit with every man, woman and child who sees it.

UNIVERSAL
SPECIAL ATTRACTIONS

52
Good
Pictures
a Year

—In a peppery drama of a pretty
little daredevil with 1921 ideas—

"RISKY BUSINESS"

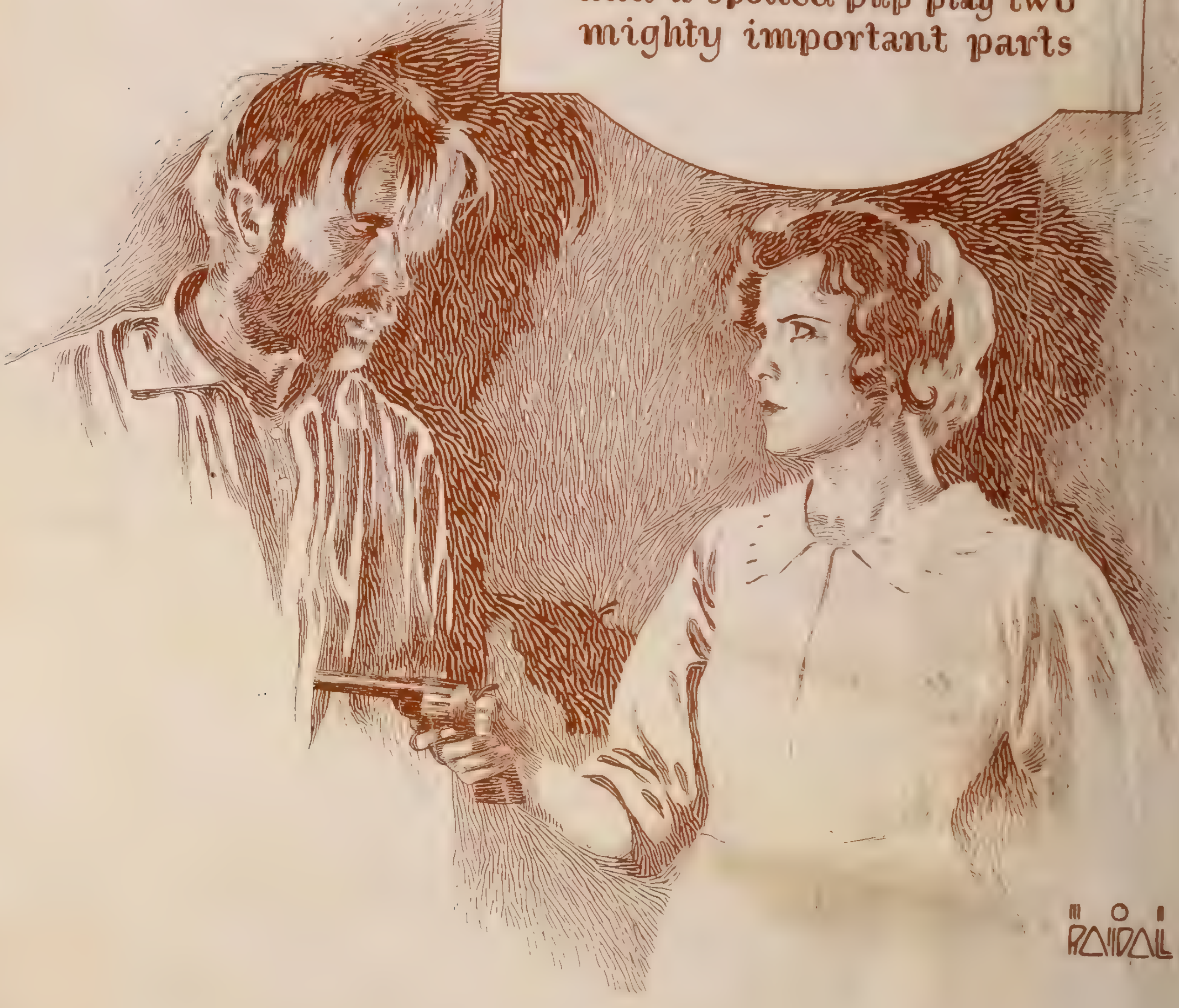
Directed by Harry Harris from a story by Douglas Doty and John Colton

Note: When you reproduce this ad. from this page for newspaper use you may, if you desire, have your engraver leave out "52 good pictures a Year."

"TWO KINDS OF LOVE"

Directed by
REEVES
EASON
the
man who made
"PINK TIGHTS"

The absorbing story of a woman's white lie-and its thrilling consequences A real heart picture in which a dear little boy and a spotted pup play two mighty important parts



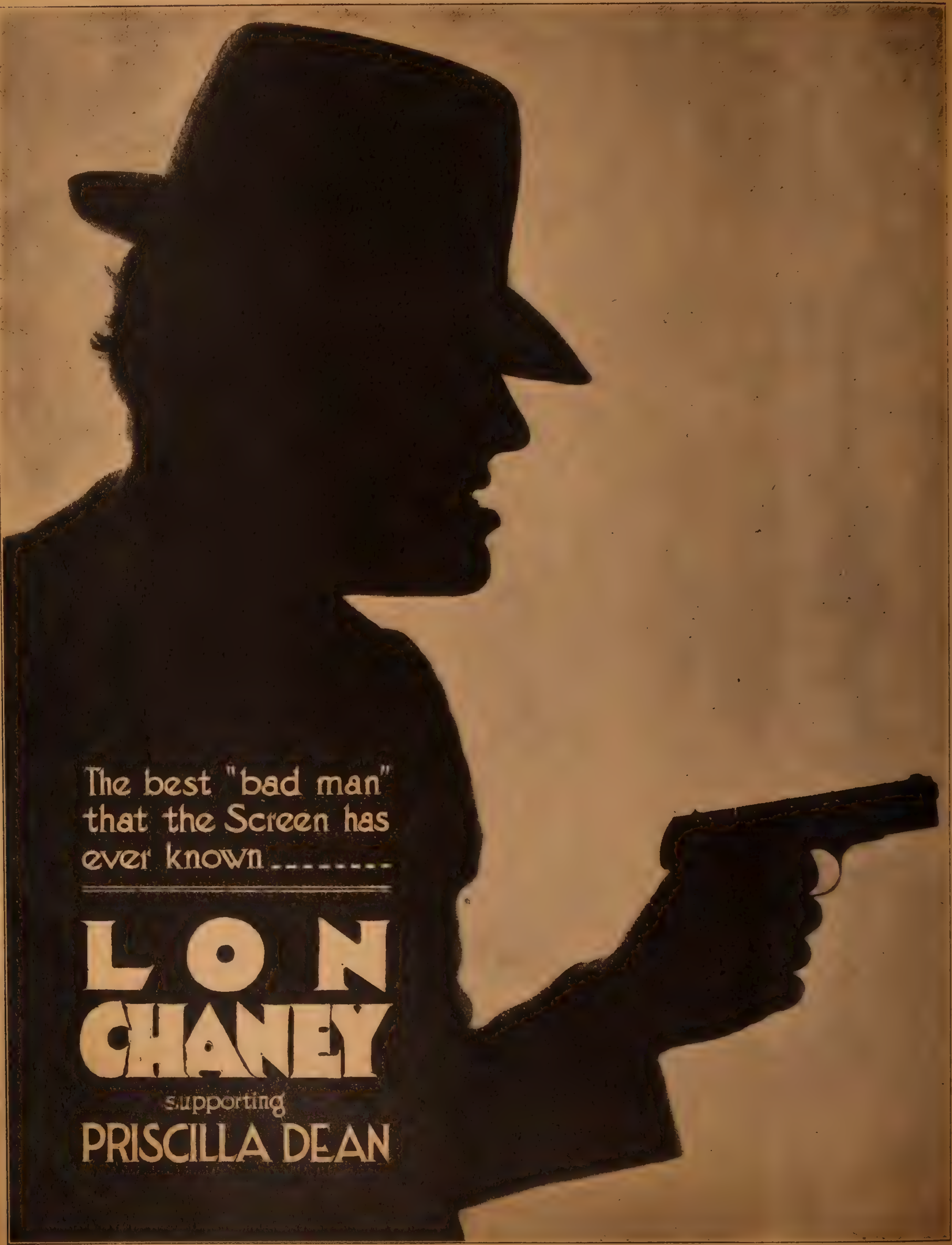
THE MOVING PICTURE WEEKLY

PRISCILLA DEAN

in

"OUTSIDE THE LAW"

VOL 12 JANUARY 8 1921 NO 21


The best "bad man" that the Screen has ever known ....
LON CHANEY
supporting
PRISCILLA DEAN

click . . . .
click . . . .
click . . . .
click . . . .

s-s-s-h-h-h

tap . . . .
tap . . . .
tap . . . .

--"Who's There?"

. . . .

--bang!

tick . . . .
tock . . . .
tick . . . .
tock . . . .

YOU!
YOU!
YOU!

—right in the middle of the most AMAZING American Melodrama ever screened.

Priscilla Dean

Supported by
LON CHANEY
Directed by
TOD BROWNING

"OUTSIDE THE LAW"

Universal-Jewel Production de Luxe

The Production

Priscilla Dean
in
"Outside the Law"
Supported by
Lon Chaney
Directed by
Tod Browning

Universal
Jewel
de
Luxe

IN every conceivable phase of production "Outside The Law" reaches the highest possible standard. Nothing has been overlooked. No pains have been spared; no money has been stinted, and no effort was too great to make this a shining example in motion picture production. Everything possible for human ingenuity to accomplish has been accomplished, for everybody from the director to the assistant cameraman, working at the home of producing facilities, was on his toes to make this picture a distinct achievement in production. It is just that.

"The Most Amazing American Melodrama Ever Screened"

The Direction

Priscilla Dean
in
"Outside the Law"
Supported by
Lon Chaney
Directed by
Tod Browning

Universal
Jewel
de
Luxe

YOU saw the tremendous power of Tod Browning's direction in "The Virgin of Stamboul." Here you have that same power multiplied a hundredfold. Intensive intelligence applied to even the most minute matters has builded a smashing picture. Browning has made even such a little thing as the lift of an eyebrow create drama. He has produced THE melodrama—pure but not simple. "Outside The Law" is Browning's brain-child. It is a monument to its parent.

"The Most Amazing American Melodrama Ever Screened"

The Electrifying Star

Priscilla Dean
in
"Outside the Law"
Supported by
Lon Chaney
Directed by
Tod Browning

Universal Jewel de Luxe

THE most compelling, vigorous, powerful personality on the screen to-day—that's Priscilla Dean; the most lovable, sympathetic, charming woman in pictures—that's Priscilla Dean; the most daring, vivid, vital actress in filmdom—that's Priscilla Dean. Women are won by her because they can't help it; men are attracted to her because they want to be. And everybody will want to see her latest and by far her best appearance—as "Silky Moll" in "Outside The Law."

"The Most Amazing American Melodrama Ever Screened"

The Amazing Contrast

Priscilla Dean
in
"Outside the Law"
Supported by
Lon Chaney
Directed by
Tod Browning

Universal Jewel de Luxe

A SMILE—a sneer; a kiss—a hiss; trust—fear; hope—terror! Such are the lightning-like changes in the life of "Silky Moll." And so far separated from each other are the contrasts as to make it almost unbelievable that that beautiful, smiling, gentle girl could become, instantly, a desperate, preying, hell-cat of the underworld. Yet so realistically, so convincingly does Priscilla Dean portray the character as to make you positively shiver!

"The Most Amazing American Melodrama Ever Screened"

The Sterling Support

Priscilla Dean
in
"Outside the Law"
Supported by
Lon Chaney
Directed by
Tod Browning

Universal Jewel de Luxe

IT takes a mighty good actor to be a good "bad" man. And there is no better actor in this respect than Lon Chaney. He proved that by his performances in "The Miracle Man" and "The Penalty." Again he proves it by his marvelous portrayal of the role of "Black Mike" Silva in this astounding photoplay. Cruel, relentless, fascinatingly terrible, his is a role calculated to give a lasting thrill to all who see him.

"The Most Amazing American Melodrama Ever Screened"

The Interiors

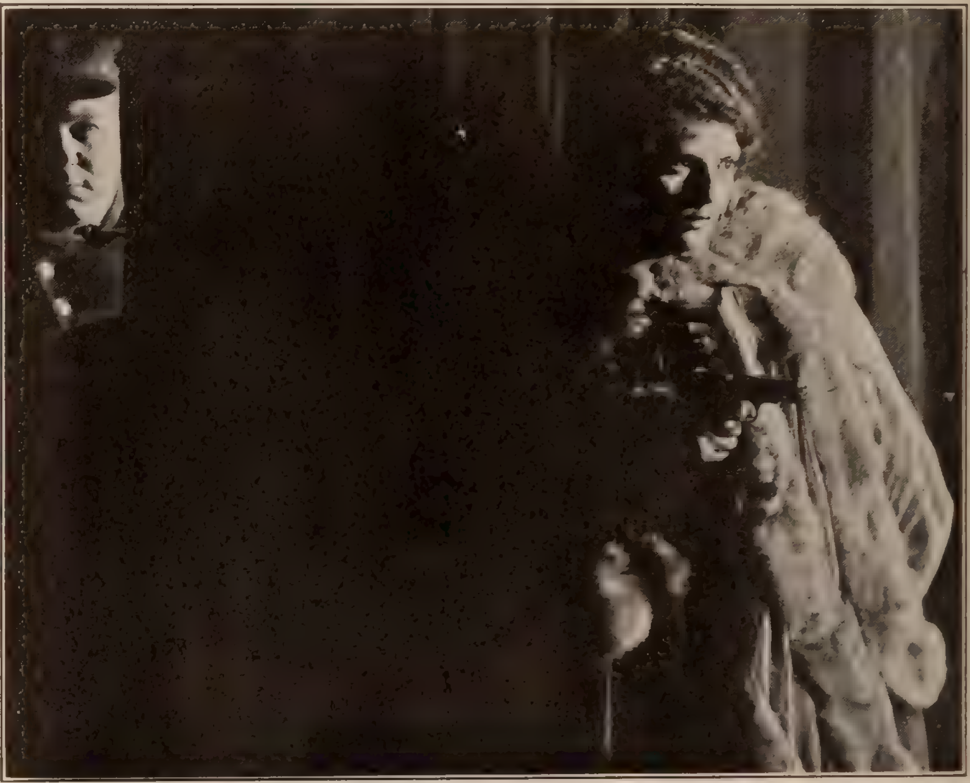
Priscilla Dean
in
"Outside the Law"
Supported by
Lon Chaney
Directed by
Tod Browning

Universal Jewel de Luxe

NO finer sets ever were built for a picture than were constructed for "Outside The Law." For instance, those sets representing the interior of a wealthy man's home are the last word in luxurious beauty and true-to-lifeness. The army of technical experts at Universal City spent months and months of time building these and countless other sets. The result, as shown on the screen, shows that the time, money and effort were indeed well spent.

"The Most Amazing American Melodrama Ever Screened"

The Effective Lightings



Priscilla
Dean
in
"Outside
the Law"
Supported by
Lon Chaney
Directed by
Tod Browning

Universal
Jewel
de
Luxe

HERE you have lightings striking in their effectiveness as an aid to drama, and beautiful in their enhancement of pictorial values. Lightings in "Outside The Law" lend a variety of scene and color to the action that helps make the picture the tremendous work it is. You'll learn much about what can be done with lightings when you see "Outside The Law."

"The Most Amazing American Melodrama Ever Screened"

The Love Interest

Priscilla Dean
in
"Outside the Law"
Supported by
Lon Chaney
Directed by
Tod Browning

Universal Jewel de Luxe

FOR as long as men love women love-interest will be a cardinal requirement for a successful photoplay. Here you have a love story minus mush and plus power. The deep, compelling, sympathy-holding love of a likeable young man for a lovable girl is one of the threads that make this picture rich in story value. No audience can sit unmoved by the romance of "Silky Moll" and the man whose love opened her eyes to the straight and only way to go.

"The Most Amazing American Melodrama Ever Screened

The Swift Action

Priscilla Dean
in
"Outside the Law"
Supported by
Lon Chaney
Directed by
Tod Browning

Universal
Jewel
de
Luxe

YOU don't get chance to catch your breath when looking at "Outside The Law." Plot action and physical action are so swift as almost to dazzle with their rapidity. Yet both run so smoothly and their elements are so cohesive as to cause a constant flow of the most vivid drama-movement ever filmed. You'll be surprised at the wealth of action in "Outside The Law."

"The Most Amazing American Melodrama Ever Screened"

The Breathless Suspense

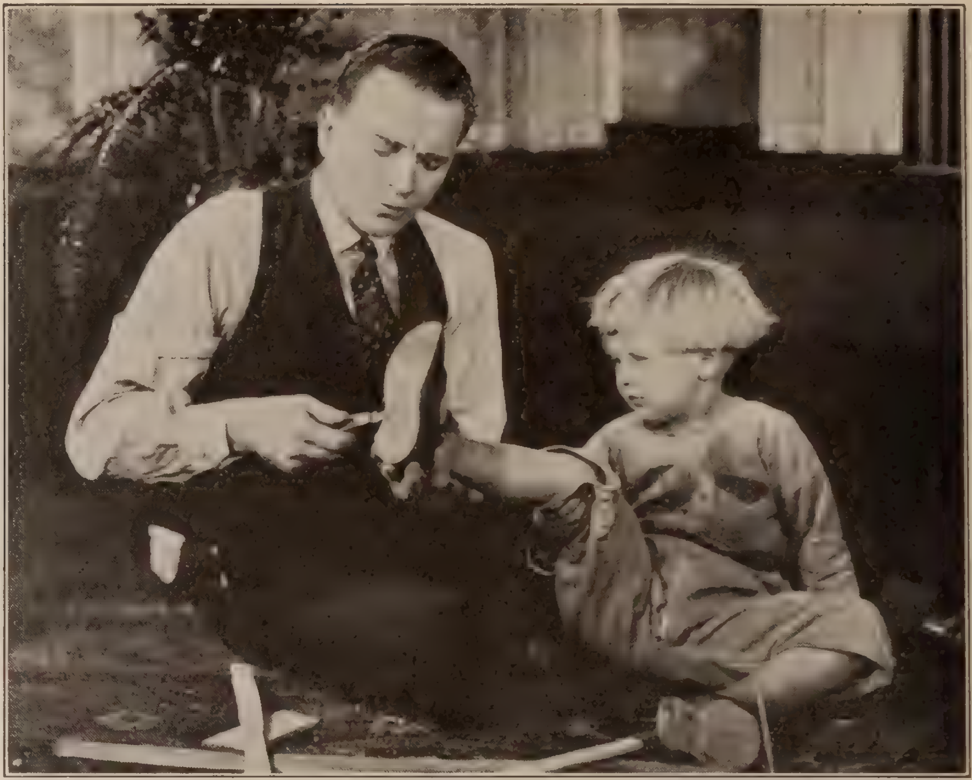
Priscilla
Dean
in
"Outside
the Law"
Supported by
Lon Chaney
Directed by
Tod Browning

Universal
Jewel
de
Luxe

VISE-LIKE suspense—that's the keystone of "Outside The Law." No one can guess what the next move will be. Situations so tense and so brittle in their tautness as almost to snap pyramid one on the other with ever-growing strength. Absorbing uncertainty as to the outcome holds captive the interest with a power such as seldom before has been attained on the screen.

"The Most Amazing American Melodrama Ever Screened"

The Heart Appeal



Priscilla Dean
in
"Outside the Law"
Supported by
Lon Chaney
Directed by
Tod Browning

Universal Jewel de Luxe

WITH all its rush of action, "Outside The Law" has a vein of sentiment as deep and appealing as human sympathy itself. It has "sob-stuff" of a sort that is bound to touch the heart of even the most hard-boiled. One of the most compelling passages ever screened is that in which a child wins, first, the heart of a clever crook, and then the affection of "Silky Moll," whose heart had been made of steel.

"The Most Amazing American Melodrama Ever Screened"

The Emotional Thrill

Priscilla Dean
in
"Outside the Law"
Supported by
Lon Chaney
Directed by
Tod Browning

Universal Jewel de Luxe

NERVES tingle in quivering harmony with the emotional thrill of "Outside The Law." So poignant, so fiery hot and freezingly cold by turn is the range of emotional reaction as to make the viewer forget he is in a theatre and give himself up completely to the spell of the picture. You can't help responding to the emotional thrill of "Outside The Law."

"The Most Amazing American Melodrama Ever Screened"

The Healthy Excitement

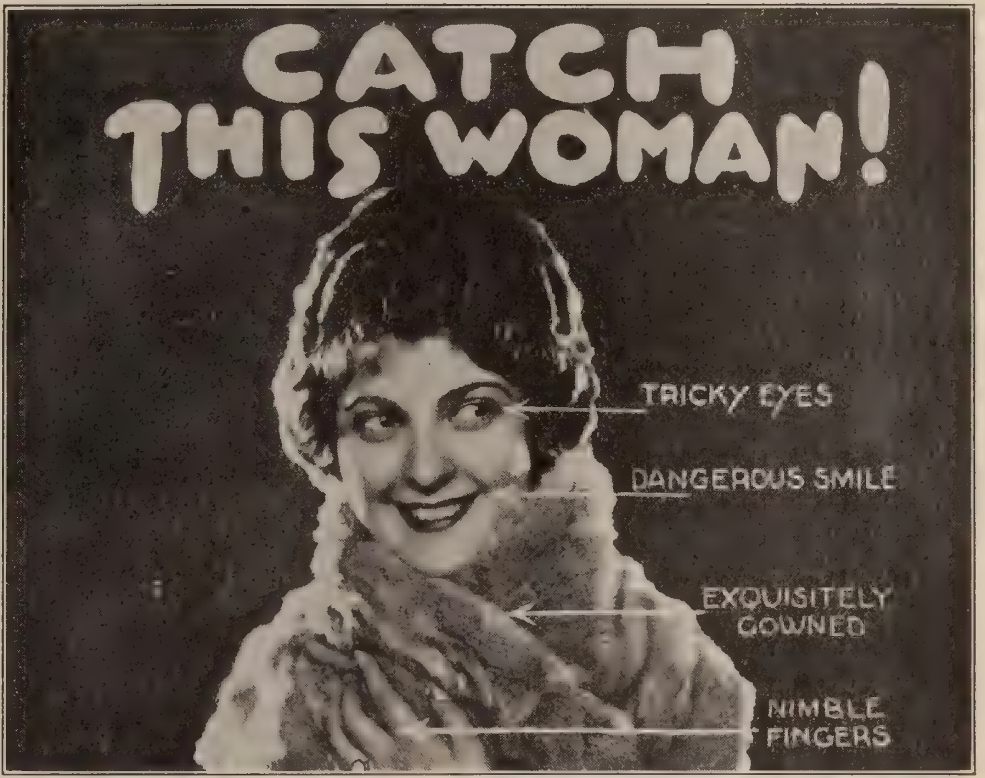
Priscilla Dean
in
"Outside the Law"
Supported by
Lon Chaney
Directed by
Tod Browning

Universal Jewel de Luxe

THERE'S clean, healthy excitement that fairly leaps from the screen in "Outside The Law." Stimulating and invigorating, it's just the sort of pepful stuff that helps put over a picture with a resounding bang. And you'll find enough of such healthy excitement here as to satisfy even the most jaded thrill-hunter—enough to make even the hardened fans sit up and take notice—enough to make 'em like it so much they'll demand more and more.

"The Most Amazing American Melodrama Ever Screened"

The Exploitation


CATCH THIS WOMAN!
TRICKY EYES
DANGEROUS SMILE
EXQUISITELY GOWNED
NIMBLE FINGERS

Priscilla Dean
in
"Outside the Law"
Supported by
Lon Chaney
Directed by
Tod Browning

Universal Jewel de Luxe

THE figure in the illustration above is the keynote of the main exploitation idea. The possibilities of the idea and the range of stunts possible are limitless. Look over recent copies of your Moving Picture Weekly and learn some of the things already suggested; then watch Weekly every week for months to come and get additional exploitation ideas. With regard to exploitation, "Outside The Law" is one of the richest productions ever presented—which is just one more reason why it's sure to prove the biggest crowd-getter in your career.

"The Most Amazing American Melodrama Ever Screened"

THE MOVING PICTURE WEEKLY

A MAGAZINE FOR MOTION PICTURE EXHIBITORS

Published Weekly by the MOVING PICTURE WEEKLY PUB. CO.
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PAUL GULICK, Editor.

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Vol. 12 JANUARY 8, 1921. No. 21

Carl Laemmle Scoffs at Depression in Motion Picture Industry

THERE is too much calamity howling among motion picture men, it is the opinion of Mr. Carl Laemmle, president of Universal, who recently returned to New York after a careful survey of the California production centers and of the conditions in the various film exchanges from coast to coast.

The film official believes that the motion picture industry has less to fear from the present general business unrest than any other industry. Motion picture producers and exhibitors, it is his contention, did not profiteer during the war and immediately afterwards, and consequently have no inflation to unscramble and no ficticious prices to reduce.

The Universal chief predicts there will be much less production during the coming months. This state of affairs he welcomes as a much needed correction for the great over production of the past months. It is his opinion that both the producer and the exhibitor will be brought successfully through the coming year, by lessened production and concentration on big pictures with high exploitation value.

He urges that all film men, producers, distributors, exhibitors and others, turn their faces away from general business conditions and recognize that the amusement field is the last that will suffer from the pinch.

Discussing the relation of the present conditions to the film industry, Mr. Lacmmle, in a recent interview said:

"This cry of business depression is all wrong."

"I won't deny that there is a certain amount of business unrest in commercial lines, but there never was a period in which the motion picture business was in a more flourishing condition than it is today, and there has never been a time when exhibitors were more prosperous.

"Naturally there is a slump in some lines, but any thinking person knows that this slump had to come sooner or later, and the surprising fact is that it did not come sooner.

"During the war everybody made a lot of money. Some saved a little, but the big majority did not. While the people were making the highest wages they ever earned in all their lives, they did not stop to consider the price of anything, regardless of whether it was a suit of clothes, or a can of beans, and the profiteers maddened by profits, thought they would continue to gouge the public.

"'We'll keep it up as long as we can, and when we can't we'll can the idea, and get back to earth,' is the way they reasoned. Then the people began to awaken to the fact that they could get along without certain things which were costing them twice or three times as much as they were worth, and suddenly they quit buying. That left the market filled with goods which had been ordered at the very highest prices, and in order to dispose of their stocks the merchants and manufacturers had to get prices down to something like normal.

"I'm not trying to argue an economic question. I simply want to show you how business uncertainty, or whatever you choose to call it hasn't a thing to do with the motion picture business.

"Like other commodities the price of producing motion pictures doubled and trebled during the past three years, but unlike other lines the tremendous increase in the cost of production was not carried on to the ultimate consumer, as was done in other lines of business. Rentals are higher now than they were three years ago, but the increase is nothing like the increase which was made in commercial lines.

"Exhibitors may have made slight increases in admission prices, but they did not go wild and put the price up so high that they now have to make radical reductions.

"As a matter of fact, even if business were as bad as it is printed in some quarters, it would have very little effect on the amusement business generally, or the motion picture business in particular. Nothing short of a panic can stop the public from seeking amusement, and as moving pictures are the most popular of all forms of amusement, the people are going to continue to enjoy their favorite entertainment regardless.

"All this squawking doesn't do the industry any good, and the sooner it is stopped the better it will be for all concerned. One of the leading editors of the film world spoke wisely in a recent editorial when he said:

"'Negative production cost advanced during the war period, just as did all manufacturing cost. But that is not so important as the fact that negative quality also advanced to a very marked degree.'

"There can be no turning backward now. Producers must recognize that quality is the first consideration, and cost second. The people have been educated to expect good pictures, and if the industry is to continue enjoying prosperity, producers must continue making quality pictures.

"Universal is now making a picture which if it lives up to half our expectations should enjoy the longest run of any picture we have ever made. I refer to 'Foolish Wives,' which up to date has cost nearly three quarters of a million dollars, and which is not finished by a long shot. If this picture is to be a money maker, it must of necessity enjoy long runs in the big cities the same as successful theatrical productions.

"If we give the exhibitor good pictures and help him put them over, we do not have to fear this bugaboo called 'business uncertainty.' Moreover, with bigger pictures, the exhibitor can increase admission prices instead of reducing them."

Service Page for Eva Novak in "The Torrent"

AT A GLANCE

SUBJECT—"The Torrent."

STAR—Eva Novak.

PREVIOUS HITS—"Wanted at Headquarters," etc.

DIRECTED BY—Stuart Paton.

STORY BY—George Rix.

SCENARIO BY—Philip Hurn and Wallace Clifton.

SUPPORTING CAST—Jack Perrin, Leonard Shumway, Oleta Ottis, Jack Curtis, Harry Carter, Bert Apling.

LOCALE—The Pacific Coast; on board a yacht; an uninhabited island.

TIME—The Present.

THUMB-NAIL THEME—The story of the young wife of a wealthy rake who finds herself on an uninhabited island with a young aviator; of the adventures that befall them, and of what transpires when they return to civilization.

ADVERTISING PUNCHES

1—The emphatic hit scored by the star in her last feature.

2—The fact that the author has based his amazing story on a personal experience while engaged on newspaper work.

3—The eternal romance and mystery of the sea and the unchartered Pacific islands.

4—The presence in the cast, as leading man, of "Handsome Jack" Perrin, a starred and featured player.

5—The fact that the picture was directed by the man who produced "20,000 Leagues Under the Sea."

6—Marvelous effects of a storm at sea.

7—Thrilling flight of a seaplane over rough and dangerous ocean waters.

8—The effective character acting of Leonard Shumway, who was Eva Novak's leading man in her last picture.

9—Two weeks spent on an ocean-going yacht to secure scenes for the production.

10—A stretch of rugged California coast transferred into exact semblance of a Pacific island.

CAST

Velma Patton	Eva Novak
Anne Mayhew	Oleta Ottis
Lieut. Paul Mack	Jack Perrin
Sam Patton	Leonard Shumway
Red Galvin	Jack Curtis
Jud Rossen	Harry Carter
First Mate	Bert Apling

THE STORY

VELMA PATTON is unhappily married to Sam Patton, millionaire roue. They are bound for the South Seas, aboard his luxurious yacht, The Wanderer, but Sam pays more attention to his other friends, particularly Anna Mayhew, erstwhile chorus lady, than to Velma.

Sam openly mistreats Velma and when he endeavors to force liquor on her, she flees from him. A sudden paralytic stroke renders him helpless and Velma believes him dea. A storm comes up and Velma is cast adrift on a life buoy, and is washed ashore on a South Sea Isle.

There also Paul Mack has landed when his hydroplane began to give him trouble. Velma finds him an exact antithesis to her husband and before long the two are deeply in love with each other.

But their happiness is short-lived for the island is the rendezvous of a criminal band of moonshiners who capture Paul and Velma and torture them cruelly. They finally make their getaway, however, in the moonshiners' own schooner and go to Velma's palatial mansion in California. There the cruelest shock of all awaits Velma. For Sam Patton had not died; it had been a severe stroke, but he was slowly recovering. With him is Anna Mayhew. To Paul and Velma life holds nothing any longer. Velma stoutly refuses to see Paul any longer, saying that the least she can do for her husband is to nurse him back to health.

Sam Patton begins to realize how he has wronged Velma. He decides that she will be far happier without him, especially since he is now a hopeless cripple. Against the doctor's orders, he takes an overdose of whisky which so affects his heart that he dies soon after.

Velma is at last free to marry Paul and together they make a trip in an aeroplane to the romantic and perilous scene of their first meeting.

ADVERTISING DISPLAY LINES

"Women don't realize that men, like dogs, never forgive a hurt!" See Eva Novak in "The Torrent"

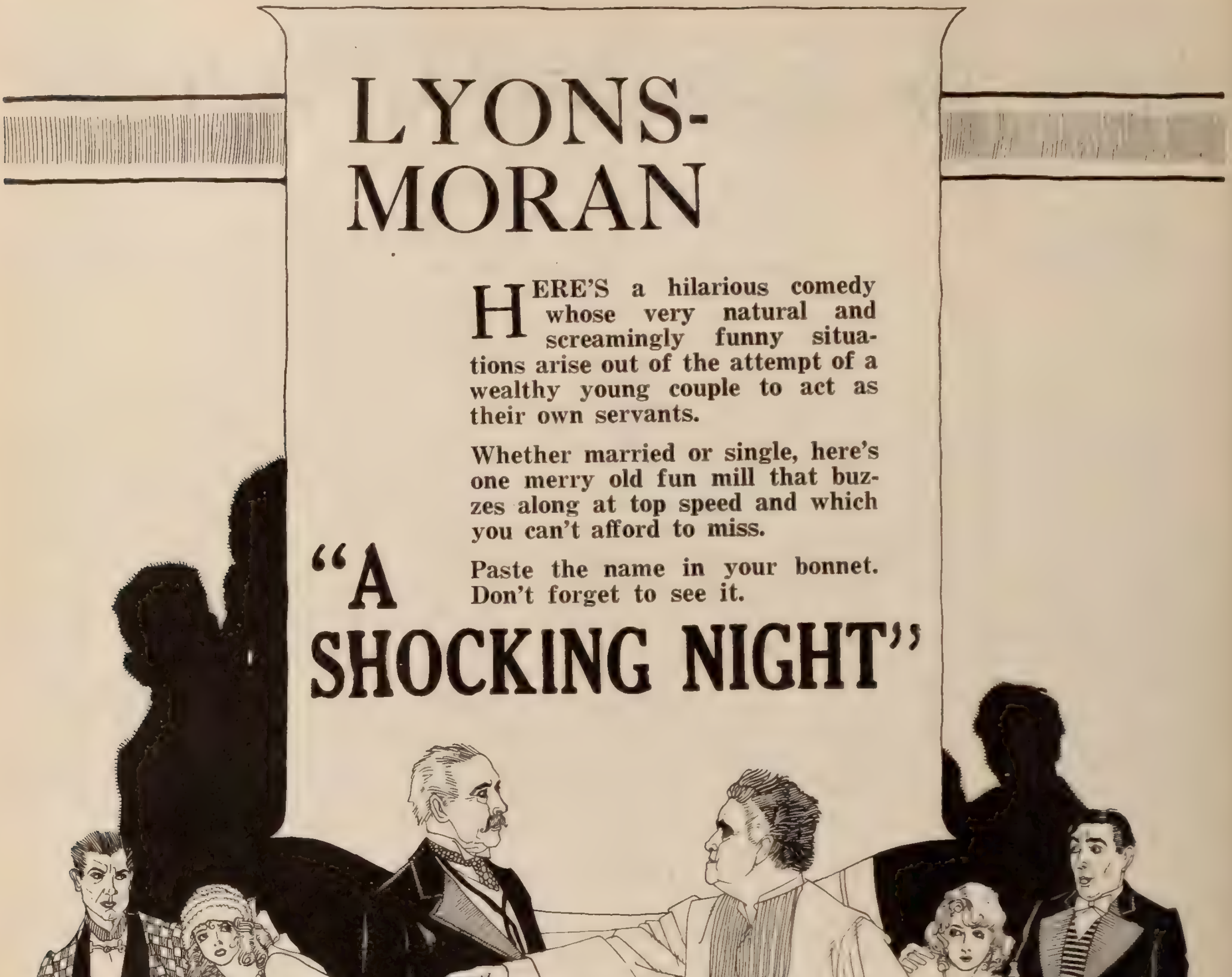
The footprints on the shore of that uninhabited island meant a fight. Fight meant flight. Flight meant happiness for the man and the woman—at least so thought Eva Novak in "The Torrent"

Just a man and a woman on a desert island. The conventions of silly society faded vaguely away. Then one day there were strange footprints on the sand. Was it a friend—or a foe? "The Torrent."

Out of Bacchanal revels on a yacht far beyond the pale of statutory law arose incidents that turned a marital tragedy into a great romance and changed the course of four human lives. See Eva Novak in "The Torrent."

She married for wealth—and then she suffered the tortures that civilization permits a husband to inflict on the woman he promised to love and cherish. See Eva Novak in "The Torrent."

She was swept by the curling sea on the shores of a desert isle. He swooped down from the sky and they met. "The Torrent," starring Eva Novak.



LYONS-MORAN

HERE'S a hilarious comedy whose very natural and screamingly funny situations arise out of the attempt of a wealthy young couple to act as their own servants.

Whether married or single, here's one merry old fun mill that buzzes along at top speed and which you can't afford to miss.

Paste the name in your bonnet. Don't forget to see it.

"A SHOCKING NIGHT"

You can secure mats of this "ad" from your Universal Exchange for 40 cents.

Publicity Stories for Eva Novak in "The Torrent"

EVA FIRMLY BELIEVES IN "I'M FROM MISSOURI"

THERE must be some truth in the saying that those who hail from the good old State of Missouri, demand occular evidence before accepting anything as a fact.

Eva Novak, Universal's newest star, who was born and raised in St. Louis, simply asks to be shown. Universal officials knew six months ago that she was ripe for starring honors; but Eva herself was not quite sure of herself. She had a contract to play the leading feminine roles in two pictures opposite William S. Hart, and she wanted to wait till those productions were finished and on the screen before she would sign a starring contract. And after she watched a private screening of these features she told the Universal management that she was at last ready to assume the responsibility of stardom.

Miss Novak's first Universal picture was called "Wanted at Headquarters," and the film officials who watched the development of the story from day to day were very enthusiastic about the youthful star and her work. Stuart Paton, prominent director, who was entrusted with her first vehicle, was delighted with her intelligent acting and her appealing personality. But Miss Novak herself would not begin work on her second picture until she had been shown. She insisted on waiting till her first feature was cut and edited. "Wanted at Headquarters" has since then been enthusiastically received everywhere, and when Eva saw her work on the screen she finally admitted that perhaps she had stellar qualities after all.

Miss Novak's second story is called "The Torrent." It is the work of George Rix, and like her first production it was directed by Stuart Paton. It will be shown at the .... Theatre next ....

TWO LEADING MEN APPEAR IN EVA NOVAK FEATURE

EVA NOVAK was particularly fortunate in having the support of two leading men in her latest feature, "The Torrent," which will be seen at the .... Theatre next .... They are Jack Perrin and Leonard Shumway. Shumway plays the role of her dissolute husband and Perrin appears as the young naval aviator whom she rejected to marry the man of wealth.

Perrin, or "Handsome Jack" as he is known to his friends and the fans, is well known to theatregoers. He was co-starred with Kathleen O'Connor in the Universal serial, "The Lion Man," with Josephine Hill in a number of western productions, was recently featured with Edith Roberts in "The Adorable Savage" and again with Gladys Walton in "Pink Tights." He was an ideal selection for the role of the government aviator, especially as he learned to fly during the war and was able to do all the serial stunts required by the scenario without the aid of a pilot.

Leonard Shumway was Miss Novak's leading man in her last picture, "Wanted at Headquarters," in which he played the part of the society detective. In "The Torrent" his role is of quite the opposite type, being that of a rich man who wins a girl for his wife and then proceeds to disgust her with a life of dissipation. Shumway is a splendid actor, however, and all roles are alike to him. He has played principal roles with almost every star of note and may always be depended upon to give an intelligent and forceful characterization of any part entrusted to him.

STUART PATON CALLED DIRECTOR OF THE UNUSUAL

THE Director of the Unusual—that is the title unofficially bestowed upon Stuart Paton, a director who is well qualified to actualize strange happenings and unusual circumstances because he personally is a strange mixture of scientist, artist and writer. He was born in Scotland and studied chemistry and painting. Then for six years he was an actor in London. He came to Universal City as scenario editor.

Then his penchant for visualizing the unusual came to light. Universal decided to picturize Jule Verne's prophetic submarine epic, "Twenty Thousand Leagues Under the Sea," and Paton dared to cope with the unusual difficulties connected with its production.

He followed it with other pictures for Universal, and then left for other fields. He recently filmed "The Hope Diamond Mystery," following which Universal made him an offer he could not resist. His first picture on his return was "Wanted at Headquarters," which introduced Eva Novak as a star. It was based on "Kate of Crime Street," by Edgar Wallace. In it a gang of super-crooks kidnapped from its tracks an armored express train containing a shipment of $10,000,000 in gold ingots. In the magic hands of Paton these amazing scenes breathed reality.

Another highly unusual situation occurs in "The Torrent" in which Miss Novak also stars. Here a young woman is set adrift in an open boat under peculiar circumstances. On an uninhabited island she meets a young aviator who was forced to land there because of gasoline shortage. How Stuart Paton handled this situation with the fullest semblance of verity may be seen on the screen of the .... Theatre next ....

NEW FILM RECOUNTS STORY OF THRILLING ADVENTURE

THE wonder-novels Jules Verne wrote a generation ago and the romance-novels Joseph Conrad writes to-day keep glowing in the hearts of the world's readers the love of adventure on far, uninhabited islands.

"Swiss Family Robinson," "Foul Play," Charles Reade's novel, and "The Admirable Crichton," Sir James Barrie's dramatic comedy, are noted recitals of adventures of castaways.

In its first year in business Universal issued "Robinson Crusoe," as "positively the greatest and most masterly three-reel feature ever made." Now, in Universal's latest release, "The Torrent," the desert island theme is again used, this time with an ultra-modern crossing.

For while the girl is castaway in a rowboat in "The Torrent" the man is marooned on the same island when he runs short of gasoline and is forced to land his seaplane. Even the circumstances of the girl's finding herself adrift on the open sea on a life buoy are plausible and possible.

Stuart Paton is the director of "The Torrent," and it will be shown at the ——— Theatre starting .... The star is Eva Novak, the blonde beauty who has recently made her way to prominence on the screen. She is supported by Jack Perrin, Leonard C. Shumway, Oleta Ottis and others.

Little Glimpses I

THE drunken orgy on the yacht was at its maddest. Freeing herself from her husband's unsteady embrace, the disillusioned young wife sought refuge on the storm-swept deck. Suddenly the rolling deck seemed to slip from beneath her. Her startled scream was drowned in a whirl of spray. . . .

DAWN found the society wife on a lonely island. Her opening eyes met those of the wealthy young aviator who had been forced to land because of lack of fuel. What she read in his eyes made her fear, yet invite; shrink from, yet hope for, the days that must pass until their rescue.

THE uncouth smuggler's senses whirled at the sight of a woman—a beautiful woman—asleep! Stealthily, craftily, relentlessly the drink-maddened brute crept upon her. Her gleaming shoulder showed white and soft in the moonlight. He would have her—he must have her. . . .

UNIVERSAL
SPECIAL ATTRACTIONS

52
Good
Pictures
a Year

A BIG
SPECIAL
CAST

"THE T

From the Story in "Telling Tales" by George Rix.

to a Big Feature

HAPPINESS at last! Now the way was open for a fulfilment of Love's promise; now, with her cruel husband's death but a distasteful memory, she was free to accept the love that she had so long awaited. Again their eyes met—this time with the melting light of perfect understanding.

WAS she to be cheated of her one hope of happiness after all? Was Life again to be a hollow mockery? She had believed her husband dead. Here he was, alive and sneering, believing the worst of her and of the man who loved her—the man who had learned his love on the lonely island.

AND now a darker Fate awaited her. Her protector bound and helpless, she was at the mercy of the leader of the smugglers —who knew neither mercy nor honor. How long was he going to gloat over her . . . how long must she endure the terrible suspense until the worst had happened?

RRENT"

Directed by Stuart Paton
the man who made
"Wanted at Headquarters"

with
EVA NOVAK
AND
JACK PERRIN

UNIVERSAL
SPECIAL ATTRACTIONS

52
Good
Pictures
a Year

Service Page for Lyons-Moran in "A Shocking Night"

AT A GLANCE

SUBJECT—"A Shocking Night"

STARS—Lyons and Moran.

PREVIOUS HITS—"Everything But the Truth," "La La Lucille," "Once a Plumber," "Fixed by George," etc.

DIRECTED BY—Lyons and Moran.

STORY BY—Edgar Franklin.

SCENARIO BY—C. B. Hoadley

SUPPORTING CAST—Lillian Hall, Alta Allen, Lionel Belmore, Clark Comstock, Chas. McHugh, Florence Mayon.

LOCALE—In a Suburban Mansion.

TIME—The Present.

THUMB-NAIL THEME—The story of a young business man, on the verge of bankruptcy, who tries to impress a prospective investor with a show of wealth, and the complications which result when his hastily conceived plan begins to leak at every corner.

ADVERTISING PUNCHES

1—The drawing quality and popularity of the stars.

2—The fact that the names of Lyons and Moran are synonomous with laughter.

3—The fact that this comedy is from the pen of Edgar Franklin, author of some of the biggest laughing hits produced by these stars.

4—The youth, beauty and cleverness of the two leading ladies, Lillian Hall and Alta Allen.

5—The presence in the cast of Lionel Belmore, popular character actor and comedian.

6—The unusually amusing situation of a wealthy young couple acting as servants in their own home.

7—The lightning rapidity of the action, the entire story occuring within twelve hours.

8—The latest hints in Parisian lingerie displayed by the leading ingenues.

9—Another of those "evening clothes comedies"for which Lyons and Moran are famous.

10—The excellent cast, the artistic settings and the beautiful photography.

CAST

Richard Thayer	Eddie Lyons
William Harcourt	Lee Moran
Bessie Lane	Alta Allen
Maude Harcourt	Lillian Hall
Bill Bradford	Lionel Belmore
Jack Lane	Clark Comstock
Cook	Florence Mayon
Butler	Charles McHugh

WILLIAM HARCOURT is a shrewd young business man, happily married, but unfortunate in a recent business transaction. He has a splendid estate, which he has mortgaged to the limit, and unless something unforeseen happens he is on the verge of ruin. William is happily married and his wife—so far—has not been a very satisfactory helpmate in the way of economy. In fact Maude has developed into a very reckless spendthrift with the full knowledge and consent of William.

William has not taken Maude into his confidence and she is oblivious to the fact they must slow up. There is a ray of hope, however. A western millionaire miner has become interested in William and has tacitly agreed to finance him in a big deal. William has never met Bradford, the western Croesus, but is hoping he will turn up at an opportune moment.

The climax comes when the servants demand their wages which are in arrears. William is irate and discharges the force. He seeks out Maude and tells her of their condition—they are ruined. Maude takes it philosophically and comforts him.

At this juncture Richard Thayer, a warm friend of the family, accompanied by his fiancee, Bessie Lane, arrives to spend the day and they are most welcome. Coincident with their arrival comes a telegram from Bradford announcing that he is coming down to visit them.

William and Maude are in a quandary. Bradford is due at any moment and the servants have decamped. The host and hostess have a family conference. They must keep the secret of their financial condition from their visitors—but Bradford must be entertained.

William gets the idea. The guests are called in and William unfolds his scheme diplomatically. The absence of the servants is explained to the guests and William explains that Richard and Bessie must assume to be the hosts and William will pose in the role of butler with Maude as the maid. There is no time to discuss it and Richard enters into the spirit of the occasion and agrees to the plan.

Richard, as Harcourt, hurries to the station and brings home Bradford, posing as the host. Now Bradford is a species of the big bluff Westerner, plain in speech and action. He admires Richard—as Harcourt—and becomes interested in Bessie, as Mrs. Harcourt. Bradford is single and fancies Maude in the role of maid.

Bradford is solicitous for the welfare of his host and insists that Richard and Bessie retire early to get their beauty sleep. This starts a complication that is very embarrassing. Bessie rebels and threatens to queer the whole plot. Bradford sticks around and Richard is forced to wear a bath robe as Bradford appropriates his clothing.

At this interesting stage Bessie's father, Jack Lane, arrives and he is a fire-eating Southerner. He demands an explanation.

Richard and William tell Lane that Bradford is crazy and they also tell Bradford that Lane is a harmless lunatic. They each hunt the other and finally Bradford forcibly shoves Lane into a closet and locks the door.

The plot thickens and the house is simply a bedlam, the four principals being nearly frightened to death.

The tension is relieved by the butler and cook returning to prepare breakfast—being truly sorry for William and Maude. They release Lane and he comes charging in flourishing a gun and threatening to shoot Bradford.

William is forced to discard his role of butler and explain to the two irate men, and Lane and Bradford become fast friends.

Bradford enjoys the joke and tells Harcourt he'll back him to the limit of his bank roll in any venture in which he may engage.

ADVERTISING DISPLAY LINES

If there's anything to the "Laugh and Grow Fat" theory you'll take on weight after seeing Lyons and Moran in "A Shocking Night."

If you like a little dynamite with your honey see "A Shocking Night."

Eddie Lyons and Lee Moran are on the screen with a new one that should crack your ribs. See them in "A Shocking Night."

and no worry!

52 Good Pictures a Year

A WEEKLY FEATURE that you can count on will be the heart and soul of Universal's policy for the year 1921.

A good picture every week for fifty-two straight weeks—a great big slice of your schedule off your mind for a whole year.

And no worry. A production every week in the year that will average higher than any other brand of pictures on the market. Made by a company with bigger assets in past performances, picture-making knowledge and equipment than any other concern in the world.

Sold you at a price that will net you more than anything else you can buy.

Fifty-two good pictures a year. That's all and that's enough.

UNIVERSAL SPECIAL ATTRACTIONS

O-O-O-O-O-O-O-O-O

WOW!

OF course, the folks don't get dizzy watching Eddie's hair-raising stunts! Of course, they don't grab their seats every time Eddie pulls out a new one from his bottomless bag of brand-new thrillers! Of course, they don't pack the houses to the fire limits every time they show a Polo picture. No, of course they don't! Exhibitors write us so, just to make us feel good.

Eddie POLO

Directed by J. P. McGowan

"KING of the CIRCUS"

Publicity Stories for Lyons-Moran in "A Shocking Night"

LYONS-MORAN HAVE THEORIES ALL THEIR OWN ON MIRTH MAKING

THE average motion picture player in Southern California would rather accept an engagement for a production with Eddie Lyons and Lee Moran than with any other stars in the cinema world. These Universal comedy stars have learned that secret of nature, that it is not profitable either materially or mentally, to take one's self too seriously, and work on their "set" is always one round of entertainment.

"Devising and portraying comedy stories is strenuous work," recently explained Eddie Lyons. "It requires a lot of deep thought to figure out just at what tempo every scene should be played, how every entrance and exit should be made and what tricks of gesture or expression should be employed to create a burst of laughter. It is up to Lee and me to do all this planning in our dressing rooms and in our studies before we arrive on the set. Once on the job, it is our aim to put the entire company in the proper spirit for farce, and that is to make them happy and carefree for the time being.

"You can't play comedy successfully," added Lee Moran, "when you are mentally wearing a long face. The business may call for a doleful expression, but the player must be alert and light-hearted all the time. We try to make the company forget its troubles, and everyone enters into the spirit of the comedy. The visitor on our set may be led to believe we are wasting a lot of time in frivolous pastime; but the fact is we are investing in a happy disposition and it pays big dividends in screen results."

Lyons and Moran have just completed the fifth of their big comedy features, "A Shocking Night," said to be brimful of wholesome laughter, and it will be seen at the .... Theatre next .... ,

LYONS-MORAN PICTURE ENHANCED BY ACTING OF LILLIAN HALL

LILLIAN HALL, the pretty girl, who plays with Eddie Lyons and Lee Moran in "A Shocking Night," which is now at the .... Theatre, is said to be the only society girl in the world who spent more than a week in England without coming home with a pronounced British accent.

Miss Hall toured England with her parents at the impressionable age when most young girls acquire a British accent even if they have to get it by eating Yorkshire pudding. Yet she returned to America with the pure inflection of Reading, Pa., unimpaired.

Before she was selected by Lyons and Moran to support them in "A Shocking Night," Miss Hall was on the screen in dramatic roles.

Miss Hall began her dramatic work in stock, playing long engagements in Philadelphia, Canada and Brooklyn.

In "A Shocking Night," the clever little ingenue plays opposite the two star comedians and gives the production added zest through her interpretations of the vivacious role.

Associated with her in the cast are such prominent screen folk as Lionel Belmore Alta Allen, Clark Comstock, Florence Mayon and Charles McHugh.

SHAKESPEAREAN ACTOR APPEARS IN CAST OF "A SHOCKING NIGHT"

WHEN Shakespeare wrote, "and one man in his time plays many parts," he was probably thinking of his old friend Clark Comstock, the Universal player.

Comstock does not claim friendship with Shakespeare but regards him an acquaintance, having thundered the bard's sonorous lines from the speaking stage for thirty years.

From "A Midsummer Night's Dream" to "A Shocking Night" is quite a jump but Comstock made it when he was selected by Eddie Lyons and Lee Moran to play one of the principal roles in "A Shocking Night" which is now playing at the .... Theatre.

In that feature comedy he depicts the role of an irate father with all the annoyance that King Lear experienced when he discovered that the minds of his daughters were not "going along with his," as Mr. Wilson says.

Comstock started his dramatic career in 1884 with old John Jack and Annie Firman. He toured the United States in every Shakespearean role from Banquo's Ghost to Romeo. Later he appeared on the stage with such favorites as Katie Putnam, Grace Hawthorne, John Dillon, Sol Smith Russell and in stock where he took part in 1500 different plays in Milwaukee, Chicago, Omaha, Kansas City and Denver.

Other popular players in the cast of "A Shocking Night" are Alta Allen, Lillian Hall, Lionel Belmore, Florence Mayon and Charles McHugh.

PRETTY INGENUE HAS BIG PART IN LATEST LYONS-MORAN FEATURE

NEGLIGEE has been defined as a carefully disarranged costume in which a woman sometimes manages to be surprised.

Playgoers who attend the .... Theatre where "A Shocking Night" is playing will "surprise" one of the screen's prettiest girls in a "surprising" negligee.

She is Miss Alta Allen, particularly selected by Eddie Lyons and Lee Moran to support them in their Universal feature comedy, "A Shocking Night."

Miss Allen was born in San Francisco and celebrated her fourth birthday with the San Francisco earthquake; which is just a difficult way of saying that she is eighteen.

After graduating from the Oakland High School at sixteen, Miss Allen joined a west coast stock company, took a swing around the Orpheum circuit and then returned to San Francisco to be featured with the Fairmont Follies in a song and dance number.

A year ago she entered pictures and has achieved a distinct success as an ingenue lead. Before her work with Eddie Lyons and Lee Moran in "A Shocking Night," she played opposite Max Linder, the French Comedian in "Seven Years Bad Luck," a picture made at Universal City.

In "A Shocking Night," the pretty girl plays one of the four leading roles and adds materially to the spice of the production.

"A Shocking Night" is playing at the .... Theatre where it will continue until ....

Every

11 story plunge from scaffold

Captured by Cannibals

In mid-ocean at midnight

Universal's Strange and Startling Adventure Serial

Directed by Edward Kull

Eileen Sedgwick

in the thrill-a-minute Serial

Thrill-a Gem!

IN the air—underground—on land—on sea—in savage Africa—in civilized America — everywhere, unheard-of thrills, action and mystery await the crowds that will sit spellbound and breathless before this supreme, spectacle serial. Start the New Year with a big winner. Book this serial.

Attacked by Thugs
Where the Diamonds were made

"The Diamond Queen"

It Is *and* It Aint!

MYSTERY! That's what gets 'em —and keeps 'em coming back. They know it's Elmo playing that mighty double role of the twin brothers—but when they see these two fly at each other's throat and otherwise stage a fight, so thrilling that it has 'em standing on their seats yelling their heads off—well, you can't blame 'em if they begin to wonder: it is and it ain't Elmo!

IT'S that same double role dominating this smashing serial filled with action, mystery and punch that is piling up the green dominoes for thousands of exhibitors.

Universal's Serial Sensation

ELMO LINCOLN

Directed by Robt. Hill

"THE FLAMING DISK"

International News

No. 90.

London, England.—Lloyd George's home barricaded against attack in grave Irish crisis.

Sub-Titles.—British officers, slain in Ireland, are buried with military honors. Fires in Plymouth, England, following disturbances in Ireland. And the beginning of the great fires in Cork, Ireland, laid to the British "Black and Tans."

New York Zoological Park.—New arrivals lure children to zoo, but as usual the tiger at lunch holds them fascinated.

Sub-Titles.—One of the recent arrivals—a Malabar squirrel. A rare specimen of the African porcupine—don't stand too close. The cavy poses for his first picture. The most popular performer of all.

New York City.—Friar's Circus invades Wall Street to aid Santa Theatrical stars perform in financial district to help New York American fund.

Sub-Title.—A little jazz by 'Frisco and Miss Dixie O'Neill lures many dollars for New York's poor. (New York only.)

Plymouth, Mass.—Plymouth Rock moved to final resting place at Tercentenary festival.

Sub-Titles.—Note the crack made in moving the historic rock. Governor Coolidge and Senator Lodge take part in the ceremonies. The vice-President elect, Mrs. Coolidge and Senator Lodge. (Omit from New York City.)

Champagne, Ill.—Making rough-riders of college students. University of Illinois boys become crack cavalrymen under expert army instructors.

Sub-Title.—Fancy stuff.

Paris Island, S. C.—Exploring the clouds with Marine flyers. Picturesque glimpses of a trip in unchartered skies.

Sub-Titles.—Hide-and-seek. Skimming a sea of clouds.

Hetch-Hetchy Valley, Cal.—25 ton locomotive dropped by cable to road, 450 feet below.

Sub-Title.—American engineering skill, utilizing a 800-foot cable to bridge the chasm, solves a problem that had threatened to tie up construction work on the new Hetch-Hetchy dam.

San Francisco, Cal.—A Naval novelty. Several thousand sailors in turret gun formation afford air-man a unique sight. (Photographed from a Varney Standard plane.)

Sub-Title.—Shoot a plea for the Navy.

Monterey Bay, Cal.—Hunting the whale offers real thrills. Giants of the sea put up a game struggle—but in vain.

Sub-Title.—A rope slipped through a hole in the giants tail, holds him—and the hunt for more continues.

Villa De Guadalupe, Mexico.—Thousands of Indians in great pilgrimage to "Miracle Shrine."

Sub-Titles.—The temple built in the 15th Century by the Spanish Padres. The "Virgin de los Remedies" to whom the Indians attribute the power to cure all disease. Near the temple, is a sacred wall to which is also attributed marvelous curative powers. The jars in which the Indians take "holy water" from the sacred well. Festival time in Villa de la Guadalupe.

"Sweet Revenge"

Two Reel Western Drama

CAST

Hoot Douglas	**Hoot Gibson**
Betty Adams	**Gertrude Olmstead**
Ben Carnes	**Jim Corey**
Will Adams	**Otto Nelson**
Bobby Adams	**Roy Stecker**

HOOT DOUGLAS is the only cattleman in a land given over to the sheepmen. He loves Betty, daughter of Adams, the wealthiest cattleman in the country, and his love is returned. Adams' foreman, Carnes, dislikes Hoot and determines to get him out of the country. He works up Adams' ire and he finally tells Hoot he will have to get out. Hoot leaves, after telling Adams that some time he will have to come to him (Hoot) and say "Please."

While they are talking Adams' small son, Bobby, roams away, and a search is made for him, without avail. Hoot meets the youngster and takes him to his cabin. He conceives the idea of holding the kid and writing a note to his father telling him he has Bobby and that he can get him by saying "Please." He sees Carnes passing, and asks him to deliver the note, but forgets to seal it. Carnes reads it, and decides he can make a little easy money by demanding ransom for the child. He and his pals accordingly write the old man a note and Adams falls for it. He brings the money to the designated place and is followed by Betty who is seen by the crooks and taken to their cabin, where she is to be held until they can get away. Carnes also decides to get the reward offered, by telling Adams where the boy is. One of his pals goes to Hoot's cabin, knocks Hoot on the head and takes Bobby to Carnes' cabin. Hoot goes to the cabin and gets the better of Carnes and his pals, just as Adams and a friend ride up. Adams has previously marked the money he had left for the supposed kidnappers, and it is this money which incriminates Carnes and his pals, and everything ends happily for Hoot.

"Tee Time"

Two Reel Century Comedy

Percy Pembroke **Billy Armstrong**	**Rivals**
Geo. Williams	**Father**
Fay Holderness	**Mother**
Florence Lee	**The Girl**

The Century Lions

PEMBROKE and Armstrong agree to hold a golf contest and the winner is to get the girl.

Armstrong loads his golf ball with nitro-glycerine because Pembroke is a better player.

One decides to kidnap the baby and blame the other, so that he'd be put in jail. By accident the wrong fellow picks up baby and both land in jail.

After numerous adventures, including some thrills with lions, the girl is finally won by the lucky Pembroke.

"Happy Daze"

Two Reel Century Comedy

Featuring The Century Lions

THE Boy sets sail for Turkey as a sailor, because he likes the Girl and he discovers by her suitcase that she is bound for Turkey.

He gets into all kinds of mischief as a sailor. One of the crew blows the boat up with TNT and he is adrift on the sea but manages to be picked up by some of the others who are sailing along in a couple of tubs. In this way the Boy gets to Turkey.

The Girl is shopping on the streets of Turkey. The Boy meets her but as he is recounting to her the thrilling tale of his rescue, one of the sultan's wife snatchers picks her up and carries her to the harem as the millionth wife for the big chief. The Boy follows in hot pursuit and there are wild doings in the harem, especially when he masquerades as a girl. He is joined by two of his cronies from the ship.

The sultan realizes that the only way to get even is to call out the lions, which he does. Then the real trouble starts and the whole city practically is put to flight. The sultan himself flees. The Boy thinks he has The Girl all rescued for himself when he sees her in the arms of one of the other sailors. He begins to weep but his tears are turned to smiles when he tells him that it i only her twin brother Oswald.

From Coast

The Biggest Hit

Montpelier, Idaho

"Finest picture shown this year. Every one talked about it for days."
Walter Stevens,
Gem Theatre.

Wausau, Wis.

"Piled them in for two days. Can't say enough for it. Book it."
G. A. Schochow.

Madison, Wisconsin

"Opened to capacity. "Ben Bolt" sung made a real hit. Great."
H. J. Donovan,
Fuller Theatre.

Milwaukee, Wis.

"More profitable than I anticipated. Great applause from audience." *D. Feinberg,*
State Theatre.

Fresno, Cal.

"As Harrison said: 'It is a pleasure to witness such an enjoyable picture. Star and story superb."
Geo. Sharp,
Liberty Strand.

Kansas City, Mo.

"The talk of the town. Crowds stood on street in rain and cold. Picture like this comes once to every exhibitor."
Liberty Theatre.

St. Louis, Mo.

"One of the best pictures shown in St. Louis in many a day. Capacity all day long."
Skouras Bros.
Enterprises.

Use the Practical

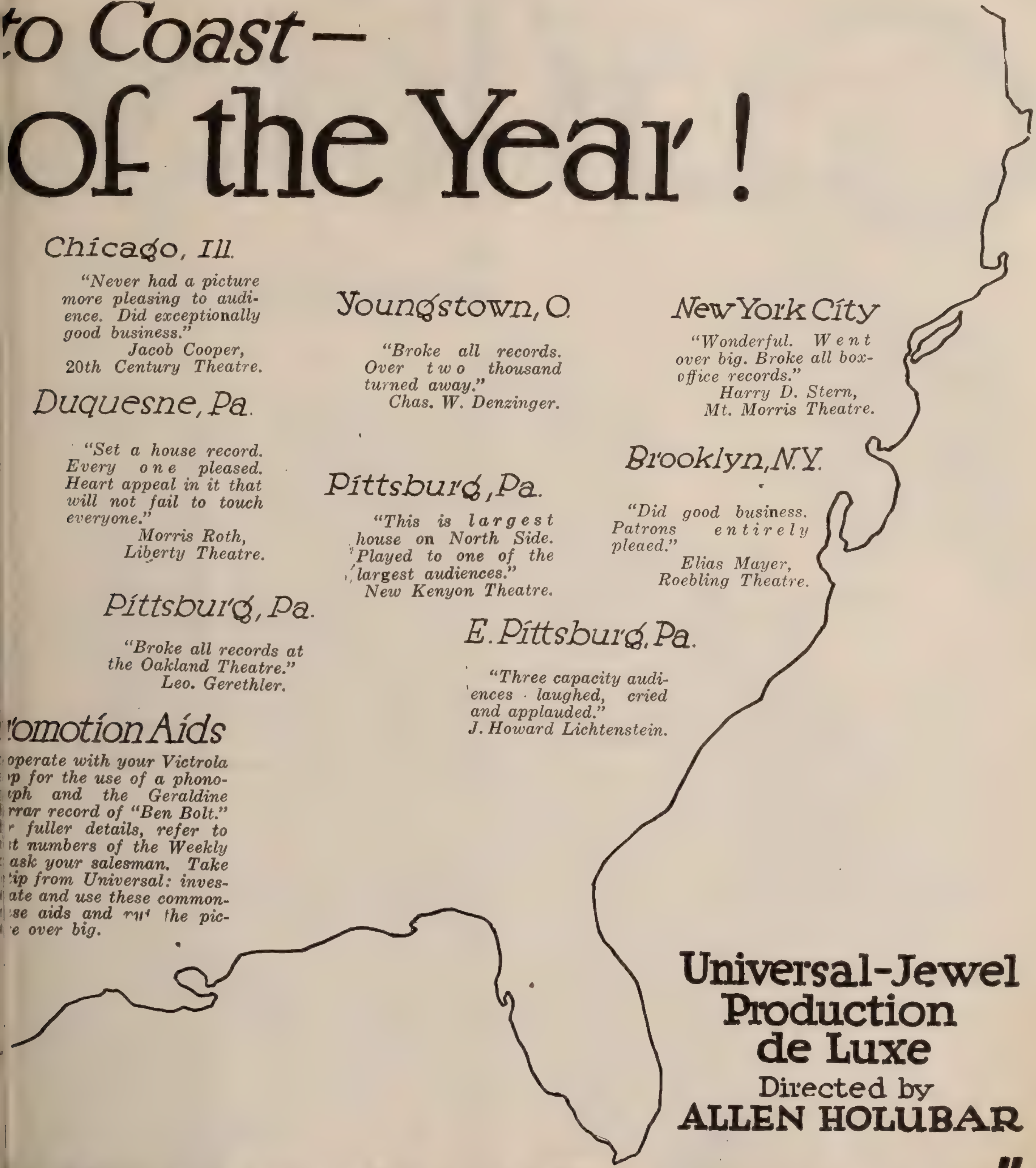
They've brought crowde
houses to thousands of exhib
itors. They'll do the same fo
you. Go to your Universa
Exchange and get the beau
tiful "Ben Bolt" Super-Her
alds. Arrange for the bi
publicity tie-up with you
largest music store. Get
local singer to render "Be
Bolt" during the showing, o

Dorothy Phillips

Assisted by
MARGARET MANN

"ONCE TO EV

to Coast—
# of the Year!



Chicago, Ill.

"Never had a picture more pleasing to audience. Did exceptionally good business."
Jacob Cooper,
20th Century Theatre.

Youngstown, O.

"Broke all records. Over two thousand turned away."
Chas. W. Denzinger.

New York City

"Wonderful. Went over big. Broke all box-office records."
Harry D. Stern,
Mt. Morris Theatre.

Duquesne, Pa.

"Set a house record. Every one pleased. Heart appeal in it that will not fail to touch everyone."
Morris Roth,
Liberty Theatre.

Pittsburg, Pa.

"This is largest house on North Side. Played to one of the largest audiences."
New Kenyon Theatre.

Brooklyn, N.Y.

"Did good business. Patrons entirely pleaed."
Elias Mayer,
Roebling Theatre.

Pittsburg, Pa.

"Broke all records at the Oakland Theatre."
Leo. Gerethler.

E. Pittsburg, Pa.

"Three capacity audiences laughed, cried and applauded."
J. Howard Lichtenstein.

romotion Aids

operate with your Victrola p for the use of a phonoaph and the Geraldine rrar record of "Ben Bolt." fuller details, refer to t numbers of the Weekly ask your salesman. Take tip from Universal: investate and use these commonse aids and put the pice over big.

Universal-Jewel
Production
de Luxe
Directed by
ALLEN HOLUBAR

ERY WOMAN"

CENTURY

COMEDIES

One big laugh every week

YOU want good comedies but you want more than one—you want fifty-two—for every week in the year. That's taking comedy worries really off your mind. And you can do this by booking CENTURY COMEDIES—because they're made right where the screen's best features are made—where talent and ideas and equipment and unusual sets are always available. There's nothing cheap in the looks of a CENTURY COMEDY and the fun is as fresh as the next minute. Don't worry about your comedies—lean on CENTURY.

CURRENT RELEASE
"HAPPY DAZE"

Released Thru
UNIVERSAL

The Picture That Reaches Every Exhibitor's Audience!

IN the town halls of tiny hamlets—in the neighborhood playhouses of small towns—in the gilded palaces of gay Broadway — everywhere, this picture has been a tremendous success!

Why? Because its human appeal is so world-wide—so big and fundamental—that it must and does reach every exhibitor's audiences.

A big picture—a big profit-maker! You should book it!

Von Stroheim's
WONDER PICTURE
Universal—Jewel
Production de Luxe
"BLIND HUSBANDS"

Exhibitors Themsel

Buffalo, N. Y.

Opened at the Palace Theatre. House seats 780—six shows total seating capacity 4,680. Played to five thousand. Broke all house records. About two thousand turned away. HOWARD SMITH.

Baltimore, Md.

Capacity of only 320 at the Clover Theatre. Played to 4,245 people on opening day. JULES LEVY.

Kansas City.

Opening a big success. Had crowds waiting in line two hours before the opening time. Admission largest this house ever charged. Making arrangements to keep picture four weeks. DORIC THEATRE.

“SHIPWRECKED A

Univers

es Wrote this “Ad.”

Pittsburg, Pa.

Opened at the Columbia Theatre with a capacity business from 9 A. M. to 11.30 P. M. Played to over 4,500 paid admissions. Receipts at 10 P. M. were $1,601. Crowd in line all day long.

COLUMBIA THEATRE.

Huntington, Ind.

You certainly sold me a great picture. Any more that you may have like this one, bring ’em on!

JOHN A. HEFFERNON,
Perfect Theatre.

Indianapolis, Ind.

Smashed all expectations. Played to nearly 3,500 paid admsisions from 1.30 to 11 P. M. Only a 500-seat house, and we were forced to turn hundreds away. Crowd was lined up for half a block all day long. R. W. ALBERT.

NG CANNIBALS”

ewel

International News

No. 88

3,500,000 *Children in Europe Face starvation Unless America Helps.*—Herbert Hoover, chairman of the European Relief Council. He needs $33,000,000 to avert the greatest tragedy in the world's history. The council comprises the American Relief Administration, American Red Cross, American Jewish Relief, K. of C., Federal Council of Churches, Y. M. C. A. and Y. W. C. A. A few of the thousands of children suffering from under-nourishment in Europe. Their little bodies, warped by the lack of food. Only American philanthropy keeps these children from starving. Have an invisible guest at your Christmas table by giving the cost of one extra meal to feed these helpless ones. $10,000 feeds one child until the next harvest. Send your donation to Franklin K. Lane, treasurer, 42 Broadway.

New York City.—New wrestling "champ." Here's strangler Lewis, showing how he won the world's title from Joe Stecher. The heavyweight boxing champion is still Mr. Dempsey. Here's how he looked before meeting Mr. Brennan. The champ in training. (He needed all he got.)

Washington, D. C.—Vice-President gives boys farewell party. Mr. Marshall has been a "daddy" to all the Senate pages. (Washington only.)

New York City.—Those Sunday blues. Mournful procession gives Manhattan a glimpe of what's coming, if certain folks have their way.

New York City.—"Casey" brings joy to East Side kiddies. Hundreds of toys made by shell-shocked soldiers distributed to poor youngsters. They have the K. of C. to thank for the first Christmas toys they ever received. (Omit Washington prints.)

Hoboken, N. J.—Peaceful but wary is your Uncle Sam. Not looking for a scrap—but overlooking no bets. Here's a new gun tractor he's just perfected. Keeping the navy up to date. Here's the scout cruiser Omaha, 555 feet long, getting its finishing touches.—*Seattle Wash.* And for the coast defense, the first disappearing gun mount ever constructed for a 16-inch gun.—*Watertown, Mass.*

Los Angeles, Cal.—Mid-winter madness. While poor Eastern folks shiver, look at these pupils of Miss Marion Morgan enjoying the air. Why the trains going West are crowded.

Batavia, Java.—Javanese snapshots. Christmas means turkey for us, but sea-fish is the little yellow man's holiday dish. All fish look alike to the Javanese. He doesn't despise the tiniest. The Java boy's favorite sport is training pigeons to "come home."

Masquillet, France.—Foch beaten at last. The great Marshal meets his Waterloo in a bird shooting contest. Hugh Wallace, U. S. Ambassador to France.

West Bank, N. Y.—Oh, a lonesome life is the lighthouse keeper's!! International news cameramen pay a visit to one of New York's most exclusive bachelor clubs! No woman's land—officially known as West Bank Light. Coming out to meet us—any kind of company looks good to the lighthouse man. No elevators, no movies, no neighbors—a few of the reasons why lighthouse keepers stay single. Lighthouse Luke leads the wat to Bachelor Hall. The lighthouse lamp of crystal prisms, a blessing to many a storm-tossed ship. One advantage—an unobstructed view. The lighthouse man's last question as we leave : "Ain't there any lady cameramen?"

International News

No. 89

Fort Rodman, Mass.—Barbette guns get first try-out. New weapon, firing 1070 pound projectile, to help defend coast. (Omit from Portland, Seattle and Spokane prints.)

Seattle, Wash.—Explosion on "gold ship." Alaskan steamer Victoria set afire by fatal accident. For Portland, Seattle and Spokane only.)

Staten Island, N. Y. (Omit from Portland, Seattle, Spokane, Atlanta and New Orleans prints).—British oil tanker built in U. S. yards. Miss Edythe Carr christens craft with a bottle of real champagne. Uncle Sam's great scout cruiser Omaha is launched at Tacoma, Wash. (Subtitle to be omitted from Boston prints.)

Tacoma, Wash.—Uncle Sam's greatest warship christened. Giant scout cruiser Omaha gracefully takes the water. (For Portland, Seattle, Spokane, Atlanta and New Orleans Only.)

New Orleans, La.—$2,000,000 ship fire. Blaze wrecks docks and boats along river front. The fire's trail. (For Atlanta and New Orleans only.)

Paris Island, S. C.—Marines at play. Strenuous games keep "Devil Dogs" cheerful between scraps. Their pull counts.

Roxbury, Mass.—Homespun for Harding. Mrs. Laura Jackson's ancient loom helps President-elect cut the high cost of clothes. This loom's 168 years old and still going strong. The finished cloth for Mr. Harding.

San Francisco, Cal.—Santa Claus turns aviator to aid poor. Gift-laden parachutes dropped from Varney plane, bring joy to orphans. Straight to the kiddies who need them most—gifts contributed by Uncle Sam's marines.

Happy Blue Year.—Glimpses of the kind of Sundays you may expect in 1921 if the cheerful reformers have their way. At the beach—old style. New style. Luna Park unreformed. The same—reformed. A Sunday baseball crowd in the wicked year of 1920. The same park in the perfect 1921. Romance—a picture of the dark days drawing to a close. In the glorious about to dawn. The perfect Sunday sport—1921 style.

New York City.—Daredevil aerialist "studies" on skyscraper. Captain Charles Fitzgerald commander of New York's air police, shows how to get used to the high spots. Warming up. One of those movie disappearing acts—hold your seats.

Boston Mass, (Boston only).—Bay State greets Irish martyr's widow. Massachusetts Senators and Representatives welcome Mrs. Terrence MacSwiney.

Famous Tad cartoon.

New Screen Magazine

No. 100.

NEW YORKERS live very near some of nature's beauty spots, but they see very little except the skyscrapers in which most of them battle for their daily bread. Forty-five minutes from the city are some exquisite bits of scenery but few New Yorkers know about them.

Living diphtheria germs, cultivated for medical experiments, receive the careful handling due their dangerous nature. A view of the germs, 37,000 times magnified, is shown.

One of the most inventive of American families is the Remington family. Eliphalet Remington 3rd and his son Philo, live at the old homestead near Ilion, New York. A score of inventions are monuments to several generations of Remingtons. At ninety-two, Eliphalet Remington still enjoys a stroll with the family gun. The world's first typewriter, velocipede and steam propelled canal boat were products of the Remington genius. Particularly interesting is the old-fashioned typewriter, created in 1860.

This issue of the magazine closes with an amusing animated by Pat Sullivan entitled "Sammie White presents Hisself in 'Baby Mine.'"

New Screen Magazine

No. 99

THE lives of the beloved trees in in New York parks are guarded by a staff of tree "doctors." Trees that are victims to lightning, age and disease are treated.

M. Eugene Lauste, a Frenchman, is the inventor of one of the first motion picture machines. With his help, Thomas A. Edison developed his kinetoscope. M. Lauste has photographed many world wide celebrities, including the late King Edward the Seventh of England.

There are various types of monkeys. There is the ferocious African gorilla and the gentle orang outang from Borneo. The Saki of Brazil is an extremely rare monkey. The African baboon is large and savage.

Bernard McFadden, founder of the Physical Culture Magazine, demonstrates a few simple muscle builders in this issue of the magazine. Among these are deep breathing and certain kinds of exercises.

The magazine closes with a comic cartoon.

"KING OF THE CIRCUS"

Episode 11

"The Evil Eye"

Eddie	Eddie Polo
Helen	Pansy Porter
Gray	Harry Madison
Mary	Kittoria Beveridge

EDDIE escapes from the box as it lies on the bottom of the canal, rises and swims to shore. He makes his way back to Chung Hu's and rescues Helen—and they return to the circus.

Meanwhile, the representatives of the circus combine visit Gray and offer to buy the shows. Gray refuses because he is afraid to have the title examined until the canvas which is Eddie's proof to his ownership of the show, is out of the way. Gray, therefore, asks an unreasonable price and the representatives start to leave. At the same time, the hypnotist gets Mary under his control and she tells him that the canvas was left in a box bound for Chung Hu's. The hypnotist reports accordingly to Gray as the representatives are getting into their car and Gray calls them back. He now feels sure he can get the canvas and destroy it and so offers to sell at the figure they offered. Eddie and Helen arrive at this moment. Eddie hears what is being done and interrupts. He claims he owns the circus and insists Mary be brought forth to prove it. Mary is brought out, but she is under Zanoni's influence and refuses to recognize Eddie. She denies she is his sister and says she never heard of canvas. Moreover, Zanoni has successfully covered the mark on her shoulder which identifies her as a member of the Polo family.

Eddie is discredited in the eyes of the circus combine representatives. They proceed with the sale but their suspicions are aroused and they finally ask time to examine the books of the circus and the title. Gray reluctantly agrees to allow one of them to visit the show, travel with it and watch its business affairs closely. While this is going on, Eddie realizes that Mary was hypnotized, forces Zanoni to release her and learns the whereabouts of the canvas. He tells Helen he will start at once for the water front after the box.

The representatives leave and Zanoni tells Gray that Eddie has learned where the canvas is hidden. Gray notices Eddie preparing to leave and sees an elephant standing before a tent near which Eddie must pass. Gray prods the elephant from behind with a pitchfork as Eddie goes by and the infuriated beast grabs Eddie and swings him high. Then he kneels upon him.

NOTE:—In the issue of The Moving Picture Weekly of December 25th, the synopsis of the star comedy was erroneously entitled, "Nearly Married." The correct title for this is "Nearly Wed."

"THE FLAMING DISK"

Episode 14

"The Purple Rays"

Elmo Gray	Elmo Lincoln
Jim Gray, his brother	Elmo Lincoln
Rodney Stanton	Roy Watson
Stanley W. Barrows	Geo. Williams
Prof. Robert Wade	Lee Kohlmar
Helen Wade	Louise Lorraine
Briggs	Fred Hamer
Stella Dean	Fay Holderness
Batt Hogan	Monte Montague
Con Dawson	Jenks Harris

ELMO backs up the stairs as Stanton calls off his gang but when he gets to the top he falls through a trap into a deep pool below. The gang believe that he has finally met his death.

In the meantime, the mysterious motorcyclist has endeavored to steal the flaming disk from the Barrows' safe but is foiled by Stella Dean.

Elmo escapes from the perilous waters and makes his way upstairs. Hearing Stella's voice, he realizes for the first time that she is a member of the gang. Helen and Barrows are being tortured by the Stanton outfit in a hideous fashion; a huge stone threatens to crush Helen to death. Elmo rescues them and with aid of the mysterious motorcyclist they attempt to make their escape through an underground tunnel. The gang get wise and just as they reach a certain spot, Stanton presses a button and Elmo is buried under a pile of sand while Helen and Barrows are taken prisoners again. They are taken into Stanton's room of electric torture in which the floor of steel plates is charged with electricity. Two Secret Service men, who attempt to round-up the gang are killed by the electricity, as they walk across the floor. Helen and Barrows are tied to chairs in the room. Elmo extricates himself from the sand-pile and locates his two charges. He is about to enter the room when Helen calls out, "Elmo, stay back—they'll kill you!" Will he walk across the dangerously charged floor?

International News

No. 87

New York City.—One-man torpedo boat. Sea Hornet, new terror of the sea, is successfully launched.

Washington, D. C.—Fire sweeps war heroes' hospital. 200 wounded men saved as blaze wrecks Walter Reed buildings.

Los Angeles, Cal.—Three-in-one dress. Miss June Day shows how to be in style and cut wardrobe bills—with just a silk scarf. (First—a street costume).

Milwaukee, Wis.—Biggest aeroplane nearing completion. Finishing touches put on mammoth 1,200-horsepower sky express.

London, England.—Famous rulers visit their their English cousins. London gets a glimpse of the tallest King in the world.

Emeryville, Cal.—Electrical rabbit eludes speedy hounds. Controlled by alert switchman, Bunny leads canines a vain chase.

In the Sea of Japan.—Japan weeding out all obsolete warships. Veteran fighting craft pass in final review before being discarded.

Chicago, Ill.—A prosperity picture. The cameraman finds Mid-West steel mills working at 100 per cent capacity. Vivid glimpses of steel in the making. Furnaces that turned out weapons of death for the Great War now producing implements of peace at top speed. The fires of progress—no depression here. The melting pot of prosperity.

Great Lakes, Ill.—The season's greetings. Conveyed to you for International by 3,000 sailor boys at Naval Training Station.

Tad cartoon.

Within 70 Minutes They Were Selling S. R. O.

Pocatello, Idaho.

Broke all records. Opened doors at 12:10 P. M. At 1:20 P. M. were selling standing room tickets until late at night. Something extarordinary.

L. Manders, American Theatre.

Wanted It for Indefinite Run!

Atlantic City, N. J.

Played four days; had I not been booked with another show, which I found impossible to take out, I would have kept this picture on for an indefinite run. Best production I ever played.

P. Mortimer Lewis, Bijou Theatre.

Wonderful Picture---Broke All Records!

Anacortes, Wash.

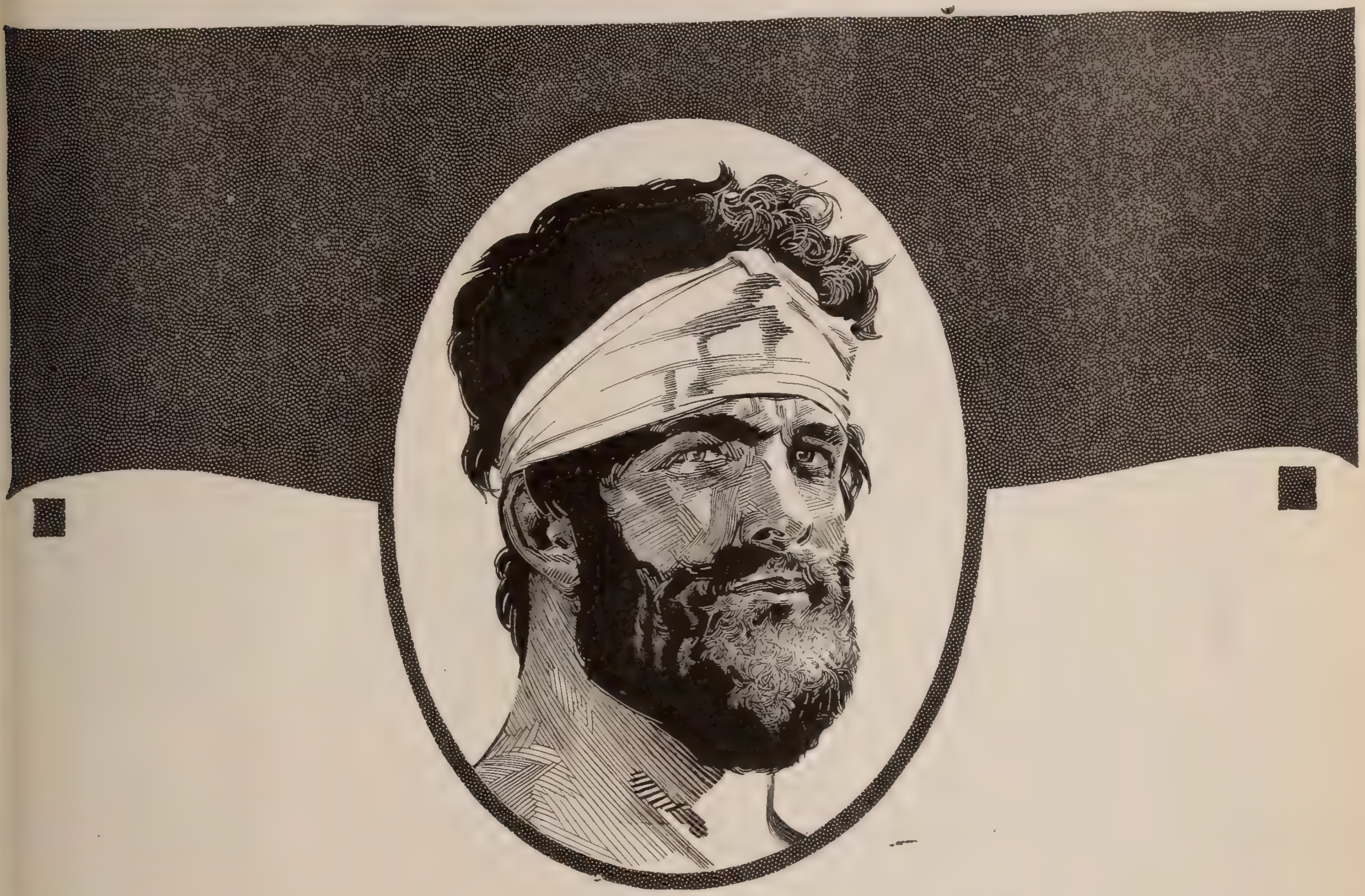
Broke all records. That is saying a good deal because I have played the biggest productions on the market. Best I have even seen.

Sam Mendelson, Empire Theatre.

UNIVERSAL JEWEL PRODUCTION DE LUXE

Von Stroheim's Masterpiece

"THE DEVIL'S PASSKEY"



Has Everything---Pleases Everybody!

THAT'S the BIG reason for this picture's phenomenal success! On the gay white way—in the quiet little village—wherever this great stirring page of life has been shown, have come glowing reports of pleased audiences and fine receipts. A fine, big feature that combines in one all those essential elements that make a great and lasting photoplay. A big picture for a big town, an even bigger picture for the small town. Book it to-day!

ELMO LINCOLN

In the Stirring Universal-Jewel Production

"UNDER CRIMSON SKIES"

Directed by REX INGRAM

Story by U.G.HAWKS

"KING OF THE CIRCUS"

Episode 12

"Deep Waters"

CAST

Eddie	**Eddie Polo**
Helen	**Pansy Porter**
Gray	**Harry Madison**
John Winters	**Charles Fortune**

A TRAINER sees Eddie's predicament in time to kill the elephant and save Eddie. Helen has already started for the water front and leaves a note for Eddie advising him of this fact. Gray is also on his way and Eddie starts out ofter them. A three cornered chase follows in which Gray succeeds in wrecking the machines in which Helen and Eddie are riding.

At the docks, the mysterious Unknown, accompanied by old John Winters, Eddie's foster father, is already searching for the canvas. Winters is left in the garage while the Unknown, who has found the remnants of the box in which the canvas was hidden, goes out by launch to search for other pieces of it. He has been told by fisherman that the parts of the box that are now on the dock were picked up in the harbor. Gray and his men arrive and find Winters whom they are anxious to kill because of his knowledge of Eddie's past. They attack him but Eddie arrives in time to save him. But Gray and his men succeed in getting Helen, whom Eddie has left in his car, and they imprison her in another box lying along the docks.

Another battle between Eddie and Gray's men follows. The fight ends when Eddie and one of the men go off the top of a high tower into the bay. They are picked up by the Unknown's boat and Eddie's wounds are attended to by one of the boatmen. To his surprise Eddie finds his bandage is the half of the canvas for which he is searching. Gray learns of this fact and he and his men rail the boat. Eddie escapes into a rowboat but Grey pursues him and at the finish of the episode they overtake Eddie as he is drawing up alongside the docks. The launch crashes thorugh the frail rowboat and Eddie is apparently crushed into the piling

"Fresh From The Country"

One Reel Star Comedy

Featuring
DOROTHEA WOLBERT

LIZZIE visits her rich city cousin. City cousin has a charming young daughter whom she wants to marry off to a rich old man. She puts the poor young suitor whom daughter loves, out of the house.

Lizzie falls in love with the fat suitor herself and so she decides to help her young cousin out. The young lover comes to the house dressed as a painter and begins to paper Lizzie's room. Lizzie tells the mother that she will marry the painter and all of a sudden the daughter meekly says she will marry the fat rich suitor. A minister is immediately called, but during the ceremony the brides manage to change places and the two girls get whom they want, but the mother is furious.

Lizzie's kid brother has no end of fun during all these happenings, and gets into all kinds of mischief.

"The Driftin' Kid"

Two Reel Western Drama

CAST

Kid	**Hoot Gibson**
Adonis	**Art Ortego**
Mary Wilkerson	**Gertrude Olmstead**
Mrs. Wilkerson	**Lulu B. Jenks**
Silent	**Jim Corey**
Tex Higgins	**Otto Nelson**

THAT is what they called McGregor because he was always about to drift.

One day the foreman of the XL ranch commissioned Mack to go to the station to meet the Boss, Mrs. Wilkerson and Mary her niece. All the other boys on the ranch got busy cleaning up, especially Adonis, who always "dolled" up on every occasion.

Mack falls in love with Mary at first sight and permits her to drive the horses home. They run away and Mack succeeds in stopping them, but at the risk of his life.

Mack had forgotten to give Silent, one of the ranchers, a letter which the postman had handed him on the way to the station. Several days later, at Mary's party, he gives it to him and notices that Silent is considerably upset.

At the party Mack and Adonis come to blows and they finish it in the corral. Adonis is just about to kick Mack in the stomach when a shot rings out and Adonis falls on his face dead. Mack makes a hasty exit, meeting a stranger at the gate, who wonders at the hurried departure.

There is great excitement at the ranch and Mary is sobbing her heart out, for she too believes Mack to be guilty.

In the meantime, Mack is racing down the canyon after a figure in the distance. He succeeds in stopping him and it turns out to be Silent, who committed the deed. Adonis had betrayed Silent's sister. They return to the ranch where the stranger at the gate discloses himself as an officer of the law and states that there probably will be no prosecution since there was a warrant out for Adonis dead or alive. He had previously murdered a man.

Mack notices Mary sobbing and believes her tears are for Adonis. He tells Tex, the foreman, to bring his time to the bunk house as he is really going a-driftin'. Tex has Mary take the money to him. She tells him she is sorry he is leaving and then Mack realizes that his driftin'-days are over.

"THE FLAMING DISK"

Episode 15

"Poisoned Waters"

CAST

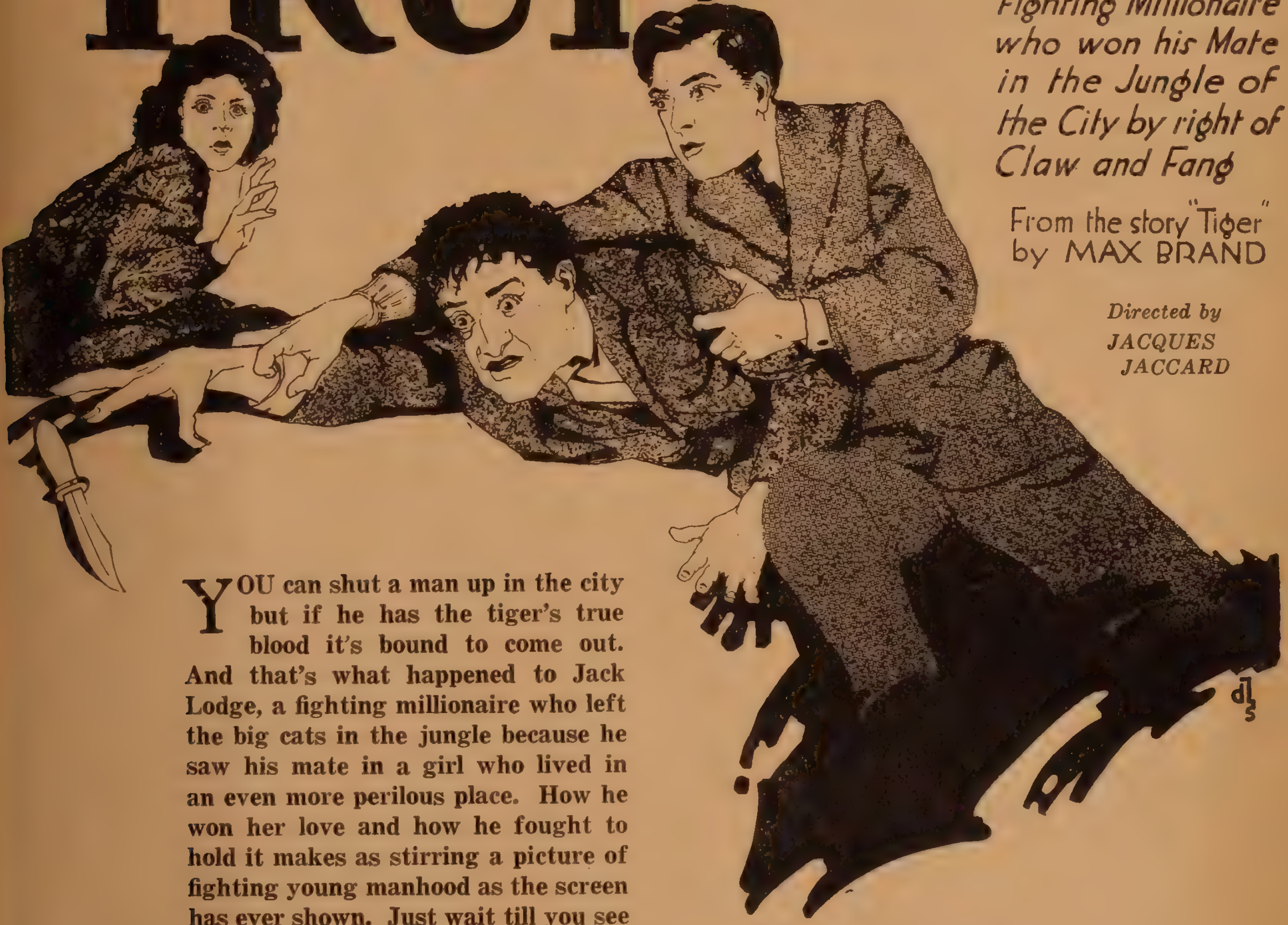
Elmo Gray	**Elmo Lincoln**
Jim Gray, his brother	**Elmo Lincoln**
Rodney Stanton	**Roy Watson**
Stanley W. Barrows	**Geo. Williams**
Prof. Robert Wade	**Lee Kohlmar**
Helen Wade	**Louise Lorraine**
Briggs	**Fred Hamer**
Stella Dean	**Fay Holderness**
Batt Hogan	**Monte Montague**
Con Dawson	**Jenks Harris**

ELMO does cross the floor but without harm to himself for his kind friend, the mysterious motorcyclist, had turned off the switch hidden in a secret panel.

Stella Dean has in the interim brought the flaming disk to Stanton but they soon discover that the radio active lense is lacking. They search Elmo and find it on his person. They make him prisoner and set out to cross the desert to see Chief Spotted Horse whom Stanton had long promised a white squaw. He intends to make the Indian his permanent ally by giving him Helen. At the rim of the desert is Stanton's Circle Dot Ranch, managed by Peacock Jones and "Slippery" Smith an ex-conivct. They plan to help Stanton get Helen across the desert.

Elmo frees himself from his bonds and makes for the ranch where he forces information from Peacock and "Slippery" as to Stanton's route. By a clever ruse, Helen slips away from the gang and when they catch up with her she faces them with a pistol and threatens to do away with herself if anyone of them comes a step closer to her. Suddenly a sand storm comes up and Helen wander helplessly about in the sand-laden wind with Elmo frantically searching for her. Finally as the storm abates somewhat, he finds her and together they start for safety. Tortured by thirst, they come upon a well and lean down to satisfy their thirst. The well is poisoned. Will they drink of the fatal waters?

"TIGER TRUE"



The Story of a Fighting Millionaire who won his Mate in the Jungle of the City by right of Claw and Fang

From the story "Tiger"
by MAX BRAND

Directed by
JACQUES JACCARD

YOU can shut a man up in the city but if he has the tiger's true blood it's bound to come out. And that's what happened to Jack Lodge, a fighting millionaire who left the big cats in the jungle because he saw his mate in a girl who lived in an even more perilous place. How he won her love and how he fought to hold it makes as stirring a picture of fighting young manhood as the screen has ever shown. Just wait till you see the "Tiger's" terific encounter with the "Baboon" in the Tangle—it's just one thrill tumbling over another. ....

STARRING

FRANK MAYO

HERO OF ROMANCE

PRISCILLA DEAN

Supported by
LON CHANEY

Lon
Chaney

in the

Most Amazing
American Melodrama ever Screened

The
UNIVERSAL-JEWEL
Production de Luxe, *presented*
by CARL LAEMMLE

"OUTSIDE THE LAW"

Directed by TOD BROWNING

The MOVING PICTURE WEEKLY

GLADYS WALTON
IN
"RICH GIRL POOR GIRL"

SPECIAL ATTRACTION

VOL 12 NO 23
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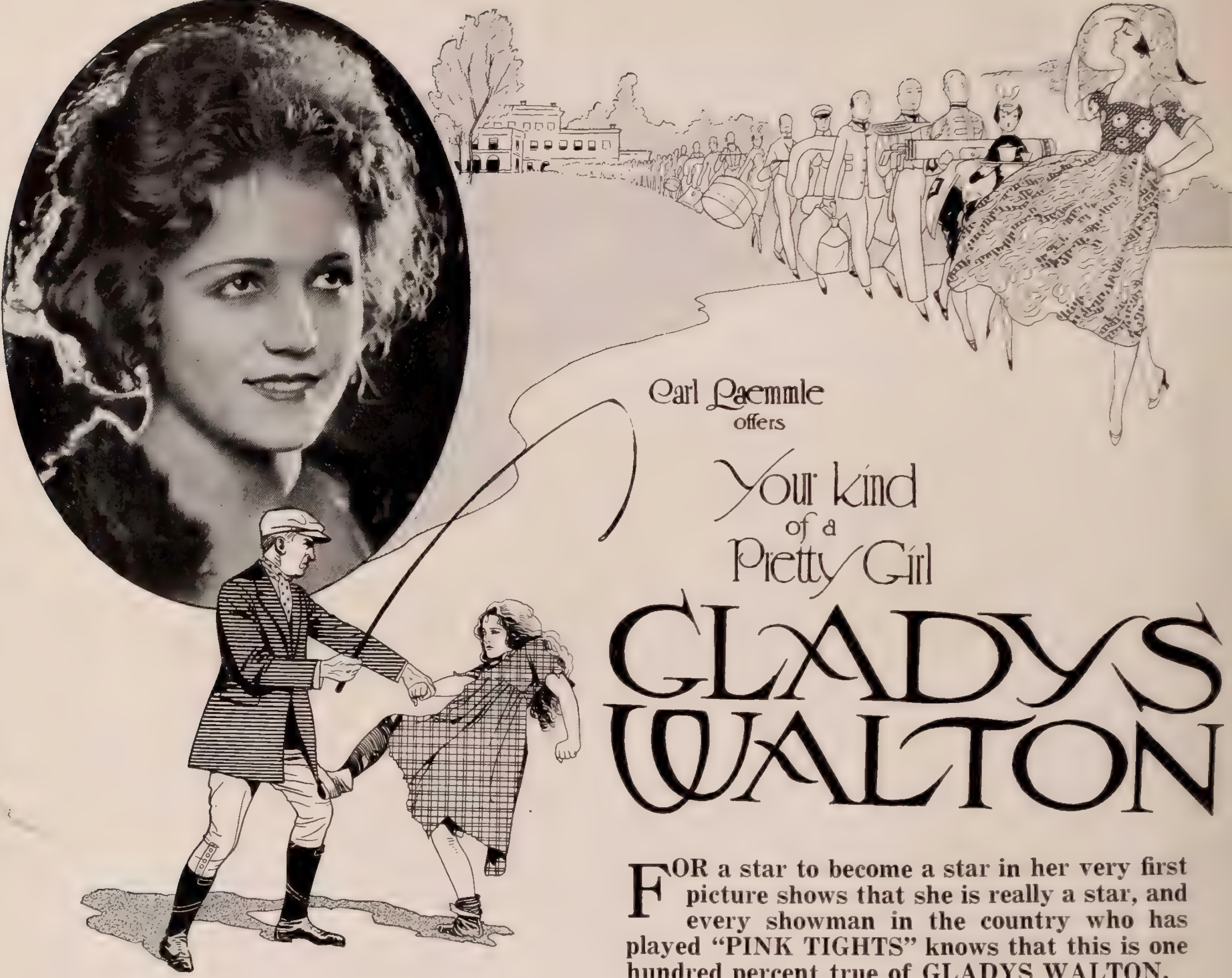


Carl Laemmle
offers

Your kind
of a
Pretty Girl

GLADYS WALTON

FOR a star to become a star in her very first picture shows that she is really a star, and every showman in the country who has played "PINK TIGHTS" knows that this is one hundred percent true of GLADYS WALTON.

See Gladys Walton in her newest joyous hit "RICH GIRL, POOR GIRL," directed by Harry B. Harris. Universal will bet its bottom dollar that here is a picture to make your audiences chuckle and glow for weeks afterwards.

Universal has helped more players become stars than any other producer in the whole world. We do not say "has made more stars"—we say, "has helped them become stars." In simpler words, it's all up to the player. Which gives you pretty nearly the whole difference between an over-touted disappointment and "52 Good Pictures a Year—and no Worry."

The reason why you have no worry is simply because it is you who have made the star.

52 Good Pictures a Year—and No Worry

Universal Special Attractions

The Little Flapper can really act!

ONCE upon a time, not so very very long ago, a little girl, with fair curly hair, mischievous eyes and the prettiest of rounded figures took a high and dizzy dive and landed—in the movies! Pretty girls, with pretty legs, who can do pretty dives, find it easy to land soft jobs in the movies. Then they just look cute, worry lest their bathing suits get wet and draw fat checks for ever afterwards. But somehow, this little bathing girl was different and though no one took particular notice of her, there came a day (there always does seem to come a day, doesn't there?), when A MAN WHO KNEW singled her out with his great wise eye. He took her away from the pool and the pretty girls and the bathing-comedies and headed her straight for the fairyland of moviedom—Universal City. That wasn't the end of the little girl's story either, even though she is now living happily ever after. Indeed, it is only the beginning, the big beginning of what is going to be the glorious career of Gladys Walton, "The Little Flapper Who Can Really Act."

You've seen her in "La La Lucille," where she didn't do so much; in "The Secret Gift," where she did a little more; in "Pink Tights" where she had a lot to do and in "Risky Business," where she "walked off" with the show. But you've got to see "Rich Girl, Poor Girl" to really appreciate her. She pouts and smiles; she cries and laughs; she plays and scraps; she is full of sweet wistfulness one moment and filled with wrath and fight the next—SHE ACTS. And with an ease, a spontaneity and an unconcern that make you just love to watch her and make you breathe a sigh of regret when the last scene fades out before your delighted eyes.

That is all there is to the story of Gladys Walton just now, but sometime (and not so very far off either), her story is going to be lots and lots bigger and all sorts of wondrous things will be told of "The Little Flapper Who Can Really Act."

THE FAIRY GODMOTHER.

GLADYS

WITHOUT stopping to tell you the story of this third Walton Special Attraction we'll simply say that we bet our bottom dollar on this picture just exactly as, three months ago, we bet our bottom dollar on "PINK TIGHTS"—and every showman who played that Little Wonder of a picture is mighty glad that we called his attention to it. Take it from us—in "RICH GIRL, POOR GIRL" you have a Star and a Story to make your audiences chuckle and glow for weeks afterwards.

WALTON

– the captivating new star
who won all hearts in
"PINK TIGHTS"
in a
delightfully entertaining
picture of an alley-cat who
wanted to be a pet angora

"RICH GIRL, POOR GIRL"

Directed by
HARRY B. HARRIS

A UNIVERSAL
SPECIAL ATTRACTION
Presented by
CARL LAEMMLE

Service Page for Gladys Walton in "Rich Girl, Poor Girl"

AT A GLANCE

SUBJECT—"Rich Girl, Poor Girl."

STAR—Gladys Walton.

PREVIOUS HITS—"Pink Tights," "The Secret Gift," "Risky Business."

DIRECTED BY—Harry B. Harris.

STORY BY—J. G. Hawks.

SCENARIO BY—A. P. Younger.

SUPPORTING CAST—Antrim Short, Harold Austin, Gordon McGregor, Wadsworth Harris, Joe Neary, C. W. Herzinger.

LOCALE—A metropolitan city.

TIME—The Present.

THUMB-NAIL THEME—The story of two young girls, one raised in the slums, the other in the lap of luxury, whom nature has formed in the same physical mould and who change identities for one hour; of the strange events which follow the introduction of the two in their unaccustomed surroundings and the climax which proves that love and desire know no social limitations.

ADVERTISING PUNCHES

1—The popularity of Gladys Walton, established by "Pink Tights" and "Risky Business."

2—One of the most furious fight scenes ever filmed, showing a battle to the death between rival street gangs.

3—The quickly shifting locale and the sharp contrast; from the most magnificent estate on "millionaire's row" to the most squalid tenement in Fish Alley.

4—The fact that the story was written by J. C. Hawks, author of many of the screen successes of Mary Pickford and William S. Hart.

5—The speed with which thrill after thrill paves the way for the smashing climax.

6—The skillful direction of Harry Harris, who also directed Miss Walton in "Risky Business."

7—The youthful star in a double role, depicting the two extremes of the social scale.

8—The clever work of the two leading men—Antrim Short as the hero of Fish Alley and Harold Austin as the young aristocrat.

9—Remarkable night photography, showing the slums of a great city by gaslight.

CAST

Nora McShane	**Gladys Walton**
Terry McShane	**Gordon McGregor**
Reginald	**Harold Austin**
Mugsy	**Antrim Short**
Spider	**Joe Neary**
Vanderfleet	**Wadsworth Harris**
Boggs	**C. W. Herzinger**

THE STORY

NORA McSHANE, Black Irish with the dusk of Donegal on her hair and the alabaster glow of Limerick in her face, lived in Fish Alley, the block-long street whose reeking gutters separated extreme wealth from abject and sordid poverty.

Flanking Fish Alley and crowding out the sun were the backs of the stone garages wherein the rich kept their limousines.

Between Fish Alley and the magnificent estates of the rich there was not only an impassable social barrier but an exceedingly practical fence with barbs to wound any profane hand that should touch it from the Fish Alley side.

Directly across from the tenement in which Nora McShane lived with a drunken father, dwelt Beatrice Vanderfleet, the only one to whom the great Vanderfleet could leave his Wall Street gleanings.

From the squalor of Fish Alley, Nora peered through the iron fence and yearned for the shaded walks that drifted in and out through the restful green stretches of the Vanderfleet estate.

From the turreted window of her boudoir Beatrice Vanderfleet looked down into the streets of Fish Alley and longed to dance with the other kids to the melody of the hand organ.

So—it was not unnatural that when Nora slipped through the fence to steal a flower, Beatrice saved her from the blows of a brutal groom and arranged with her to change identities for one short hour, in which time Beatrice Vanderfleet would forget the burden of her grandfather's millions and dance with the alley-cats, while Nora could play in the dazzling splendor of the palace.

Beatrice Vanderfleet and Nora McShane were more than sisters under their skin. They bore to one another a startling resemblance so that when Beatrice, dressed in Nora's rags, darted through the gate the groom struck at her with his kennel-whip and cursed her as the cause of his mistress' vexation toward him.

Beatrice danced with the kids in the alley while Nora paraded before a mirror in the rich girl's room. The play was to have lasted an hour but when night drew in and Vanderfleet rolled into his driveway in his car, Nora was frightened. Beatrice had not returned. Nora did not know that her drunken father had mistaken Beatrice for her and that he had beaten her. Neither did she know that he had later discovered her real identity and that he was holding her for ransom in an underworld den.

It was a terrible dinner at the Vanderfleet home—Nora impersonating Beatrice, Vanderfleet engrossed in his paper and Reggie, a ward of Vanderfleet's, marvelling that the girl whom he believed to be Beatrice, repelled his friendliness.

When the deception leaked out only Reggie was present. Without telling Vanderfleet, he took a car, and with Nora started out to save Beatrice. Nora, through Mugsy her pal, assembled the Fish Alley gang. Loaded into two limousines the gangsters located Beatrice and put on the toughest scrap in the history of the slums. Beatrice is rescued and McShane goes to jail.

The chief of police was frantically telephoning his precincts from the Vanderfleet home when Beatrice Reggie, Nora and Mugsy limped into the millionaire's study, followed by twenty of the hardest young ragamuffins living in Fish Alley.

While Beatrice, Nora, Reggie, and the deliriously happy Fish Alley gang are enjoying the refreshments, Vanderfleet tells the butler that he is henceforth to consider Nora as a member of the family.

ADVERTISING DISPLAY LINES

See "Rich Girl, Poor Girl" with Gladys Walton and clip a fortune in thrill coupons and love dividends.

A short and crooked street divided the palaces of extreme wealth from the hovels of sordid poverty. Judged by distance Nora and Beatrice were neighbors; in reality they inhabited opposite sides of the Globe. See Gladys Walton in "Rich Girl, Poor Girl."

ACCIDENTS WILL HAPPEN!

"THE gamest little sport I have ever met." Those are the words used by Harry B. Harris, Universal director, when discussing the accident with which Gladys Walton met, during the recent filming of "Rich Girl, Poor Girl," her newest starring vehicle, soon to be released.

There is a "rough - house" scene in "Rich Girl, Poor Girl," when the whole Fish Alley Gang fall on the kidnappers to rescue the little heiress, the like of which has never been done before in a picture. Gladys, entering as ever into the spirit of the thing, did some pretty tall running and scrapping, and during the course of the fight, sustained a severe laceration of the foot. Of course, they called in the doctor and the doctor bound it all up neatly. Whereupon Gladys got ready to go back to work but—"nothing doing," said The Medicine Man. So Harry Harris, the director, dug up an invalid's chair out of the storeroom and fixed it all up pretty with cretonne and they made Gladys sit in it for four days. Then she balked and positively refused to hold up her part in the picture any longer. She should have rested that foot longer, according to the opinion of the doctor, but Gladys has a strong will of her own, so she just winced a bit at first and then got gradually back into her work. Director Harris thoughtfully shot those scenes in which the little star was not required to do much moving and inasmuch as these required several days time, Gladys was quite ready for the "action" stuff when it was in order. Director Harris is quite proud of the little star, however, and he claims that it is only her grit and will power that brought her back to the studio so soon.

Gladys didn't enjoy being an invalid and her director, Harry B. Harris (right) is trying his "darndest" to cheer her up.

"Rich Girl, Poor Girl" is just the sort of picture for Gladys Walton. In it she plays a dual role, full of "the flapper" and is capably supported by Antrim Short, Harold Austin, Joe Neary, Wadsworth Harris, Gordon McGregor and others.

"Pink Tights" Didn't Freeze Out The Crowds

Mr. Geo. L. Levine, Manager,
Universal Film Exch., Inc., Milwaukee, Wis.

MILWAUKEE, WIS.
Nov. 13, 1920.

Zero weather and the coldest day of the year marked the opening of "Pink Tights" featuring Gladys Walton at our theatre. On the morning of this day, we felt somewhat discouraged believing this would undoubtedly effect the business of the day.

Extreme temperature, however, seems to have no effect on a Universal picture, for in spite of the shivering air, we played "Pink Tights" to capacity business on Thursday, Friday, and Saturday of this week. Our display in front of theatre proved a great attraction, and added to the very satisfactory results.

"Pink Tights" brought us an unusual number of comments, and is a valuable addition to the New Star Series.

WHITEHOUSE THEATRE,
(Signed) O. L. Miester, Manager.

Publicity Stories for Gladys Walton in "Rich Girl, Poor Girl"

THE CAREER OF GLADYS READS LIKE A FAIRY TALE

THE career of Gladys Walton is almost like a fairy story. A year and a half ago a high school girl in Portland, Oregon, she is now a popular motion picture star, having established herself in the favor of theatregoers by charming work in several screen productions. And now she will score her crowning success by her clever portrayal of a dual role in the Universal feature, Rich Girl, Poor Girl," coming to the .... Theatre next. ....

Gladys Walton is really a Boston girl, although she left the Hub City when she was quite young. But she has recollections of playing on the grass of Boston Common, of riding a velocipede along the Charles River Embankment and of attending kindergarten classes in a school on Newberry Street. At the age of ten she was attending school in the Oregon metropolis, and at the age of sixteen she was visiting a cousin in Los Angeles.

From here on Gladys Walton's story is the sort that tempts hundreds of good looking girls to come to Southern California in search of fame and fortune in the movies. For Gladys is one of those very few girls who have ever been "asked" to go in pictures. Being an expert swimmer and diver she was cast for a part in a comedy. This was all great fun for Miss Walton, who expected to return to school in Portland and tell her classmates about her wonderful experience. But she remained in pictures. Her advance was rapid and less than a year after her first appearance before the camera she was playing principal roles. Her first starring part was the little circus girl in "Pink Tights," and so emphatic was her success that her stellar career was assured.

STAR HAS DECIDED VIEWS ON SUBJECT OF CLOTHES

WOMEN who "haven't a thing to wear" will feel better about it after seeing Gladys Walton at the .... Theatre in "Rich Girl, Poor Girl." The little Universal star has a dual role; one as a rich girl where she wears magnificent clothes and the other characterization is that of a little gutter girl who wears tattered rags.

Not every girl can look appealing in rags, but Miss Walton wears them with a wistfulness that makes them actually becoming.

"It isn't so much what you wear," said Miss Walton recently, "as the way you wear it, that makes all the difference in the world. Some women can lend queenly dignity to a shirtwaist and skirt, while others will appear dowdy in spite of the draper and dressmaker. Many little shop girls in the big cities appear smarter in their inexpensive clothes than some of their patrons who have unlimited charge accounts and can satisfy all their whims in the way of material and design."

Considering her extreme youth, Gladys Walton has already established quite a reputation for taste and style in her apparel. While she is only called upon to wear clothes of the flapper type, her costumes are all characterized by a certain individuality and chic which win the admiration of the feminine portion of the audience.

Miss Walton designs all her own costumes, and those who saw her in "La La Lucille," "The Secret Gift," "Pink Tights" and "Risky Business" will look forward to another occular treat in "Rich Girl, Poor Girl."

ONCE FAMOUS STAGE CHILD IN CAST OF WALTON PICTURE

ANTRIM SHORT, the youthful leading man for Gladys Walton in "Rich Girl, Poor Girl," the much heralded screen feature announced for next .... at the .... Theatre, though but twenty-two years of age, is a veteran of the theatre and the screen. Short comes of a long line of actors. His father and mother, Lewis W. Short and Estella Short, are both prominent players, while his sister, Gertrude Short, is one of the most delightful ingenues of the audible and silent drama.

Antrim Short made his debut on the stage at the age of six, playing children's roles with Ye Liberty Stock Company in Oakland. On the stage he supported Mrs. Fiske, Nance O'Neill and other prominent stars. On the screen he has played leading roles with numerous well-known players.

A strange coincidence is the fact that twelve years ago when he was ten years old, he made his debut on the screen in a 500-foot comedy called "Mugsy's Dream," in which he played the part of Mugsy. This was one of the talking pictures popular at the time and made by the Cameraphone Company. Harry Harris was the cameraman. In his latest picture, "Rich Girl, Poor Girl." Antrim Short is again playing the role of Mugsy, the leader of a gang of young roughs, and Harry Harris is directing the feature.

As Gladys Walton plays a dual role in this story, she has another leading man in the person of Harold Austin, who plays her aristocratic friend.

SKILLFUL DIRECTION EVIDENT IN "RICH GIRL, POOR GIRL"

THE experience of twenty-five years in the producing end of the theatrical business was put behind "Rich Girl, Poor Girl," by Harry Harris, who directed the Universal photodrama in which Gladys Walton is now starring at the ———— Theatre.

For twelve years Harris was a stage director, actor and business manager of road attractions. Then, about twelve years ago, he saw the posssibilities of the motion picture screen and, possessing a knowledge of photography, became a cameraman, rapidly gaining recognition as one of the best cinematographers in the profession.

During the recent visit of Carl Laemmle, president of Universal, to the company's west coast studios, he promoted Harris to a directorship, entrusting him with the production of "Risky Business," starring Gladys Walton. As in the case of Von Stroheim, Holubar, Rosen, Eason and other producers first selected to direct by Mr. Laemmle, the chief executive's judgment proved sound. The new director produced a high-class feature, and as a reward he was put in charge of the production of "Rich Girl, Poor Girl," starring the same fascinating little actress.

Just how well Harris handled the 'script is to be judged by the screen at the .... Theatre which is illuminated, critics say, with one of the snappiest film stories ever screened, with thrills and heart interest as the principal motif.

"Rich Girl, Poor Girl" was written by J. G. Hawks and gives Gladys Walton a dual role; that of an heiress to a million and a little gutter waif.

The cast is unusually popular among playgoers, including Antrim Short, Harold Austin, Wadsworth Harris, Joe Neary, Gordon McGregor and C. W. Herzinger.

"Tiger True" Full of Deft Human Touches

Frank Mayo and Fritzi Brunette in a charming moment from "Tiger True."

PICTURED above, is one of the most delightful human moments in "Tiger True," Frank Mayo's latest starring vehicle.

As Jack Lodge, millionaire adventurer, Mayo takes a job as "bouncer" in an underworld cafe, run by pretty Mary Dover, with whom he has fallen in love. Unconscious of a hundred unfriendly eyes that are watching them, and of the danger all around him, he goes over to the bar when she calls him on a matter of business and spontaneously places his big protecting hand over hers.

"Tiger True" contains another real Mayo role. For he appears not only as the polished society gentleman, but as the fighter—a man who would match his physical strength instantly against any opponent when he feels that he is fighting for the cause of the right. The fight scenes in "Tiger True" are excellently and realistically done and in addition to an exciting combat with Walter Long, who plays the villain, Mayo has what is perhaps the best fight of his cinema career with the pugilist Al Kaufman, who plays a small but important part in the picture, that of Larry Boynton. And even though Al Kaufman was at one time one of the most promising heavyweights in the ring, he admits quite frankly that Mayo packs a terrific punch in his fist and that it didn't require so much acting on his part to be beaten by the virile star.

The love story of Jack Lodge and Mary Dover is one of the most human romances ever pictured and Fritzi Brunette, popular leading lady and star of many a Universal picture, acts as a charming foil to Mayo in the role of the little proprietress of The Midway Bar. The role makes some heavy demands on the dramatic ability of the actress who portrays it, but Fritzi Brunette measures up to them capably and in addition looks more beautiful than ever. A distinct brunette, with large, wondering eyes, she is one of the loveliest of the screen actresses.

"Tiger True" is adapted from the story "Tiger" by Max Brand, well-known author. The purchase of this story as a vehicle for Frank Mayo, is in line with the policy of the Universal Scenario Department in employing the works of popular and well-known writers for the use of Universal stars. Brand's story has been turned into an excellent photoplay. "Tiger True" is full of lively suspense, mystery, adventure and romance and the whole is permeated with a "humanness" that makes it indeed an appealing photoplay for everybody to enjoy.

Long Loves To Be Hated

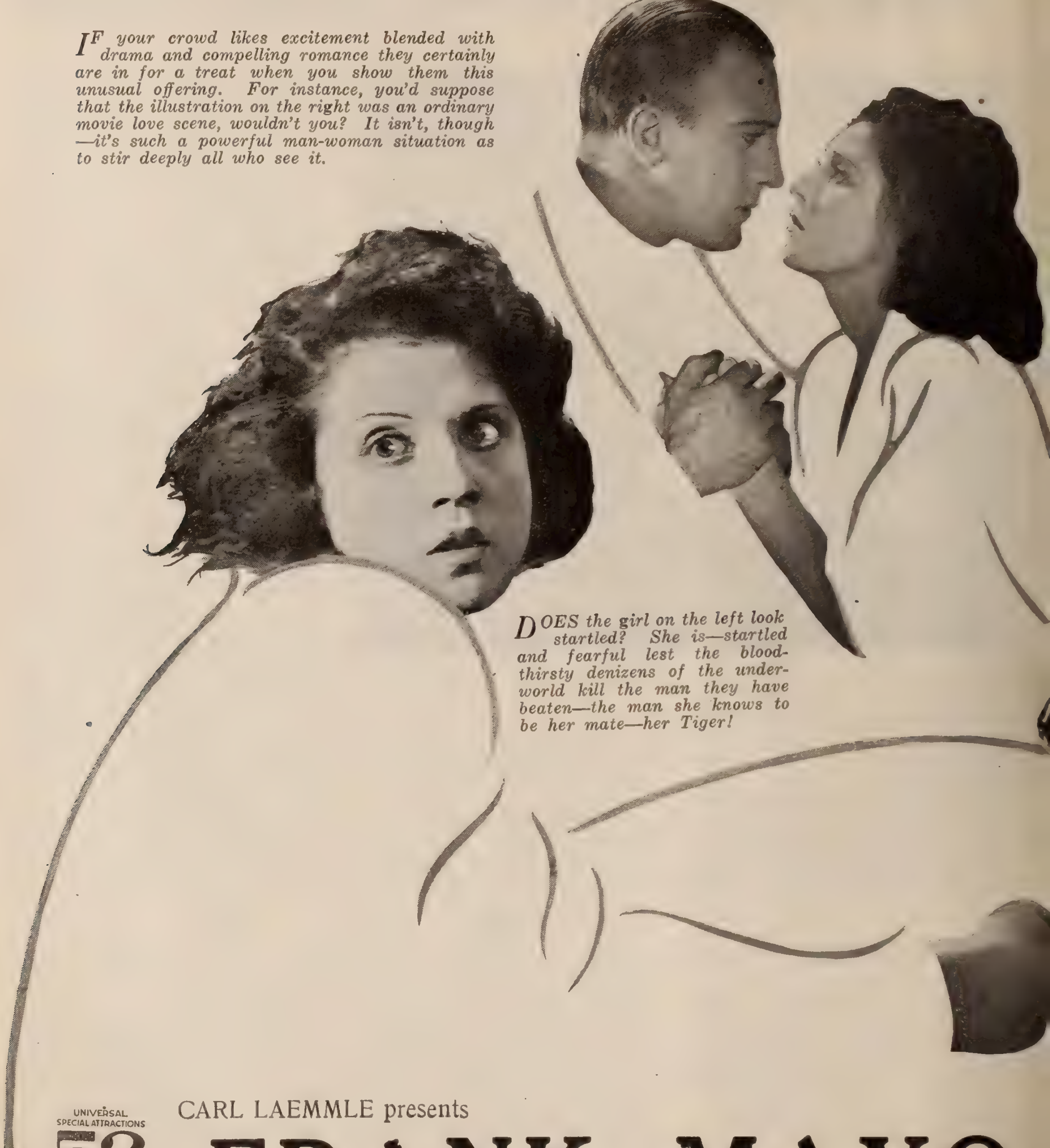
THERE are three types of screen villains and there are three actors who are recognized as eminent portrayers of these types. Erich Von Stroheim represents the suave and polished scoundrel—Mephistopheles in broadcloth and linen. Lon Chaney is the unscrupulous, deep-dyed monster—the cunning, double-crossing type. And then there is the low-brow wretch—the human brute whose brains are capable only of planning evil and deviltry. Walter Long is recognized as the leading delineator of these types on the screen.

Long has just finished playing a part of this sort in "Tiger True," the picture made from Max Brand's famous story, "Tiger," which Universal is releasing with Frank Mayo in the stellar role. In this drama Walter Long appears as a wicked and mysterious character of the underworld, The Baboon, and he also doubles in another role—that of Whitey, a strange, crippled figure who gives aid and advice to the residents of that section of the underworld known as The Tangle. In this two-phased role Walter Long has an opportunity to display his skill as a character heavy.

After several years on the dramatic stage, Long made his first impression on the screen as the degenerate negro in "The Birth of a Nation." That sinister figure stamped him as a "heavy" and he has devoted his talents to that type ever since.

Immediately after finishing his work with Frank Mayo in "Tiger True," Walter Long was summoned by Norman Dawn, the director, to take a principal role in Edith Roberts forthcoming production. Naturally, he will again be seen as "a bad man."

IF your crowd likes excitement blended with drama and compelling romance they certainly are in for a treat when you show them this unusual offering. For instance, you'd suppose that the illustration on the right was an ordinary movie love scene, wouldn't you? It isn't, though —it's such a powerful man-woman situation as to stir deeply all who see it.



DOES the girl on the left look startled? She is—startled and fearful lest the bloodthirsty denizens of the underworld kill the man they have beaten—the man she knows to be her mate—her Tiger!

UNIVERSAL SPECIAL ATTRACTIONS
52
Good
Pictures
a Year

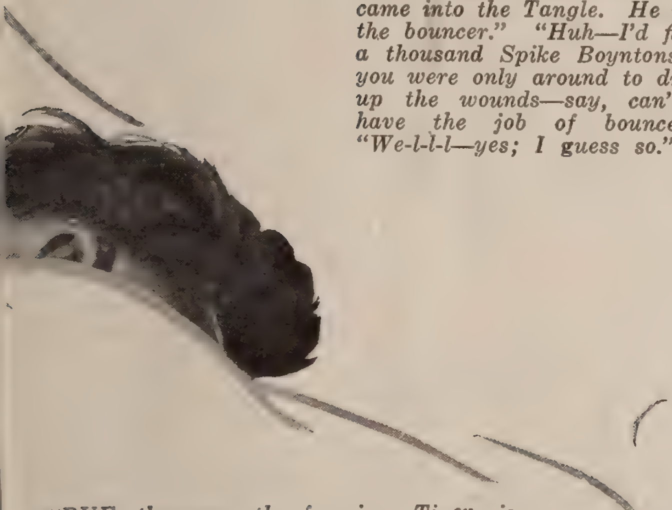
CARL LAEMMLE presents

FRANK MAYO

Directed by J. P. McGOWAN

HERE again we have what appears to be an ordinary love scene. Again it is not such—it is just a part of a powerfully dramatic sequence in which the fighting millionaire is trying to win the respect of the on-the-level girl who queens it over the underworld cafe!

"GEE, but you're some Tiger, aren't you?" "What? A Tiger because I won a little scrap like that?" "Little scrap!—why, Spike Boynton is the toughest fighter that ever came into the Tangle. He was the bouncer." "Huh—I'd fight a thousand Spike Boyntons if you were only around to dress up the wounds—say, can't I have the job of bouncer?" "We-l-l-l—yes; I guess so."



TRUE, the man—the ferocious Tiger—is unconscious now. But before he had been felled by the gangsters he had thinned their ranks and made them hesitate even now to finish the millionaire Tiger who stalked the jungle of the underworld.

n "TIGER TRUE"

Story by MAX BRAND

THE MOVING PICTURE WEEKLY
A MAGAZINE FOR MOTION PICTURE EXHIBITORS
Published Weekly by the MOVING PICTURE WEEKLY PUB. CO.
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PAUL GULICK, Editor.
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Vol. 12 JANUARY 22, 1921. No. 23

Well-Planned Campaign Effective

H. ELLIOTT STUCKEL, general manager of Stuckel, Inc., Advertising Agents of Butte, Mont., and A. V. Hile, manager of the Ansonia Theatre in that city, are noted throughout the Northwest for their systematic advertising and publicity campaigns. They believe in taking every possible advantage of the exploitation possibilities of a picture. A continued series of box office successes at the Ansonia has proved that their advertising methods are sound.

A good example of their carefully arranged exploitation program was the campaign they recently co-operated on in putting over in Butte "Once to Every Woman," the Universal Jewel production starring Dorothy Phillips. Not only did it net an unusual amount of publicity, but it went into the homes and drew unprecedented crowds to the Ansonia.

Hile believes in personal contact with his patrons but he does not overdo it. When he gets a really big picture for his theatre, he personally notifies a selected number of his patrons of this fact, by letter. In a carefully worded letter of straight-forward intensity, he tells his patrons a few of the salient facts about the picture. He does not try to drag them to his theatre by high-sounding phrases. Instead, he gains their confidence by his moderation and stimulates their interest by his directness.

He also gives them an idea of the punch of the picture. Here is a paragraph from his letter on "Once to Every Woman," which is unique in its forceful yet simple description of a gripping scene:

> "The climax is remarkable in its intensity. Imagine, if you can, the stage of the Metropolitan Opera House. As the last notes of a beautiful aria die in the throat of a girl who has the world at her feet, a man in a lone box rises and fires—she clutches at her throat; the curtain falls and the next moment a mad, fighting, clawing mob is rushing through the theatre. It is one of the most tremendous scenes ever filmed."

This letter was sent to 1000 prominent citizens of Butte and its vicinity. Each letter contained a copy of the Ben Bolt Super-herald supplied with the picture—a copy of the favorite old ballad, with an attractive picture of Miss Phillips on its cover. Hile followed these letters by the distribution of 1000 more Super-heralds to women attending his theatre on the two days before the play date of "Once to Every Woman."

A comprehensive newspaper advertising and publicity schedule was drawn up, including the use of one, two and four column display ads. This netted more than 150 column-inches of layouts and stories, in addition to the advertising space taken, and included three three-column scene cuts from the picture.

Next, an attractive lobby display was arranged, using cut-outs from the 24-sheet supplied with the picture. This was supplemented by a Magna Vox horn installed over the front of the theatre, connected to a phonograph in the manager's office. This phonograph played Oriental and operatic airs afternoon and evening during the run of the picture. It could be heard two blocks away.

Hiles used a singer in his presentation. She was used in two places in the film, first while the screen heroine was shown singing in the opera. As the shot, described in the foregoing letter was fired, the singer stopped and the trap man duplicated the shot. The effect was intensely realistic. The singer also was used at the sick-bed scene when the heroine recovers her voice in singing Ben Bolt for her dying mother. One of the city's leading soloists was engaged for this work.

The picture took the city by storm, and hundreds were turned away at every performance during the four days' run. All former house records at the Ansonia went by the board and the photoplay critics of the local newspapers gave the picture unusually appreciative notices. So impressed were they by Hile's presentation, one critic had the following to say:

"When a moving picture production combines excellence of theme, a star and assisting cast of genuine merit, photography of thorough artistry and delightful manner of presentation by the theatre featuring the offering, the affair is bound to be an important success in 'screen' annals."

Interesting Features Promised By Harry Carey

Star Will Appear In Several Appealing And Distinctly Human Dramas

Harry Carey, little Tommy Smith and "Pal"

"HEARTS UP!" the little drama of a big ranch, "a make-believe daddy" and "the old, told story" of love and "the" girl, in which Harry Carey is starring, is winning all kinds of popular favor. It is not to be wondered at, for its story is so appealing and Harry is so human, and, therefore, so much in his element, that popularity is a natural result.

It will be a long time before "Hearts Up!" is out of date. Harry Carey, however, is busily working on his next release in which some delightful novelties are promised. It is an adaptation of a famous story, "Bruvver Jim's Baby," by Philip V. Mighels. It is being directed by Jacques Jaccard and in it Harry Carey will have notable support, prominent among whom will be the leading lady, Carol Halloway. Harry Carey is tremendously fond of children and he is happy over the fact that in this picture he will have an adorable little boy in the company. His name is Tommy Smith and he is the three year old son of William Smith, prominent newspaperman of Los Angeles. As this is Tommy's debut as an actor, he is making an auspicious start indeed. "Pal", a remarkable dog in many ways, will also be a member of the cast, and Carey and Tommy and "Pal" are a familiar and happy-looking trio around the big west coast studios nowadays.

There are other stories now being adapted for the use of "Human Harry Carey" and the public can be assured of continued entertainment from his endearing and appealing art.

Eva Gets There Every Time

IF ever there was a wide-awake girl, it is Eva Novak. Which accounts for the fact that Eva is where she is to-day—a star and steadily progressing. Eva keeps in touch with everything that will help her art and career—athletics, dancing, modes, books and lots of other things.

Eva read about the fashion designers' convention in Chicago the other day and immediately wired a friend of hers in the windy city. As a result Eva is the proud and envied possessor of a Parisian evening gown which took the prize at the convention. The creation is of rose colored brocaded silk, simply made. It is heavily brocaded in silver and hangs in straight, slender lines. Eva will proudly disport it in her next picture, the third of her starring vehicles, on which she is now busily working. None can blame her for being proud of it, for it took an exceedingly wide-awake girl to make a unique "buy" like that.

Eva's second picture "The Torrent" is a worthy successor to her first, "Wanted At Headquarters." Like the latter it is full of exciting suspense and can boast of exquisite photography. Stuart Paton again directed the lovely blonde star. The third picture, in which wide-awake Eva, will wear the prize gown, is of a different nature entirely, and deals with life in ultra-smart society. It is an adaptation from a well-known story by a famous woman writer.

When the announcement was made that Universal was to star Eva Novak in five reel dramas, it created no end of interest. Eva was known principally as a comedienne and had not had much experience in parts of a more serious nature. But Eva justified the faith that Universal placed in the scope of her histrionic ability and scored a hit in "Wanted At Headquarters" and in "The Torrent" in both of which features her roles were seriously dramatic.

JACK is still the same, modest, unassuming actor he ever was, even though the Gods have beamed on him so kindly and generously of late. Not only has he recently been awarded three distinctly interesting roles and enacted them with a keen eye to dramatic effects, but he has played them opposite three talented young stars, girls as beautiful and capable as the screen can boast of to-day. He was an attractive foil to dark-haired Edith Roberts; he was an engaging leading man to the fairer-haired Gladys Walton and he played admirably opposite fairest-haired Eva Novak. Indeed, he seems the ideal leading man—a good actor and one capable of adapting himself easily and harmoniously to any type of feminine beauty and talent.

In "The Adorable Savage," Edith Roberts starring vehicle, concerning the excellencies of which the critics have not yet ceased talking, Jack played the role of Templeton, the American, who, fleeing from the law, hid himself on a South Sea Island, only to fall in love with a half caste girl, more lovely, more appealing and more innately cultured than any of the women of the society in which he had formerly moved. Tall, handsome Jack, with his engaging smile and winning personality and little Edith, with her quaint grass costume and frightened eyes—what a pair of lovers they did make!

Jack Perrin had been a cowboy in pictures, a horseman, a society man, just an everyday sort of a chap, but a minister—NEVER! Yet that is just the sort of a role that Jack undertook to portray in "Pink Tights." His friends advised him against it—"you never can carry it through successfully, Jack; you're not that type of an actor." But Jack Perrin, true artist that he is, would listen to none of their words of discouragement and went on bravely mastering his role. With what charm and appeal and dignity, he played the young preacher of Pleasantown, who learned a far great-

"Lucky Jack!"

THAT IS HOW THE OTHER ACTORS AT UNIVERSAL CITY REFER TO HANDSOME JACK PERRIN, LEADING MAN, WHO HAS RECENTLY PLAYED PRINCIPAL ROLES OPPOSITE NOT ONE—BUT THREE BEAUTIES — EDITH ROBERTS, GLADYS WALTON AND EVA NOVAK, UNIVERSAL STARS AND AMONG THE LOVELIEST AND MOST CAPABLE OF THE SCREEN'S GIRLS.

er lesson from the little circus girl than all his years of school and study had ever yielded him, those numerous thousands who have seen this daintiest of pictures can well attest. Jack didn't marry Mazie, so appealingly impersonated by winsome Gladys Walton, and so for once in his career, he didn't have to take the lovely star in his big, protecting arms. And here once again Jack proved that he is more than just the convenient man whom the scenario provides to settle the destiny of the star once and for all. Young Reverend Jonathan Meek had fallen in love with the wistful little circus queen and how he gives her up to Jerry who loves her too and unites the two in marriage is delicately and exquisitely handled by the young actor. One bit of over acting would have spoiled the effect of it all, but Jack Perrin seems just to have lived that part and depicted it with the deftest of touches.

From "Pink Tights" to "The Torrent" was quite a jump dramatically speaking, for "Pink Tights" was a little comedy drama of small town foibles while "The Torrent" is an adventure story with a society flavor that is chock full of tensest excitement and thrills. But everybody was beginning to realize the scope of the Perrin ability and Jack was first choice for the role of the daring aviator who outwits the dealiest of foes with the lovely shipwrecked heroine and takes her back to civilization. Jack was an aviator during the great world war, and his knowledge of aeronautics came him in good stead in this picture. He even taught Eva Novak, the lovely blonde star of the production, the workings of the big air-machine, and she has, as a result, become quite a bird-woman. Eva and Jack in aero togs were a treat to the eye of an unusual order and Eva and Jack were an entertainment of a large order in "The Torrent." Both were called upon to do some particularly heavy acting and Jack especially had to go through stunts as hazardous and gruelling as those usually allotted to the stars of the serial plays. Some folks have even said that Jack Perrin's work in "The Torrent" was the best he has ever done, but he was so delightful in "The Adorable Savage" and "Pink Tights" that it would be a difficult matter indeed to decide.

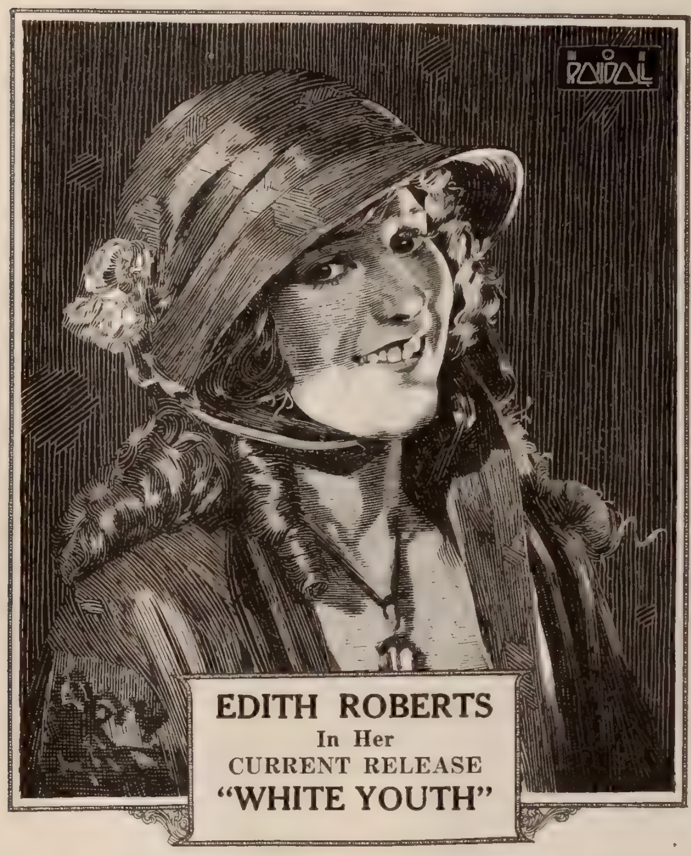
It is whispered in cinema circles that Jack is going back to that type of rôle for which he first was famous —the Western hero. He is an admirable personality for such a character type — big, broad - shouldered, with a frank, smiling face and a breezy manner. He is "a perfect whale of a horseman" and adept at all the tricks of the Westerner. This type of screen hero has been so abused of late by would-be Western impersonators who have flooded the screen by the legion that Jack's rumored return should be welcome news indeed. For he will more than fit the Western hero physically—he can ACT him.

LATEST BULLETIN FROM THE COAST

DOROTHY WOOD, dainty blonde heroine of so many entertaining Hoot Gibson two-reelers, has been definitely designated as leading lady to Jack Perrin for the forthcoming series of Western "featurettes" in which he will star. This is pleasant news indeed. Both Jack and Dorothy are experienced "Western" actors, and the lovely little blonde girl should make a charming partner for the big handsome, dark-haired star.

They will be supported in these pictures by a company of players skilled in the tatics of the West.

Girlhood's Charm Exquisitely Portrayed by Young Star



EDITH ROBERTS
In Her
CURRENT RELEASE
"WHITE YOUTH"

IF there is one actress who can consummately portray the allure of budding young womanhood, it is little Edith Roberts. She has played all sorts of girls—spirited girls and fiery natured girls and little mouse-girls and into each of these diverse feminine types, she always manages to inject just that elusive and charming quality that always goes with the young girl on the brink of womanhood— be she an angel, a wildcat, or just an every-day, usual sort of a girl. And to this long list of delightful portrayals Edith Roberts has added another exquisite one in her role of Aline Belame in "White Youth," her current release.

Aline is an angel, a little spitfire, and "just an ordinary girl" all in one, who dreams the sweetest dreams of romance and looks eagerly and innocently toward that bigger life that is to come—womanhood.

"White Youth" is a little drama suited for all kinds of tastes. It is appealing, it is romantic, it is human and it tells a spirited story. Taken from a story by those splendid authors and playwrights, Clara Beranger and Forrest Halsey, it has been made into an entrancing picture by Norman Dawn, who also directed the dainty star in "The Adorable Savage." And Norman Dawn has "just hit it right" here again. He has injected into the story plenty of atmosphere—the big plantation country of the south with its sunny cotton fields, its happy-go-lucky darkies and the quaint customs to which the planters still fondly cling.

For a few brief momens, all too brief indeed, Edith appears as a girl of several decades ago—in quaint bonnet and cloak, as depicted above, and then she changes off to a modern miss, sweet yet spirited, and one so full of the "customs and manners of her fathers" as to make her an alluring personality indeed.

Supporting Edith Roberts in "White Youth" are Alfred Hollingsworth, well-known character actor; Thomas Jefferson, son of that renowned actor of the past century, Joseph Jefferson; Arnold Gregg, one of the youngest leading men of the screen, and other experienced players.

Best Picture He Ever Saw

Baraboo, Wis.
Nov. 1, 1920.

Universal Film Exchange,
Milwaukee, Wis.
Dear Mr. Baldwin:

To show you that I can boost as well as knock, I want to tell you that I never saw a better picture, anywhere, than "The Adorable Savage" shown here last Saturday.

If you care to make me a price on a return date I shall be pleased to show it here again at a later date.

Sincerely yours,
(Signed) W. M. FRANKS,
Mgr. Gem Theatre,

CURRENT RELEASES

Special Attractions

Starring

HARRY CAREY

"Blue Streak McCoy"
"Sundown Slim"
"West Is West"
"Hearts Up!"

Starring

FRANK MAYO

"The Red Lane"
"Hitchin' Posts"
"The Marriage Pit"
"Honor Bound"
"Tiger True"

Starring

LYONS-MORAN

"La La Lucille"
"Once A Plumber"
"Fixed By George"
"A Shocking Night"

Starring

EDITH ROBERTS

"The Adorable Savage"
"White Youth"
"The Fire Cat"

Starring

CARMEL MYERS

"In Folly's Trail"
"The Gilded Dream"
"Beautifully Trimmed"
"The Mad Marriage"

Starring

EVA NOVAK

"Wanted At Headquarters"
"The Torrent"
"Society Secrets"

Starring

GLADYS WALTON

"The Secret Gift"
"Pink Tights"
"Risky Business"
"Rich Girl, Poor Girl"

WITH A SPECIAL CAST

"Under Northern Lights"
"Two Kinds Of Love"

Jewels

Starring

PRISCILLA DEAN

"The Virgin Of Stamboul"
"Outside The Law"

"Once To Every Woman"
(with Dorothy Phillips)

"Blind Husbands"
"The Devil's Passkey"
"Shipwrecked Among Cannibals"
"The Great Air Robbery"
"The Breath Of The Gods"
(with Tsuru Aoki)
"Under Crimson Skies"
(with Elmo Lincoln)

Starring

JOE MARTIN

(Two Reels)

"A Prohibition Monkey"
"A Wild Night"

Two Reel Western Dramas

Starring

HOOT GIBSON

"Cinders"
"The Two Fisted Lover"
"Tipped Off"
"Superstition"
"Fight It Out"
"The Man With The Punch"
"The Trail Of The Hound
"The Saddle King"
"The Driftin' Kid"
"Sweet Revenge"

Red Rider Series

Featuring

LEONARD CLAPHAM

"A Son Of The North"
"The Girl And The Law"
"Big Stakes"
"When The Devil Laughed"
"The Forest Runners"
"The Timber Wolf"

Serials

Starring

EDDIE POLO

"The Vanishing Dagger"
"King Of The Circus"

Starring

EILEEN SEDGWICK

"The Great Radium Mystery"
"The Diamond Queen"

Starring

ELMO LINCOLN

"Elmo, The Fearless"
"The Flaming Disk"

Starring

MARIE WALCAMP

"The Dragon's Net"

"The Moon Riders"
(with Art Acord)

Two Reel Century Comedies

"Twin Crooks"
"A Fishy Story"
"Hot Dog"
"Laughing Gas"
"Tails Win"
"Trouble Bubbles"
"Their First Tintype"
"Happy Daze"
"Tee Time"
"Fire Bugs"

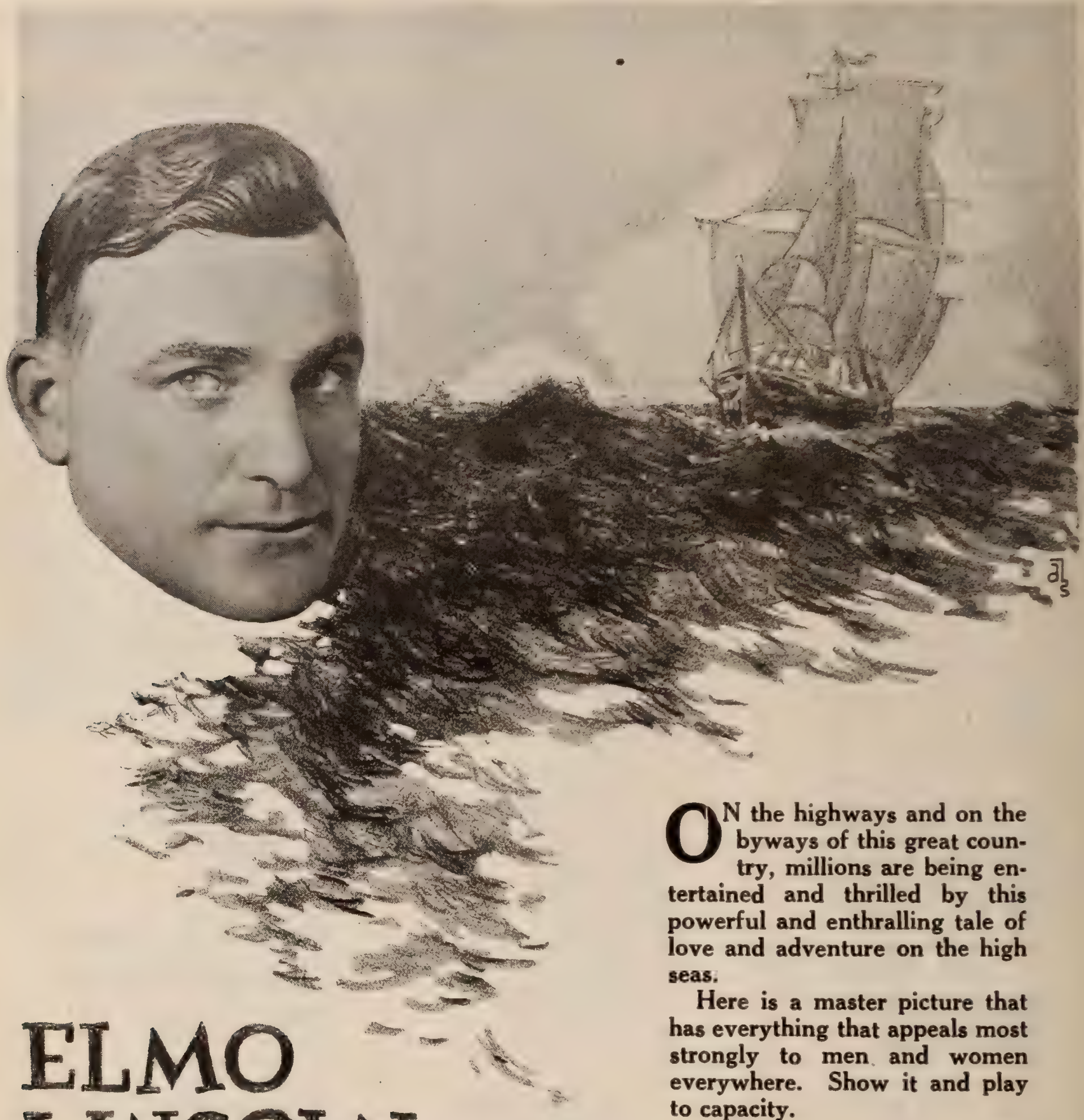
One Reel Star Comedies

Featuring

DOROTHEA WOLBERT

"Maids A-Courting"
"Romeo and Juliet"
"Shapes and Scrapes"
"A Movie Bug"
"Forbidden Brew"
"Way Down North"
"Nearly Wed"
"Fresh From The Country"
"Chicken, Country Style"
also
"His Lady Friend"
(with Joe Martin)
"My Lady's Ankle"
(with Robert Andersen)

INTERNATIONAL NEWS TWICE-A-WEEK



ON the highways and on the byways of this great country, millions are being entertained and thrilled by this powerful and enthralling tale of love and adventure on the high seas.

Here is a master picture that has everything that appeals most strongly to men and women everywhere. Show it and play to capacity.

ELMO LINCOLN

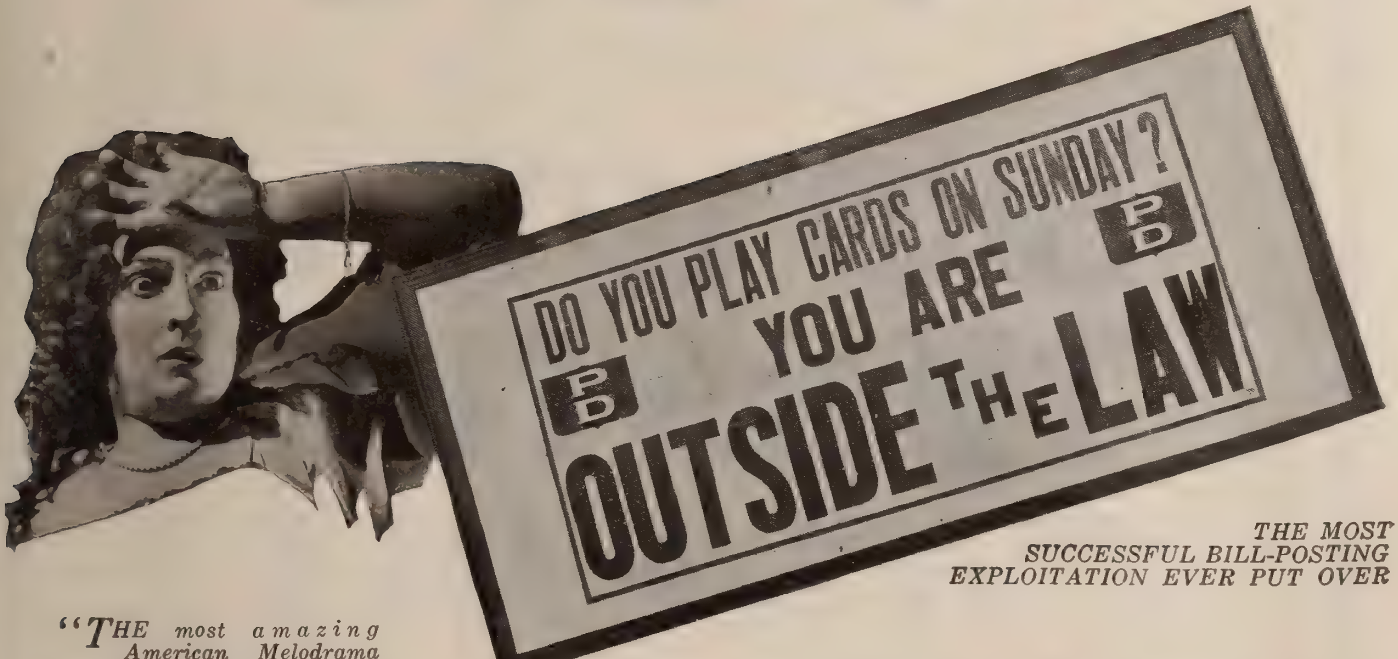
IN THE STIRRING UNIVERSAL-JEWEL PRODUCTION

"UNDER CRIMSON SKIES"

DIRECTED BY REX INGRAM

STORY BY J.G. HAWKS

The 24 Sheet that scared New York



THE MOST SUCCESSFUL BILL-POSTING EXPLOITATION EVER PUT OVER

"THE most amazing American Melodrama ever screened" is the right way to characterize this tremendous picture. Up-to-the-minute and absolutely breathless in its action, it will give your people the biggest thrills of their lives. Here is one picture you can book without viewing.

UNIVERSAL has done it again! Has developed an exploitation idea that will work in every town and city of the country just exactly as it worked in New York—and it nearly scared New York to death!

A series of four posters was used:

**"Do you play cards on Sunday?"
"Do you motor on Sunday?"
"Do you work on Sunday?"
"Do you dance on Sunday?"**

After these had been on the board four weeks, another 24-sheet was posted announcing Priscilla Dean in "Outside the Law."

FOR four weeks all New York saw these posters — and thought only of the proposed Blue Laws—and talked of nothing else. When the advertisement was disclosed, that title, "Outside the Law," had been fixed in their minds as nothing else has been fixed for years.

It will work exactly the same way in your town, wherever you are. A complete description of the campaign will be found in your Help-book, which is now in the mail, or, better, see your Universal Exchange today.

CARL LAEMMLE
presents

PRISCILLA DEAN

Supported by LON CHANEY in TOD BROWNING'S GREATEST
UNIVERSAL-JEWEL

"OUTSIDE THE LAW"

4 BIG

BROADWAY THEATRES

at

ONE CRACK

ASTOR 45th and Broadway	**LYRIC** 42nd West of Broadway
LONGACRE 48th West of Broadway	**GEO. M. COHAN** 42nd and Broadway

OPENING SUNDAY JAN. 16

A Four-Square First Showing as Unparalleled as the Picture Itself.

Carl Laemmle
presents
TOD BROWNING'S
Greatest
UNIVERSAL - JEWEL PRODUCTION

"OUTSIDE THE LAW"

Starring

PRISCILLA DEAN

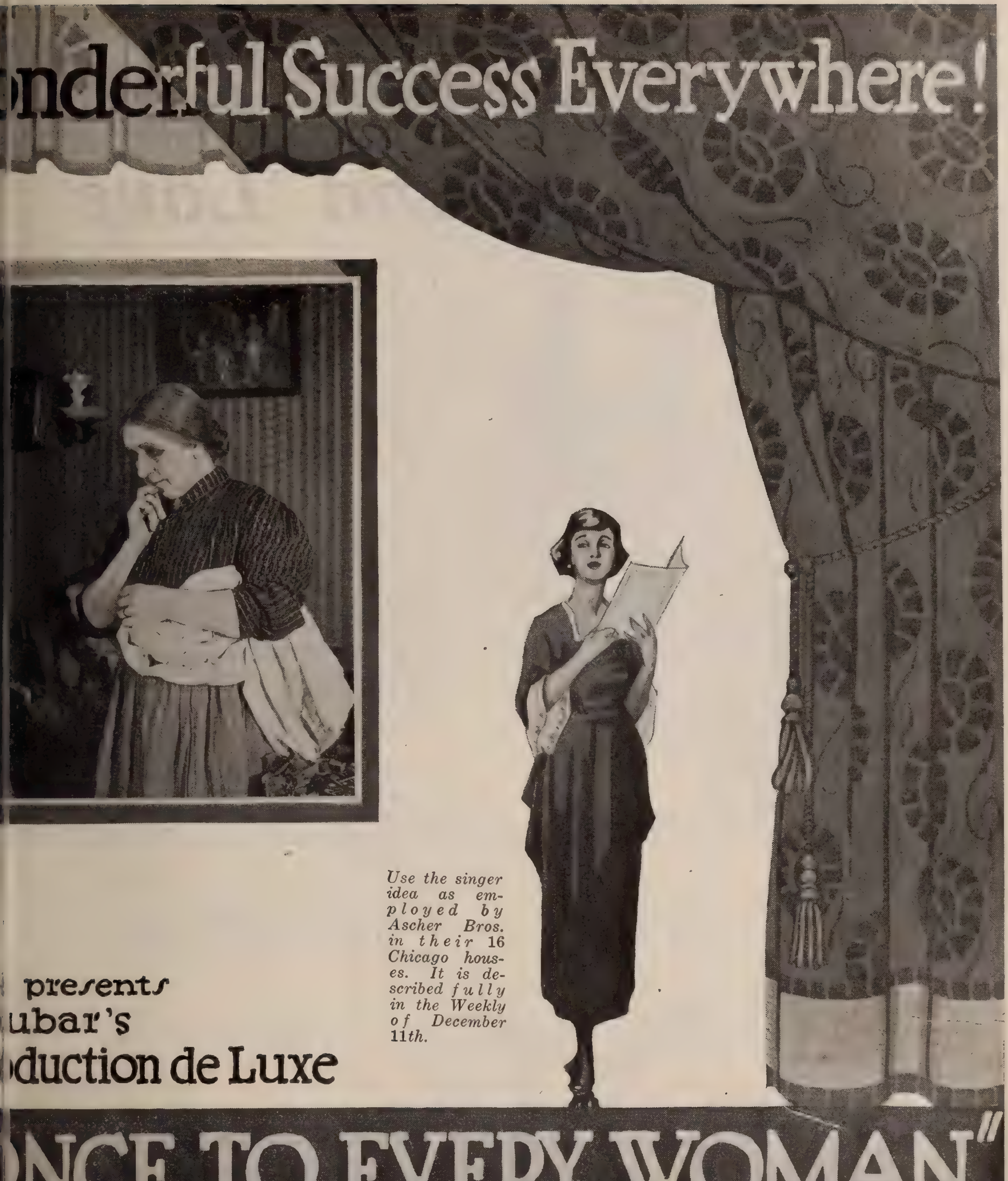
Supported by
LON CHANEY
in the
Most Amazing
AMERICAN MELODRAMA
EVER SCREENED

The Picture-Singer Idea-A W

WHEREVER there are mothers and fathers, sons and daughters—wherever there are human beings this great mother-love drama is creating a deep and lasting impression. It is a picture worthy of any theatre because it makes any theatre worth-while to its patrons.

Carl Laem
Allen
Universal-Jewel

DOROTHY PHILLIPS in "



nderful Success Everywhere!

Use the singer idea as employed by Ascher Bros. in their 16 Chicago houses. It is described fully in the Weekly of December 11th.

presents
ubar's
duction de Luxe

NCE TO EVERY WOMAN"

Wherever People Live --And Love

IN the humble halls of peaceful villages and in the gilded palaces of bustling cities—everywhere that humans live and love—this simple tale is having its profound effect.

SO keen and powerful are the master-strokes of Von Stroheim as he shows us this slice of life that, once seen, it can never be forgotten.

PLAY "Blind Husbands" and let the results open your eyes!

Carl Laemmle Presents Von Stroheim's Wonder Play

UNIVERSAL JEWEL

"BLIND HUSBANDS"

We Are Still Looking for More!

LAST week The Moving Picture Weekly reproduced a lobby display of a theatre in New York City. Herewith reproduced is the lobby display of the Standard Theatre, Cleveland, Ohio, for "The Devil's Passkey," the Von Stroheim Jewel feature. Whether your theatre be in The Strait Settlements, or further west, The Moving Picture Weekly is grateful for photographs of attractive lobby displays in connection with Universal features. Why not send on yours?

"The Devil's Passkey" played to big houses at the Standard Theatre, Cleveland. The middlewest, like the rest of the country, is loud in its praises of the picture. When it opened at the Regent Theatre, in Wichita, Kansas, people were still lined up deep outside the lobby as late as 9:30 P. M. waiting for a chance to get seats in the crowded house inside.

The DEVIL'S PASS KEY
DEVIL'S PASSKEY.

Lobby of the Standard Theatre, Cleveland, Ohio, "togged out" for "The Devil's Passkey."

How Wheeler Oakman Started In The Movies

WHEELER OAKMAN, the handsome husband of Priscilla Dean, who so excellently portrays the big role of "Dapper Bill" in her newest Jewel release, "Outside The Law" was not "born in clover" by any means. But Wheeler Oakman harbors no grudge against the world for that reason, for the mere fact that he was "broke" led him to the movies and the successful career as a cinema actor which is now his.

Oakman arrived in Los Angeles with a road company presenting "Checkers" and left the show shortly after an argument with the stage manager. Like many other stage players, he had an averson to the "flicker-films" which only the absence of three meals could efface.

When it did not seem likely that a company would come to Los Angeles with a vacant role for his acceptance, and because the annoyance of "riding the rods" did not appeal to his artistic soul, Oakman got a job before the camera and has been building his success from that day on.

Wheeler Oakman played leading man to Priscilla Dean in that charming picture of romance and the Far East, "The Virgin of Stamboul" and he is again her pal and lover in "Outside the Law" which promises to be one of the sensations of the cinema year of 1921.

Oakman was born in Washington, D. C. and is remembered at Georgetown University as a baseball player of exceptional ability. He began his stage career immediately after leaving school and scored a hit with a number of big touring companies.

While he has not told of his plans for the future they are sure to be bigger and more interesting than ever.

Tremendous Pulling

Read These --

Pilot Mound, Iowa.

"OUR house would not hold the people. Had to turn hundreds away. Never happened before. Far the best ever shown." Geo. Witcraft.

Cairo, Ill.

"IT got the money. Thanks for favors."

Peter Lind,
Bijou Theatre.

Janesville, Wis.

"HUNDREDS turned away. Seating capacity 300. Paid admissions 1527. Give me more of these money makers."

Jacob Moelke, Majestic Theatre.

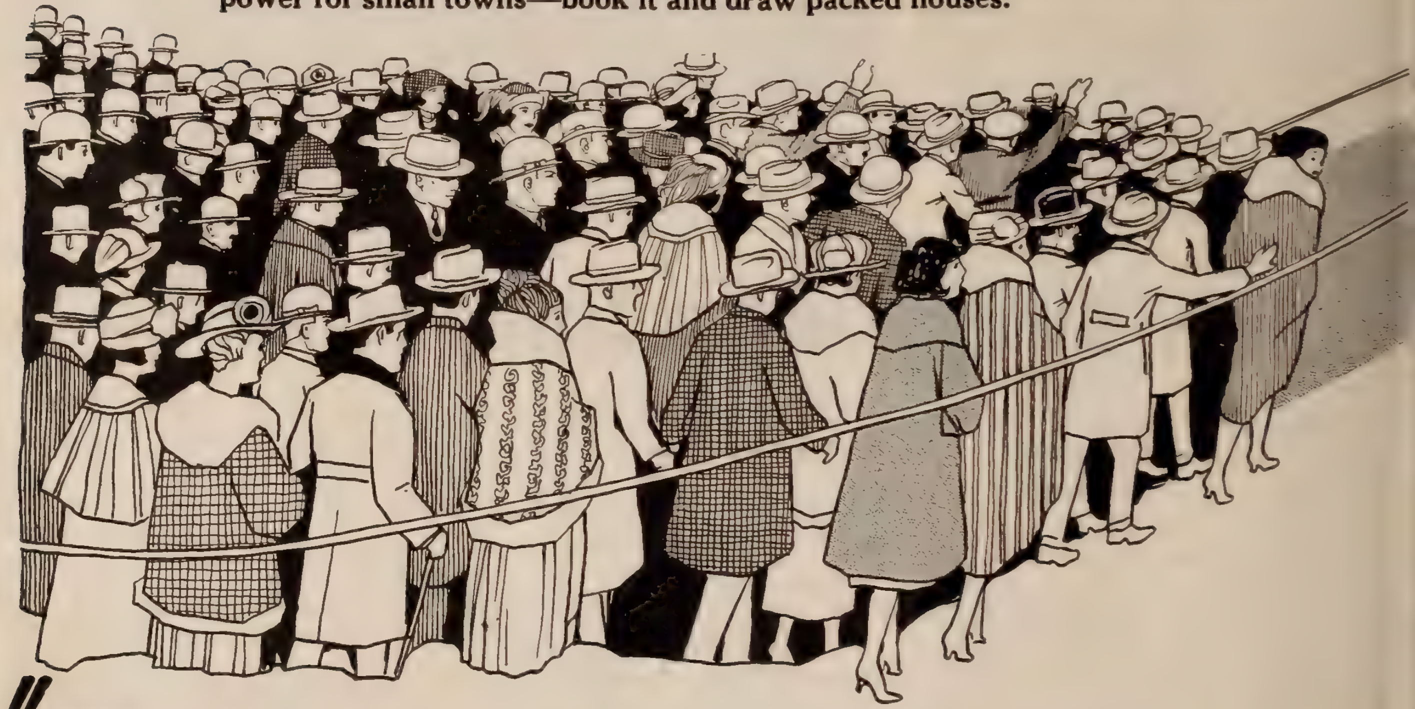
Huntington, Ind.

"DID a great business. Kept them lined up all day."

John Heffernon, Perfect Theatre.

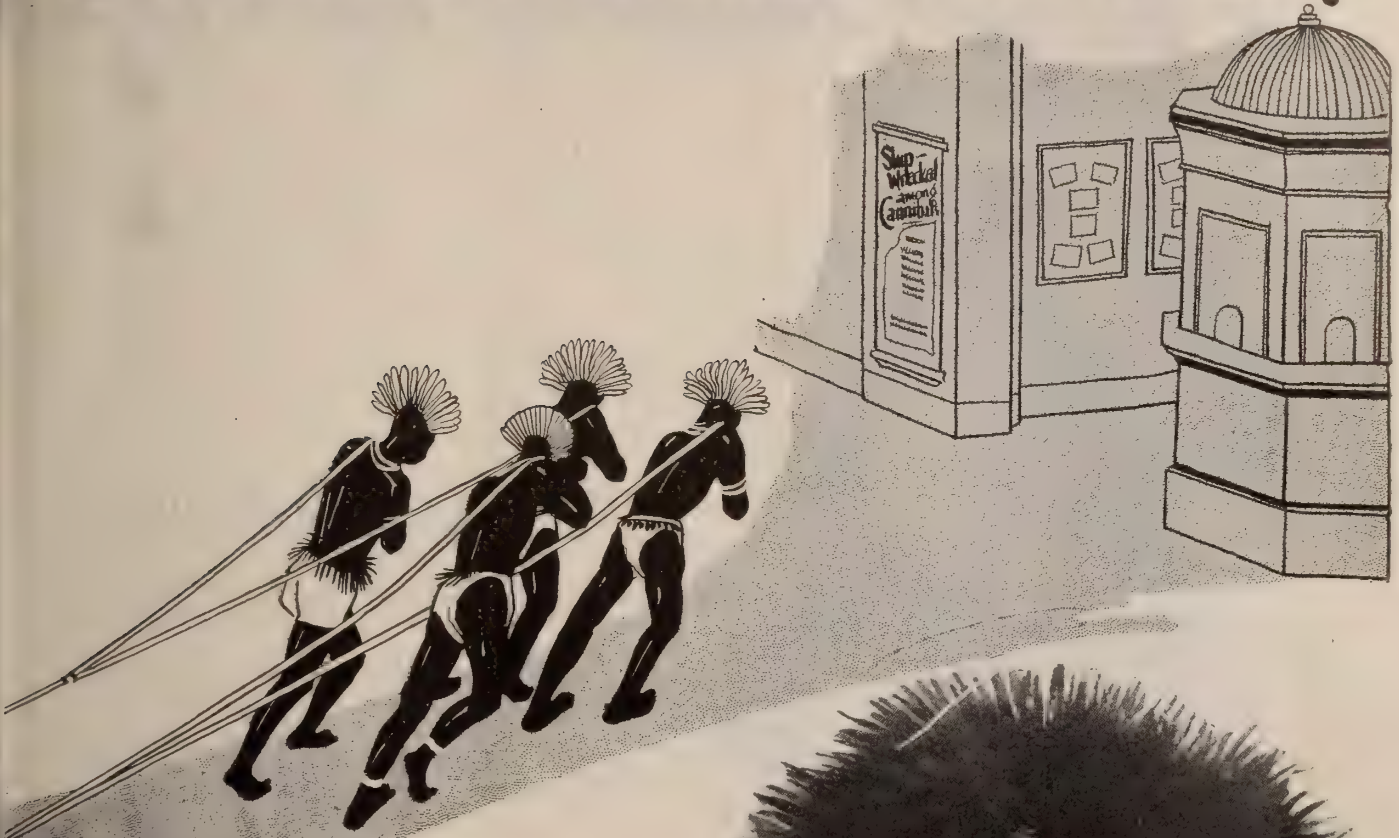
Then Act!

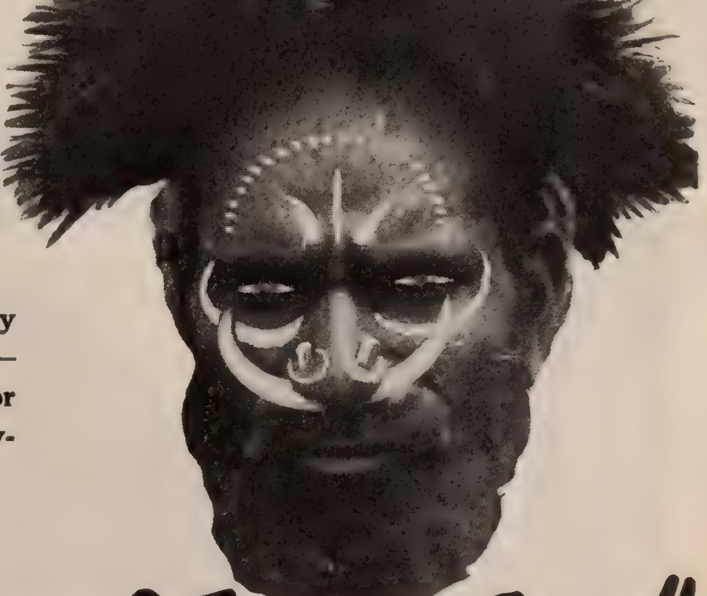
REMEMBER that the same tremendous success that "Shipwrecked Among Cannibals" has scored in thousands of large cities and small towns is yours if you show this big sensational feature. It has tremendous pulling power for small towns—book it and draw packed houses.



"Shipwrecked a

Power for Small Towns!


Ship-Wrecked among Cannibals



IF you don't believe they look like this—and worse—get the film and see for yourself! Seeing is believing!

mong Cannibals"

"Business wonderful

ALL PARIS LAUGHED
AT THE INNOCENT
WOMAN CAUGHT
IN THE WEB OF
INTRIGUE

will play return engagement"

—MANAGER GORMAN

SAYS General Manager L. M. Gorman, of the Rialto, Liberty and Lyric Theatres, Lincoln, Neb.; "I think that 'The Devil's Passkey,' from every angle, is one of the best pictures we have had the pleasure of playing this season. We have received an unusually large number of complimentary letters regarding this production. The patrons praised it unstintedly as they were leaving the theatre, and business was wonderful. We will play a return engagement in January."

CARL LAEMMLE
PRESENTS
Von Stroheim's
MASTER PICTURE

The DEVIL'S PASSKEY"

UNIVERSAL-JEWEL PRODUCTION de LUXE

The Devil's Passkey
Moving Picture Weekly
Carmel Myers

Carmel Myers is a constant reader of The Moving Picture Weekly.

Looking Ahead

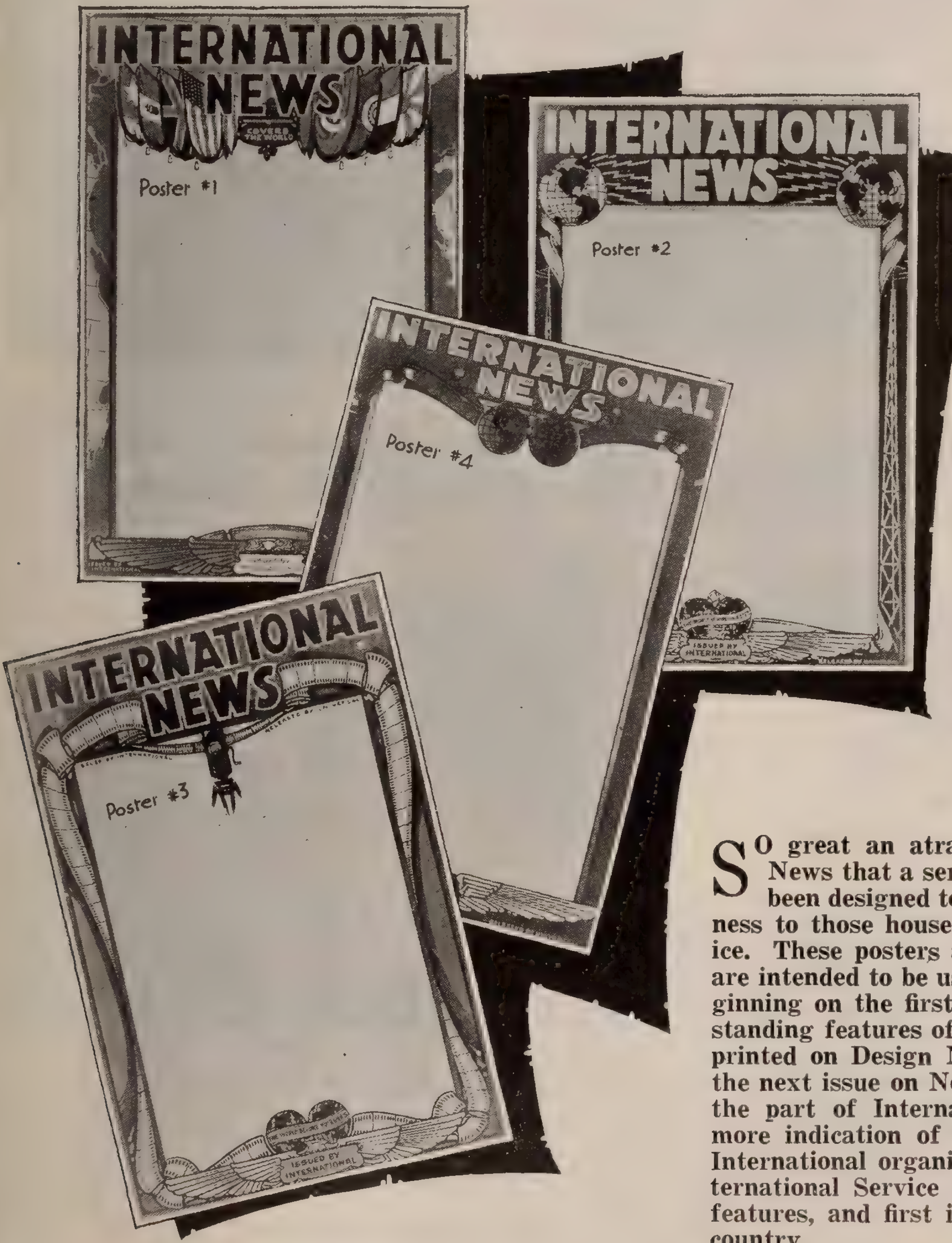
THERE are few young screen artists who take their work and career more seriously than Carmel Myers. She is always "looking ahead," ever preparing herself for the bigger work that constantly falls to the lot of the ambitious and progressive actress. She reads all her press notices, whether they praise or find fault, and considers earnestly what her critics and admirers have to say concerning her work.

To the admirable three productions she has already made since her return to the silent drama, "In Folly's Trail," "The Gilded Dream" and "Beautifully Trimmed," there will soon be added a fourth, entitled "The Mad Marriage." This picture was adapted from an entertaining novel, by that famous woman writer, Marjorie Benton Cooke, and was directed by Rollin Sturgeon, with whom Miss Myers has often been associated and who understands so keenly the talent and capabilities of the young star. It is a story of the gay and irresponsible life of the artist colony in New York City, and how a girl who was full of "theories" and little else, contracted a rash marriage and had to suffer much until the realization of the true meaning of life and love came to her. Miss Myers will have an engaging leading man in "The Mad Marriage"—Truman Van Dyke, who has won a firm niche for himself in the hearts of all the movie fans.

"The Mad Marriage" will very shortly be released, but already the young star is "looking ahead" to the demands of her next story, which is now being whipped into final shape by the scenario department. She started East to New York, several days ago, on a shopping tour, and from last reports is busy replenishing her wardrobe with the latest Parisian modes to be used in this production. Incidentally, she is greeting again the many friends she has among the players of "the spoken drama" and they will assuredly be glad to welcome the little movie actress whose versatility surprised everybody, when she left the screen temporarily last year to successfully fill a prominent part in that popular Broadway musical comedy, "The Magic Melody."

It is refreshing indeed to meet with an actress like Carmel Myers. Young, beautiful, talented and successful, she is nevertheless modest and unassuming; always eager to strengthen her art, always attentive to suggestion, always alert—"looking ahead." And that is why this youthful actress is progressing so rapidly and winning such general popular favor.

We Couldn't Improve The Service So We Improved The Posters


INTERNATIONAL NEWS
COVERS THE WORLD
Poster #1
INTERNATIONAL NEWS
Poster #2
ISSUED BY INTERNATIONAL
INTERNATIONAL NEWS
Poster #4
INTERNATIONAL NEWS
Poster #3
ISSUED BY INTERNATIONAL

INTERNATIONAL NEWS SERVICE, as it stands at the moment of writing, cannot be improved. This is because during every minute of the day and night members of International's vast organization are on guard to make even the most minor improvement the minute the need for it is shown. It is this constant vigilance that assures you the last word in a news reel with every issue of International.

SO great an atraction is International News that a series of new posters has been designed to draw even more business to those houses presenting the service. These posters are in four colors and are intended to be used consecutively. Beginning on the first of the year, the outstanding features of the current reel were printed on Design No. 1, the features of the next issue on No. 2, etc. This step on the part of International is merely one more indication of the spirit behind the International organization that makes International Service first in news, first in features, and first in the theatres of the country.

International News

**Released
Thru
Universal**

TSURU AOKI
J. BARNEY SHERRY
ARTHUR CAREWE
ETHEL SHANNON
STANHOPE WHEATCROFT

On Her Answer Hung The Fate Of A Nation--

She **dared not** answer "yes"; she **could not** answer "no!" She knew she loved him, but to confess it meant to renounce her birthright. In her trembling lips lay the power to shape the destiny of a country—on the battleground of her heart, her love of the man was fighting her love of country. Which was to win?

Show this

All-Star Cast

in a wondrous drama of secret diplomacy. Directed by Rollin Sturgeon from the novel by Sidney McCall.

UNIVERSAL-JEWEL

Production De Luxe

"The BREATH OF THE GODS"

Now Rolling Up
Gigantic Profits
Everywhere

ELMO LINCOLN

in

"FLAMING DISK"

THE WILDFIRE SERIAL SENSATION

Directed by
ROBERT HILL

"$100,000,000—or I'll Floc

TERROR-STRICKEN, they stare at the hundreds of precious stones she has sent them gratis! If she gives them away like this—my God, they'll be ruined! What to do? And in a moment you are whirled away on a wave of action so swift and daring as to hold you breathless and spellbound.

See the fascinating Mystery of Diamond-making in Universal's Strange and Startling Adventure Serial // Directed by Edward Kull.
EILEEN SEDGWICK in

d the World with Diamonds!"

Says M. P. World

"A SUSPENSEFUL adventure serial, filled with highly-colored melodramatic incidents, is found in "The Diamond Queen," a new Universal serial based on a story written by the late Jacques Futrelle. Eileen Sedgwick heads a well-balanced cast with George Cheseboro playing opposite her as the hero.

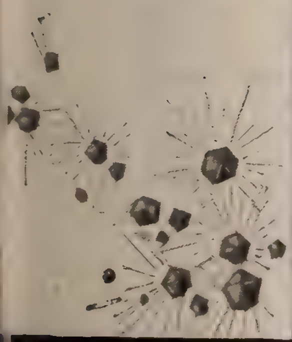
"Sure-fire Thrills"

"EDWARD KULL, who directed, must be given credit for developing the opening chapters with a strong sense of what makes for suspense and a good eye for sure-fire thrills. If the serial keeps up the pace set for itself at the beginning it should prove very popular.

"Fast Running"

"THE opening scenes are laid in and near New York City. Later the scene shifts to the diamond country of Africa and its surrounding jungle land. The melodramatic incidents themselves, as well as the intermediate stretches of the story, are better than common."

Give 'em what they want: Book this serial!



"The DIAMOND QUEEN"

SOME leap—and it registers some thrill! Not just one—or ten or twenty, but hundreds of death-defying stunts are crowded into this big serial sensation. That's the way Universal makes its serials—and that's the way EDDIE POLO plays!

YOU'RE in business to profit as well as entertain. That's what this serial is intended to do —and that's what it does. For 18 solid weeks of good, sound business book this money-getter. You'll thank us!

EDDIE POLO
"KING OF THE CIRCUS"

Beauty Winner Forging Ahead Rapidly

Hoot Gibson, Gertrude Olmstead and Art Ortego in a scene from "The Driftin' Kid."

SEVERAL weeks ago, Gertrude Olmstead made her first screen appearance in a Hoot Gibson two reeler entitled, "Tipped Off." She justified all the faith that Universal placed in her during the months of her training. And now she appears again as leading lady to Hoot Gibson, in "The Driftin' Kid." She seems prettier than ever, and again shows that she is an excellent little actress and that bigger things can be expected of her.

It is now about eight months since little Miss Olmstead won the beauty contest which the Chicago Herald-Examiner conducted in connection with the Elks and was awarded a contract by Carl Laemmle, president of Universal, to appear in pictures for that company. From the obscure routine of every-day life in a small mid-western city, Gertrude was sent to Universal City, with its fascinating studios, its interesting people and its big screen personalities. She wasn't phased at all, but just set right to work learning all she could; she rode and danced and swam; she took lessons in dramatics from some of the stars and lessons in the art of make-up from the others and she LEARNED so that now she handles herself capably indeed in "The Driftin' Kid." When a girl possesses natural talent and a will to learn, there is no reason why she should not forge ahead, and the future, therefore, holds big possibilities for the youthful Miss Olmstead.

She is scheduled to appear in another "Western" with Hoot Gibson, entitled "Sweet Revenge." What follows upon this is not yet definitely known, but Universal has interesting plans for this seventeen year old beauty.

Your Help Is Needed Once Again!

AS exhibitors are by this time probably well aware, January 26th has been designated by every branch of the Motion Picture Industry as Motion Picture Day. Upon this day the Red Cross and six other organizations desire to make drives in all the motion picture theatres of America for funds for the European Relief Council, Herbert Hoover, Chairman.

Three and one-half million children in Central and Eastern Europe will starve unless they are provided for at $10 per baby until the next harvest. The Motion Picture Industry is expected to raise $2,500,000.00 which will care for 250,000 babies until the next harvest. Or, in other words, the Motion Picture Industry has undertaken to save a quarter million babies.

The industry has organized for this movement as The Motion Picture Hoover Committee located at 122 West 49th Street, New York City, telephone Bryant 8770. On the day of January 26th, speakers designated by the organization will plead this noble cause in the moving picture theatres of the country and take up voluntary contributions and it is indeed earnestly hoped that exhibitors will lend their co-operation. In addition, on the morning of January 29th, special children's matinees have been designated in the theatres throughout the country, the proceeds of which are to go to make the necessary quota.

Throughout the war the Motion Picture Industry was solidly in back of all "movements of mercy," and it is to be hoped that now, when help is needed more than ever to succor the starving children of Europe, it will not slacken its zeal.

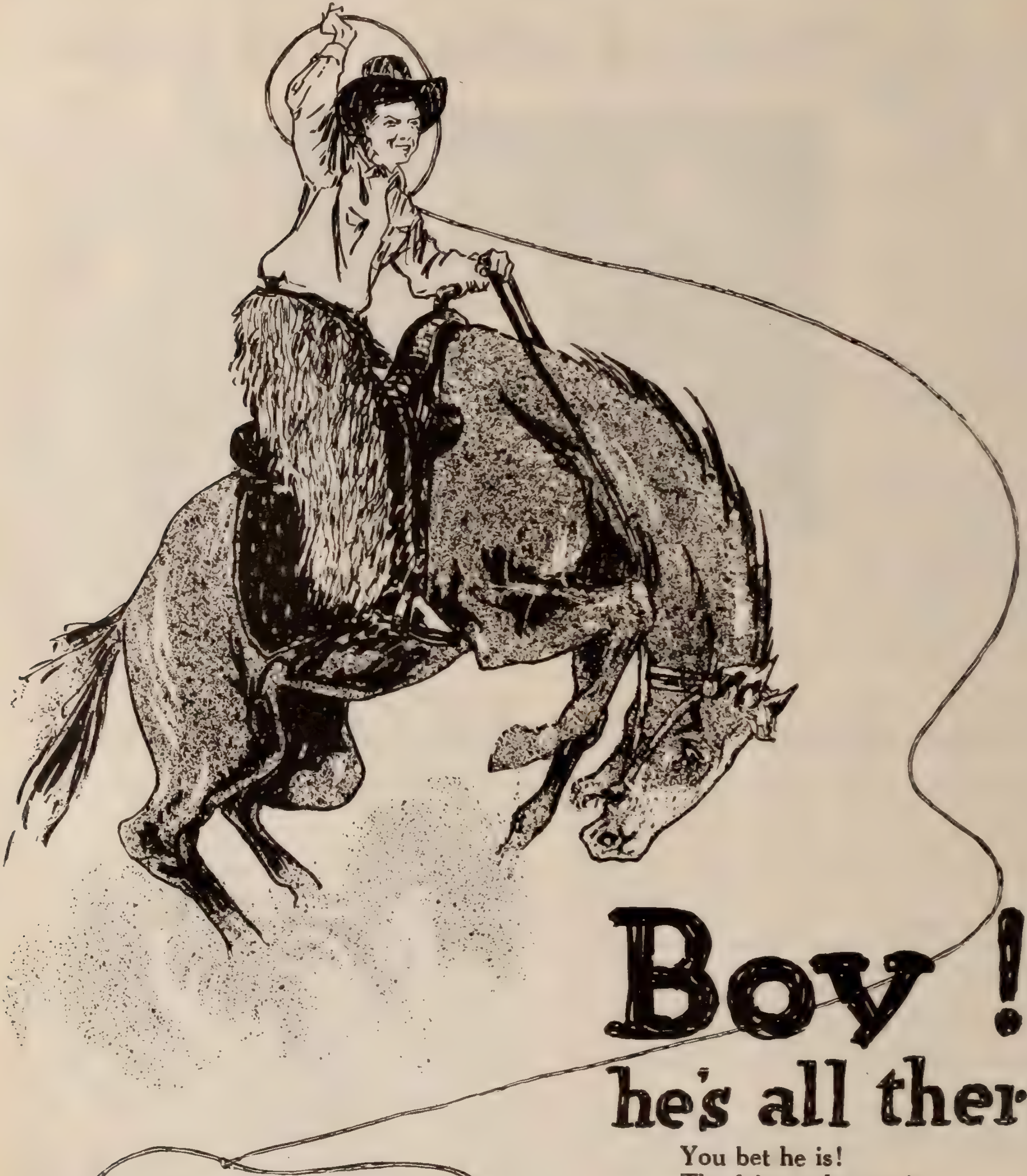
All information concerning the general plans of this worthy movement can be obtained by applying to The Motion Picture Hoover Committee, 122 West 49th Street, New York City.

Serial Stars Popular

IN a popular contest now being conducted in Rio de Janiero, Brazil, by the trade paper "Palcos e Telas" among its readers, to determine who is the best actor of serials, Eddie Polo, better known in Brazil as "Rolleaux," heads the list of his American and foreign competitors by a very substantial majority. Marie Walcamp and Pearl White are running neck to neck for the feminine lead in the same contest.

Universal serial stars have achieved unprecedented popularity not only in America but in all parts of the globe including the most remote regions where the motion picture has managed to penetrate. Dozens of letters come in daily to the Universal offices praising Eddie Polo, Elmo Lincoln, Eileen Sedgwick, Marie Walcamp and the other popular players who have appeared in the splendid serials for which Universal is famous.

If the Universal serial stars have achieved great popularity now, they will achieve even a greater measure of fame and favor in the near future, for the company is planning all sorts of big serial novelties for them and unusual chapter plays can be looked for from Eddie Polo, Eileen Sedgwick and Elmo Lincoln.



Boy! he's all there!

You bet he is!
The fair sex knows it—
the men don't have to
be told.
You show the series—
then try to take care
of the crowds!

keep your eye on
HOOT GIBSON

Beauty And The Beast

"The Beast" Is The Famous Century Wonder Dog, And "Beauty" Is Certainly Well Represented By These Lovely Century Bathing Girls

THE Century Wonder Dog is a distinct added attraction to Century Comedies. Few stage dogs are as clever and keen-witted as this dog and the parts that he takes in the comedies are ofen considerable.

In "Fire Bugs," for example, one of the recent Century Comedy releases, and an unusual two-reel mirth-provoker in every way, a generous share of the plot rests on the capable dog. There doesn't seem to be a thing he cannot do, and he does it all so easily and naturally.

The Century Bathing Girls are a delight to the eye, pretty in both face tnd figure. They serve in every way to enhance the entertainment quality of these really funny two-reelers, and they have won a large measure of popular favor for themselves. Audiences all over are coming to look for them in the comedies and to miss them when there isn't much provided for them to do.

Another reason for the general excellency of Century Comedies is the calibre of the comedians and comediennes who enact the principal roles. Harry Sweet, Bud Jamison, Charles Dorety, Louise Lorraine, Dixie Lamont are distinct personalities whose comedy talents are large and whose popularity and favor are daily increasing.

And the best that is to be had in the way of directors is to be found on the Century lot—Fred Fishback, William Watson, Jim Davis, Thomas Buckingham and Chuck Reisner, men who have a wealth of experience in the comedy field behind them and who are constantly progressing in their work.

Two From Texas Brought Us Joy

Austin, Texas,
Dec. 19, 1920.

Consolidated Film Co.,
Dallas, Texas.

Gentlemen:

Just a few words in regard to your Century and Rainbow Comedies. In Austin the movie fans have termed me the Comedy King. You see, I have the comedy market cornered here. We use the Sunshines, the Sennetts, the Al St. Johns, the Arbuckles, the Rainbow and the Centuries. So you will note that I hold contracts for the best in the comedy line.

Now please don't try and raise the rental on the Rainbow and Century Comedies, when we tell you that we consider your comedies the best drawing cards; in fact our books show the Rainbow and Century have made what we always termed a "blue" Monday and Tuesday two of the best days in the week. You have but to turn and look on your books and see that we have used the two comedies ever since they were released. We can truthfully say that if an exhibitor has a day in the week that doesn't go over, he will find on trial that a Rainbow or Century will make the blue day one of the best days in the week. Of course, it will take several weeks; in other words, the fans will have to see a Rainbow or Century, and you know that they don't come all in one night.

Best wishes,

(Signed) R. S. Pryor, Mgr.,
Grand Central Theatre.

Electra, Texas.
Dec. 20, 1920.

Consolidated Film Supply Co.,
Dallas, Texas.

Gentlemen:

I take pleasure in volunteering to recommend your Century Comedies as being the greatest laugh getters of any comedies we are using, and especially so when we get the ones that use the lions.

Yours truly,

(Signed) R. G. SYKES,
Secretary.
Grand Theatre Company, Inc.

"KING OF THE CIRCUS"

Episode 14

"Out Of The Clouds"

CAST

Eddie	**Eddie Polo**
Mary Warren	**Kittoria Beveridge**
John Winters	**Charles Fortune**
Zola Sinclair	**Eugenie Silbon**

EDDIE is strong, however, and manages to hold back the revolving wheel and free himself from his bonds.

Gray sends a wire to Zola Sinclair, an adventuress in league with him, telling her that he will arrive in the afternoon. She is to have a speed boat meet the steamer for him and to watch all the guests arriving at the hotel.

In the meantime Mary receives Eddie's wire and Flint manages to get hold of it, thus learning of Eddie's whereabouts and that he has half the canvas. He sends an immediate wire to Zola telling her that Eddie is on the boat and that he has half the canvas.

Eddie sees Grey enter the speed boat, but he makes for a big blimp and hires it. As the boat passes underneath the blimp, Eddie jumps down to it, overcomes Gray and his henchman, grabs the second piece of canvas and returns to the blimp.

Short of fuel, the blimp is swept out to sea. Eddie realizes that he must go to Winters aid. Winters and Collins had put up at the hotel in Avalon and had been seen by Zola.

From a dizzy height Eddie makes a thrilling jump in a parachute? Will he reach the water's surface in safety?

"THE FLAMING DISK"

Episode 17

"Rails Of Destruction"

CAST

Elmo Gray	**Elmo Lincoln**
Jim Gray, his brother	**Elmo Lincoln**
Rodney Stanton	**Roy Watson**
Stanley W. Barrows	**Geo. Williams**
Prof. Robert Wade	**Lee Kohlmar**
Helen Wade	**Louise Lorraine**
Briggs	**Fred Hamer**
Stella Dean	**Fay Holderness**
Batt Hogan	**Monte Montague**
Con Dawson	**Jenks Harris**

ELMO wards off the steer and aided by Barrows and the mysterious motorcyclist, makes his getaway. Helen also escapes.

To throw Stanton off his track, Hogan sends him after Elmo, causing him to believe that Elmo is in possession of the flaming disk. Stanton gets wise to Hogan and plans to find out his game.

In the meantime, he sends some of the henchmen after Helen and they plan to throw her in the river.

Jim is at last able to throw off the yoke of Stanton's hypnotic power, but he assumes the characteristics of the weakling in order to find out Elmo's whereabouts. He is now going to devote his energies to helping Elmo alone.

Helen is thrown in the river and Elmo, lassoed by the gang, is strung to a tree. However, he breaks loose from his bonds and runs to Helen's rescue. She is almost overcome and together they hurry to the railroad.

Stanton, seeing Elmo and Helen make their getaway, gives orders to the gang to blow up the bridge just as the two are crossing it. Will they meet their death in the fearful explosion that follows?

International News

No. 2

Boston, Mass.—Channing H. Cox in Coolidge's place. Suceeds vice-President elect as Bay State Executive.

Sub-Titles.—Taking the Oath. Mr. Coolidge turns over Ben Franklin's Bible to the new Governor—it goes with the office.

New York City—Miss Anne Morgan, a fight promoter. Daughter of famous financier, backs Leonard-Mitchell title bout to raise funds for France. (Omit Boston prints.)

Sub-Title.—Auctioning box seats in Wall Street.

Boston, Mass.—Picked as loveliest girl in New England. Mrs. Walter Tuff, of Boston awarded first prize in recent beauty contest. (For Boston only.)

City Island, N. Y.—Sea Hornet a speed marvel. First test proves one-man torpedo boat a real speed demon.

In the Public Eye.—General Enoch Crowder, who has been sent to Cuba to adjust serious differences over the presidential election . . . . Washington, D. C.

Sub-Titles.—Ludwig Martens, Soviet Envoy, surrenders to a representative of the Labor Department to be deported to Russia. (Martens on the right.) King Gustav, of Sweden, visits American war craft in the Harbor of Stockholm.

New York City.—Bachelor admiral adopts seven waifs. Newton A. McCully, of U. S. Navy, will be father to Russian youngsters.

Sub-Title.—Admiral McCully and his "family" admitted after a protest by Ellis Island immigrant authorities.

Fort Meyer, Va.—"Circus" riding keeps artillery boys in trim. Army training is just like rehearsing for the "big show."

Sub-Titles.—Training for mountain climbing. The 19th Field Artillery showing some speed.

New York City.—Mighty dreadnaughts off for winter cruise, passing under Brooklyn bridge; the Pennsylvania and Arizona start for Panama waters.

Sub-Titles.—At sea, greeted by the rising sun. Seaplanes of the Pacific fleet leave to join in the Panama maneuvers . . . . San Diego, Cal.

Yerkes Observatory, Williams Bay, Wis.—Studying the moon through the world's biggest telescope.

Sub-Titles.—The 62-foot telescope. The objective glass is forty inches in diameter. Glimpses of the moon through the giant telescope. It does look a bit like green cheese at that. Professor A. B. Frost, Director of the Observatory.

Long Branch, L. I.—Crew saved from stranded steamer. Signal for help to Point Lookout Guard, brings speedy relief to the grounded Austral Plain.

Sub-Titles.—Speeding to the rescue aboard a U. S. Revenue Cutter. Saved. A quick joruney to a safer port.

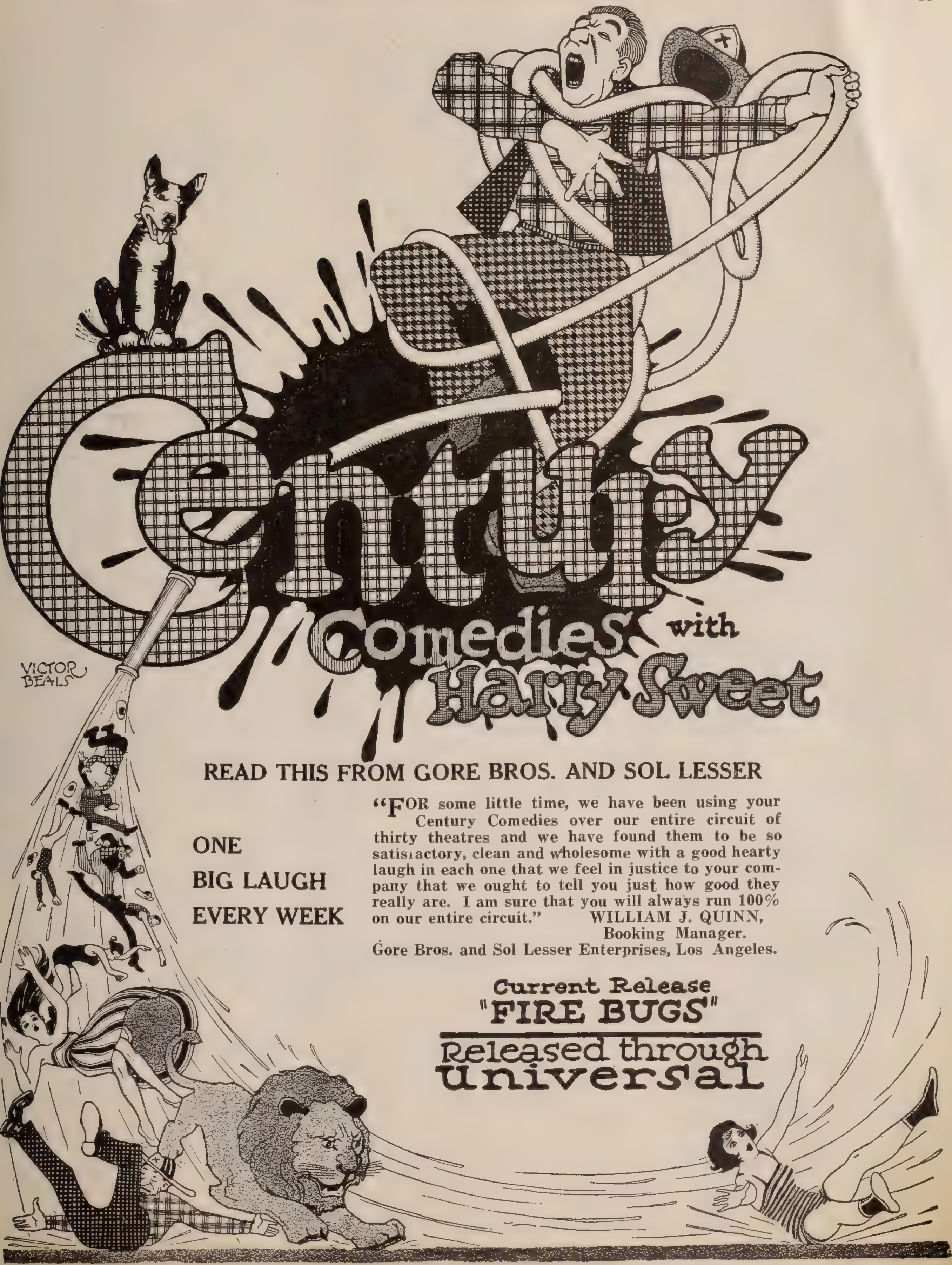
"Vamps and Scamps"

Two Reel Century Comedy

JACK O'LADDEN was a champion woman-hater. His friend Bunny Huge (both in size and habits) loved the ladies, on the contrary.

Bunny makes a bet with Jack that if he comes down to his hotel, "Bunny's Hotel," the girls there will make him fall in twenty-four hours. Jack takes up the bet. The girls all start to vamp him—one dresses as a Chinese waiter, the other as an expressman, another as a bellhop, but their efforts are fruitless when each time he discovers their identity. They try another way. One gets on a runaway horse and he captures the horse. Another gets her foot caught in the railroad track and he saves her. Still another jumps into the lake and is rescued by the dauntless Jack.

Finally, they resort to the beach. Dressed in beautiful but scanty costumes, they pose before him, but they fail to interest him. Bunny gets into a fight with Jack. The police come on the scene and chase them. Jack is finally chased by the cops and Bunny —he jumps on a passing truck and thus loses them only to find, at the twenty-fourth hour, that he is surrounded by girls in policemen's uniforms. He is captured in every way and so has to pay Bunny the bet.



READ THIS FROM GORE BROS. AND SOL LESSER

ONE
BIG LAUGH
EVERY WEEK

"FOR some little time, we have been using your Century Comedies over our entire circuit of thirty theatres and we have found them to be so satisfactory, clean and wholesome with a good hearty laugh in each one that we feel in justice to your company that we ought to tell you just how good they really are. I am sure that you will always run 100% on our entire circuit." WILLIAM J. QUINN,
Booking Manager.
Gore Bros. and Sol Lesser Enterprises, Los Angeles.

Current Release
"FIRE BUGS"

Released through
Universal

"THE FLAMING DISK"

Episode 18

"The End Of the Trail"

CAST

Elmo Gray	Elmo Lincoln
Jim Gray, his brother	Elmo Lincoln
Rodney Stanton	Roy Watson
Stanley W. Barrows	Geo. Williams
Prof. Robert Wade	Lee Kohlmar
Helen Wade	Louise Lorraine
Briggs	Fred Hamer
Stella Dean	Fay Holderness
Batt Hogan	Monte Montague
Con Dawson	Jenks Harris

AS the bridge explodes and Helen and Elmo fall into the water, the mysterious motorcyclist comes along in a motorboat and rescues them. Helen is taken to an emergency hospital for dry clothes and Elmo tells her that he will send for her if he can't come back himself. The gang get wise to this, however, and send one of their own men to Helen and she, unsuspecting, accompanies him. She is taken to Kolp's and thrown in the tank underneath the house. Jim rescues her, however. Helen believes it is Elmo at first, but gradually she comes to the realization that it is Jim and that he has really reformed and is helping them to the best of his ability.

Stanton, with his henchmen have made for Coles, a prominent jewelry concern, in whose vaults a million dollars worth of diamonds are hidden. With the aid of the flaming disk they plan to make away with these. But their thieving plan is interrupted by Elmo, Barrows and the Secret Service. "You've got me, Gray," said Stanton, "but I've beaten you; your sweetheart is drowned in a tank under Kolp's."

However, Elmo finds Helen safe in Jim's care. And wonder of wonders, Helen's father is also alive, having been kept in safety by the mysterious motorcyclist, who is none other than Briggs, Stanton's butler, and an active employee of the United States Secret Service.

The Government pays Wade handsomely for the flaming disk and Jim promises to be best man for Elmo and Helen.

"Kickaroo"

Two Reel Western Drama

CAST

Mollie O'Neill	Gertrude Olmstead
Buck McGrew	Hoot Gibson
Joe Lee	Ben Corbett
Rawhide O'Neill	Otto Nelson

BUCK McGREW is courting Molly, daughter of O'Neill of the Star Cross Ranch. Joe Lee also desires Molly and is envious of Buck. He is only waiting an opportunity to discredit Buck in her eyes. Buck is very fond of drink and is trying hard for Molly's sake to give it up.

One Sunday when Buck is waiting for Molly to go driving he meets one of the punchers of the Star Cross ranch who has a brand new drink with lots of kick in it. They go into the bunk house to test it, and when they open the first bottle it makes a terrific explosion, which brings Molly, Joe and O'Neill to the scene. Molly then and there tells Buck she will give him one more chance, and if he ever tastes a drop again she is through with him. It is then that Joe conceives the brilliant idea of doping Buck, thus discrediting him forever in Molly's eyes. He meets him one day and offers him a bottle which he says is called "kickaroo" with a great kick in it. Buck at first resists, but the temptation proves too great, and he takes just a "taste." He presents himself at the O'Neill house in a drunken state, and Molly decides once and for all to break Buck of his bad habit.

When Buck awakes he finds himself stretched out on a table with a sheet over him, and discovers every one mourning for him. He jumps up, but no one seems to see him. They have a coffin built and a grave dug, and Buck finally doesn't know whether he is dead or not. He notices the headboard of the grave, on which is a verse to the effect that Buck McGrew died from the effect of too much "kickaroo." Joe comes on the scene, and seeing the mournful preparations thinks he has killed Buck. Then when he sees Buck he thinks it is his spirit and is terror-stricken. In his terror he confesses to having doped Buck, but says he didn't intend to kill him. They see mourners carrying the coffin to the grave (all for Buck's benefit, of course), and Buck forces Joe to go up to the grave and confess that he had doped him. They are dumbfounded, and Molly goes into Buck's arms. Joe tries to make a getaway, but Buck sees him, and, pushing Molly aside, gives chase.

Universal Serials Score Heavily

Rockingham, N. C.

Mr. E. F. Dardine, Mgr.,
Univeral Film Exchanges, Inc.,
Charlotte, N. C.

My Dear Mr. Dardine:

Just a few lines to tell you that "THE MOON RIDERS" has been one of the greatest serials ever shown in the tSar Theatre of Rockingham, N. C., and I would like to say that it has gone so far as to get the best money for us of any serial of the last fifteen months. We cannot take care of the crowd waiting to see the next show. This is the kind of serial we need all the time.

We are going to make Thursday a "Universal Day," and we know that we will get the money when we say Universal to our people.

Thanking you once more for the best serial of the season and with best wishes, I am

Yours very truly,
THE STAR THEATRE,
(Signed) W. G. ATKINSON, Mgr.

Having used your serial, "The Lion Man," I think it is the best western serial that was ever put before the people. After the first five nights, my box office receipts gained twenty per cent.

R. D. Johnson,
Palace Theatre,
Le Roy, Kansas.

Leonardsville, Kan.

Mr. Walter L. Rubert,
Universal Film Exchanges, Inc.,
Kansas City, Mo.

Dear Sir:

We have increased our Wednesday attendance beyond expectations with "Elmo the Fearless."

(Signed) Charles Rothlesberger,
Leonard Theatre.

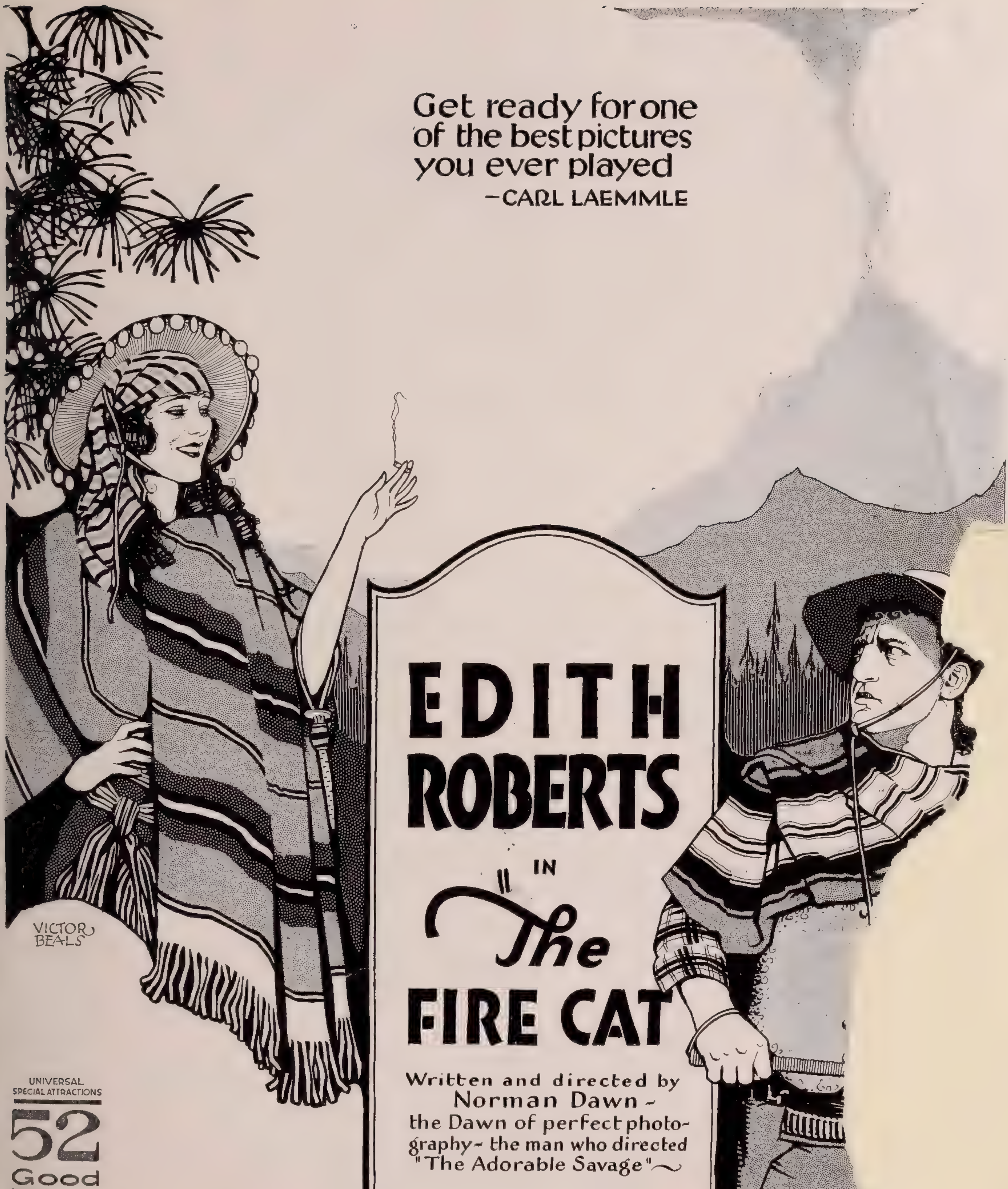
Mr. Walter L. Rubert,
Universay Film Exchanges, Inc.,
Kansas City, Mo.

Dear Sir:

"Vanishing Dagger" serial is one of the best I have ever run, in my estimation.

J. Ben Carter,
Browning Theatre,
Browning, Mo.

Get ready for one of the best pictures you ever played
—CARL LAEMMLE



EDITH ROBERTS

IN

"The FIRE CAT

Written and directed by
Norman Dawn—
the Dawn of perfect photography—the man who directed
"The Adorable Savage"~

UNIVERSAL SPECIAL ATTRACTIONS

52
Good
Pictures
a Year

The WICKEDEST WOMAN IN EUROPE

THE PRINCESS OLGA—said to be the cousin of the dashing Count Apraxin and mistress of the beautiful Villa Amorosa, Monte Carlo Seemingly, an aristocrat of the old regime, admirable in her hauteur, the perfection of style, charming in every word and move and gesture. In reality, an abandoned character of the most desperate type—the wickedest woman in Europe—and the cleverest. What chance does Andy Hughes' small-town wife stand with a woman like this, surrounded by all the fascinating temptations of Monte Carlo? The same chance that a celluloid cat stands in Hades. Watch for the Princess when you show this picture—Maud George will fool you, too.

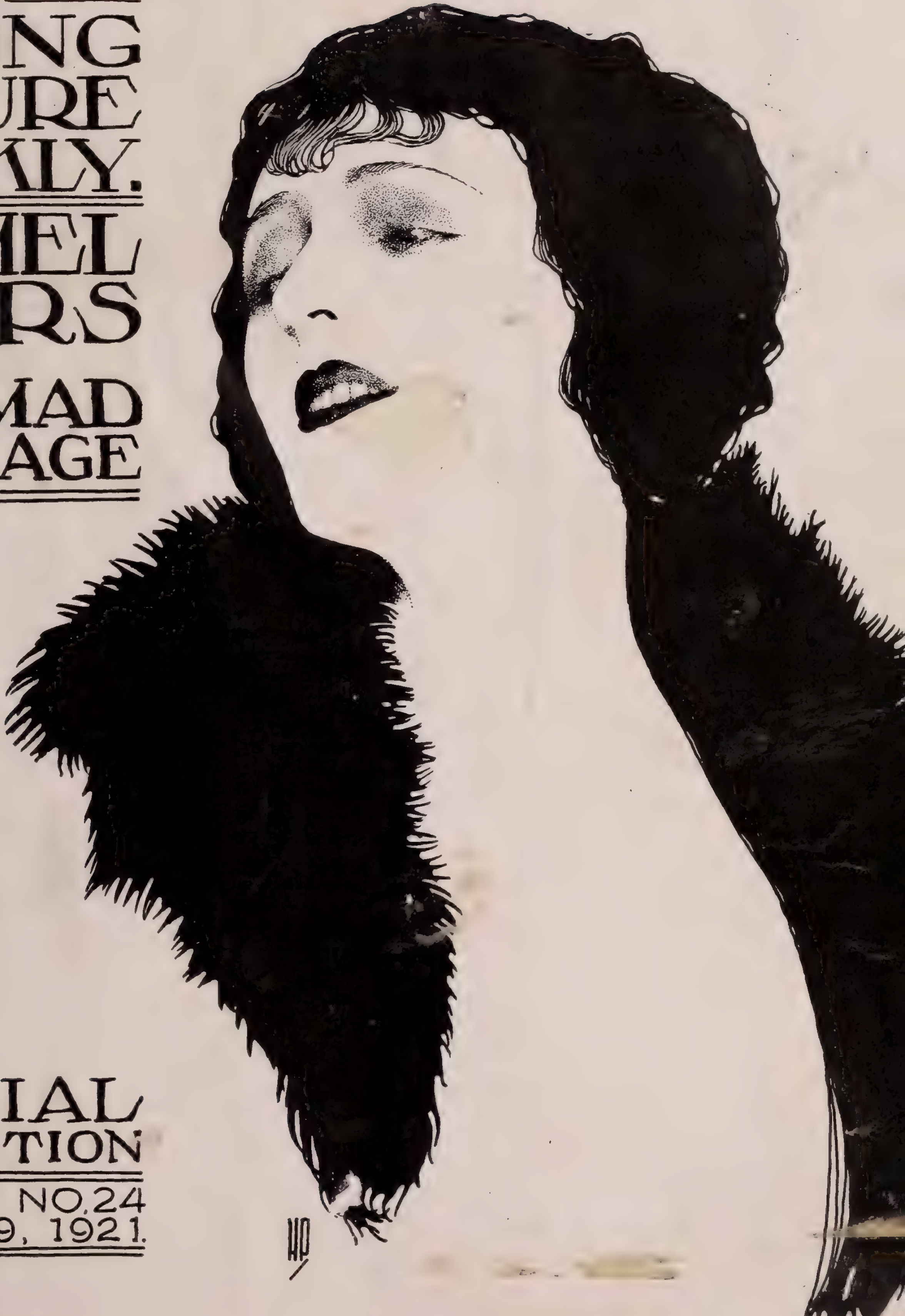
see her
orthcoming
RSAL-JEWEL
DER –

Von Stroheim AGAIN!
2½ times as much

FOOLISH WIVES"

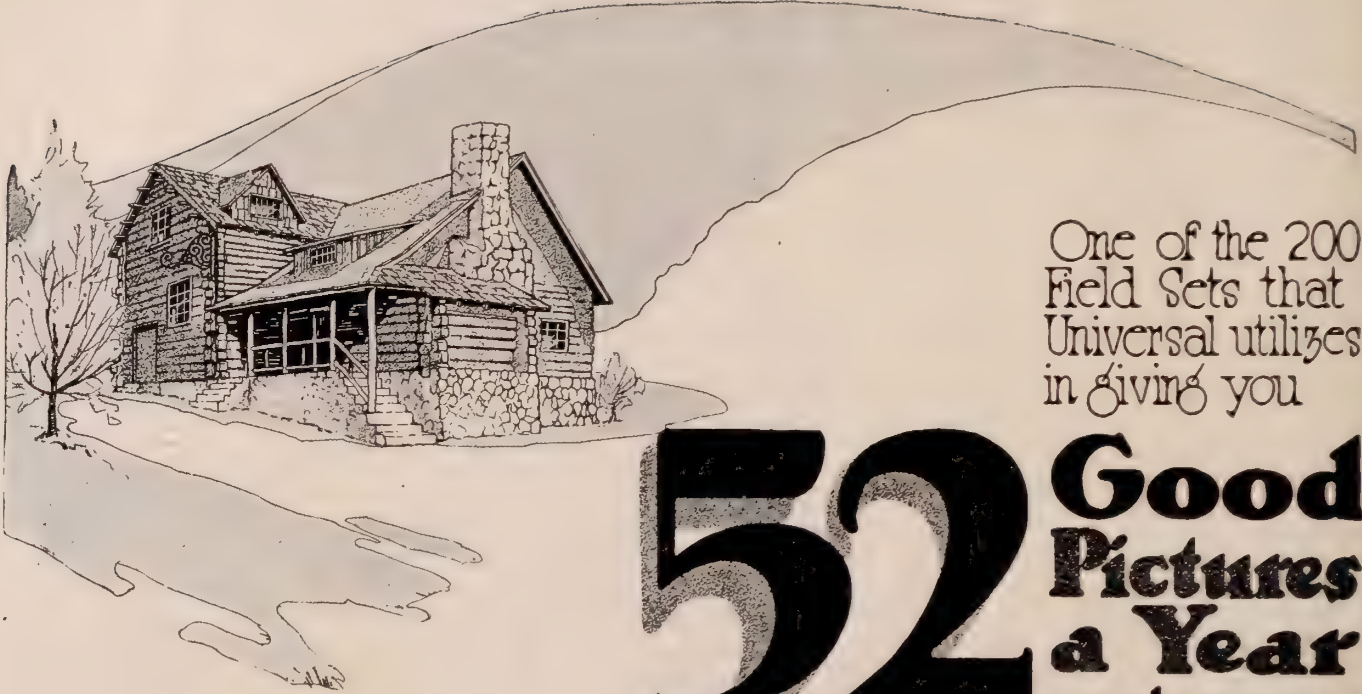
The MOVING PICTURE WEEKLY.

CARMEL MYERS IN THE MAD MARRIAGE



SPECIAL ATTRACTION

/OL 12 — NO. 24
ANUARY 29, 1921.



One of the 200
Field Sets that
Universal utilizes
in giving you

52 Good Pictures a Year

—and no worry

The French-Canadian Field Set Number R-C shown above is only one of a score of buildings constructed specially for pictures laid in the Big North Woods. These admirable pieces of scenic realism include a complete Hudson's Bay Trading Station. Many of them are leased from Universal on short terms by producers who have not facilities for making a good picture every week right straight through the year.

YOU can't make pictures without sets, and the more sets you have the more pictures you can make—and the bigger the certainty that your pictures will be good pictures.

Universal's standing resources in Field Sets alone would render possible the making of 52 Good Pictures a Year for the next four years without ever using the same set twice. And this, you will understand, applies merely to permanent exteriors. It does not include the scores of special exteriors which ar constantly in course of construction for Special Attractions and Jewel Productions de Luxe—and it does not include any interiors at all, and we number these by the hundred.

This is one of the reasons why we say—"and no worry" when we sell you 52 Good Pictures a Year. The worrying is done by competing producers.

Presented by
Carl Laemmle

UNIVERSAL SPECIAL ATTRACTIONS

The Eyes Have It!

YOUTH, animation, vivacity and life—they are written in Carmel Myers' eyes. Big, lustrous and gray-green are those eyes—and direct. It is fascinating to watch them not only for their singular beauty but because they are so expressive. They can be merry and sad, scornful and sympathetic; they can flirt and they can "freeze"—indeed they seem to be able to perfectly express every shade of human feeling.

The owner of those wondrous eyes is what one terms "a real pretty girl". Great masses of glossy brown hair enhance the charming oval face. Her skin is dazzling white; her lips shapely and full. She is slim and lithe of figure, walking always with airy grace. And when she smiles, her face lights up joyously and she displays a set of perfect, pearly teeth.

She is ambitious and progressive. No role is too difficult. She aims constantly for "the bigger". "In Folly's Trail", "The Gilded Dream", "Beautifully Trimmed"—what a trio of exquisite pictures! And uppermost in them all is the alluring personality, the haunting beauty and the spontaneous art of the young star. But now comes the biggest one, The Mad Marriage", full of story, of suspense, of action, but mostly full of Carmel Myers. It is one of those "bigger things" for which this dainty slip of a girl constantly aims and in it she rises to truly dramatic heights. It is such a picture as will entrance you and enthrall you and from it you will carry away the distinct impression that here at last is a girl who is really young, really pretty, really appealing, and an actress every inch of her—**Carmel Myers.**

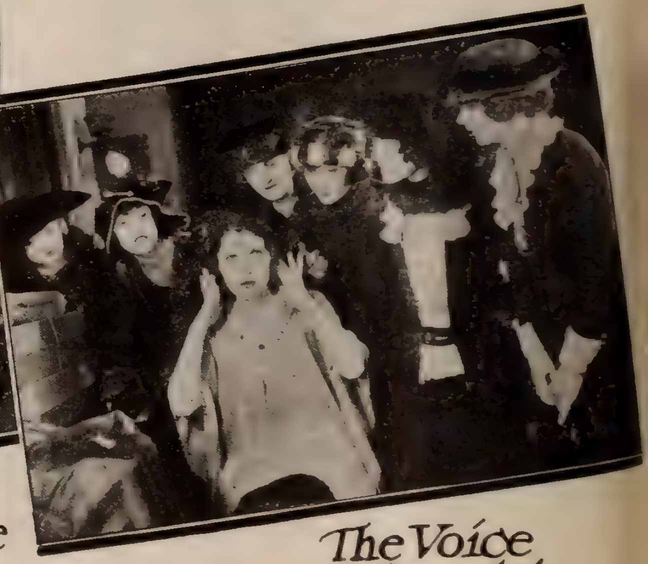
Carmel Myers, Universal star, whose fourth picture, "The Mad Marriage", upholds in every way, the splendid standard set by the other three.

Carl
Laemmle
presents

"The
Doctor
says that
Baby
is
terribly
ill!"

OF course, you never had a quarrel with your better half — you never were green with jealousy—you never poked a fellow in the eye—nor had your wife leave you—you're not a Greenwich Village artist, that's why. But you'll sympathize with both these very human young people because there are millions just like 'em, and you'll laugh with them when their troubles come to a happy end. As pretty a picture as bewitching Carmel Myers ever made and that means something. Take a good look at the stills.

When
Art fell in Love
with the kitchen



The Voice
of Scandal

Carmel Myers

in "The

MAD MARRIAGE"

Directed by
ROLLIN STURGEON
Adapted from the Novel
"Cinderella Jane"
by Marjorie Benton Cooke

It's One of Those
52 Good Pictures a Year and No Worry

UNIVERSAL
SPECIAL
ATTRACTION

"Making a Nurse-maid out of an Artist -eh?"

The Green-eyed monster gets busy

"Get out of here before I lose me temper"

All's well that ends well

Service Page for Carmel Myers in "The Mad Marriage"

AT A GLANCE

SUBJECT—"The Mad Marriage."

STAR—Carmel Myers.

PREVIOUS HITS—"In Folly's Trail," "The Gilded Dream," "Beautifully Trimmed," etc.

DIRECTED BY—Rollin Sturgeon.

STORY FROM—A Novel by Marjorie Benton Cooke, "Cinderella Jane."

SCENARIO BY—Marion Fairfax.

SUPPORTING CAST—Truman Van Dyke, Arthur Carewe, William Brunton, Nola Luxford, Jane Starr, Margaret Cullington, Virginia Ware.

LOCALE — New York — Greenwich Village and Up Town.

TIME—The present.

THUMB NAIL THEME—The story of an artist who marries a girl because she doesn't interfere with his career and will protect him from a marriage with some other woman who might; how she agrees to the proposal to learn life—and how she takes a post-graduate course.

ADVERTISING PUNCHES

1—The fact that the novel "Cinderella Jane," by Marjorie Benton Cooke, from which "The Mad Marriage" was made, was read by thousands.

2—The personal screen popularity of Carmel Myers, the star.

3—Intimate glimpses behind the scenes in Greenwich Village.

4—The unusually dramatic story, based upon a girl who marries to experience life.

5—The splendid supporting cast, including Truman Van Dyke, Nola Luxford, Margaret Cullington, Virginia Ware, Robert Brunton, Jane Starr and Arthur Carewe.

6—The spectacle of fat, and fully forty, society women draping themselves in kittenish costumes for a pageant.

7—Unrestrained views into the exclusive studios of New York's Bohemia, and a study of the unconventional customs of its denizens.

8—The fact that Rollin Sturgeon, who directed "The Mad Marriage" produced "Destiny" and "Pretty Smooth."

9—Elaborate settings, true to the romantic and colorful locale of the story.

10—Brilliant photography and lighting effects which add to the artistry of the production.

CAST

Jane	Carmel Myers
Jerry	Truman Van Dyke
Willie	William Brunton
Mrs. Brendon	Virginia Ware
Harmonia	Margaret Cullington
Althea	Jane Starr
Christiansen	Arthur Carewe
Bob	Nola Luxford
Mrs. Boggs	Lydia Yeamans Titus

THE STORY

JANE knew that she would someday be a successful playwright, but in the meantime she darned socks and kept house for a group of artists who lived in Greenwich Village.

Among her clients was Jerome Paxton, a young artist, who was threatened with too much popularity when a set of rich and idle women fastened upon him as a lion.

Jane was the most unobjectionable little person in the world, always working industrially at her "domestic engineering" and never bothering anybody. Paxton realized her quiet capabilities; beyond this he never gave her a thought for he was too busy with "himself."

Jane finished the play on which she was working and took it to Christiansen, a successful play-broker. He admitted its possibilities but said that Jane must first experience "life" if she wanted to write. Besides Christiansen had to be more or less in love with a woman, he candidly admitted, in order to be interested in any work of hers, and he couldn't see anything attractive about Jane.

Jerry asks Jane to marry him, knowing that she will never interfere with his work as some other woman might. Jane, remembering Christiansen's advice about "life," agrees. They marry.

Paxton's hope for material success hinged upon a pageant of scriptural nature which he had conceived for his society folks. On the night of the pageant, the lady taking the leading role of Salome, is injured. The ever capable Jane jumps into the part and acts so capably and looks so beautiful that society is astounded, Christiansen falls in love with her and then and there offers to help her work out her play. Jerry goes blindly on, still unawakened to the charm and attractiveness of his wife.

Night by night Jane and Christiansen work secretly on the play. Weeks pass and a baby is born to Jane and Jerry. The play is finally finished and Christiansen takes Jane to the opening. Jerry awakens at last to a realization of the fact that he loves his wife. He fears that his egoism has caused him to lose her. He misunderstands her relations with Christiansen. He follows the two to the theatre and is thunderstruck to find that his wife is the author of the most successful play that has come to town in many a month. Sadly he steals out and goes home. Christiansen and Jane return. Christiansen tells Jane of his love for her; explains that Jerry is too selfish and egoistical to appreciate her. Jerry interrupts and a furious fight ensues between the two men. Finally, they cease and say that Jane must choose between them on the morrow. But in the interim, Jane had stolen out with her child leaving a note for Jerry that when she knew her mind, she would let him know.

Weeks pass. Jane and the baby are living in a secluded village. Jerry, heartbroken, wanders aimlessly about the city. The baby becomes seriously ill and Jane realizes she needs help; she cannot go on alone. She sends wire after wire to Jerry, but he is never home and misses them. She 'phones at last to Christiansen, in her despair. He comes with a specialist. The crisis night arrives and in that night of torture, Jane knows her answer and her duty. The baby will recover.

Jerry arrives, having finally received the telegram. Seeing Christiansen, he slips away, however, telling the maid to inform Jane she can have her divorce. But Jane follows him to their home, and there is a beautiful understanding between the two. Love and peace will follow for Jane and Jerry.

ADVERTISING DISPLAY LINES

"You're the girl I want. You won't interfere with my work and you'll keep me from marrying some one who would." See how it resulted in "The Mad Marriage".

"Will you go to dinner with me?" "No." "Well, then, will you marry me?" That started things moving in "The Mad Marriage".

Is your husband your career? If he is, see "The Mad Marriage". If he isn't—don't let him see it.

Carmel Myers even had to learn how to hold a baby properly for her current release, "The Mad Marriage."

HOW TO HOLD 'EM

SHE had learned to swim, to dive, to execute fancy steps, to ride a horse, to do a hundred and one fancy stunts for the sake of the movies, but when she had to learn how to hold a baby, Carmel Myers admits the task was a big one. But learn she did, otherwise "The Mad Marriage,,' this charming star's newest release, would never have reached the screen with her in the stellar rôle.

For Carmel is a young mother, a very young mother, in "The Mad Marriage" and the scenes with the baby are alluring indeed. And she dared not spoil them by appearing awkward as she held the infant.

Luckily her teacher was an excellent one. Rollin Sturgeon, her director, is the happy father of four kiddies himself, and he has fond recollections of the days when "he walked the floor with Baby" during the teething period. He instructed Carmel in all the intricacies of holding the baby, and as illustrated above, he held the real infant who is so enchanting in the picture, while Carmel made progress with a doll. Even the biggest difficulties are surmountable if one is determined enough and Carmel finally learned her lesson so well that she acts gracefully and spontaneously in her scenes with the infant in "The Mad Marriage".

Without a doubt, this picture taken from that interesting novel, "Cinderella Jane" by the famous novelist, Marjorie Benton Cooke, is the best thing that Carmel Myers has ever done and it is indeed a welcome addition to that trio of notable productions she has already made, "In Folly's Trail", "The Gilded Dream" and "Beautifully Trimmed". She is surrounded by a capable cast and her leading man is Truman Van Dyke who is a great favorite with "fans" all over the country.

Rollin Sturgeon has made a charming production of "The Mad Marriage". His expert skill is especially evident in the pageant scenes, where difficult biblical allegories are represented with artistic finish and are made interesting and extremely entertaining.

It is a safe bet that everybody will like "The Mad Marriage". It has everything in its favor—an interesting story, skilled direction and a beautiful, talented star. In addition, it deals with a subject vitally interesting to every man and woman—marriage, and its relation to the newer womanhood of to-day.

Former Universal Favorite Returns

Truman Van Dyke, supporting Carmel Myers in "The Mad Marriage"

UNIVERSALITES, who found such keen delight in watching Truman Van Dyke play opposite Marie Walcamp in that daring girl's serial vehicle, "The Red Glove," will again have an opportunity to be entertained by him when they witness "The Mad Marriage," the picture taken from Marjorie Benton Cooke's famous novel, "Cinderella Jane," in which Carmel Myers is starring. Truman plays the leading man role, that of Jerry Paxton, a much "lionized" artist, who marries the little studio mouse, demurely portrayed by Miss Myers, for convenience, only to find, when he believes it too late, that he loves her madly. The role is one admirably suited to this sterling actor's pleasing personality and he makes the most of every opportunity. He and Miss Myers make a delightful team—both of them good-looking and both of them capable players—and the picture is indeed enhanced by the combination.

Truman Van Dyke holds the unique distinction of being the only red headed leading man extant. Born in Mississippi, of Dutch extraction, he attended the schools in that state, being interested in agriculture and mechanics. But his main love was the drama and it was in college dramatics that he got his principal experience and the impetus to seek the stage as a permanent career. However, he drifted to California where the movies naturally "got him" and crtainly the movies mean to keep him.

There is another excellent male role in "The Mad Marriage," that of Christiansen, the play-broker, who falls in love with the lonesome little Mrs. Jerry. This part falls on the capable shoulders of handsome Arthur Carewe, who is best remembered for his exquisite portrayal of the Japanese Prince Hagane in the Jewel production-de-luxe, "The Breath Of The Gods."

Truman Van Dyke is not the only player welcomed back recently to Universal City after a protracted absence. There were in addition, Fritzi Brunette, who has just finished supporting Frank Mayo in "Tiger True," Gloria Hope, who will be seen with Mr. Mayo in his next, "Colorado" and Beatriz Dominguez of "The Moon Riders" fame, who returns to play a colorful role in Edith Robert's forthcoming "The Fire Cat." These four were happy indeed to renew their numerous friendships in the big west coast studios and they were indeed heartily greeted by all.

Droll Role Draws Laughs in "The Mad Marriage"

READERS of Marjorie Benton Cooke's popular novel, "Cinderella Jane," will pleasantly recall the character of Harmonia, who calls herself the "unharmonized chord" and who seeks among the males of Greenwich Village for the one masculine note that will supply the necessary harmony of her existence. It is one of the most delightfully droll characters ever drawn by a writer, and in adapting the story for the screen Marion Fairfax has retained all the delicious humor of the character.

"Cinderella Jane" has been made into a photoplay by Universal entitled "The Mad Marriage," with Carmel Myers in the stellar role, and for this role of Harmonia, Director Rollin Sturgeon selected Margaret Cullington, one of the cleverest eccentric comediennes on the screen. Miss Cullington will be remembered as the actress who created the role of that famous rolling pin artist, Maggie, in the screen version of "Bringing Up Father" and as the player of scores of other outstanding comedy roles in the film features of the past few years.

Miss Cullington has been on the stage all her life. Her father was a well known stage director and her mother was Lilly George, a popular stage soubrette of 20 years ago. At the age of three months Margaret was carried on the stage as the infant in "Frogg's Ferry," played by Mrs. Fiske, and with the exception of ten years spent at school she has been before the public all her life. Miss Cullington's mother was a niece of the late Henry George, the father of the single tax idea. The actress was born in New Rochelle, made famous by George M. Cohan as the town that is 45 minutes from Broadway.

Publicity Stories for Carmel Myers in "The Mad Marriage"

STAR EVER READY FOR EVERY OPPORTUNITY

SOME of Carmel Myers' acquaintances will tell you that this young California girl is lucky; that Opportunity, instead of knocking at her door, was presented her on a silver platter. But her friends, who know her better, will add that opportunity always found her ready; that she has worked hard for every chance, so that when it presented itself she was prepared to take full advantage of it. That is why this fascinating brunette, still in her teens, has been a film star for two years, and has to her credit a year's success on the Broadway stage.

Carmel Myers' most recent success is the Universal photodrama, "The Mad Marriage," in which she is starred under Rollin Sturgeon's direction. This picture, by the way, is taken from Marjorie Benton Cooke's very popular novel, "Cinderella Jane," and was scenarized by Marion Fairfax. It is the fourth feature production in which she has been starred by Universal since her return from New York after her stage triumph.

During the production of "Intolerance" Carmel Myers, then a school girl, was a frequenter at David Griffith's studio, her father being of great service to the famous director in staging the biblical episodes of the spectacular photoplay. She observed everything, from the work of the "grips" and the "extras" to the more important duties of the directors and featured players. And when Griffith sometime later, offered her work in his company, he found her proficient in all the mechanical branches of the art, besides possessing a dramatic instinct which immediately became apparent. In fact, six months after she made her first screen appearance, she was featured in a picture, and several months after that was engaged by Universal as a star.

DIRECTOR'S LIFE FULL OF BIG EXPERIENCES

"Here lies a lawyer and an honest man," is the inscription on a tombstone in a country churchyard near Universal City, Calif.

"How did they get them both in the same grave?" asks Rollin Sturgeon, the director.

Sturgeon's thrust at the profession is to be taken in good part, however, for the famous director of motion pictures was a successful attorney before he entered the field of the silent drama.

Sturgeon has just completed "The Mad Marriage," the Universal photodrama which is now playing at the ....Theatre and in which Carmel Myers is starring in the title role.

After graduating from Harvard, Sturgeon joined his father in Rock Island, Illinois where the elder Sturgeon is regarded as one of the foremost legal authorities. He took up practice and continued until the desire to do creative work in literature and dramatic art overcame his determination to listen to self-winding judges.

Starting as a scenario writer he achieved an almost immediate success. He then became a director and produced such features as "Destiny," "Pretty Smooth," with Priscilla Dean, "Sundown Trail," "The Breath of the Gods" and other notable screen successes.

In "The Mad Marriage" Sturgeon is believed to have achieved most auspicious success through his interpretation for the screen of the novel by Marjorie Benton Cooke, "Cinderella Jane," from which the photoplay was filmed.

LAUGHS WELL PROVIDED FOR IN "THE MAD MARRIAGE"

To make himself as foppishly foolish as possible is the ambition of William Brunton, the character leading man, who is furnishing the comedy relief in "The Mad Mariage," now playing ot the ....Theatre.

In "The Mad Marriage" Brunton depicts the role of Willie, a hopelessly absurd young man of the idle rich who is so immaculately dressed that lifting his eyebrows is an effort resulting in the most prostrating fatigue. It is a role for which he has gained a wide reputation in other productions.

Brunton was born in London, Canada, and graduated at the Trinity College School in Toronto. In 1907 he joined a repertoire show and toured the country, followed by indignant letters from his family. Later he established his own stock company at Santa Barbara, California, and played for several seasons before he joined Oliver Morosco's stock company. In spite of the fact that his grandmother was Helen Brunon, the grand opera star, his family objected to his presence on the stage and only with his success in the films have they removed their objection.

In "The Mad Marriage" Brunton is one of the principal supporting players for Carmel Myers, the star.

The production was filmed at Universal City under the direction of Rollin Sturgeon from the widely read novel, "Cinderella Jane," by Marjorie Benton Cooke.

In addition to the presence of Mr. Brunton the cast includes such popular players as Truman Van Dyke, Margaret Cullington, Nola Luxford, Virginia Ware, Jane Starr ond Arthur Carewe.

AUSTRALIAN GIRL HAS ROLE IN CARMEL MYERS' PICTURE

From far-off New Zealand came a fascinating little actress to charm the moviegoers of America, and her first important screen appearance occurs in "The Mad Marriage," the photodrama in which Carmel Myers is to appears at the .... Theatre on ....

The young woman in question is Nola Luxford, whose totally different personality puts an added "kick" into this story of bohemian life in Greenwich Village, New York.

Miss Luxford's father is a well-known literary critic of Australia and New Zealand, and the young lady was born in Nunterville less than 20 years ago. At the age of fifteen she made her debut on the stage in Hastings, New Zealand, in an English musical comedy company, and appeared in various roles throughout the Antipodes. About the same time she met a young New Zealand officer home from Egypt on his furlough, and the two became engaged. The soldier was then ordered to France and there was wounded on three occasions. He received the military cross and returned to his home in New Zealand at the end of the war. There he married Miss Luxford, but his physicians ordered a change of climate for a year or more in order that he might fully regain his health.

J. V. Bryson, who represents the Universal Film Manufacturing Company in Australia, suggested to Miss Luxford that they come to America and locate in Southern California. He also gave Miss Luxford a letter to the producing manager at the film capital, with the result that she was given an early opportunity to appear in a screen feature. But the fact is that with Miss Luxford's charm, beauty and talent it would have been hard to keep her off the screen once she had become acquainted with the motion picture producers.

"1921's

Says Carl Laemmle

I'VE been a producer for many years. I've seen scores of stars rise and fall. Watching them is part of my job. For a new star—a REAL star—means money to you and to me. So I've been watching. And I stake my reputation on the statement that Gladys Walton is going to make lots of money for YOU and for ME. Because she has EVERYTHING that a big star needs. For proof, see her in "Pink Tights", "Risky Business" or "Rich Girl, Poor Girl". Exhibitors already have seen her possibilities. I know them. Miss Walton will be allowed to develop. She'll soon be one of your BIGGEST attractions. And that's a PROMISE.

Carl Laemmle

Brightest New Star"

GLADYS WALTON

In the humorous and dramatic story of an alley cat and a pet angora who changed places

"RICH GIRL POOR GIRL"

Directed by Harry B. Harris

"I'll learn you to put on airs with your own father

"I'll learn you to get fresh with Nora McShane!"

Beatrice Vanderfleet liked Nora well enough to loan her her toothbrush - or her bath

It's one of those **52** Good Pictures a Year and no worry

THE MOVING PICTURE WEEKLY
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EDITORIALS

PEOPLE from any part of the United States north of the Bronx and south of Jersey City will tell you that New York City is the biggest "rube" town in the country. Whether that is true or not, it is a fact that an exploitation or publicity stunt will attract the same curious throngs, as the same stunt on Main street, in any city.

This was conclusively proven last week by a stunt arranged by Universal to exploit "Outside The Law," the new Priscilla Dean picture.

On the Broadway face of the Mecca Building, its home office, Universal has a large electric sign, combined with several six-sheet stands used for painted ads. In changing these painted ads from the copy used for "Once to Every Woman" to that needed for "Outside The Law," Universal hired several pretty girls to do the painting.

Mounted on a flimsy scaffolding thirty feet or more above the street, and attired in short skirts, smocks and tam-o-shanters, the young women devoted several days to the repainting of the signs.

It is needless to say that the side-walks in front of the Mecca Building were crowded with on-lookers from morning until night. Crowds equally as large blocked the side-walks on the opposite side of the streets. From the buildings along Broadway in the vicinity others watched the girls by the hour.

Various news photographers and news reel cameramen took pictures of the stunt. New York papers carried the news stories of the event.

Several exhibitors in the vicinity of New York who have booked "Outside The Law" already have made arrangements to duplicate the stunt in front of their theatres.

FROM Fernie, British Columbia, Canada, comes praise of an unusual order for "Once To Every Woman." This was expressed in the form of an anonymous letter written to the Fernie Free Press, a newspaper of the section. The letter is such an admirable expression of an individual opinion that we are herewith reproducing it. It reads as follows:

Fernie, B. C., Jan. 9, 1921.

Editor Fernie Free Press:

Dear Sir—Permit me to use a little of your valuable space regarding the wonderful improvement in our local moving pictures. I had the pleasure of seeing "Once To Every Woman" on Wednesday night at the Isis Theatre, and I want to say that it was a splendid picture. The picture itself was well played and the characters were all well chosen for their respective parts. It was very well presented and the unknown singer added considerably to the effect of the picture. The music was very adaptable and while I always knew Mr. Bass' orchestra was excellent for dancing, the way they played to this picture shows that they are quite capable of handling other branches of the musical profession.

Mr. Orner is to be congratulated upon the manner in which he caters to the public. A picture that is staged well and brings tears to the eyes of the audience is a good picture, and I, for one, would like to see more of them.

Thanking you for the space, I am,

Yours truly,
A Lover of Good Pictures.

THE ancient but honorable lost key stunt was revived to the tune of considerable publicity and a full house recently in Dubuque, Ia., by F. L. Y. McNamee, one of Universal's space grabbers in the middle west.

"The Devil's Passkey" was booked to play the Majestic Theatre in Dubuque, so McNamee arranged with the management to distribute dozens of old keys attached to small red tags bearing the inscription: FRONT DOOR KEY—MAJESTIC THEATRE.

Ads then were inserted in the local papers announcing that the front door key of the Majestic had been lost and that the finder, upon returning it, would receive a pass to "The Devil's Passkey." This ad was varied for several days prior to the play date. The newspaper thought the stunt was so good that a news story was printed explaining it.

The keys came pouring into the box office and the attendant mouth to mouth advertising did much to increase the success of the picture's run in Dubuque.

THE first news reel pictures of the return to civilization of the three Navy balloonists stranded in the Canadian Wilds, were released January 14 by the International News, in the News Reel No. 4, it is claimed by the Universal Sales Department, which distributes that news reel. At the same time the reels were issued in New York City, thy were speeded by fast mail and air mail to other parts of the country.

The first pictures of the returning airmen were obtained by International because one of their representatives "mushed" northward with an Indian guide from Mattice, and met the Navy men many miles from their destination at the railhead.

The pictures also include shots of the various other persons now nationally known by their participation in the lost balloon story, pictures showing the territory over which the balloon drifted, as well as an animated diagram of the entire flight.

Miss Billie McCarthy, top row, sixth from the left, was the girl chosen to double for Gladys Walton, center, bottom row, star of "Rich Girl, Poor Girl"

"Double" Troubles

WHEN little Gladys Walton heard that she was to play a double role in "Rich Girl, Poor Girl," she was delighted. She is an ambitious young actress and she rather relished the idea of being Beatrice Vanderfleet, scion of a millionaire family, one moment, and Nora McShane, the ragged daughter of Terry McShane, the next.

However, as work progressed on the film, Harry B. Harris realized that some of the scenes were so elaborate that even double exposure could not give the desired effect. Whereupon, there enters the double, and "double" troubles for the director. For as soon as it leaked out, that a double was needed for Gladys Walton, Director Harris was flooded with letters and photographs and some several hundred insistent and film-struck young maidens presented themselves at the studio. It was quite a task indeed for one poor, mere man to view row upon row of females, each and every one of whom was positively sure that she was an exact "double" for the winsome Miss Gladys. Finally Director Harris chose Miss Billie McCarthy, and although her role is a very small one indeed (she was just used a few times), it is nevertheless an important one.

The "double" troubles of the director were by no means over, however, with the final selection of Miss McCarthy. For Mr. Harris almost got into a row with a prominent Los Angeles physcian because of her. Gladys Walton injured her foot during the filming of "Rich Girl, Poor Girl" and while Mr. Harris telephoned for the doctor, the little star was rushed to her dressing room to have a temporary bandage put on her foot.

The doctor had an important case on hand but Mr. Harris was so insistent, that he finally sent a substitute and rushed down to the studio to see what he could do for Gladys. When he arrived there he saw a young lady who he was sure was Gladys Walton, industriously skipping a rope on the stage. And she skipped with a remarkable ease and agility for one whose foot was supposed to be so badly injured. The busy doctor's ire was up and he approached the director with an ominous look in his eye. However, all difficulties were smoothed, when Mr. Harris explained that the skipping girl was Billie McCarthy, Miss Walton's double, and that the star herself was resting easily in her dressing room.

Paton Puts Them Over

Stuart Paton, Universal Director

WHEN Stuart Paton returned to Universal, after an absence of several years from the big film capital, he was given a warm and hearty welcome. Everybody at Universal City was glad that he was back.

Paton is that skillful director who made the wonderful "Twenty Thousand Leagues Under the Sea" for Universal, a big picture in every way. And Paton is still making big pictures judging from the two that he has made since he again took up his duties for Universal.

The first was "Wanted At Headquarters," that thrilling crook drama starring Eva Novak which is playing to excellent houses all over the country. Speaking of the work of Paton in this connection, Wid's says as follows: "'Wanted At Headquarters' is to be noted for some very well suggested thrills. Director Paton has done this end of his work with much skill. The hold-up of the gold train and the subsequent blowing up of the two engines are exciting sequences. The cameraman has come to the aid of the director with some superb night photography—the manner in which the spotlights have been manoeuvred resulting in increased suspense for the action. In fact, the thrills of the picture, taken separately, are altogether unusual."

Paton followed up "Wanted At Headquarters" with another thrilling drama, dealing not only with society life among the idle rich, but embodying also an adventure as unusual and exciting as the screen can present. This production again stars Eva Novak, and Jack Perrin, Harry Carter, Leonard Shumway, Oleta Ottis and other well-known players are in the cast. This picture had some delightful "water shots" and like "Wanted At Headquarters," contained some exquisite night scenes. "The Torrent" is a big picture, worthy of the biggest place on any exhibitor's program.

Paton is now working busily on a very large production, a Jewel, which will feature a big star, and he promises some very interesting novelties. But then big and novel things are always to be epected from the skillful hand of Stuart Paton.

ACTRESS LEADS DUAL LIFE

SIX days in the week Virginia Ware plays all sorts of parts in the studios where motion pictures are made; but on Sunday she is the soloist in one of the fashionable churches of Hollywood, California. It is to be regretted that the screen does not register the voices of the players, for Miss Ware possesses one of the finest contralto voices outside of grand opera.

"In "The Mad Marriage," the latest Universal feature starring Carmel Myers, Miss Ware has the role of Mrs. Brendon, the fashionable dowager of New York, whose hobby is to patronize promising young artists of Greenwich Village. Although Miss Ware usually plays character roles, the part of the grande dame permits her to wear some stunning gowns and to add a touch of humor to an otherwise "straight" role.

Virginia Ware has been on the stage over twenty years. Her father owned a small circuit of theatres in the middle west, and at the age of sixteen she was playing parts in a repetoire company which made a tour of these playhouses every two weeks. By the time she was twenty years old she had played nearly 300 parts. About six years ago she was singing in vaudeville in San Francisco and met a director who had worked for her father a dozen years before. He suggested pictures to her, and finding the California climate to her liking, she decided to stay there.

In the past few years she has played with Edith Roberts, Tsuru Aoki and many other stars.

The cast of "The Mad Marriage" is a capable one indeed and in addition to the star, Carmel Myers, her leading man, Truman Van Dyke, and Arthur Carewe in the role of "the heavy", there are some excellent bits most competently played by Margaret Cullington, Jane Starr, Wm. Brunton, Nola Luxford, and the role of Mrs. Brendon, portrayed by Virginia Ware.

Nora didn't like being a rich girl. You had to be too prim, and therefore you never had any fun like the kids who crowded the streets of "Fish Alley."

Nora and Mugsy.

Reggie was a different kind of a chap than the ones she danced with in Fish Alley but Nora took a friendly liking to him, somehow.

Two Leading Men For Gladys Walton

INASMUCH as Gladys Walton plays a dual role in her current release, "Rich Girl, Poor Girl," impersonating both a daughter of the rich, and a little alley queen, it was necessary for her to have two leading men. And she found two exceedingly capable young ones in Harold Austin and Antrim Short.

Harold Austin plays the role of the rich boy who caters to Gladys' moods and whims when she is Beatrice, heiress to millions, and a generally discontented young person. And Harold makes that role a "punchful" and virile one indeed, in spite of the decorative clothes with which he adorns himself and in spite of the butlers, footmen and other servants who constantly surround him. For when it comes to "the big fight" with the gang who hold the lovely Beatrice for ransom, Harold delivers a punch with the best of them and seems not to care a whit what happens to his nifty togs.

Antrim Short, most engaging of screen youths, plays the other leading man, Mugsy by name, Beau Brummel of Fish Alley, who has laid his heart and his pennies at the feet of the vivacious Nora McShane, ragged daughter of Terence, the drunkard of the Alley, and "the best lookin' kid" of the whole Alley female contingent. They are a sight for sore eyes indeed, the good-natured, pug-nosed, adoring Mugsy, and the winsome and spirited lassie, with her toes half out of her shoes, and her dress hanging in rags about her pretty figure. And how they danced—joyously, laughingly, spontaneously, to the tune of the good old street organ, Mugsy cheerfully donating his last copper so that the kids of the Alley could "trip it" to their hearts' content. Antrim Short is indeed one of the "high-lights" of "Rich Girl, Poor Girl." Born of well-known stage folk, young Short has been behind the footlights practically all of his life, and has in addition, made a name for himself in the silent drama. He is but twenty-two years of age, but in the short span of his life he has had a richer variety of histrionic experiences than many an older actor. His role in "Rich Girl, Poor Girl" fits him perfectly and his work is a joy to watch.

There were several mishaps during the filming of "Rich Girl, Poor Girl." Gladys Walton, the enchanting young star, lacerated her foot, but was so "Spartan" about it, that work on the picture was held up only for a very short time. Young Short broke his wrist during the strenuous fight scenes, but he too absolutely refused to "hold-up" production because of it. He bravely ordered the bone placed in a "plaster of Paris" splint and the white bandage was painted flesh-color to deceive the camera.

"Rich Girl, Poor Girl" was written by J. G. Hawks, one of America's foremost scenarists, who has furnished original stories for the leading screen stars. Originally entitled "The Millionaire Kid" and intended for the use of Mary Pickford, Universal was able to secure it when that star decided to go to Europe. It is every foot of it a Gladys Walton role, and the little star is a "knockout" in it. It isn't every girl who can look appealing in rags, but Miss Walton never looked more charming and lovely than in the ragged dress and torn shoes she is compelled to wear when she is Nora McShane. She has plenty of opportunity too, to wear some elegant "flapper" togs, as chicly and "tonily" as only Gladys Walton can.

The critics were unanimous in their praises of Gladys Walton in "Pink Tights" and "Risky Business." They hailed her as a distinct "find" and as one of the most engaging and attractive of the younger screen personalities. They are going to have their favorable opinions of her more than confirmed when they view "Rich Girl, Poor Girl." There is one word that best describes it—adorable. It is one of those "you breathe a sigh of regret when the last scene fades out before your delighted eyes" kind of pictures.

STARS, BOTH OF THEM!

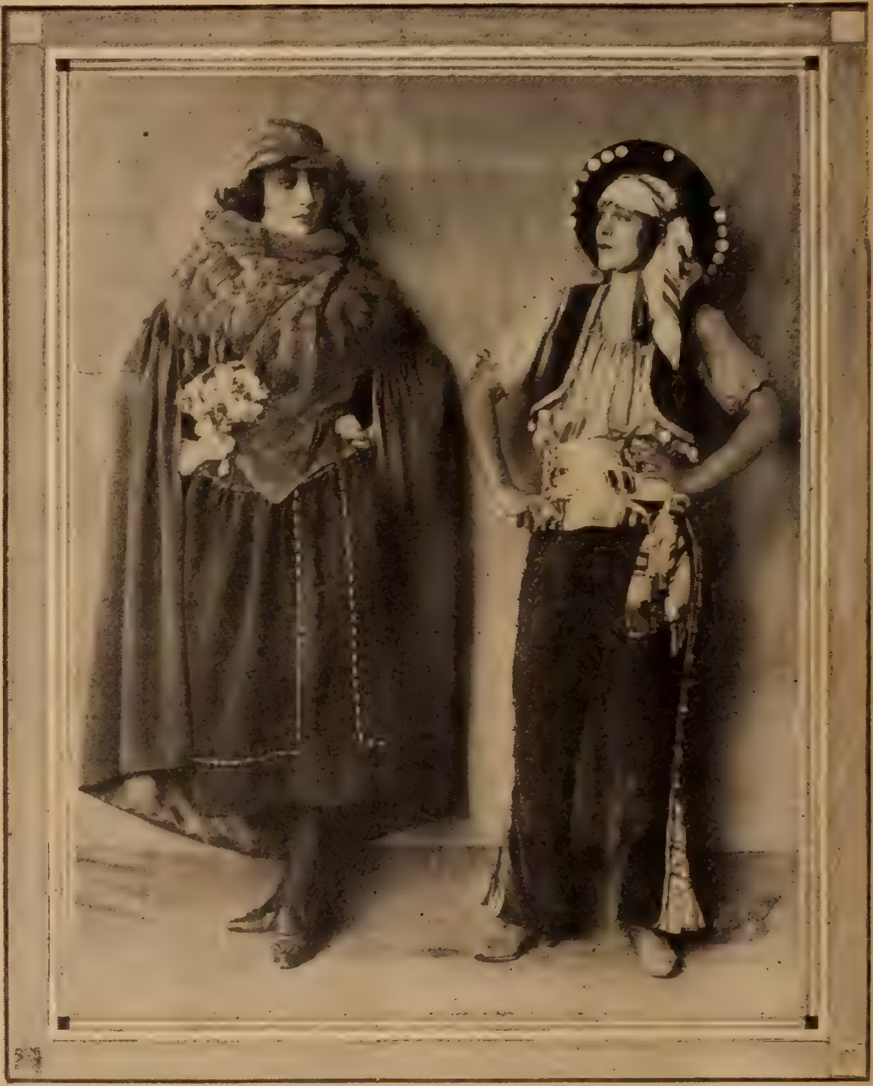
THEY are both of them young, beautiful, talented, and stars of the very first order. Carmel Myers and Edith Roberts are as lovely two girls as the screen can boast of to-day and both of them have won a large personal following for themselves.

The photographer thought it was a lucky "coup" to meet them both about the big studios in the costumes they wear in their newest pictures and he realized that it was too good a thing to let pass. Hence, the charming picture reproduced to the right. And the photographer was right about it being "a lucky coup", as anyone who knows anything about pictures can staunchly affirm. For while there are numerous companies working at the same time on pictures, they are usually scattered all over "on location" and it is not often that two big stars can be found around the studios wearing the costumes of the pictures in which they are working.

Carmel Myers appears here in the lovely cape which she drapes about her young person in one of the charming scenes in her current release, "The Mad Marriage". This picture gives Carmel plenty of opportunity to display some of those excellent sartorial effects for which she is famous, but she herself was particularly fond of this graceful cape with its rich squirrel collar, and the jaunty hat which she wears so chicly here.

It isn't every actress who can look alluring in a character costume, but that particular "knack" seems to belong to Edith Roberts. She made a charming picture in her grass dress in "The Adorable Savage" and she was quaintly demure in a "grandmother's style" in "White Youth". Now, in "The Fire Cat", which will shortly be released, she wears a Spanish costume and it suits her dark type of beauty well indeed. Edith just loves that costume not only for its picturesqueness but because it is so comfortable. She can race about to her heart's content in it, with no skirts to impede her progress.

"The Fire Cat" is said to be the biggest thing this little actress has ever done. It was directed by Norman Dawn, and so excellent have been the advance notices that it is a picture that is being very eagerly awaited.



Carmel Myers and Edith Roberts, Universal Stars, as They Appear in Their Latest Pictures

Universal is preparing some interesting picture material for both these young stars. Carmel Myers, whose "The Mad Marriage" is a bit ahead of "The Fire Cat" on the time schedule, has already started work on a new production. She spent a week in New York very recently purchasing an entire new wardrobe for the picture and moviegoers can look for some original costumes from her. An excellent story of a different nature entirely and written by a well-known author has been purchased for Edith Roberts, and she will have a new director, who will make his bow to moviegoers as a Universalite with this production.

Both Carmel Myers and Edith Roberts have had an unusual amount of experience for artists so young in years. Both of them have been on the "legitimate" stage and both of them entered the field of the silent drama at an age when most girls were still busily pouring over "Little Women" and tying up their curls with gaily colored ribbons. That is why they have reached the top so early in life. And they both intend to remain there, for that is in the nature of Carmel Myers and Edith Roberts.

It is charming to note the companionship which these two girls have with their mothers. Edith and her mother are constantly together and Carmel seeks Mrs. Myers' advice on every step she takes. They declare that their success is due in a large measure to the careful guidance and inspiration which their mothers give them.

Stories are coming in daily from the west coast studios concerning "The Fire Cat", Edith Roberts' next starring vehicle and all of them agree that it will be one of the sensations of the early film year. The picture directed by Norman Dawn, is filled with rich and rare "atmosphere".

Strange Sights Coming Soon

WHEN it comes to atmosphere, the prize will be handed to Norman Dawn who not only directed "The Fire Cat, Edith Robert's next starring vehicle, soon to be released, but wrote it as well. This is a screen romance of the rugged Andes country in South America, and Dawn has done everything possible to inject the most exact local color into the film. As a result, "The Fire Cat" is full of novelties, and movie-goers will witness strange sights, the like of which have never before been seen on the screen.

The fierce-looking bird who stands guard over the little fire-cat, impersonated by Edith Roberts, in the picture at the extreme left, is known as the Bone-Crushing Vulture, and he isn't a particularly pleasant gentleman to meet, if one values one's safety and happiness. The creeping creature in the second picture is known as the armadillo, an armored member of the reptile family, and one of the most unique animal personalities Universal City has seen in many a day. The two beasts that are trying so hard to snuggle up against the dainty little star in the third picture are the gentlest of all—llamas they are called—and in South America they are commonly used as beasts of burden. At the very bottom is Arthur Jasmine who has an important rôle in "The Fire Cat". His sombrero is artistically decorated with an iguana, which is just a difficult way of spelling lizard.

Norman Dawn imported each and every one of these strange creatures directly from South America. They are not the only novelties to be seen in "The Fire Cat". There is a big earthquake scene which will be the talk of all filmdom, so naturally has it been done. All the customs, costumes and manners of the Andes country have been preserved intact and the little star looks fascinating indeed in her picturesque Spanish costume.

Wallace McDonald is the engaging young leading man who will be cast opposite Edith Roberts in "The Fire Cat". Walter Long, remembered for his splendid work in "Tiger True" with Frank Mayo, a recent release, will again have a bad man role. Beatriz Dominguez will have a dashing Spanish role and Arthur Jasmine plays a character part.

Edith Roberts is at her best in colorful roles and the role of Dulce Alvarez in "The Fire Cat" is just such a one. She had such a role in "The Adorable Savage" and all the thousands of movie-goers whom this pretty picture so delightfully entertained, will look forward eagerly to the release of "The Fire Cat".

An all-Star Cast—
an all-absorbing Drama

featuring

TSURU AOKI

with

J. BARNEY SHERRY

Supported by

STANHOPE WHEATCROFT

ARTHUR CAREWE

ETHEL SHANNON

and

a great company

"The BREATH OF THE GODS"

Made by
Rollin
Sturgeon
from the
famous
Novel by
Sidney
Mc Call

UNIVERSAL-JEWEL
SUPER PRODUCTION

Read What Motion Picture News Says About "Outside The Law"

Issue of Jan. 22, 1921—*Page* 915

JANUARY 6 is rather early to make predictions for twelve months, but if "Outside The Law" doesn't prove to be the best straight melodrama of the year then 1921 will see the release of more great pictures than any preceding period of equal length.

Beginning with some carefully planned scenes that succeed in giving the production atmosphere and establishing sympathy for the the leading characters, especially Miss Dean and Wheeler Oakman, the picture builds from sequence to sequence with perfect suspense, good incident and excellent action unttil its dramatic and thrilling climax almost at the tag of the eighth and last reel, a free for all fight in which Lon Chaney, Mr. Oakman and a dozen others, including Miss Dean, mix it in a way that carries the spectator off his feet and makes him forget that he is looking at a picture and view the melee as the real thing.

The star has a good role, one eminently suited to her talents, but the picture is in no sense a vehicle. In fact Wheeler Oakman and Lon Chaney both have parts that present equal opportunities for acting and both deliver in a way that gives them a real right to billing honors. From a story angle "Outside The Law" is one of the most logical productions of all time. There are no tricks in the matter of construction and each sequence carries its full measure of suspense and dramatic interest. The continuity except for one rather abrupt jump is perfect. Tod Browning's direction maintains a highly dramatic tempo. There is scarcely a scene in the whole picture that could be eliminated without hurting the story. Elaborate sets, especially those showing scenes in San Francisco's Chinatown, have been provided. The titles are faultless, although some of them are rather long. Through the dramatic action of the story is interwoven a theme that can be summed up in the oft-quoted "And a little child shall lead them," for it is through a child—by the way, one of the cleverest baby actors ever presented—that Miss Dean as the crook heroine comes to decide that the straight road is the best road.

The plot of "Outside The Law" is rather too complicated for a synopsis in the space allowed for reviews. Suffice to state that it concerns the reformation of a trio of crooks, with dramatic situations enough for a half dozen ordinary pictures. If they like action and real drama and thrills they will like this. It is there from every angle.—Length, 8 reels.—J. S. DICKERSON.

“Outside The Law” Opens In Fou

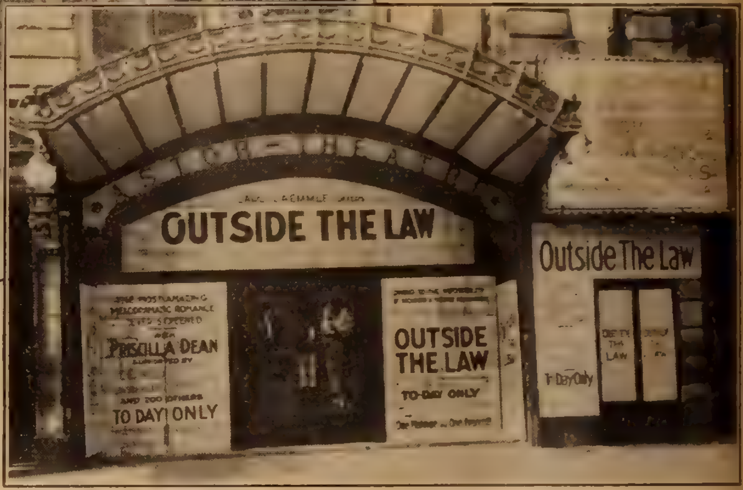
Big Priscilla Dean Feature Has Auspicious Premier

Crowds Waiting Outside Theatres For Chance T

Most Amazin Melodrama Eve Big Success Pr Critics for

Outside The Law
The most amazing melodramatic romance ever screened
Evening 8:30 P.M.
Matinee 3:30 P.M.
Outside The Law

Longacre Theatre



Astor Theatre

“OUTSIDE The Law,” the big Universal-Jewel production starring Priscilla Dean, received an enthusiastic reception Sunday, January 16, at the hands of New York’s photo-play goers, when it was presented simultaneously at four Broadway Theatres.

This was the first time in screen history that the same picture ever was shown in four Broadway houses at the same time. The theatres were the Astor, the George M. Cohan, the Lyric and the Longacre. The novelty of such a unique presentation registered well with New Yorkers, who crowded the four theatres during the two shows, one matinee and one evening, given in each house.

This arrangement was for one day only—there being legitimate shows in each of the four theatres during the week. The following Monday, “Outside the Law” opened for a week’s run at B. S. Moss’ Broadway Theatre, with the expectation that its stay at that theatre would be extended. Universal’s four-of-a-kind presentation was the outcome of the moving picture situation on Broadway, which prevented that company from obtaining a theatre for an indefinite run.

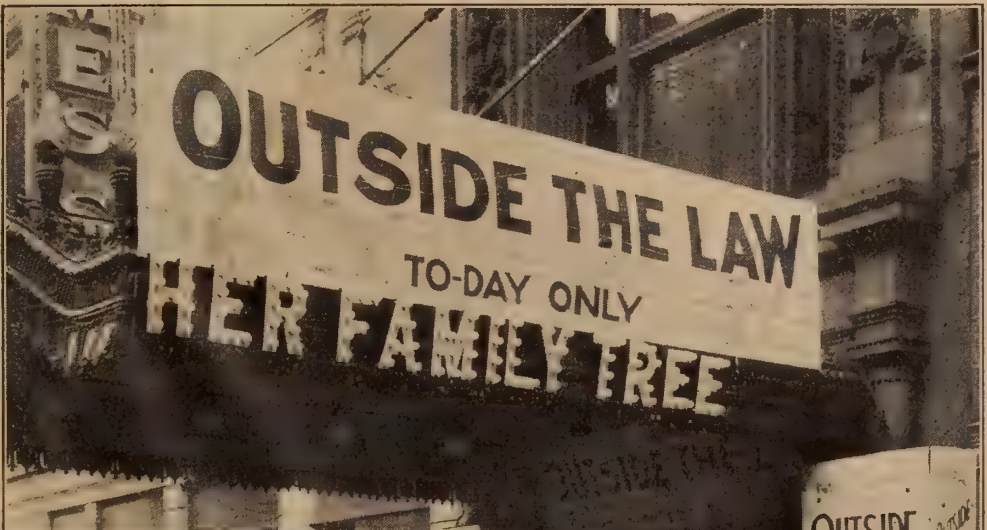
Reviewers, as well as the crowds which poured from the four theatres, united in singing the praises of the big underworld melodrama, which was written and directed by Tod Browning. Never has a Universal picture achieved such instantaneous success. It is hailed as the greatest screen melodrama of its kind ever presented, judging from critical reviews of the feature.

Universal added another novelty to its Broadway presentation by masking the front of each of the four theatres with canvas frames painted to represent the gray and sombre walls of a prison. This weird effect created a sensation on Times Square. All day Sunday, great crowds gathered before the theatres, curiously examining the circus-like “fronts.” The box office figures indicated that the startling lobby effect drew many people into the houses.

Coming on top of the effective poster campaign waged by Universal and which made a catch line out of the title “Outside The Law,” the four-theatre presentation was the culmina-

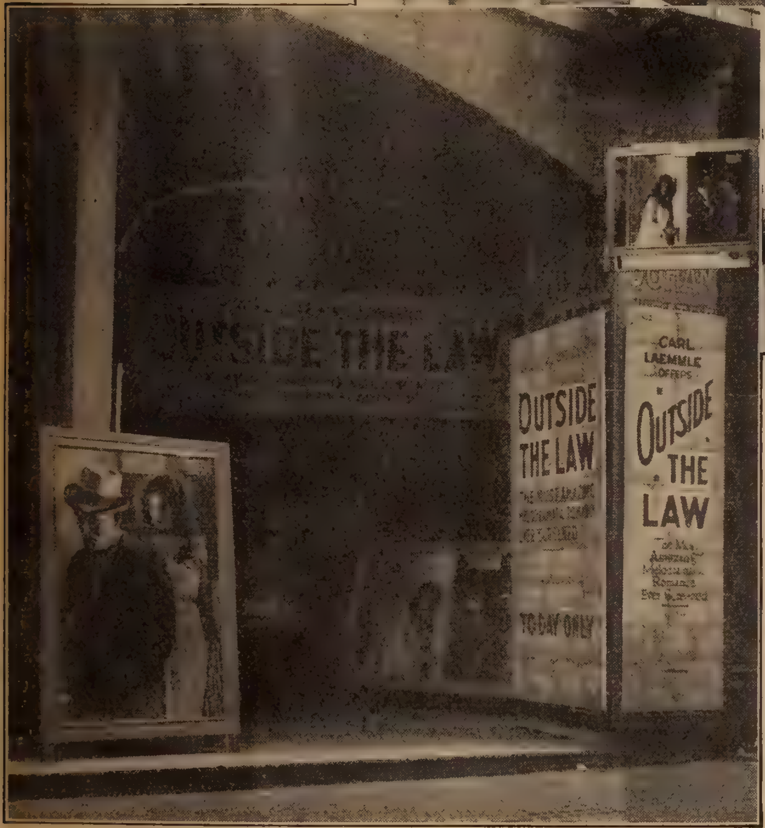
New York Theatres Simultaneously

n Great City.
View "The
American
Screened." A
icted by All
This Jewel.



Lyric Theatre

Geo. M. Cohan Theatre



tion of Universal's six weeks' exploitation to put the picture over in the New York territory. Similar campaigns are being conducted in other key cities. Universal promises the most far-reaching exploitation for "Outside The Law" that ever has been put behind a Universal production.

That the force and exciting phases of "Outside The Law" were apperciated by those who saw the picture, was well attested by several colorful incidents that occurred during the screening. In almost every one of the four theatres, outcries of emotion greeted the highlights of the terrific gang fight shown in the last reel of the feature. Women screamed as Lon Chaney was shot and toppled from a balcony in his remarkable death scene.

So keenly did the audiences, typical Broadway crowds, feel the drama of the situations presented in the picture, that rounds of applause followed the twists of the plot when they worked to the advantage of the hero and heroine.

"Outside The Law" brought a new actor to the screen in the person of little Stanley Goethals, four years old, and a master of screen charm. The sequence of scenes in which he figured, winning "Silky Moll," played by Miss Dean, to the "straight and narrow" by his childish appeal, received great applause and much favorable comment. In the George M. Cohan Theatre one woman broke into hysterical sobs at the intense heart-interest of these scenes.

In the New York newspaper reviews of the picture stress was laid upon the assertion that "Outside The Law" presents real crooks acting as real crooks would act in similar situations, not as the usual glorified crook of stage and screen.

One Week-670

Beats the Gross on "GREAT AIR ROBBERY" by Almost TWO TO ONE

At the Superba Theatre, Los Angeles, "Outside the Law" in one week grossed $9,466.15, exclusive of war tax. This beats the record of "The Great Air Robbery" in the same house by more than $4,200! The house seats 670. Average admission was 35c. The "Air Robbery" brought over seven dollars a seat. "Outside the Law" brought more than FOURTEEN DOLLARS A SEAT—and was held over for the second week!

IF THIS THRILLER DOESN'T
MAKE MONEY FOR YOU
NO PICTURE EVER WILL

Get Out Your Pencil and Begin Figuring Your Own Two-to-One Profits NOW

What this amazing thriller did for the Superba it will do for you, no matter who you are or where you are. So—right this minute—you can begin to figure out your 2 TO 1 profits. If you ran "The Great Air Robbery" you can figure on doubling its gross—if you didn't run the "Air Robbery," you can double the amount of the gross of any other record-breaker with "Outside the Law".

CARL LAEMMLE

THE MOST AMAZING **AMERICAN**

PRISCILLA DEAN

Supported
LON CHANE

TOD BROWNING'S GREATEST UNIVERSAL

Seats-$9466.15 !

Just a Little Bit of Simple Arithmetic Will Show You What Your Profits Should Be

Using the Superba's experience as a model, you can figure out your own probable profits easily. The Superba's record shows that each seat for the week represented 40-odd admissions. Therefore, multiply your own seating capacity by 40; multiply the result by your own admission price (and the picture will stand a boost) and the result will tell you what you should gross on a week.

Be Wise and Arrange NOW for a Double Run—Second Week at Superba Grossed $8,158.75

When you get a chance to book a big money-making picture it's certainly up to you to grab all the coin you can at one helping. Business is business, and you can't afford to let any extra admission slip by. That's why you'll show good showmanship and good business sense if you arrange NOW to give this profit-making thriller a double run. Remember, the Superba's second week was almost as big as the first. You can do it, too—and you can DO IT NOW.

YOU CAN TURN LOOSE
ON THIS ONE FOR ALL
YOU'RE WORTH

PRESENTS

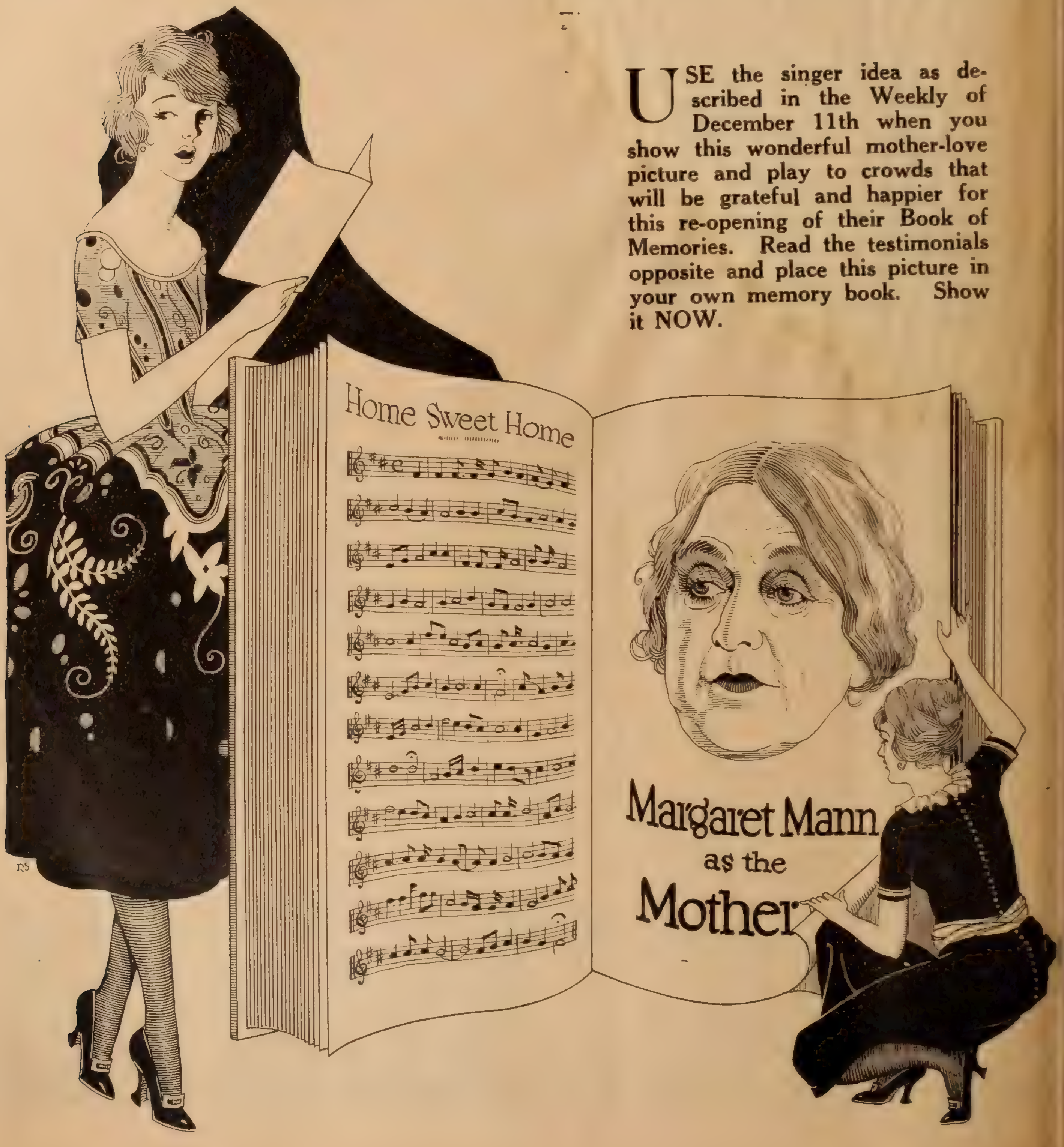
MELODRAMA EVER SCREENED

"OUTSIDE THE LAW"

-JEWEL PRODUCTION DE LUXE

It Re-opens the

USE the singer idea as described in the Weekly of December 11th when you show this wonderful mother-love picture and play to crowds that will be grateful and happier for this re-opening of their Book of Memories. Read the testimonials opposite and place this picture in your own memory book. Show it NOW.


Home Sweet Home
Margaret Mann
as the
Mother
RS

Book of Memory!

GOOD FOR OLD PENN!

Easton, Pa.

This is fourth day of this picture. Breaking all records.

STRAND THEATRE.

THEY KNOW A GOOD ONE!

Marion, Ill.

Exceeded fullest expectations. Would like return date.

FAMILY THEATRE.

IF APPLETON CAN DO THIS—!

Appleton, Wis.

Three-day run to capacity houses. A truly wonderful picture.

ELITE THEATRE.

PULLED AT THESE PRICES IN CHILTON!

Chilton, Wis.

Wonderful production. Played to good business at 15c. and 35c. for two days.

PRINCESS THEATRE.

LOOK! WAY OUT WEST!

Valley Junction, Ia.

Impossible to say enough good words for this feature. Did big business.

LYRIC THEATRE.

OUT IN THE WHEAT FIELDS!

Wausau, Wis.

I piled them in for two days. Can't say enough for it. Book it—you'll make no mistake.

G. A. SCHOCHOW.

OHIO KNEW A GOOD ONE!

Youngstown, O.

Broke all records at the Strand. Turned over two thousand away on Sunday.

CHAS. W. DENZINGER.

WENT HOLY SMOKES IN SMOKETOWN!

Pittsburg, Pa.

Broke all records at the Oakland Theatre.

LEO GERETHLER.

YOU'LL SAY SO!

Montpelier, Idaho.

One of the finest shown tihs year. The talk of the town for days after.

GEM THEATRE.

HERE'S A HAPPY EXHIBITOR!

Duquesne, Pa.

Has set a record that will stand for some time. Pleased every one.

LIBERTY THEATRE.

Carl Laemmle presents
DOROTHY PHILLIPS
in
"Once to Every Woman"
Directed by Allen Holubar

UNIVERSAL-JEWEL PRODUCTION DE LUXE

Like handing you money on a silver platter!

"A TITLE that is a sure-fire box-office attraction—and the picture is there to back up the title—one of the really big pictures this year. From any angle, 'THE DEVIL'S PASSKEY' is perfect. The cast is exceptionally good—the photography, like that of all other JEWEL productions, is wonderful. What more could any exhibitor desire for his audience, small town or big city?"

(Signed) A. C. Chamberlain,
Madera Opera House,
Madera, Calif.

"FROM any angle 'THE DEVIL'S PASSKEY' is one of the best pictures we have ever had the pleasure of playing. Business was wonderful."

(Signed) L. M. Gorman, Mgr.,
Hostettler Enterprises,
Lincoln, Neb.

"IT has broken all records at this theatre—and I have played the biggest productions on the market"

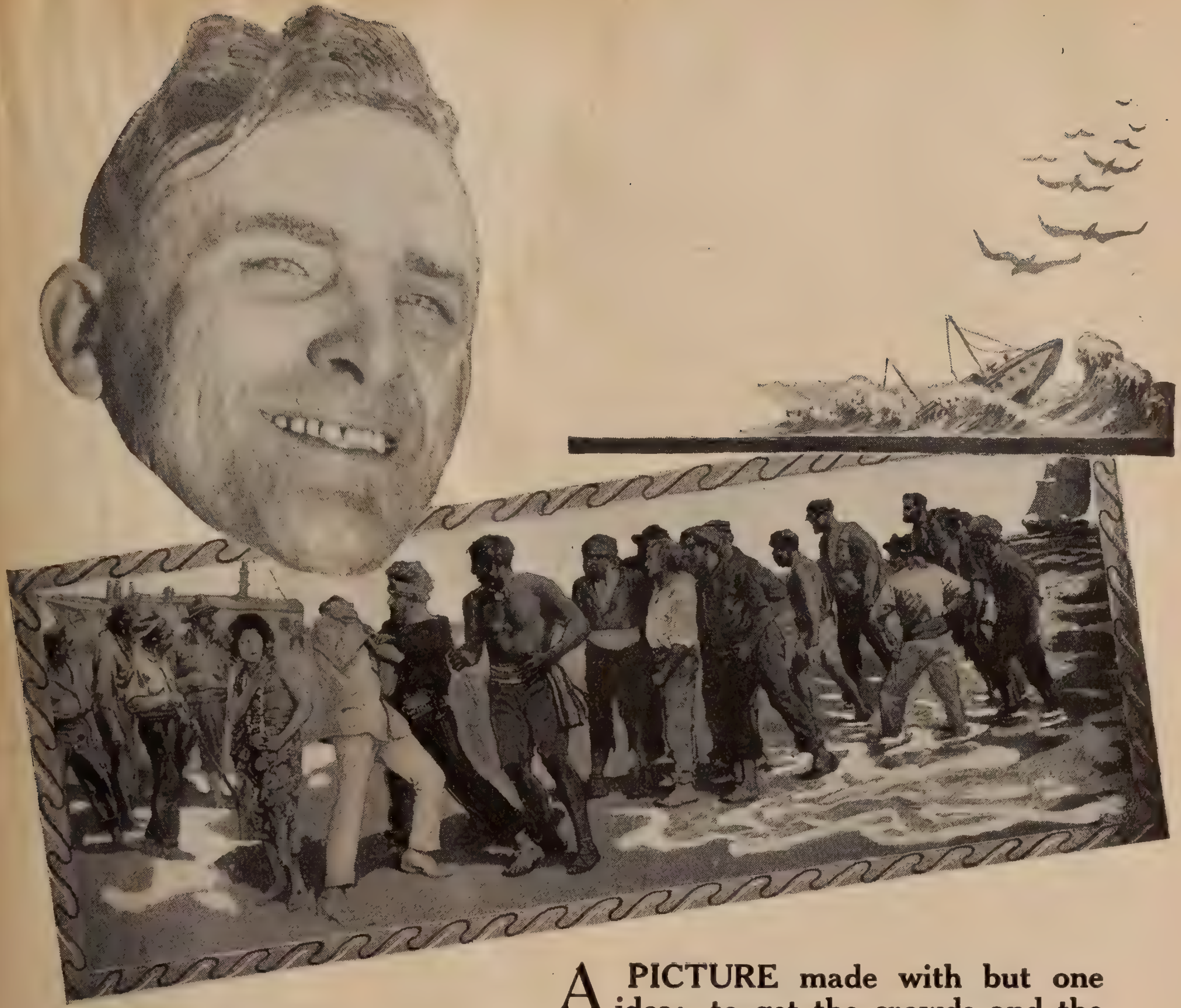
(Signed) Sam Mendelson,
Empire,
Anacortes, Wash.

Carl Laemmle
presents

Von Stroheim's

UNIVERSAL
JEWEL
MASTER
PICTURE

"The DEVIL'S PASSKEY"



Above is a reproduction of the inspiring

24 Sheet

The Picture that Has Everything

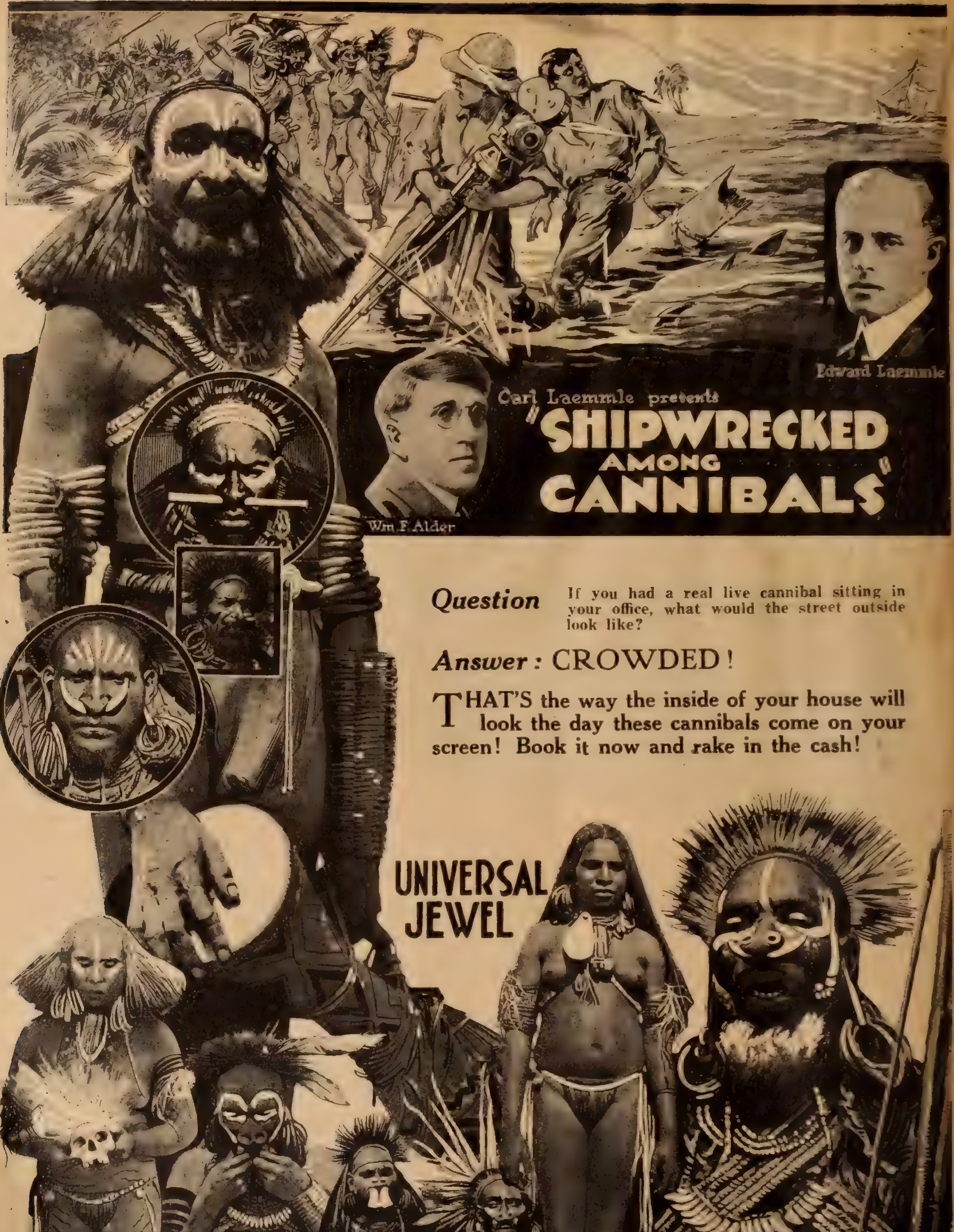
A PICTURE made with but one idea: to get the crowds and the cash for exhibitors! In small towns and big cities — everywhere that it is shown — this splendid feature with its mighty star is doing just that thing. Book it, and you, too, will play to crowded houses and large receipts!

ELMO LINCOLN

In the UNIVERSAL-JEWEL SUPER-PRODUCTION

Story by J. C. Hawks Directed by Rex Ingram

"UNDER CRIMSON SKIES"



Carl Laemmle presents

"SHIPWRECKED AMONG CANNIBALS"

Question If you had a real live cannibal sitting in your office, what would the street outside look like?

***Answer*:** CROWDED!

THAT'S the way the inside of your house will look the day these cannibals come on your screen! Book it now and rake in the cash!

UNIVERSAL JEWEL

CURRENT RELEASES

Special Attractions

Starring
HARRY CAREY
"Blue Streak McCoy"
"Sundown Slim"
"West Is West"
"Hearts Up!"

Starring
FRANK MAYO
"The Red Lane"
"Hitchin' Posts"
"The Marriage Pit"
"Honor Bound"
"Tiger True"

Starring
LYONS-MORAN
"La La Lucille"
"Once A Plumber"
"Fixed By George"
"A Shocking Night"

Starring
EDITH ROBERTS
"The Adorable Savage"
"White Youth"
"The Fire Cat"

Starring
CARMEL MYERS
"In Folly's Trail"
"The Gilded Dream"
"Beautifully Trimmed"
"The Mad Marriage"

Starring
EVA NOVAK
"Wanted At Headquarters"
"The Torrent"
"Society Secrets"

Starring
GLADYS WALTON
"The Secret Gift"
"Pink Tights"
"Risky Business"
"Rich Girl, Poor Girl"

WITH A SPECIAL CAST
"Under Northern Lights"
"Two Kinds Of Love"

Jewels

Starring
PRISCILLA DEAN
"The Virgin Of Stamboul"
"Outside The Law"

"Once To Every Woman"
(with Dorothy Phillips)

"Blind Husbands"
"The Devil's Passkey"
"Shipwrecked Among Cannibals"
"The Great Air Robbery"
"The Breath Of The Gods"
(with Tsuru Aoki)
"Under Crimson Skies"
(with Elmo Lincoln)

Starring
JOE MARTIN
(Two Reels)
"A Prohibition Monkey"
"A Wild Night"

Two Reel Western Dramas

Starring
HOOT GIBSON
"The Two Fisted Lover"
"Tipped Off"
"Superstition"
"Fight It Out"
"The Man With The Punch"
"The Trail Of The Hound
"The Saddle King"
"The Driftin' Kid"
"Sweet Revenge"

Red Rider Series

Featuring
LEONARD CLAPHAM
"A Son Of The North"
"The Girl And The Law"
"Big Stakes"
"When The Devil Laughed"
"The Forest Runners"
"The Timber Wolf"

Serials

Starring
EDDIE POLO
"The Vanishing Dagger"
"King Of The Circus"

Starring
EILEEN SEDGWICK
"The Great Radium Mystery"
"The Diamond Queen"

Starring
ELMO LINCOLN
"Elmo, The Fearless"
"The Flaming Disk"

Starring
MARIE WALCAMP
"The Dragon's Net"

"The Moon Riders"
(with Art Acord)

Two Reel Century Comedies

"Hot Dog"
"Laughing Gas"
"Tails Win"
"Trouble Bubbles"
"Their First Tintype"
"Happy Daze"
"Tee Time"
"Fire Bugs"
"His Fearful Finish"
"Puppy Love"

One Reel Star Comedies

Featuring
DOROTHEA WOLBERT
"Romeo and Juliet"
"Shapes and Scrapes"
"A Movie Bug"
"Forbidden Brew"
"Way Down North"
"Nearly Wed"
"Fresh From The Country"
"Chicken, Country Style"
"The Spirits of '21"
also
"His Lady Friend"
(with Joe Martin)
"My Lady's Ankle"
(with Robert Andersen)

INTERNATIONAL NEWS TWICE - A - WEEK

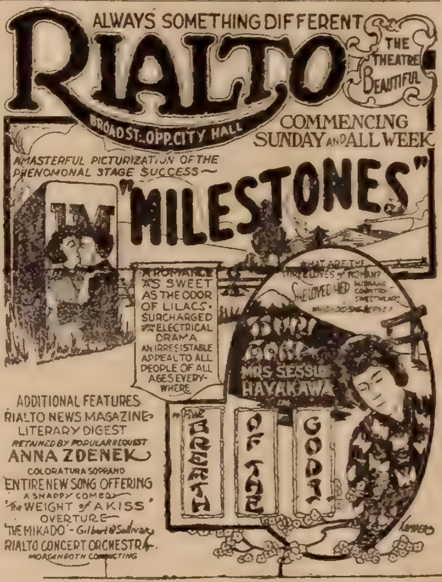
Novel Jewel Given Delightful Presentation

Picture Still Playing To Capacity Houses

Above—Rialto Theatre, Newark, N. J. Right—Newspaper "ad" of the Rialto for "The Breath of the Gods."

THE Rialto Theatre, situated on Broad Street, is one of the largest and most beautiful theatres in Newark, New Jersey. Several weeks ago, Mr. F. L. Smith, the enterprising manager of the theatre, booked the Universal-Jewel feature, "The Breath of the Gods", starring Tsuru Aoki, the charming little wife of Sessue Hayakawa. The picture had a very successful showing at the Rialto, not the least reason for which was the very delightful manner in which Mr. Smith presented this Jewel. He engaged a woman soloist, and dressed in Japanese costume and surrounded by a Japanese atmosphere, devised by the manager, she sang that delightful song, which the whole country seems to be humming nowadays—"Little Japanese Sandman". It put the audience in the right mood for the picture, which is an entrancing story of Western ideals as embodied in the U. S. A., and Eastern ideals as embodied in Japan.

It is now many months since "The Breath Of The Gods" had its first screen showing, but there has been no abatement in its popularity. Taken from the famous novel by Sidney McCall, and directed by the master hand of Rollin Sturgeon, it is a picture achievement and there are few who have failed to be moved by its charm and strength. It tells mainly a story of Japan, but it is also the story of a woman, of her life and her love and as such its appeal is universal. Tsuru Aoki, its star, has won for herself a large following among movie-goers, and justly so, for she is an interesting type of womanhood, a Japanese, who combines the mystic charm of the East with a dramatic talent as artistic as it is appealing. She has made some charming pictures for Universal, "Locked Lips", and "A Tokio Siren", but she reached her crowning glory in this big Jewel feature, "The Breath of the Gods". Surrounding her is a cast which has made movie history—J. Barney Sherry, Stanhope Wheatcroft, Arthur Carewe and Ethel Shannon. The atmosphere of the story has been excellently retained, and as all critics were unanimous in agreeing, it is a masterpiece, from the directional side.



ALWAYS SOMETHING DIFFERENT

RIALTO

THE THEATRE BEAUTIFUL

BROAD ST. OPP. CITY HALL

COMMENCING SUNDAY AND ALL WEEK

A MASTERFUL PICTURIZATION OF THE PHENOMONAL STAGE SUCCESS—

"MILESTONES"

A ROMANCE AS SWEET AS THE ODOR OF LILACS. SURCHARGED ELECTRICAL DRAMA AN IRRESISTABLE APPEAL TO ALL PEOPLE OF ALL AGES EVERYWHERE

TSURU AOKI MRS. SESSUE HAYAKAWA IN

THE BREATH OF THE GODS

ADDITIONAL FEATURES

RIALTO NEWS MAGAZINE

LITERARY DIGEST

RETAINED BY POPULAR REQUEST

ANNA ZDENEK

COLORATURA SOPRANO

ENTIRE NEW SONG OFFERING

A SNAPPY COMEDY—

"The WEIGHT of A KISS"

OVERTURE—

"THE MIKADO"—Gilbert & Sullivan

RIALTO CONCERT ORCHESTRA.

MORGENROTH CONDUCTING

In addition to its star, its director, its cast, and the story itself, "The Breath of the Gods" is unique in that it lends itself so easily to exploitation. There are a dozen easy angles from which it can be given publicity.

Most managers, when making plans for "putting over" a picture, have in mind for the most part, exploitation and advertising stunts. They want to get the crowds in, which is a desire easy to understand. But once having gotten them "in", considerable of the effect of the picture and the reaction of the audience to it, depend on the presentation. This should not only be smooth and uninterrupted—it should be made as attractive as possible. As in the case of Mr. Smith of the Rialto in Newark, a consistent stunt in the way of introduction is not only helpful but can be made pleasing and entertaining to the audience. In many cases musical solos can be rendered during the showing and the finales of pictures offer all sorts of possibilities in the way of dramatic or special musical accompaniment. "Once To Every Woman", for example, is a splendid example of a picture whose value is enhanced by special presentation aids during the course of the picture. Managers who have engaged solo singers to render "Ben Bolt" while the star, Dorothy Phillips, is supposed to be singing the old song to her dying mother, have made their showings a thousand times more effective because of it. The introduction stunt of Mr. Smith's for "The Breath Of The Gods" was nothing unusual—it was just a simple idea but it was such a timely one that it just took easily and naturally.

FROM time to time The Moving Picture Weekly prints stories of exploitation and presentation stunts evolved by enterprising managers and occasionally the Universal Exploitation Department offers some original suggestions to exhibitors. The Exploitation Department of Universal is eager to receive stories of successful stunts which are always reprinted in the pages of The Moving Picture Weekly for the benefit of other exhibitors. Likewise the Exploitation Department is always at the service of the exhibitor who wants suggestions and ideas for the most effective way to put over his pictures.

Canadians Enthusiastic Over "Once To Every Woman"

Holman Theatre, Montreal, Canada, decorated for the showing of the Universal-Jewel, "Once To Every Woman".

ONCE TO EVERY WOMAN
ONCE TO EVERY WOMAN
DOROTHY PHILLIPS
ONCE TO EVERY WOMAN

THE weather wasn't particularly pleasant when this photograph of the Holman Theate, way up in Montreal, Canada, was taken, yet the crowds turned out in great style for "Once To Every Woman", the Universal Jewel, starring Dorothy Phillips. The lobby was attractively decorated and the presentation was excellent.

Universal has received letters from near and far praising this noteworthy production. Several weeks ago *The Moving Picture Weekly* reprinted a number of these letter comments from exhibitors using a map to illustrate how general the applause for "Once To Every Woman" has been throughout the entire country.

This is truly a wonderful production, with a wonderful star, Dorothy Phillips, a skilled director, Allen Holubar, and a capable cast, which includes that delightful actress, Margaret Mann, who so lovingly and enchantingly portrays the Mother role in the picture. The Exploitation Department of Universal has been zealous indeed in its efforts to help the exhibitor to properly put over this feature in big style and its biggest achievement has been The Ben Bolt-Super Herald campaign, details of which have been printed and constantly reprinted in back numbers of *The Moving Picture Weekly* and information concerning which exhibitors can get either from *The Moving Picture Weekly* or from the Universal exchange nearest them.

With a picture that is a "Jewel" both in brand and actual merits, with many splendid exploitation aids already tried and found successful with which to back it up, and with all sorts of additional exploitation angles possible, "Once To Every Woman" is easily "a clean-up" for every exhibitor.

A "FAN" SPEAKS HIS MIND

THE FOLLOWING LETTER WAS RECEIVED BY MR. JOSEPH BAUER, OWNER OF THE WIGWAM THEATRE, SAN FRANCISCO, FOLLOWING HIS SHOWING OF "ONCE TO EVERY WOMAN".

San Francisco, Cal., Jan. 4, 1921.

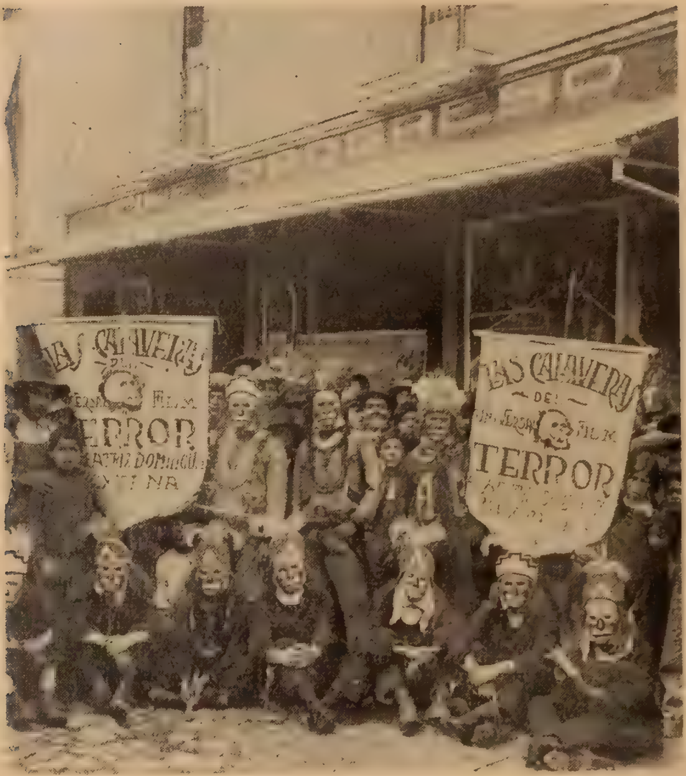
Mr. Joseph Bauer,

I have seen the picture, "Once to Every Woman" at your theatre and am surprised that you did very litttle advertising on such a wonderful picture, that all San Francisco ought to see. Why, "Humoresque," a picture of which everybody talked is not half as dramatic as this one and to think it ran for about six weeks! "Once to Every Woman" is a picture that can hold record-breaking attendance if only the public knew what it is. I have seen it once and am going to urge all my friends to see it again with me. It tells not only of mother love, but of both father and mother love, and it takes you back to the days when your father and mother were striving to make your ambitions come true. It is a picture that will astound both young and old and would suggest on behalf of myself and others from whom I heard comments, that you try and run it as long as possible, and bring out to all San Francisco the exact sense of the picture. I remain forever a Wigwam goer.

I hope you will pardon my frankness, but I am doing this because everyone who attended it I know spoke of it as being a far greater picture than "Humoresque".

(Signed) JOSEPH ROSSI.

Universal Films Popular in Foreign Lands



Exploitation Stunt for "The Moon Riders", devised by the "Cine Progreso", a theatre in Mexico City, Mexico

FOREIGN countries book Universal films extensively and testimonial letters pour into the Universal offices daily from the furthest parts of the globe. Especially in Mexico, Universal films are well received. "The Moon Riders," for example, that excellent serial made by Al Russell and featturing that engaging cowboy, Art Acord, was especially liked by our neighbors to the south. They called the serial "Las Calaveras del Terror, which translated literally means The Skull of Terror, a pretty good title at that.

The Mexicans, however, presented this thrilling serial in a different manner. They featured Beatriz Dominguez, not Art Acord. Miss Dominguez is the beautiful Spanish girl who plays one of the leading female roles in the serial and the Mexicans are so proud of her that they gave her name first place.

"The Cine Progreso," the theatre in Mexico City where "The Moon Riders" met with such success, did some excellent exploitation work in connection with the serial. Pictured to the left is the ensemble dressed in the grotesque "moon rider" costumes which advertised the film for the theatre.

It is interesting to note in this connection, that Art Acord, who so excellently portrays the virile hero of "The Moon Riders," has returned to the Universal studios after a protracted absence, and will in the near future be seen in another big western serial in which he will again be directed by the capable Al Russell.

"The Moon Riders" is being very generally praised. In addition to the very excellent cast and the novel story, it is filled with such genuine and delightful western atmosphere, that it is a real treat to those who love the big west with all its wealth of free and rugged background. It has proven one of the most successful serials Universal has ever made and it shows conclusively that "the west" is just as interesting to people to-day as it ever was, despite all reports to the contrary.

POLO TAKES CUBA BY STORM

EDDIE POLO has taken Havana by storm, Universal reports. The serial star recently took a company to Cuba to film his next serial. Since his arrival there he has made personal appearances in many of the leading theatres on the island and causes a young riot each time he leaves his hotel, so popular is he with Cuban photoplay fans.

Polo's first public appearance was at the Campoamor Theatre, one of the best theatres in Havana. The management had to call out the police to handle the crowds that attended, only a fraction of which could get into the theatre.

Eddie's first experience with his horde of Havana admirers was almost as exciting as some of his serial stuff. He and his company had arranged to take a ride around the city, shortly after their arrival, but when they started to leave the Hotel Sevilla, where they were stopping, they were greeted by a struggling, fighting, cheering mob of more than two thousands of men and boys, anxious to catch a glimpse of their cinema hero.

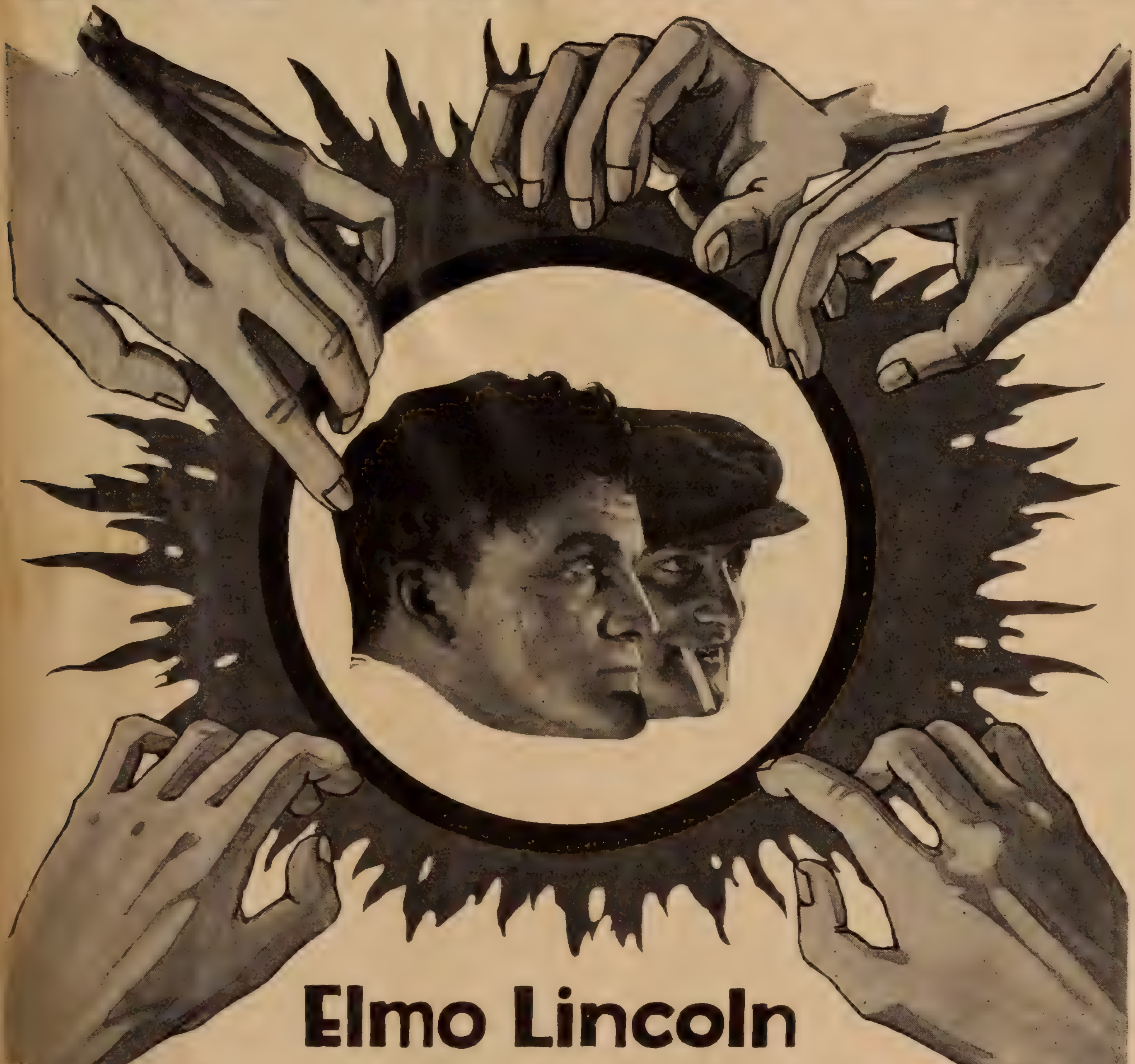
Polo, besides being a doer of unusual and daring stunts for the camera, has gained fame as a circus acrobat and dare-devil, but he hesitated and decided not to force his way through the enthusiatic crowd. After a brief appearance and much hand-shaking, he went back into his hotel.

Polo's visit to Cuba is regarded by photoplay fans as the most interesting event in the cinema world of that island. As in all other Latin American countries, Polo is a prime favorite, because of his dare-devil feats.

The new Universal serial starring Polo will be of an entirely different nature than his present highly successful serial "King of the Circus." Most of it is being filmed in Cuba, in the West Indies and in Panama. Many of the historic points in Cuba and the West Indies will be used as settings for the action of the story, as, for instance, Morro Castle, San Juan Hill, Santiago harbor, the famous Buccaneer Bay and other spots.

J. P. McGowan is directing the serial, which was written by Anthony W. Coldeway. Among others in the company taken to Cuba were Cecil Myers and Jean Perkins, camera-men, Jay Marchant, McGowan's assistant, and David Brandman, business manager. Hundreds of Cubans will be used as "extras" in the serial.

GRAB THIS HOT ONE!



Elmo Lincoln

Playing the mighty Double Profit-Role
in the Burning Serial Sensation.

Directed by Robert Hill

"THE FLAMING DISK"

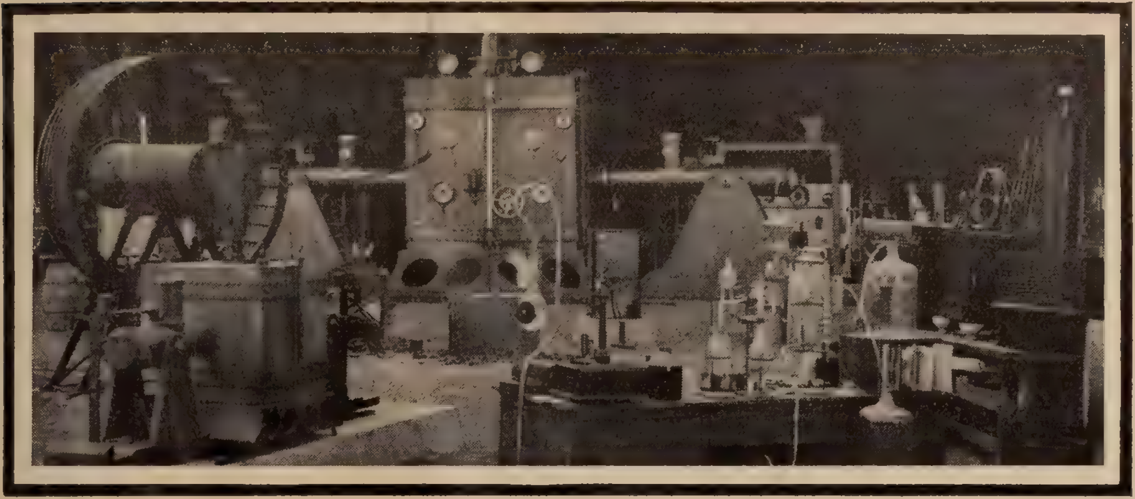
The Strangest and Most Startling Adventure Serial Ever Produced by Universal

The Most Beautiful Of All Serial Stars

The story of a beautiful, daring girl who discovered the secret of diamond-making and defeated all efforts of the diamond trust hirelings to bring about her ruin, although she went through unimagined perils

Eileen Sedgwick in

This is Where the Fascinating Mystery of Diamond-Making is Solved by a Beautiful Girl



These Hirelings of the Diamond Trust Will Hold Your Audiences Breathless and Spellbound.

They'll Get the Thrill of Their Lives When They See This Fall.

Directed by
EDWARD KULL

he Diamond Queen"

"She Was No Playful Kitten," says Eddie

"YOU certainly can take my word for it that there was no fooling in that scene where I struggle with the lioness", says Eddie Polo. "She was no playful kitten, and I'll tell the world that the perspiration that stood out on my forehead was no fake. I was scared stiff that time she got me down—I sure thought I was a goner until I got the strangle hold on her throat. But the scene shows up great on the screen, and if that's the sort of thrills that the fans like you can bet they get their fill in 'King of the Circus'".

EDDIE
POLO
in the Spectacular 18-Ring Thriller
"KING OF THE CIRCUS"
Directed by J.P. McGowan

Reaches Films via Chautauqua Circuit

NEBRASKA, the state that supplies most of the talent for the Chautauqua, just as Ohio delivers presidential timber, has reason to be proud of Josephine Scott, the pretty Universal serial player who left the Lincoln, Nebraska, High School to take a swing over the Chautauqua circuit before entering the films.

Miss Scott, who plays the interesting rôle of Aline Earle, in "The Diamond Queen," the Universal serial starring Eileen Sedgwick, was the most popular girl in the graduating class of the Lincoln High School two and a half years ago. Upon her graduation she was signed by the Chautauqua for a singing and dancing turn and toured the circuit in that capacity. Then she returned to do a season as a member of the Oliver stock company through the middle west.

A year ago Miss Scott's father, a prominent attorney of Lincoln, went to Los Angeles for his health and it was through this move that his talented daughter became a Movie Actress.

After a few months of preliminary work with other companies, Miss Scott was summoned to Universal City and cast for the role of "Aline Earle" in "The Diamond Queen".

This serial is based on the popular Saturday Evening Post story, "The Diamond Master", by Jacques Futrelle. It was adapted to the screen by Robert Roden and George Pyper, and produced for Universal by Edward Kull.

Josephine Scott is a vivacious brunette, with large, lustrous, rich masses of dark hair and finely chiseled features. She is the exact opposite type to the star, Eileen Sedgwick, who is a most dazzling blonde. The two girls have several scenes together in which their opposite types make a charming contract. They are especially pretty in the theatre episode where their beauty is enhanced by the pretty ballet costume which they both wear as dancers.

"The Diamond Queen" is just about ready to be released and it is the safest serial bet for any exhibitor. Full of the strangest of incidents, the most fascinating of novelties and lots of thrilling action, Edward Kull, the director, has made a finished "job" out of it. Its star, Eileen Sedgwick, is one of the most arresting of the feminine screen personalities, a beautiful blonde girl, who can act and who seems to be absolutely fearless. Not the least of the wonderful story threads injected into the serial, is a big diamond machine, a marvel of mechanism, by means of which the scientific manufacture of diamonds, a problem which has been really puzzling chemists for years, is accomplished.

Josephine Scott, appearing with Eileen Sedgwick in "The Diamond Queen"

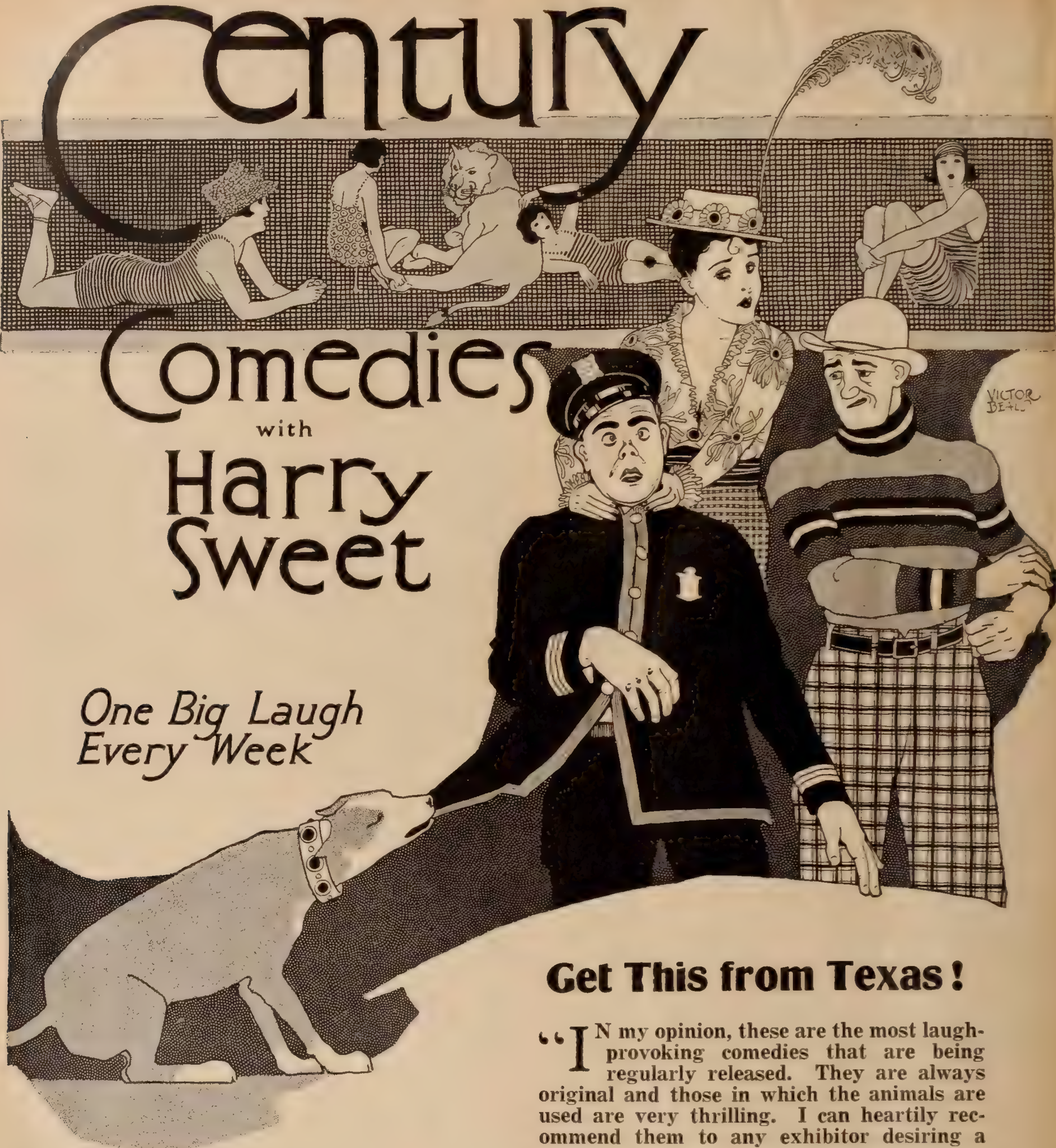
A cast of experienced players is to be found in the serial and in addition to Eileen Sedgwick and Josephine Scott, includes George Cheseboro, the leading man, Frank Clark, Al. Smith and Alfred Fisher.

SERIAL ACTOR'S LIFE RICH IN ADVENTURE

SOME day, when he has retired from active work in the films, Frank M. Clark will write an autobiography, and it will include some of the most interesting reminiscenses of the stage and screen that have ever been given the public. At present Mr. Clark is playing the role of Zeidt, head of the diamond trust, in the Universal serial, "The Diamond Queen," in which Eileen Sedgwick is starring.

Old timers in the middle west, who attended the Woodward High Schoool in Cincinnati, in the 70's, may recall Frank Clark, who gave early promise of a dramatic career. He was prominent as an elocutionist in all the school entertainments, and shortly after graduating he became a member of the famous Macauley Stock Company in his home city when Fanny Davenport was leading woman. He later was transferred to the Macauley Company in Louisville, and was a member of the cast the night the famous Mary Anderson made her debut. He first crossed the continent in 1882, playing what were then known as variety theatres, together with his wife, who was a well-known harpist.

Clark took over the first minstrel company that ever toured Australia and became a fixture in the Antipodes. He remained there for twenty years, as producer, manager and actor. He returned to America in 1906, and made his film debut with the Selig Company in 1909. He has been in pictures eleven years and cannot recall a part he liked better than the one he is now playing in "The Diamond Queen".



Century Comedies

with

Harry Sweet

One Big Laugh Every Week

Get This from Texas!

"IN my opinion, these are the most laugh-provoking comedies that are being regularly released. They are always original and those in which the animals are used are very thrilling. I can heartily recommend them to any exhibitor desiring a consistently good two-reel comedy every week."

(Signed) C. W. BATSELL, JR.,
King and Queen Theatres,
Strawn, Texas.

Released through
UNIVERSAL

LATEST RELEASE

"VAMPS AND SCAMPS"

LAST year International News shot and looked at one million feet of negative in order to give your patrons the newsiest news on the screen. Just think of the wastage! Two hundred feet shot for one shown. But it isn't wastage--for that two-hundred-to-one is exactly the reason why your News Reel, if it's International, has come to be worth 30% of your program. Book it through your nearest Universal Exchange today.

International News Released thru Universal

"The Grip of the Law"

Two Reel Western Drama

CAST

Cal Newton	Jack Perrin
Dr. Amos Morton	C. W. Herzinger
Ginger Morton	Dorothy Wood
Mark Heckle	Jim Corey
Sheriff	Leonard Trainor

CAL NEWTON, a cowboy in search of a job, meets Mart Heckle, who is being pursued by the Sheriff and his posse, for horse stealing. Mart asks Cal to change horses with him, as he is riding to attend his sick wife and his horse is winded. Cal makes the change, and the posse recognizing the horse, open fire on him. They are about to string him up for a horse thief when Ginger, the daughter of the old doctor, Morton, rides up and pleads for his life. The sheriff agrees to give him another chance, and Cal is free on parole, his sentence being that he is not to ride a horse for six months.

Mart is thrown from his horse and badly injured. He is found by a prospector who takes him to the home of Dr. Morton. In the meantime Cal and Ginger become good friends. Ginger is the telephone operator of the little town and lives a short distance out, and rides back and forth on her pony. Mart tries to make advances to Ginger, but is repulsed. He is determined to have her, and one day compels old Morton at the point of a gun, to call her on the phone and tell her to come right home. Then they struggle, and Cal, who has offered to run the switchboard for Ginger, hears a shot and realizes that something is wrong. On her way home Ginger is attacked by Mart, but throws him off her horse. He shoots her and she falls across the track. Cal mounts a horse and is off and the sheriff, thinking he has broken his parole, gives chase. Part of the posse catch Mart, Cal rescues Ginger, and Dr. Morton proves who is the real horse thief.

"His Fearful Finish"

Two Reel Century Comedy

CAST

The Stranger	Charles Dorety
The Village Loan Shark	Bud Jamison
The Daughter	Bartine Burkette
The Father	Loyal Underwood

THE Father owns a house and nothing else. And besides that, it is heavily mortgaged. The big fat village loan shark holds the mortgage and comes to collect payment. Father is a lazy sort of a fellow who never works and he hasn't got the payment. Whereupon the Shark threatens to put them out unless the pretty daughter will have him.

Daughter, however, has ideas of her own in the person of The Stranger, whom she begins to love madly and whom she wants to marry. However, she is dutiful and will sadly marry The Shark if she must. But Stranger is no slow one and he gets into all sorts of terrible fights with The Shark and Pa. He plans to elope with daughter and is climbing up the house when he is observed by Pa and The Cruel Shark. He goes up to the roof and kicks all the chimney bricks down at the two and finally falls through. But that was some lucky flop, for in a brick in the chimney was hidden a regular roll of bills which he appropriates immediately.

He hands them over to The Shark and kicks him out.

The Shark, however, plans a revenge. Father has a youngster whom he steals and puts him on a big horse truck. The horses and truck run away with the child. The lover with the daughter pursue and the child is saved. The romance of Daughter and Stranger can go happily on without interruption.

"THE DIAMOND QUEEN"

Episode Three

"Perils of the Jungle"

CAST

Doris	Eileen Sedgwick
Bruce	George Cheseboro
Zimba	Al Smith
Martin Harvey	Alfred Fisher
Zeidt	Frank Clarke
Aline	Josephine Scott

DORIS falls srtaight into the water pit, unscathed by the spears, and the water extinguishes her flaming raiment. Overawed, the Zulus fall down before her worshipping. The medicine man's legend has come true. Doris is proclaimed "White Queen."

Meantime Zeidt, the diamond king, is at his mines abusing his workers, who are underpaid. On one of the men lined up to receive pay is found an uncut stone taken from the compound. Although this black stole the stone to feed his starving family, his pleas are in vain. Zeidt sends him to prison.

Back in the cannibal camp great festivities are under way in honor of the "white queen," when a native half-cast who has been a government runner, known as Zimba, strays off the beaten way and is captured by the head-hunters. They are about to behead him when Doris intervenes. When Zimba starts to address her in English, Doris sees a possible chance of escape with his aid and silences him.

That night, Doris steals to the tent of Zimba, explains her predicament, saves the black's life again in a fight with guards and enables him to escape with a message to the Kaffir police asking aid. She flees with him.

Meantime Bruce Weston, on his yacht, is engrossed with the vision of Doris, the girl he can't forget—the girl he is searching for.

Zimba and Doris find themselves not only pursued by the head-hunters, but beset by the wild beasts of the jungle. Zimba, bringing up the rear so as to be better able to protect Doris, guards her from attack from both blacks and animals, using as his weapon a rifle procured from the camp. But Zimba runs out of amunition just as a wild elephant attacks Doris. She is apparently doomed.

International News

No. 3

New York City.—Lord Mayor of Cork "refugee' from Ireland, gets great welcome.

Pasadena, Cal.—Ohio's star eleven meets its Waterloo. Strain of long journey proves too great and California wins rather easily—28 to 0.

New York City.—Jobless men parade. "Shorn Lambs of Labor" march in "silent protest" to hear special sermon in old Trinity.

Kent, Washington.—First winter flood. Tough days for the flivvers as western rivers overflow. (Omit New York City and New York State.)

St. Gallen, Switzerland.—Alpine avalanche partly buries town. Heavy snows keep Swiss villagers busy digging themselves out.

Pasadena, Cal.—Tournament of roses is gorgeous pageant. Dazzling display of nature's beauties in Sunshine Land's annual flower revel. (Omit Los Angeles prints.)

Denver, Colorado.—Winter drives deer to the haunts of man. Shy beauties overcome their natural timidity in hunt for food.

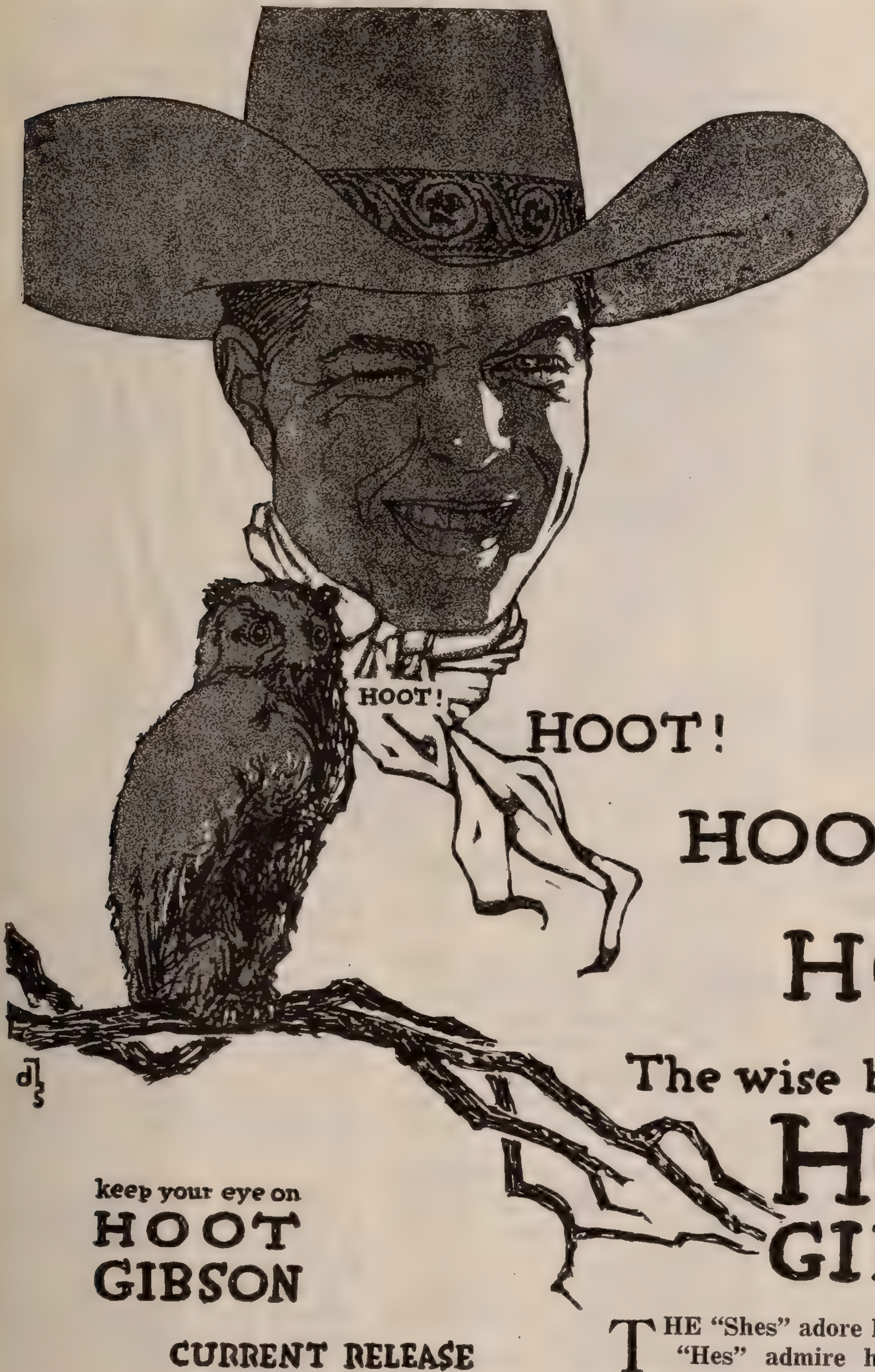
Roehampton, England.—Cornell runners lose International Race. Beanten after a game struggle by Oxford and Cambridge team.

San Pedro, Cal.—Famous German U-Boat sent to the bottom in Pacific battel practice. (The U-88 being towed to sea.)

Prague, Czecho-Slovakia.—New Republic builds national spirit with amazing mass drills.

1. 10,000 men drilling as one.
2. Perfect co-ordination—an inspiring example of national team work.
3. Czecho-Slovakia is an ardent admirer of Uncle Sam.
4. Building up the spirit of unity.
5. The most complicated evolutions performed with perfect precision.

Tad Cartoon.



HOOT!

HOOT!

HOOT!

The wise birds call for

HOOT GIBSON

keep your eye on

HOOT GIBSON

CURRENT RELEASE
"KICKAROO"

THE "Shes" adore him. The "Hes" admire him. For various and good reasons. The "Hers" and the "Hims" make the crowds. And that's the reason wise exhibitors keep calling for Hoot Gibson pictures.

"The Spirits of '21"

One Reel Star Comedy

Featuring
DOROTHEA WOLBERT

THE butler and the maid and Lizzie, the other maid, are giddy at a seance while the Mr. and Mrs. are attending a masked ball. They have spirits of another kind, too, and Lizzie and the butler get drunk. Lizzie goes upstairs to bed and begins "seeing things." The bureau begins to move. She rushes downstairs only to see the tiger rug moving. She engages in combat with the beast and vanquishes him seemingly. She rushes to the dining room to see the serving table move. But she does not know the drunken butler is underneath. Then she rushes back to the stairs to find the tiger moving about again. Into her bedroom she goes and finds herself waking up. In her mad dream she had pounded the feathers out of the pillows and the room is in some mess. She rushes downstairs again just as the Mr. and Mrs. are returning from the ball, he in a devil's costume and she in a costume of "bones." Lizzie is scared all over again and dashes back to her bedroom where she hides under the covers. The Mr. and Mrs. follow her and drag her out and when they take off their masks, her fears are over.

"KING OF THE CIRCUS"

Episode No. 15

"The Woman in Black"

CAST

Eddie	**Eddie Polo**
Gray	**Harry Madison**
John Winters	**Charles Fortune**
Mary Warren	**Kittoria Beveridge**
Zola Sinclair	**Eugenia Silbon**

EDDIE makes a successful jump in the parachute and gets to shore.

In the meantime, Gray instructs Zola to locate Winters. She does so and Gray and his henchman attack Winters in his room. A fight follows and Eddie rushes to the aid of his friend.

Things at the circus had not been going so well with Mary and Dick Maxwell the treasurer and a staunch friend of Eddie's. Flint, Gray's unscrupulous ally, endeavors to fire Maxwell but finds himself powerless to do so. He therefore perfects a plan to rid himself of him. He takes the money from the sales box, hides it and then accuses Maxwell of stealing it. But Mary finds the money and discovers the plot much to the discomfort of Flint.

Flint has also sent a message to Zola telling her of Polo's arrival in Avalon and of the fact that he has half the canvas. This he had gleaned from Eddie's telegram to Mary which he had managed to steal.

Winters and Collins go for a walk and Eddie leaves them temporarily. They are again attacked by Gray and his ally. Eddie runs to their rescue and is knocked senseless. While he is in this helpless condition, the two leave him to attend to the others and it is then that Zola Sinclair craftily steals the canvas from him and makes her getaway.

Gray returns and demands the canvas from the reviving Eddie. When the latter disclaims any knowledge of it, they bind him in an obscure corner, near a water pump and then turn open the valve. Slowly the water rises about Eddie and he sinks underneath the surface.

Gray then realizes that Zola had run off with the canvas.

International News

No. 4

Off the Coast of Mexico.—Great Pacific Armada speeding to Panama. Air Glimpses of the giant fleet on its way south for winter maneuvers.

Chassigny, France.—Chinese minstrels seek aid in France. Oriental troupes give traveling shows to raise funds for famine sufferers. (Omit Chicago.)

Chicago, Ill.—Governor Len Small assumes office. Succeeds Frank G. Lowden as Illinois' executive.

(The new Governor and his wife.) (For Chicago only.)

Chicago, Ill.—Here's the latest queerest plane. Not finished yet—but when it flies—if it does—it is going straight without wings.

Berlin, Germany.—German snapshots. Resumption of trotting races attract thousands to track.

Brea, Cal.—Fire raging many days threatens destruction to rich oil district.

Santa Monica, Cal.—Mid-winter dances. It is hard for ice-bound westerners to believe, but this is a favorite January pastime for California maids.

El Paso, Texas.—Crack border cavalry reviewed from air. Col. Glover sets a new style by directing drills from an Army blimp.

Mattice, Canada.—International News presents the returning to civilization by heroic airmen lost on record ballon flight.

1. It was in a balloon like this, Lts. Kloor, Farrell and Hinton, Navy fliers, started on their dramatic journey from Rockaway Point, N. Y.

2. Glimpses of the Canadian woods in which the adventurers landed after being blown 825 miles in 25 hours.

3. Two carrier pigeons—like these—constituted their only food while they tramped the woods completely lost.

4. George McLeod, Indian runner, first to bring to Mattice and the outside world news that the airmen had finally reached a safe haven at lonely Moose Factory.

5. Numerous runners were dispatched by American newspaper correspondents, to get direct word from the aviators—and began "mushing" through the wilderness.

6. Agapi Clermont, the first runner to meet the airmen and bring back word they were on their way back.

7. "Huskies" who brought the airmen back—the real heroes of the north who make it possible for man to live in the frozen wilds.

8. "Mushing" to civilization—the heroic airmen on the return trip after resting at Moose Factory.

9. Arriving at Mattice after fourteen days of arduous traveling.

"Puppy Love"

Two Reel Century Comedy

Featuring The Century Wonder Dog

THE Widow Haash kept a limburger cheese emporium and her daughter loved the bootblack next store, which mother didn't like at all. The bootblack owned a clever dog who dug ditches in the street so that passers-by should fall in and dirty their shoes.

The Widow Haash had two sons—one an infant and the other one, Dinky, just getting wise to himself. Dinky hides from his ma, and a stranger, entering, throws the old lady off his track and then proceeds to rob the safe.

Dinky and the dog have a grand time while ma is out hunting for him and while the stranger is safe-cracking; they break no end of victrola records.

Dinky gets wise to the crook and gets the police who take the bootblack by mistake. The crook puts Dinky in an auto, starts it off, and the kid rides along at a mad pace.

In the meantime the bootblack had convinced the cops that he was not the thief and they haul in the real crook. Dinky is saved by the dog who stops the automobile by means of a clever rope stunt.

Daughter and Bootblack come upon a minister and are in the process of getting married when ma comes upon the scene and gets herself married to the bootblack instead.

Von Stroheim again!
2½ times
as much

"clever as the devil"

NO director ever leaped into fame as quickly as Von Stroheim. And very few actors. Which is why we say—"Clever as the devil"—with the phrase describing his forthcoming Universal-Jewel as aptly as it describes the man himself. Once more you will see him act, and do it to perfection—once more you will see his direction, and marvel at its genius. Once more you will say—with us—"Clever as the devil."

The Coming
UNIVERSAL-
JEWEL
Wonder-Play

"FOOLISH WIVES"

A
TIP
from
CARL
LAEMMLE

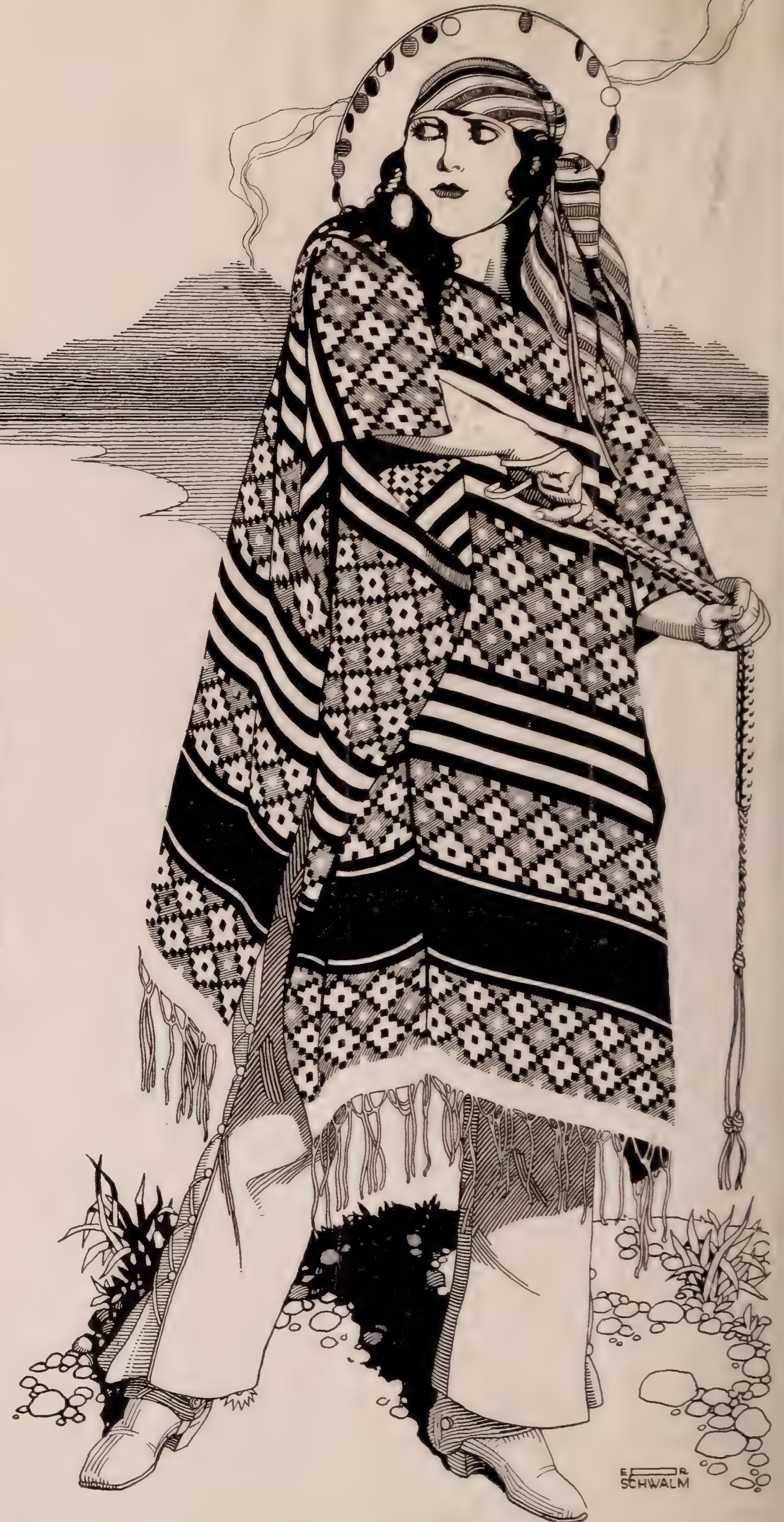
Watch for the Announcement
of the early Release of

EDITH
ROBERTS

In the Story of a Wildflower of
the Andes who felt the flame
of hate and the kiss of love

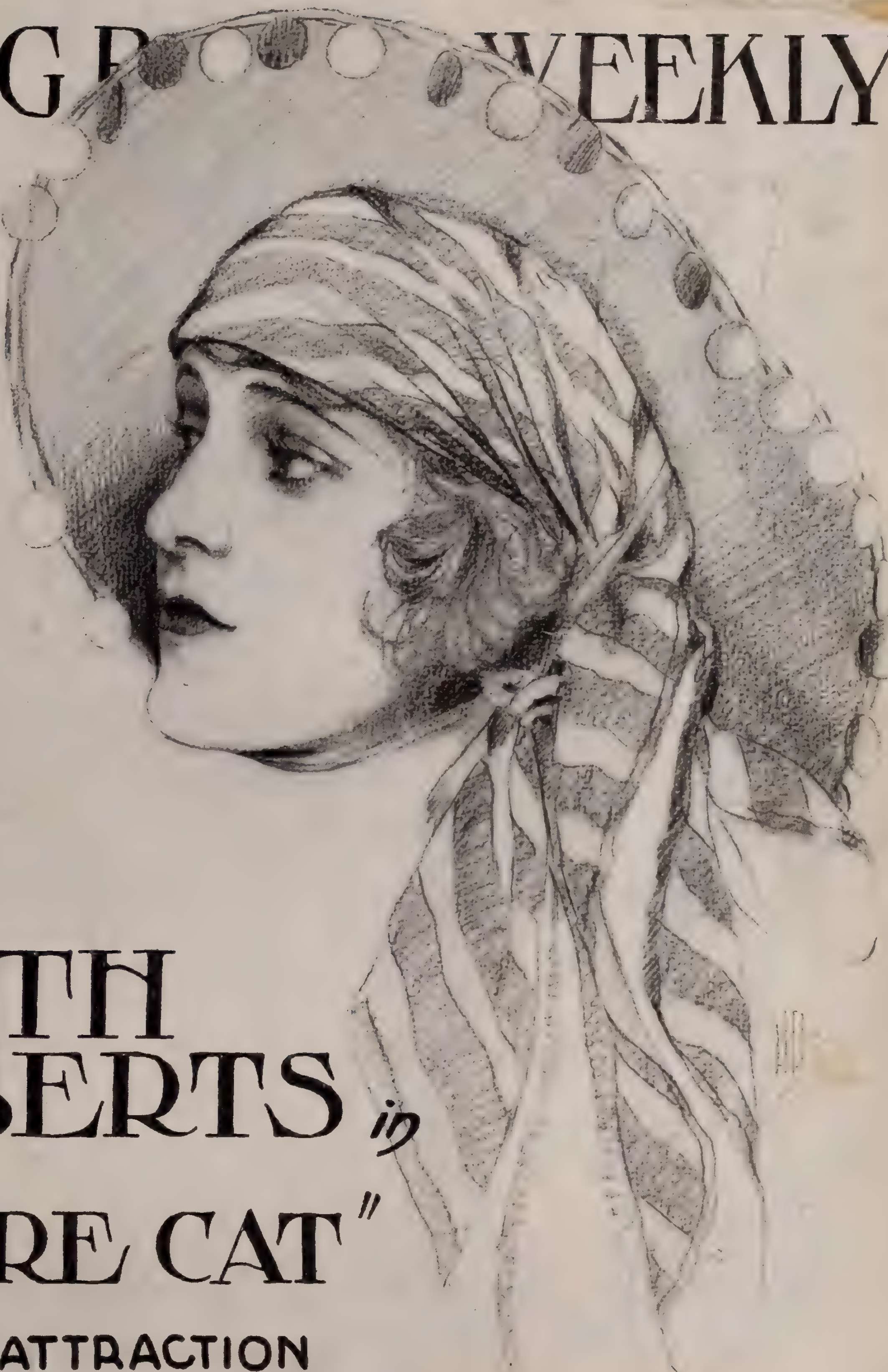
"THE FIRE CAT"

DIRECTED AND
WRITTEN BY
NORMAN DAWN



Mats of this cut are available at your Universal Exchange, Price 40c.

The MOVING P WEEKLY



EDITH ROBERTS *in*

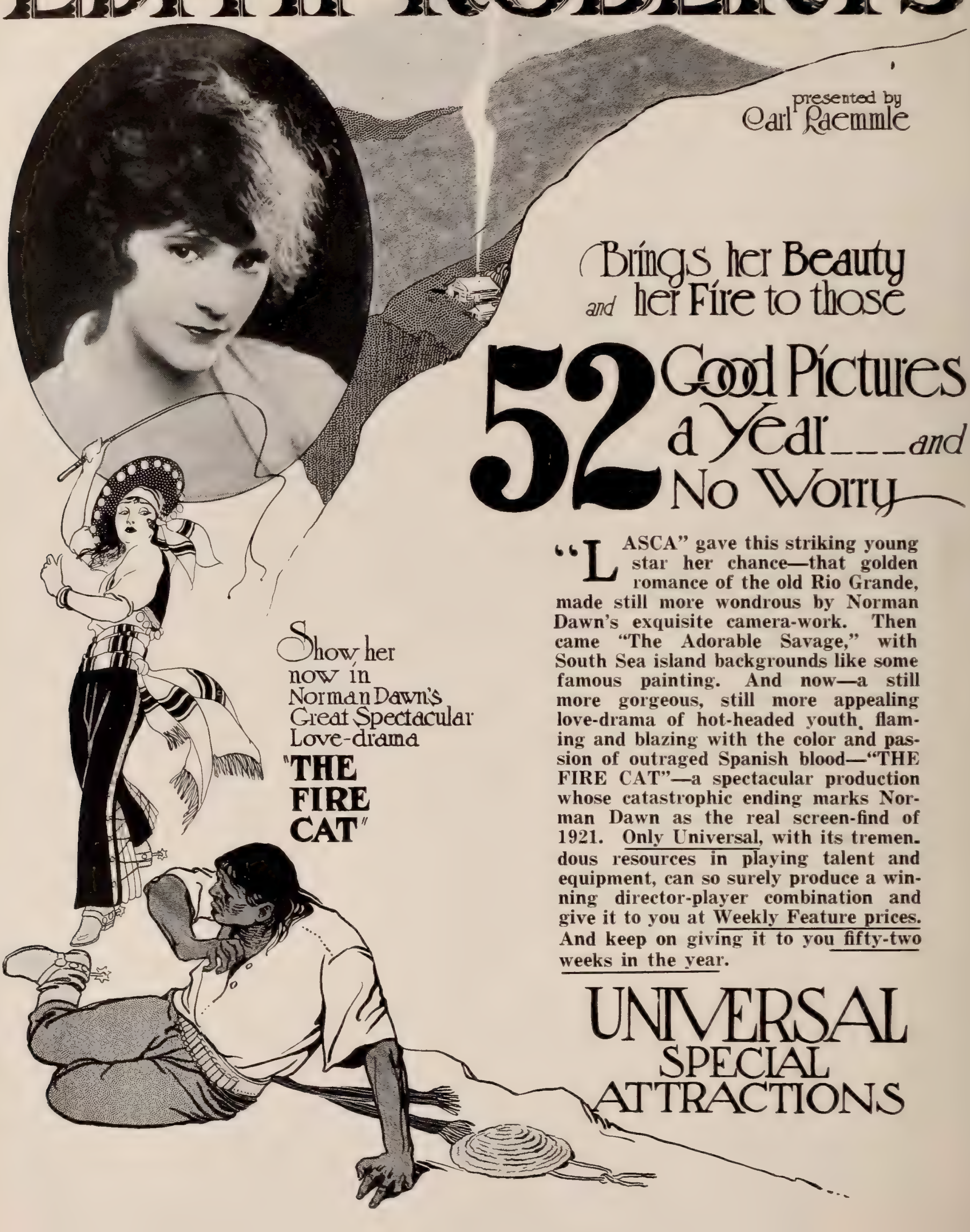
"*The* FIRE CAT"

SPECIAL ATTRACTION

VOL 12 FEB 5 1921 NO 25

EDITH ROBERTS

presented by
Carl Laemmle



Brings her Beauty
and her Fire to those

52 Good Pictures a Year ___ and No Worry

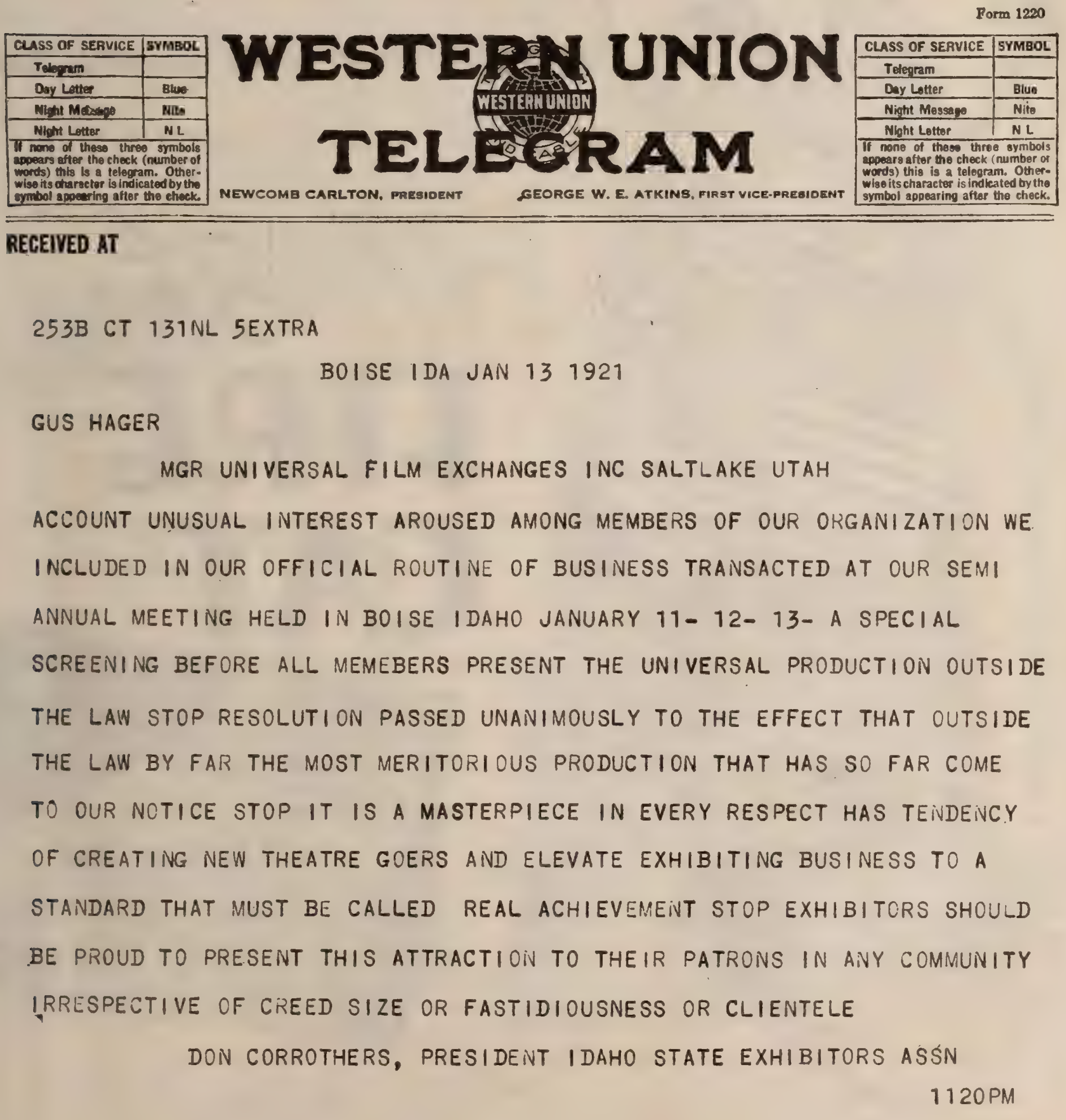
"LASCA" gave this striking young star her chance—that golden romance of the old Rio Grande, made still more wondrous by Norman Dawn's exquisite camera-work. Then came "The Adorable Savage," with South Sea island backgrounds like some famous painting. And now—a still more gorgeous, still more appealing love-drama of hot-headed youth, flaming and blazing with the color and passion of outraged Spanish blood—"THE FIRE CAT"—a spectacular production whose catastrophic ending marks Norman Dawn as the real screen-find of 1921. Only Universal, with its tremendous resources in playing talent and equipment, can so surely produce a winning director-player combination and give it to you at Weekly Feature prices. And keep on giving it to you fifty-two weeks in the year.

Show her
now in
Norman Dawn's
Great Spectacular
Love-drama
"THE FIRE CAT"

UNIVERSAL SPECIAL ATTRACTIONS

BULLETIN

No. 1



Form 1220

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Night Message	Nite
Night Letter	N L

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WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
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GUS HAGER

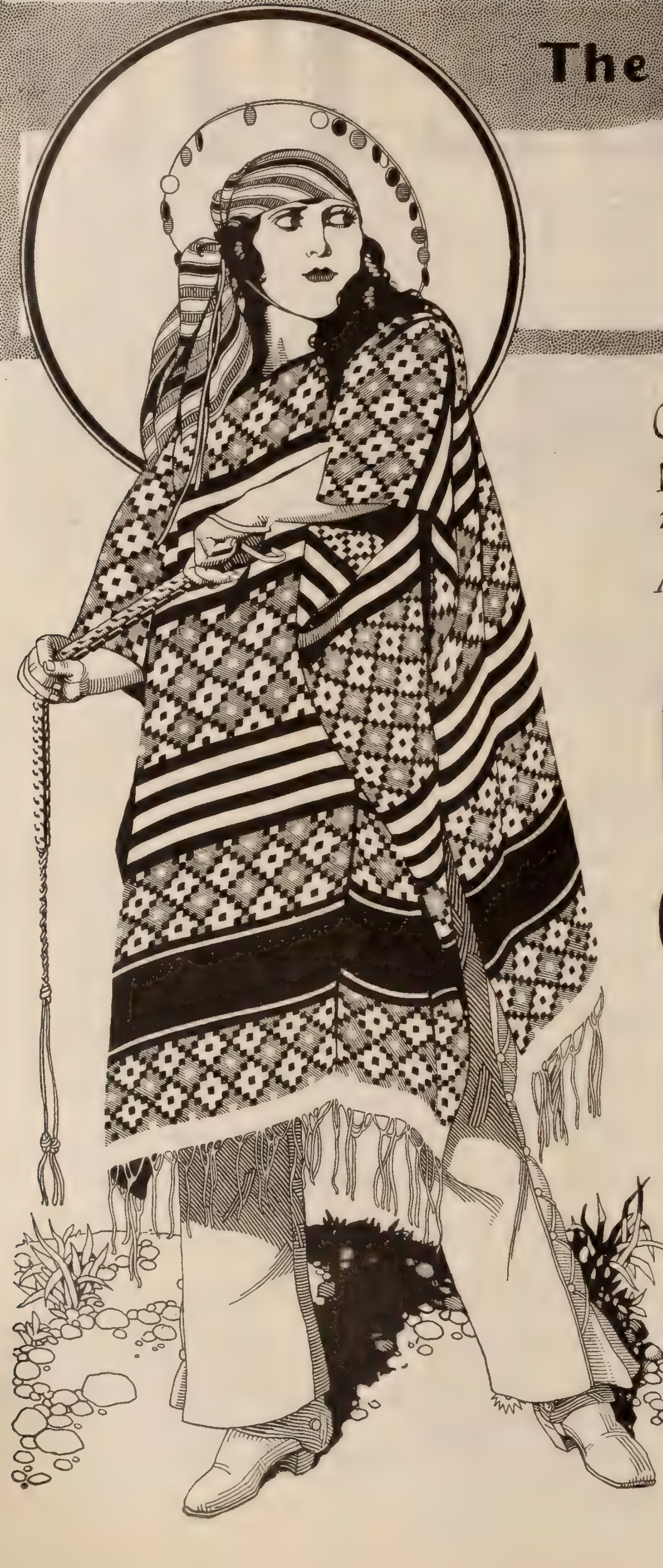
MGR UNIVERSAL FILM EXCHANGES INC SALTLAKE UTAH

ACCOUNT UNUSUAL INTEREST AROUSED AMONG MEMBERS OF OUR ORGANIZATION WE INCLUDED IN OUR OFFICIAL ROUTINE OF BUSINESS TRANSACTED AT OUR SEMI ANNUAL MEETING HELD IN BOISE IDAHO JANUARY 11- 12- 13- A SPECIAL SCREENING BEFORE ALL MEMEBERS PRESENT THE UNIVERSAL PRODUCTION OUTSIDE THE LAW STOP RESOLUTION PASSED UNANIMOUSLY TO THE EFFECT THAT OUTSIDE THE LAW BY FAR THE MOST MERITORIOUS PRODUCTION THAT HAS SO FAR COME TO OUR NOTICE STOP IT IS A MASTERPIECE IN EVERY RESPECT HAS TENDENCY OF CREATING NEW THEATRE GOERS AND ELEVATE EXHIBITING BUSINESS TO A STANDARD THAT MUST BE CALLED REAL ACHIEVEMENT STOP EXHIBITORS SHOULD BE PROUD TO PRESENT THIS ATTRACTION TO THEIR PATRONS IN ANY COMMUNITY IRRESPECTIVE OF CREED SIZE OR FASTIDIOUSNESS OR CLIENTELE

DON CORROTHERS, PRESIDENT IDAHO STATE EXHIBITORS ASSN

1120PM

The Year's Most Specta

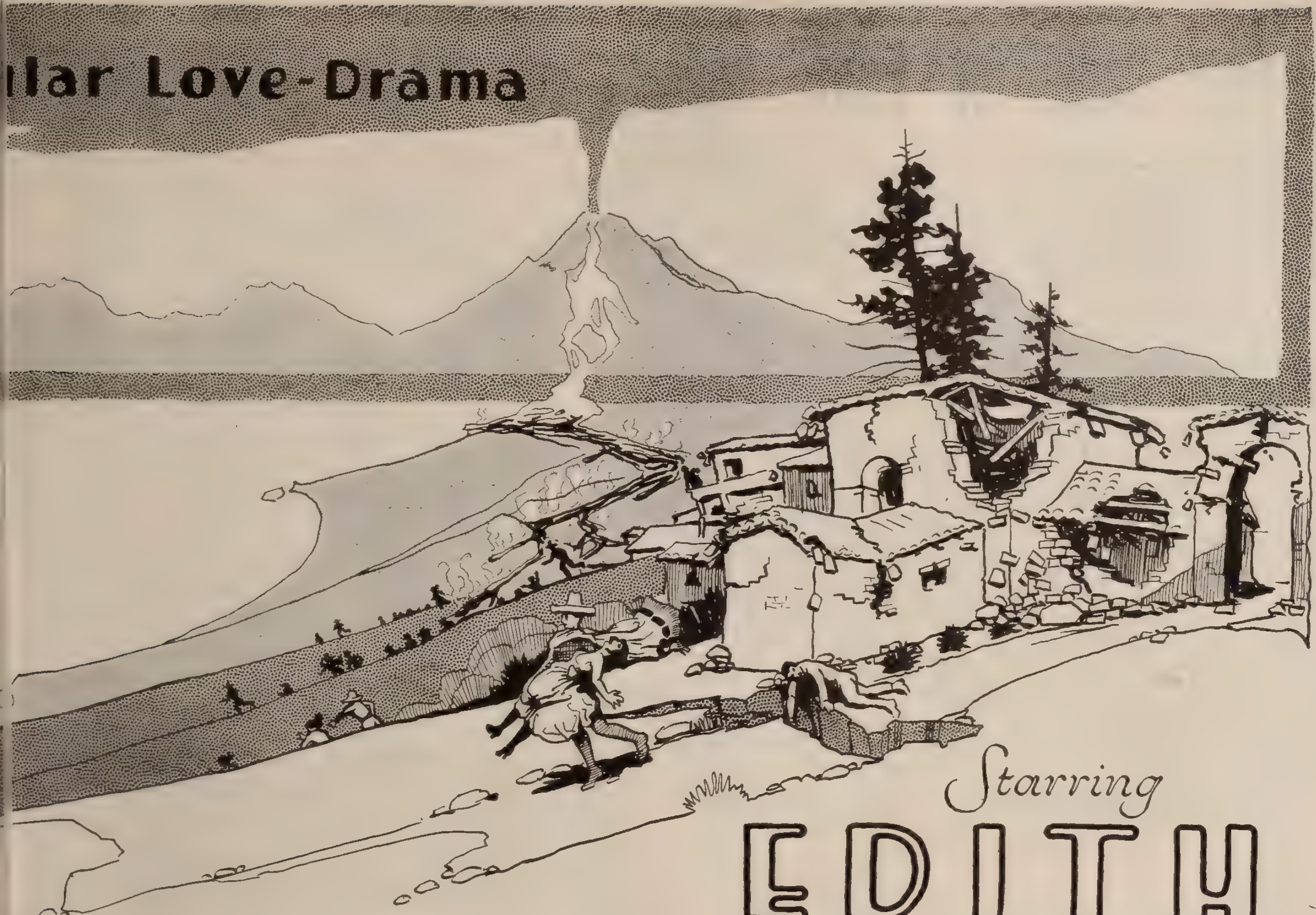


Carl Laemmle *presents*
NORMAN DAWN'S
marvelous
Special
Attraction

"The FIRE CAT"

Straight to his
black heart "the Fire Cat" drove

lar Love-Drama



See the astounding earthquake scene with a real volcano in action

Starring

EDITH ROBERTS

Heaven and earth shook-houses fell like cards

Alas! She loved this cursed Gringo who would save her

Service Page for Edith Roberts in "The Fire Cat"

AT A GLANCE

SUBJECT—"The Fire Cat."
STAR—Edith Roberts.
PREVIOUS HITS—"Lasca," "Her Five-Foot Highness," "The Adorable Savage," "White Youth," etc.
DIRECTED BY—Norman Dawn.
STORY BY—Norman Dawn.
SCENARIO BY—Philip Hurn.
SUPPORTING CAST—Wallace McDonald, Walter Long, Arthur Jasmine, Beatriz Dominguez, Olga D'Mojean, William Eagle-Eye, etc.
LOCALE—South America—At the Base of Cotopaxi.
TIME—The Present.
THUMB NAIL THEME—The story of a young Castillian girl who, to avenge the brutal murder of her mother, becomes a habitue of a dance hall in a foul Peruvian mining camp and lures the assassin to his doom; of a young American who brings to light her finer nature; of the eruption of Cotopaxi, wreaking vengeance on the evildoer; of a miraculous escape and a rosy dawn.

ADVERTISING PUNCHES

1—"The Fire Cat" gives Edith Roberts her most appealing rôle as a wild-flower of the Peruvian mountains.
2—Colorful scenes of a lawless South American town in the heart of the Andes.
3—The notable supporting cast which includes Walter Long, Beatriz Dominguez, Wallace McDonald, Arthur Jasmine and other screen favorites.
4—The strange collection of tropic animals, reptiles and birds used in the picture to establish South American atmosphere.
5—Scores of ravishingly beautiful Spanish maidens who appear in the dance-hall scenes.
6—The spectacle of a sweetly innocent girl dancing in a notorious dive to lure the murderer of her mother to his doom.
7—The fact that "The Fire Cat" was filmed in the secret caves where Valdez, the notorious Mexican bandit withstood the siege of an army of sheriffs in the old days of lawlessness.
8—The interesting fact that Norman Dawn, who wrote and directed "The Fire Cat" is a South American by birth and knows the locale of the story intimately.
9—Some of the most striking photography ever projected on a screen.
10—The thrilling spectacle of a volcano demolishing an entire town and burying scores in a scalding sea of lava.

CAST

Dulce	Edith Roberts
Gringo Burke	Walter Long
Cholo Pete	William Eagle-Eye
Mother Alvarez	Olga D'Mojean
Margarita	Beatriz Dominguez
Pancho	Arthur Jasmine
Ross	Wallace McDonald

THE STORY

HIGH in the Andes in a beautiful, but lonely, valley lived Dulce Alvarez, tempestuous daughter of the mountain storms and the youngest heir of the proud Alvarez line. With her lived only her mother, and grand dame of the Castilian aristocracy who saw around her the shabby mockery of what had once been the most magnificent mountain villa of Peru.

Their home had nestled for generations at the foot of Cotopaxi, the volcano that tradition told them, once buried villages in its wrath. Cotopaxi was threatening.

To fill an empty larder, Dulce spurred her pony down the slope, telling her mother with forced cheerfulness that she would return with a full game-bag.

To watch the stately lady, lest she should do work beyond her strength, Dulce called Pancho, a half-caste Indian boy who loved her with the mute adoration of a dog.

Dulce hadn't gone far into the canyon when Gringo Burke, an American renegade lashed a tired horse to the hacienda and made a coarse demand for food and wine.

Goaded to fury with wine Burke abuses the woman and demands money. She tells him of her poverty. He kills her with one blow and rides furiously down the mountain toward Purisima, the hell-hole city of the Andes.

Stunned by the murder of her mother, Dulce curses Pancho for his cowardice and swears vengeance against the man who has robbed her of her only love, the grand dame Alvarez.

Dulce starts for Purisima. There she finds Burke and plots to kill him. To better accomplish her purpose she dances in the cafe and makes herself appear a woman of the street.

Among the derelicts to be found in Purisima was David Ross, a mining engineer by profession and a drunkard, at the moment, by preference. When a gentleman does hit the toboggan he slides fast and Ross had been a gentleman. Dulce's feeling toward him corresponds with her regard for all men—hatred. She hates him primarily because he is a man, then because he has shown a trace of cowardice and then because he is apparently oblivious to her presence; the latter weakness being always certain to annoy a beautiful girl.

Resenting an insult from Burke and showing the first flash of he-man that had stirred within him in months, Ross beats the American renegade to a pulp. He is injured himself in the scuffle. Dulce takes him to her room to dress his wounds. There is only one interpretation of the act in the talk of the cafe. With his wounds dressed, Ross goes out into the night with a determination to again get hold of himself and straighten up. Up in her room, Dulce is forced to admit to herself that she hates all men—but Ross.

Ross goes to work at the mine. The threatening of Cotopoxi had driven the superintendent away and Ross is in charge. He keeps his crew at work only through his own fearlessness.

Burke and his gang plan to rob the mine of the ore that Ross is trying to get to safety before Cotopaxi should shake the earth with its eruption and bury the town.

With the roar of artillery, Cotopaxi speaks. White-hot lava engulfs the mine. Burke and his men are trapped.

Only by a tremendous effort does Ross save Dulce.

The volcano had avenged her.

The coming of the dawn finds them watching the fires of nature cleanse Purisima of its sins.

Before them lay happiness.

ADVERTISING DISPLAY LINES

The earth shuddered and a godless town was cleansed of its sins in the baptismal fires of a volcano's wrath. See a city destroyed in "The Fire Cat."

How bad can a good girl be and how good can a bad girl be? See Edith Roberts in "The Fire Cat," and see the two extremes dramatically enacted.

Can you imagine a sweetly innocent girl from the unsullied mountains of Peru suddenly leaving her home to dance in the lowest dive in the worst mining town in the Andes? See Edith Roberts as the girl in "The Fire Cat."

Edith More Enchanting Than Ever

Left—Edith Roberts In A Gay Mood In "The Fire Cat." Above—Edith, As Dulce, Seeks The Cool Quiet Of A Doorway.

AS gentle as the flocks which grazed on the verdant slopes of Cotopaxi when that majestic mountain of the Andes was in repose; as deadly as Cotopaxi in eruption when the hot Castilian blood tingled in her veins and revenge surged in her heart.

That is the characterization of Dulce Alvarez, the girl in whose likeness Edith Roberts appears in "The Fire Cat," her forthcoming production de luxe. And in it Edith is more than ever enchanting.

As Lasca, in the production of that name, she was a picturesque and appealing heroine; as Marama, the little half-caste in "The Adorable Savage" she was pure delight. But it is in "The Fire Cat" that Edith has the rôle of roles.

Never has author been kinder to a star in the creation of a character than was Norman Dawn, when he etched the role of Dulce for Edith Roberts. He has given her the entire scale of human passion to depict. From the gay-hearted simple little mountain-girl, grief transforms her into an avenging demon, and she goes forth into the sin-sodden town at the mountain's base to play the wanton and thus trap the human wolf who despoiled her home and robbed her of the one who was dearer to her than life itself.

Edith will have admirable support in "The Fire Cat." Her leading man will be Wallace McDonald. The "bad man" role will be portrayed by Walter Long. Beatriz Dominguez will have another one of her dashing characterizations in "The Fire Cat" and the rest of the cast includes Olga D'Mojean, Arthur Jasmine and William Eagle-Eye.

Universal has made some interesting plans for talented Miss Roberts. Several stories by well-known authors have been secured for her and the scenario department is busy whipping them into shape. Her next will be a different one entirely, having a decided "crook" angle and this she will follow up with a picture adaptation of Clara Louise Burnham's famous novel, "The Open Shutters."

Few young stars have had as rich and varied a screen career as Edith Roberts. She first appeared before the camera when most girls are still playing with their dolls and that is the reason why stardom and a mature art have come to her though she is still in her "teens."

Publicity Stories for Edith Roberts in "The Fire Cat"

STAR'S WISH HAS BEEN FINALLY REALIZED

SINCE Edith Roberts became a film star, at the age of seventeen, her longing has been to buy a beautiful home for her mother and herself and this laudable ambition has finally been satisfied. Just before she began the filming of her latest photodrama, "The Fire Cat," in which she will be seen at the .... Theatre next ...., Miss Roberts and her best pal and friend—her mother—moved into their new home, which is one of the most charming in Hollywood, California. It is situated in Laurel Canyon, about five miles from Universal City, and was designed by one of the leading Los Angeles architects from plans suggested by Miss Roberts and her mother. Within a stone's throw of their spacious lawn are some of the leading lights in filmdom, many of whom have selected this part of the Hollywood foothills as an ideal home site.

Up to six months ago Miss Roberts lived in a rented home, as she was not quite sure of remaining in California. She still entertained thoughts of returning to her native New York City, as she had received many offers from eastern studios. But just before Carl Laemmle, president of Universal, sailed for Europe last summer, he gave Miss Roberts a contract and this fascinating young star will remain a Universalite for some time to come.

Edith Roberts is happy in her present role. It is one of those colorful characterizations in which she appears at her best—a Castilian girl who lives in the Peruvian Andes—and it was directed by the same master-craftsman who produced her former big successes—"Lasca," "The Adorable Savage" and "White Youth."

BANDIT'S CAVE UTILIZED IN THRILLING FILM

THE secret caves that shielded Valdez the notorious Mexican bandit from capture, play an important part in "The Fire Cat," the Universal photodrama in which Edith Roberts is to be seen at the .... Theatre next ....

The murky caverns are located in the almost inaccessible wilderness near King City, California. They were undiscovered until a posse searching for Valdez accidentally stumbled into the mouth of one of the grottos and saw the tiny spark of the bandit's camp fire far back in the shadowy recess.

Then followed the most sensational gun fight in the history of early California. Valdez and his gang were killed or captured. Because they are so far from civilization the caves were not visited until Norman Dawn took his Universal company into them to film a series of dramatic scenes for "The Fire Cat."

"The Fire Cat" is a colorful story of life in the South American mining district, in the heart of the Andes. Edith Roberts, the star, depicts the role of Dulce Alvarez, a native girl of primitive passions. In one of the sensational incidents in the story she leaves the shelter of her mountain home to go to the lawless town of Purisima where she becomes a dancer in order to lure to his death with the beauty of her body the man who murdered her mother.

In picturesque locale and brilliance of presentation, "The Fire Cat" is one of the best photodramatic efforts of the decade and will no doubt be largely attended at the ....Theatre.

FINE CASTING EVIDENT IN NEW ROBERTS' FILM

"THE Fire Cat," the Universal photodrama which is now playing at the .... Theatre has been set apart by critics as the best example of casting of recent months.

Each player in the romantic photoplay which serves Edith Roberts as a starring vehicle was selected for his or her fitness for the role.

Edith Roberts, the star, plays a role that was made for her. The story of "The Fire Cat" was written by Norman Dawn, her director, who knows her ability to depict the exotic and colorful characterization of a drama of that type.

Wallace McDonald, who plays the rôle of an American derelict in a South American Sodom appears as Miss Roberts' leading man and portrays the character with infinite skill.

What is perhaps the best example of individual fitness for a role is seen in Walter Long who plays the unspeakably brutal part of an American renegade bandit in the sin-sodden South American rendezvous of ruffians. Long reaches the profoundest depths of villainy in "The Fire Cat."

Beatriz Dominguez, the spectacular Spanish beauty who plays a dance hall queen, was the featured dancer of the Panama-Pacific Exposition where she became famous as "La Bella Sevilla."

Arthur Jasmine, who has an important character part did a similar screen interpretation in "Lasca" in support of the same star.

Olga D'Mojean, playing the rôle of the grande-dame, is a South American actress and adds to the Castilian personnel of the production, while William Eagle-Eye, one of the bandit gang, is a South American Indian who adopted the English version of "Aguillo-Ojo" as his name.

"THE FIRE CAT" FULL OF REALISM AND NOVELTY

THE queerest assortment of animals and reptiles ever assembled for a motion picture will be seen in "The Fire Cat," the South American screen drama in which Edith Roberts is to appear at the .... Theatre on ....

Heading the list is an ant-eater, an elegant little animal who would be happier if some plodding ant would wend a homeward way wearily through his cage. The little insecticide was brought to Universal City from old Mexico to furnish atmosphere for the picture.

Then there is a very svelt young Iguana which is nothing more nor less than a lizard. The Iguana, it seems, is as common in the Andes as mice in a bread-box and was imported along with an armadillo. An armadillo is a nasty little beast with a hard-shell skin who spends most of his spare time robbing graves. On the set he hob-nobs with a bone-crushing Vulture.

To get a pleasanter topic there are two baby llamas in the Universal City zoo which will be seen in the picture. According to Dawn, who is a South American and should know, the llama is a beast of burden who will toil all day under a definite load of say 100 pounds; but let some one add just an ounce to his pack and he'll pass out to the extent of laying down and declining to move an inch.

Innumerable Chihuahua dogs, sans hair, and mason fruit jars filled with active and dangerous Tarantulas are additions to the atmospheric livestock which will add color to the picture.

Difficult Role Capably Acted by Leading Man

THE role of David Ross in "The Fire Cat" makes heavy demands upon the dramatic ability of the leading man playing it, but Wallace McDonald handles it with poise and exquisite artistry.

It is in reality a dual role for he must first portray a man who has sunk to the lowest depths, who seeks his acquaintances in Purisima, "the hell-hole of the Andes," but who later "finds" once again the manhood that was always dormant in him through the influence of the beautiful girl so spiritedly played by Edith Roberts, the star of the production.

Wallace McDonald is another one of those "stagemen" who deserted the "legitimate" for the screen. And he has no reason to regret the step, for the silversheet seems to be the ideal medium for his engaging personality and versatile talents. He has become a popular photoplayer and each day his popularity is increasing. Born in Canada, Nova Scotia, to be exact, he began his stage career early in life, playing on his native soil and in the United States. He acted with a company in Los Angeles, and as with many others, the next step was the movies.

He has had an illustrious screen career, having appeared in numerous notable productions in support of some of the most famous of the screen's women.

Appearing with Mr. McDonald and Miss Roberts in "The Fire Cat" are several other notable players. In fact, the cast, which includes besides these two, Beatriz Dominguez, Olga D'Mojean, Arthur Jasmine, William Eagle Eye and Walter Long has been chosen with the utmost care and they fit their roles perfectly. Walter Long has another one of those "bad man" roles which he can portray so inimitably and Beatriz Dominguez is again a dashing Spanish beauty.

Wallace McDonald As David Ross In "The Fire Cat."

Good Advance Stories for "The Fire Cat"

THE depths of screen villainy are believed to have been reached by Walter Long, who plays the role of Gringo Burke, in "The Fire Cat," the Universal photodrama which comes to the .... Theatre on .... Long is remembered for his work as "the bad man" in several recent notable productions and more particularly, as "The Baboon" in Frank Mayo's feature, "Tiger True."

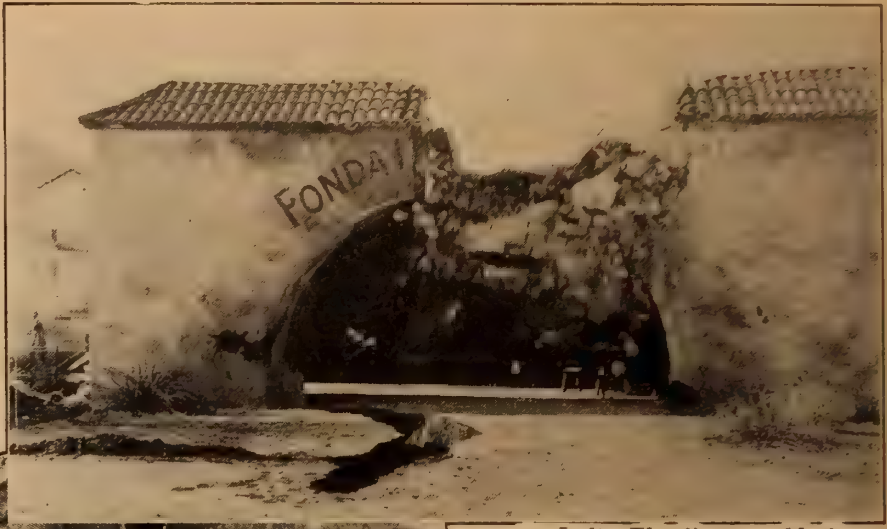
THE romantic fire of old Castile sparkles throughout the scenes of "The Fire Cat," the Universal photodrama coming to the Theatre on .... The Universal story was written by Norman Dawn, himself a South American, and is vibrant with the colorful romance of the Andes. Edith Roberts is in the starring role with a splendid cast of screen favorites in support.

AN ant-eater, an Iguana, a bone-crushing vulture, an armadillo, two baby llamas and a whole family of tarantulas are some of the strange creatures to be seen in "The Fire Cat," the Universal photodrama which begins its run at the .... Theatre on .... The story features Edith Roberts and is a romantic drama of Southern American life. The livestock is used to establish the South American atmosphere.

EDITH ROBERTS has another exuberant and exotic role in "The Fire Cat," her latest Universal photodrama which is to be the principal attraction at the .... Theatre beginning .... The star appears as a dancer in a lawless South American dive.

Earthquake Reproduced with Thr

Strange and unusual incidents have been introduced in Edith Roberts' next feature, which will cause a sensation. Director Norman Dawn has sent to South America for "atmosphere" and has given every detail most careful attention. "The Fire Cat" promises to be an artistic achievement in every way.



Left—The first rumble is heard.
Above—Destruction begins.

THE crust of the earth was cracked for a quarter of a mile, buildings toppled and a volcano hurled rocks sky-high in the filming of a photodrama at Universal City.

By artificial means the convulsions of nature were reproduced to serve the dramatic needs of a screen story.

The notable engineering feat was achieved by Norman Dawn, the Universal director, who wrote and is producing "The Fire Cat" as a starring vehicle for Edith Roberts.

The story, a romance of South America, required that a town be demolished by an earthquake and then flooded with lava from a volcano.

To produce the earthquake Universal civil engineers cut a jagged slice in the earth a quarter of a mile long and ten feet deep. Under ten equally divided sections of one side of the slice were placed sliding platforms. At this stage of the excavation the result might be visualized as folding doors, placed flat on the ground with ten feet of earth on each door. The ten sliding platforms were then attached to ten powerful motor trucks by concealed cables. The ten trucks were lined up evenly, each attached to one sliding platform by just enough cable to be out of camera range. With motors running the trucks waited for the word from Norman Dawn.

As the camera clicked the trucks leaped forward, pulling the crack in the earth apart with an effect exactly like an earthquake fissure At that moment a mountain in the background roared and the sky was bombarded with rock which fell on the scene in a genuinely dangerous barrage.

The volcano eruption was produced by dynamite. The peak of a high hill on Universal City property was drilled in twenty places and packed with dynamite. To give the effect of lava fifteen concealed sets of fire hose pumped scalding muddy water from the far side of the peak to rolling torrents down the side toward the camera. The dynamite was detonated by electricity. As the explosion hurled tons of rock and sand high into the air, the fire hose belched the dirty steaming water from their concealment.

To topple down the buildings nearest to the earthquake crack a dozen yoke of oxen were hitched to the adobe structure ten on each side. At a signal from Norman Dawn they were lashed into action, literally tearing the building apart.

"The Fire Cat" is one of the few photodramas in which a Universal director has been permitted to use artificial means to produce an effect. The story is so highly dramatic and the climax depends so much upon the earthquake that Dawn had the full co-operation of the Universal City engineers' corps to achieve his results.

The cast of "The Fire Cat," the Universal photodrama in which Edith Roberts is starring, is enchanced by the presence of a South American ant eater. The little fellow is about the size of a wood-chuck and has long and inquiring nose. He snuffs ants

ing Effect In "The Fire Cat"

Star not only has another colorful role but a highly emotional and dramatic one as well in "The Fire Cat." Those who remember the artistry of her work in "Lasca" and "The Adorable Savage" will delight again in her charming new picture de luxe.

Above—The wreckage.
Right—The rescue.

like an addict snuffs cocaine; that is when he can find any ants to snuff.

Just to give the setting the proper atmosphere, Dawn sent an assistant to the State of Sonora in old Mexico to get an ant-eater at any cost. The man was absent from Universal City for three weeks. He returned with $1500 worth of ant-eaters in a shoe-box. It cost just that amount to stage an ant-eater hunt in Sonora and to defray his transportation.

In addition to the ant-imbiber, the cast includes Walter Long, Beatriz Dominguez, Arthur Jasmine, Olga D'Mojean, Wallace McDonald and William Eagle-Eye, a famous Indian photoplayer.

The story of "The Fire Cat" was written by Dawn from his own South American experiences. He was born in that country and the picture will afford Edith Roberts one of her most colorful vehicles.

STAR AT HER BEST IN FOREIGN ROLES

JUST why a charming young American girl like Edith Roberts should appear at her best in roles that are so thoroughly foreign to her real self is a source of wonder to her personal friends, her directors and the officials at Universal City to whom she is best known. In real life Miss Roberts is a typical American girl of nineteen and thoroughly up to the hour in her tastes. Her clothes are ultra-smart, she knows and likes all the latest dancing steps, she reads the popular novels and likes the best music. But on the screen she has scored her biggest hits in the portrayal of out-of the-ordinary characters—strange, colorful maidens quite outside the pale of conventionality.

Her first success in a role of that type occurred about a year and a half ago when she was seen as the heroine in "Lasca," a film adaptation of the widely read poem by Frank Desprez. In the role of the untamed Mexican girl who loved and hated with the vehemence of unrestrained nature, she gave a new personality to the screen.

Some months later Edith Roberts again scored a triumph in "The Adorable Savage," in which she appeared as a half-caste girl in the Fiji Islands and gave an appealing portrayal of the struggle between the white and dark blood which coursed through her veins.

Her recent success, "White Youth," gave her an opportunity to appear as a French Creole maid in rural Louisiana whose impressions of life had been gained from romantic novels smuggled into her convent home.

In her latest production, "The Fire Cat," in which Miss Roberts will soon be seen, this charming little star appears as a South American girl whose life is dedicated to vengeance. It is said to be the most picturesque role of her career.

THE MOVING PICTURE WEEKLY

A MAGAZINE FOR MOTION PICTURE EXHIBITORS

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EDITORIALS

UNUSUAL praise and commendation for a moving picture have just been received by Universal from the Chairman of the Committee of Public Health and National Quarantine of the United States Senate. The picture in question is "Shipwrecked Among Cannibals," the remarkable adventure film accurately portraying the experiences of two Universal camera-men in the South Seas.

"Shipwrecked Among Cannibals" recently was booked for a week at the Leader Theatre, Washington, D. C. Senator Joseph Irwin France, of Maryland, the chairman of the aforenamed Senate Committee, heard about the picture, but was too late to catch it at the Leader.

Word of the Senator's interest reached Jules Levy, manager of Universal's Washington office, who immediately arranged a special showing of the film for the benefit of the Senate Committeeman.

"For many years, I have been deeply interested in the study of aboriginal peoples," explained Senator France, "and particularly in the inhabitants of the great undeveloped continent of Africa. It is because of my interest in this subject, that I was particularly pleased to know that this wonderful picture is now being offered to large and enthusiastic audiences throughout the United States.

"Not only is this picture most delightful from a romantic and artistic point of view, but it also has a high educational value from the fact that it shows the customs, dress, dances and habits of the primitive peoples of New Guinea.

"I feel that as a result of the wide publicity given this picture, the people of the United States will secure valuable information concerning the uncivilized portions of the world. This is an important work, for ultimately America must become the leader in advancing and improving the conditions among the backward peoples."

"Shipwrecked Among Cannibals" consists of seven reels actually filmed in Siam and along the cannibal coast of New Guinea. It shows a Siamese tiger hunt with startling climaxes, and gives a spirited and thrilling film history of the adventures of the two explorer-cameramen, Edward Laemmle and William F. Alder, among the New Guinea Head-hunters.

The picture is enjoying unusual success throughout the United States, being considered the greatest novelty of the past screen year. With the plot consisting only of the chronological adventures of the two Universal men, the picture contains so much unusual scenery, savage types, customs and rituals, that it stands by itself as a film combining the educational, the unusual and the sensational.

Exhibitors are finding the picture especially adapted to striking exploitation—with stunts varying from a jungle lobby and negroes dressed in cannibal garb—to educational tie-ups with local geographical societies, churches and schools.

JOE MARTIN, Universal's famous orang-outang, who has been "vacationing" for some weeks, has started the first of a new series of two reel comedies at Universal City, under the direction of Harry Burns, assisted by A. C. Stecker, Joe's trainer. Many of the animals in the Universal City zoo, from the tiny monkeys to the largest elephant, will be used in these comedies.

Joe's last two releases, "A Prohibition Monkey" and "A Wild Night," are among the best he has ever made and are meeting with the greatest success wherever shown.

WHAT are probably the most thrilling air pictures ever taken are included in International News No. 6, just released by Universal, and which show "Jersey" Ringle, Locklear's successor as a sky-dare-devil, performing stunts in an aeroplane high over Chattanooga, Tenn.

The pictures were filmed by John A. Bockhorst, himself an intrepid dare-devil, and upon whom International relies whenever there are dangerous pictures to be taken. Bockhorst set up his tripod in a sister ship to the one Ringle used for his stunts, and filmed the remarkable series of "shots" from a distance which seems to have imperilled the occupants of the two machines at all times.

Ringle's most foolhardy stunt, as shown in the news reel pictures, is to swing himself from one plane to the other—not by means of a rope ladder, but by having the planes almost brush each other in flight, so that he can make the transfer directly. As he is transferring to the aeroplane bearing the camera-man, his perilous work is seen at close range. He also makes the transfer back to the first plane, only a few feet from the camera.

The altitude of the two machines during these pictures is strikingly shown by the bird's-eye view of Chattanooga and the Tennessee River, with its beautiful Moccasin Bend, far below.

In the obtaining of these pictures, Bockhorst ran almost as much a chance as did Ringle. The two planes missed a crash by only a few inches. The camera-man received high praise from International and Universal officials for his work.

Mexico Extends a Gracious Invitation

Beatriz Domingeuz As She Appears In "The Fire Cat."

ONE of the longest trips on record to make a personal appearance will be undertaken by Beatriz Dominguez, portrayer of Spanish roles in a number of Universal productions, when she goes to Mexico City shortly to appear in person in the cinema theatres of that metropolis. The occasion will be the showing in Mexico City of "The Fire Cat," Edith Roberts' latest Universal feature—a story of the Peruvian Andes—in which Miss Dominguez plays an important role.

Owing to the fact that Miss Dominguez is probably the best known Spanish actress in the movies, the people of Mexico, Cuba and the Central and South American countries have made a star of her. Recently, when "The Moon Riders," a Universal serial, was shown in the Latin countries, the theatregoers insisted on Miss Dominguez being featured above the star of the production, and they have done the same with every photoplay in which she has appeared.

Recently the movie patrons of the Mexican capital have determined to see the Spanish actress in person, and they started a fund to pay Miss Dominguez' expenses to Mexico City. In less than a week nearly $1500 was collected at the various film theatres. Jean Wall, who represents the Universal Company in Mexico City, brought the money to Los Angeles last week and arranged with the actress to come to Mexico City in the Spring, when "The Fire Cat" is shown, stay a week or two, and appear and dance in person in every theatre where the picture will be shown.

Miss Dominguez' role in "The Fire Cat" is admirably suited to her particular type of beauty and her individual and striking talents. She plays the part of a dance-hall queen in the wickedest of semi-Spanish cities—Purisima. It is a role that is full of fire, and, naturally, Beatriz makes the most of it. She acts with that spontaneity and fervor for which she is so well known and appears to actually live her part. Her costumes are exquisite, charming examples of real Spanish style, and Beatriz wears them with superb grace.

Wild Settings for Universal Film

THE secret caves that shielded Valdez, the notorious California bandit from capture, play an important part in "The Fire Cat," the feature which Norman Dawn has produced for Universal, with Edith Roberts in the stellar role.

The hidden caverns are located in the almost inaccessible wilderness near King City, California. They were undiscovered until a posse searching for Valdez accidently stumbled into the mouth of one of the murky grottos and saw the spark of the bandit's camp-fire.

"The Fire Cat" is a colorful story of life in the South American mining district, in the heart of the Andes. Edith Roberts plays the role of Dulce, a native girl of primitive passions. The brutal part of Burke, a bandit, is depicted by Walter Long while Arthur Jasmine will follow his success in "Lasca" with a dramatic role in this forthcoming production.

The story hinges about a dangerous Andean volcano. For the graphic scene of the eruption, Dawn has actually blown the top off a mountain, one of the most hazardous undertakings ever attempted for the screen.

With thirty-five players and as many more artisans, Dawn went to King City, where the most dramatic sequences of the story were filmed.

Miles from the nearest settlement, the company was rationed along lines followed by the United States army and a field kitchen was used to prepare the food.

LITTLE BITS OF LIF

WHEN you get a picture that is so **human** that it amuses; so **real** that it compels, and so seasoned with action and suspense that it grips, you have exactly the kind of a picture that folks will go a long way to see.

SUCH a picture is **"Rich Girl, Poor Girl"**—with the added value of your kind of a pretty girl in the lead—a girl that takes you right along with her through every big and little emotion she experiences—a girl that makes you want to jump right into the screen and help her when she's in trouble and to laugh with her when she's happy.

YOU remember just how good your audiences considered "Pink Tights" and "Risky Business.". Here you have a picture even better than either of those. In a general sense this is of the same class—with a magnified appeal that will make you agree that as an honest-to-goodness attraction it's certainly one humdinger. Better book it—NOW.

It's one
of those

52
GOOD
PICTURES
a YEAR

— and no
worry

AKE GREAT BIG PICTURES

Her Father

CARL LAEMMLE presents

GLADYS WALTON

Directed by HARRY HARRIS

in

RICH GIRL POOR GIRL"

Muggsy

Bumpus

Reginald

CURRENT RELEASES

Special Attractions

Starring
HARRY CAREY
"Sundown Slim"
"West Is West"
"Hearts Up!"
"'If Only' Jim"

Starring
FRANK MAYO
"Hitchin' Posts"
"The Marriage Pit"
"Honor Bound"
"Tiger True"
"Colorado"

Starring
LYONS-MORAN
"La La Lucille"
"Once A Plumber"
"Fixed By George"
"A Shocking Night"

Starring
EDITH ROBERTS
"The Adorable Savage"
"White Youth"
"The Fire Cat"

Starring
CARMEL MYERS
"In Folly's Trail"
"The Gilded Dream"
"Beautifully Trimmed"
"The Mad Marriage"

Starring
EVA NOVAK
"Wanted At Headquarters"
"The Torrent"
"Society Secrets"

Starring
GLADYS WALTON
"The Secret Gift"
"Pink Tights"
"Risky Business"
"Rich Girl, Poor Girl"

WITH A SPECIAL CAST
"Under Northern Lights"
"Two Kinds Of Love"

Jewels

Starring
PRISCILLA DEAN
"The Virgin Of Stamboul"
"Outside The Law"

"Once To Every Woman"
(with Dorothy Phillips)

"Blind Husbands"
"The Devil's Passkey"
"Shipwrecked Among Cannibals"
"The Great Air Robbery"
"The Breath Of The Gods"
(with Tsuru Aoki)
"Under Crimson Skies"
(with Elmo Lincoln)

Starring
JOE MARTIN
(Two Reels)
"A Prohibition Monkey"
"A Wild Night"

Two Reel Western Dramas

Starring
HOOT GIBSON
"Superstition"
"Fight It Out"
"The Man With The Punch"
"The Trail Of The Hound
"The Saddle King"
"The Driftin' Kid"
"Sweet Revenge"
"Kickaroo"
"The Grip Of The Law"

Red Rider Series

Featuring
LEONARD CLAPHAM
"A Son Of The North"
"The Girl And The Law"
"Big Stakes"
"When The Devil Laughed"
"The Forest Runners"
"The Timber Wolf"

Serials

Starring
EDDIE POLO
"The Vanishing Dagger"
"King Of The Circus"

Starring
EILEEN SEDGWICK
"The Great Radium Mystery"
"The Diamond Queen"

Starring
ELMO LINCOLN
"Elmo, The Fearless"
"The Flaming Disk"

Starring
MARIE WALCAMP
"The Dragon's Net"

"The Moon Riders"
(with Art Acord)

Two Reel Century Comedies

"Hot Dog"
"Laughing Gas"
"Tails Win"
"Trouble Bubbles"
"Their First Tintype"
"Happy Daze"
"Tee Time"
"Fire Bugs"
"His Fearful Finish"
"Puppy Love"

One Reel Star Comedies

Featuring
DOROTHEA WOLBERT
"Romeo and Juliet"
"Shapes and Scrapes"
"A Movie Bug"
"Forbidden Brew"
"Way Down North"
"Nearly Wed"
"Fresh From The Country"
"Chicken, Country Style"
"The Spirits of '21"
also
"His Lady Friend"
(with Joe Martin)
"My Lady's Ankle"
(with Robert Andersen)

INTERNATIONAL NEWS TWICE-A-WEEK

(Reprinted From Motion Picture News, Issue of January 29, 1921, Page 1084.)

"RICH GIRL, POOR GIRL"

(UNIVERSAL)

Gladys Walton Scores in Heart Interest Story

THE elements which compose Gladys Walton's latest photoplay are sure-fire in their appeal and there is no doubt that " Rich Girl, Poor Girl," will meet with popular approval. Permit a pleasing personality like Miss Walton to appear in a vivid study of a street waif who manages to be happy despite a drunken father's abuse and then permit her to double in brass, as it were, and play the pampered daughter of the rich, and it is dollars to doughnuts that the picture will get over. J. G. Hawks has fashioned his tale after the manner of Mark Twain's " Prince and the Pauper." In other words, the girl of riches becomes the girl of poverty and vice versa.

This is a good idea for the expression of Miss Walton's talent and charm. It offers her opporttunities to present vivid contrasts. The environment of the poor is shown alongside of the estate of the rich. The early footage is given up to planting the characterization, after which it swings into its action—action of a melodramatic and local color brand. The introductory scenes show the Irish lass dancing on the pavement and going after beer for her father. She wanders to the rich girl's estate and the exchange of identities takes place. Quite appealing are those scenes given up to Miss Walton taking delight in the manners and customs of society. A bath in an artistic bathroom, followed by a royal dinner, are surefire incidents.

If the story sags, and it does so occasionally, the director introduces melodramatic hokum and the interest is maintained. The rich girl, disguised in the other's clothes, is made the victim of a kidnapping party, but is rescued in time to give the " alley gang " a dinner party. The author conveniently eliminates the drunken father by exposing his relationship as a fraud. Thus the poor girl is destined to become rich. The picture is Gladys Walton's any way you look at it. She is maintaining the stride revealed in " Pink Tights " and knows more about impersonation than a lot of beauties masquerading as stars. The action is told against a street set or two and the interiors of the tenement and the palace. The studio atmosphere is exposed in one scene which shows the breath exhalations of the players. Such a story is far-fetched. But Mark Twain found it sure-fire and so has J. G. Hawks. " Rich Girl, Poor Girl," is vivid in characterization and carries the elements of heart interest, pathos and romance. The double exposure work is commendable.—Length, 5 reels.—LAURENCE REID.

Stage And Screen Stars Meet

Marjorie Wood and Priscilla Dean

MARJORIE WOOD, the actress, who so vividly portrays "the wild woman of the desert" in that great musical spectacle drama, "Chu Chin Chow," made a pilgrimage to Universal City recently, while that famous stage play was enjoying a successful engagement in Los Angeles. There she came upon Priscilla Dean whom she had not seen for years, and there was a delightful re-union indeed.

Marjorie Wood and Priscilla Dean played kiddie rôles in the spoken drama when they were little more than "tots." Both girls are the daughters of famous stage women. Miss Dean's mother is May Preston Dean, who some years ago was a great favorite with playgoers and Miss Wood's mother, Marguerite St. John, was equally popular.

Marjorie and Priscilla soon found that professionally they had much in common. Both of them always portray spirited female types—"the sweet young thing" is not in their respective lines at all. Marjorie's portrayal of the "exotic desert woman" in "Chu Chin Chow" is a delight to watch and Priscilla's "peppy" performances in "The Exquisite Thief," "The Wildcat of Paris," "The Virgin of Stamboul," "Outside The Law" are still fresh in the minds of those thousands who witnessed them and are daily being witnessed by more delighted multitudes.

Miss Wood watched Priscilla at work on her next Jewel feature, started several weeks ago at Universal City, and Miss Dean returned the compliment from a box at the Los Angeles Theatre where "Chu Chin Chow" was playing.

Universal City is a Mecca for illustrious travelers; invariably they stop over at the big west coast studio city to view the wonders of the movies. Political personalities, royalties, famous artists and athletes, "all kinds and conditions of men" prominent in the public eye, have visited Universal's capital. And all of them agree that it is one of the most wonderful places they have ever been in.

Browning Busy

TOD BROWNING is busy again. In fact there seems never to be a time when he is not doing something interesting to the movie world.

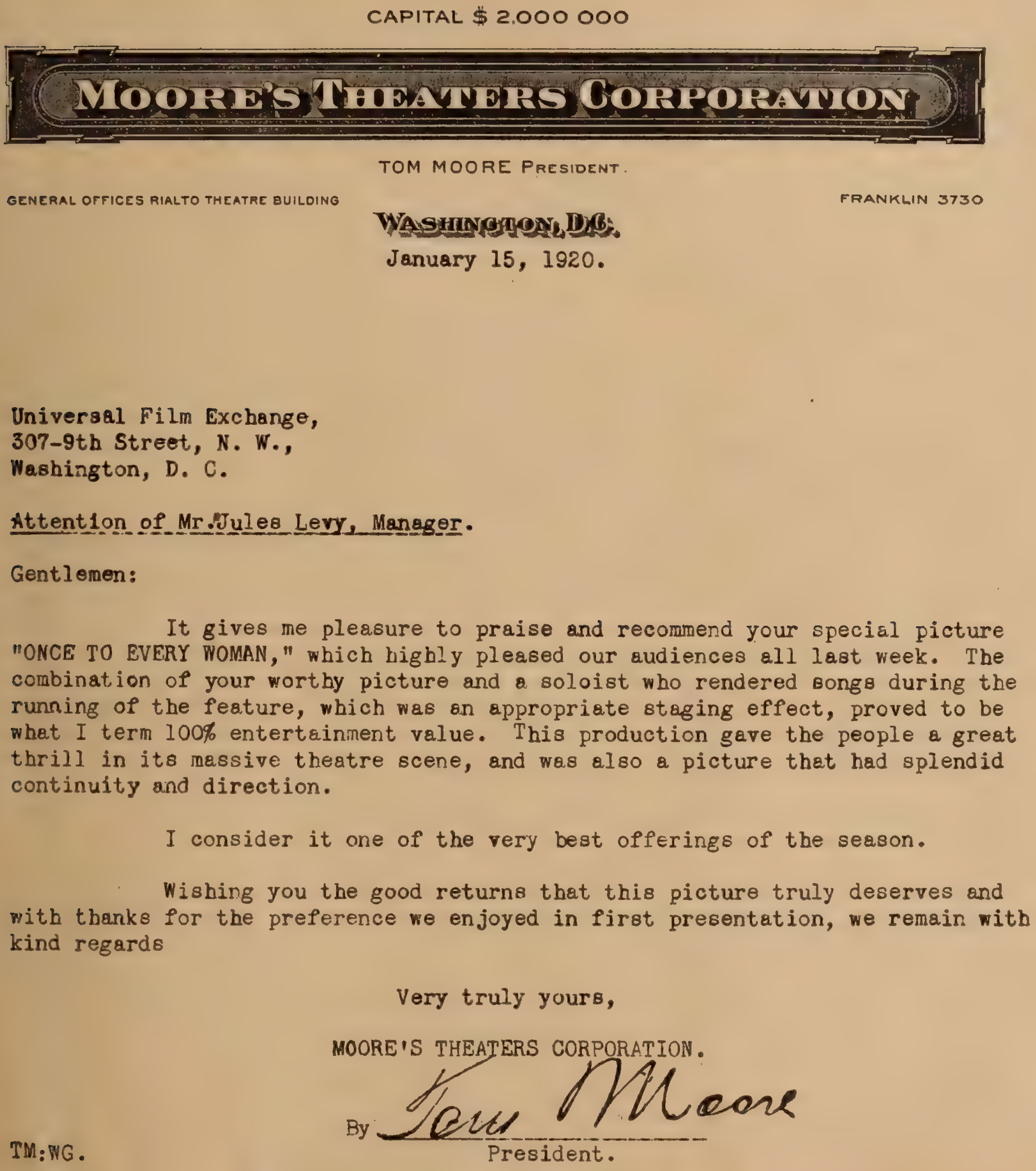
Universal announces the purchase of a novel by the famous Edna Ferber, entitled "Fanny Herself" and it further announces that the picture to be made therefrom will have the competent guidance of Director Browning's talented hand.

The cast will be an illustrious one and although no names have as yet been announced, reports have come from the big west coast studios that several personalities famous in cinema circles have already been engaged. In fact, the cast will be an all star one.

It is a foregone conclusion that the picture from "Fanny Herself" will be a great one in every way for great things are in Tod Browning's field. He made the exquisite "The Virgin Of Stamboul," with Priscilla Dean and he is also responsible for "Outside The Law," "The Greatest American Melodrama Ever Screened" in which Priscilla Dean, Lon Chaney, Wheeler Oakman and a capable cast will soon startle filmdom in America.

The purchase of "Fanny Herself" by Edna Ferber is in a line with Universal's general policy of buying the best to be had in the literary field for the use of its players.

Isn't This Great?



CAPITAL $ 2.000 000

MOORE'S THEATERS CORPORATION

TOM MOORE President.

GENERAL OFFICES RIALTO THEATRE BUILDING

FRANKLIN 3730

WASHINGTON, D.C.

January 15, 1920.

Universal Film Exchange,
307-9th Street, N. W.,
Washington, D. C.

Attention of Mr. Jules Levy, Manager.

Gentlemen:

It gives me pleasure to praise and recommend your special picture "ONCE TO EVERY WOMAN," which highly pleased our audiences all last week. The combination of your worthy picture and a soloist who rendered songs during the running of the feature, which was an appropriate staging effect, proved to be what I term 100% entertainment value. This production gave the people a great thrill in its massive theatre scene, and was also a picture that had splendid continuity and direction.

I consider it one of the very best offerings of the season.

Wishing you the good returns that this picture truly deserves and with thanks for the preference we enjoyed in first presentation, we remain with kind regards

Very truly yours,

MOORE'S THEATERS CORPORATION.

By Tom Moore
President.

TM:WG.

(Reprinted From The London (England) Express, Sept. 5, 1920.)

SEA PICTURES

STRENUOUS THRILLS IN "UNDER CRIMSON SKIES"

SINCE the days of clipper freights, and probably before, American skippers out of 'Frisco have had a reputation for brutality that stinks the world over, coupled with a notoriety for the use of language that makes even Cardiff and Liverpool blush, and has noticeably deepened the tint of Pacific blue. It is probable that only among the fraternity sailing out of the Golden Gate could exist such characters as "Shanghai Smith," whom one meets in the works of Morley Roberts, and the similar hard-living and hard-fighting men encountered in some of the books of Jack London.

A MARITIME EPIC

This general atmosphere contained in the reputation of 'Frisco and its skippers forms the motive of "Under Crimson Skies," a new Universal-Jewel production, marked by all the wealth of imagination, great pictorial effects, fidelity to type, and romantic sweep of this famous series of films. They are splendid even in their failures, but in courage, a certain grandeur of conception, and efforts to find new and unconventional methods of film-expressions, they have never been surpassed. The present film, which was shown to the trade last Friday afternoon, is to be numbered among their successes. My opinion has long been that the spirit at work in the big Universal films comes nearer to the true line of development in screen art than any other.

LADYLIKE EXHIBITIONS

Being a masterpiece of its class, "Under Crimson Skies" was most favorably received, but it will probably not be booked by the considerable number of exhibitors with ladylike instincts, as it contains a strong, brutal story, and gallantry demands that the motto in some exhibiting circles should be "Women and children first." After all the namby-pamby work to which the British industry has lately treated us, this virile American film is as refreshing as its own sea-breezes.

Why is it that we cannot get stories of the sea from British producers? Why is it left to America to show us pictures of a barque in full sail, perhaps the finest sight in the world, and all the wonderful pictorial effects to be obtained on shipboard, especially storm scenes? Stevenson would have revelled in this film, and so would Conrad.

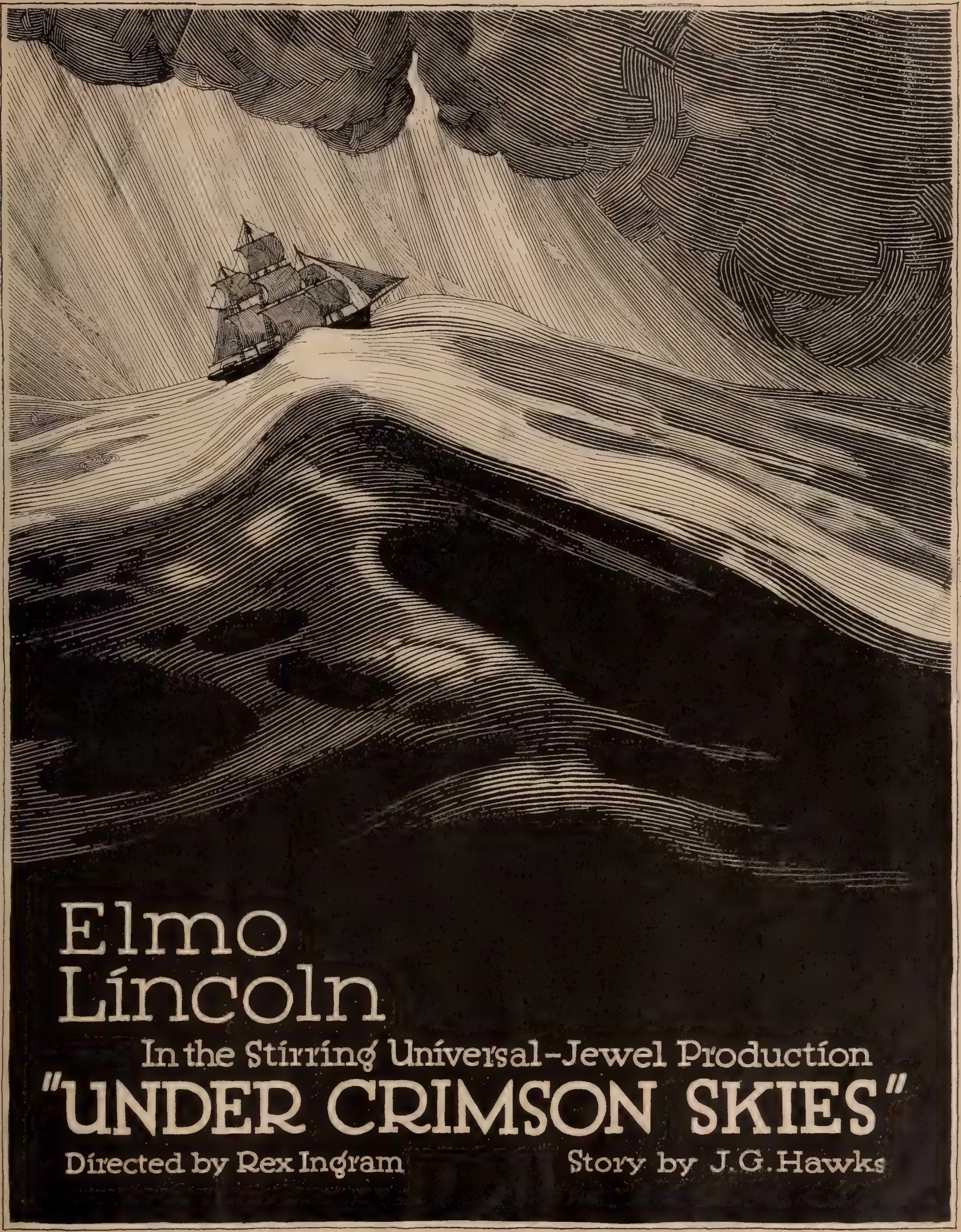
GUN-RUNNING

It features Elmo Lincoln in the role of skipper of a gun-running wind-jammer trading between 'Frisco and Puerto Cortez. . .. .. . .he makes a magnificent savage when he joins the honorable society of Pacific beach-combers after escaping from a South American gaol. The gallery of out-of-the-way human types shown in this film is simply marvelous.

They are repellant but fascinating, and one feels that they are truly drawn. Scenes of a South American revolution, in a country where they change their governments more frequently than their shirts, are not quite so convincing, perhaps, because we in this country never get nearer to revolution than a coal strike, but we are glad, all the same, to see the manly and much-injured skipper marry the widow of the cowardly gun-runner. It is a great scene when the gallant captain breaks a piano out of the hold, in order that the lady may play him a sea chanty, and finds that the instrument is full of potential military music in the shape of rifles.

STORM AT SEA

From a technical point of view the film is flawless. Its interest and excitement never flag, and there is a memorable punch in the sub-titles, also much humor. The film reaches its climax in the scenes showing a storm at night on shipboard, with the vessel swept from end to end by huge avalanches of water and fierce spray, and everything on deck awash or afloat, including the human beings trying to force their way along in the teeth of the gale. There is also a brilliant flash of characterization in the role of "J. de Pyster O'Toole," a South American "war correspondent de luxe."



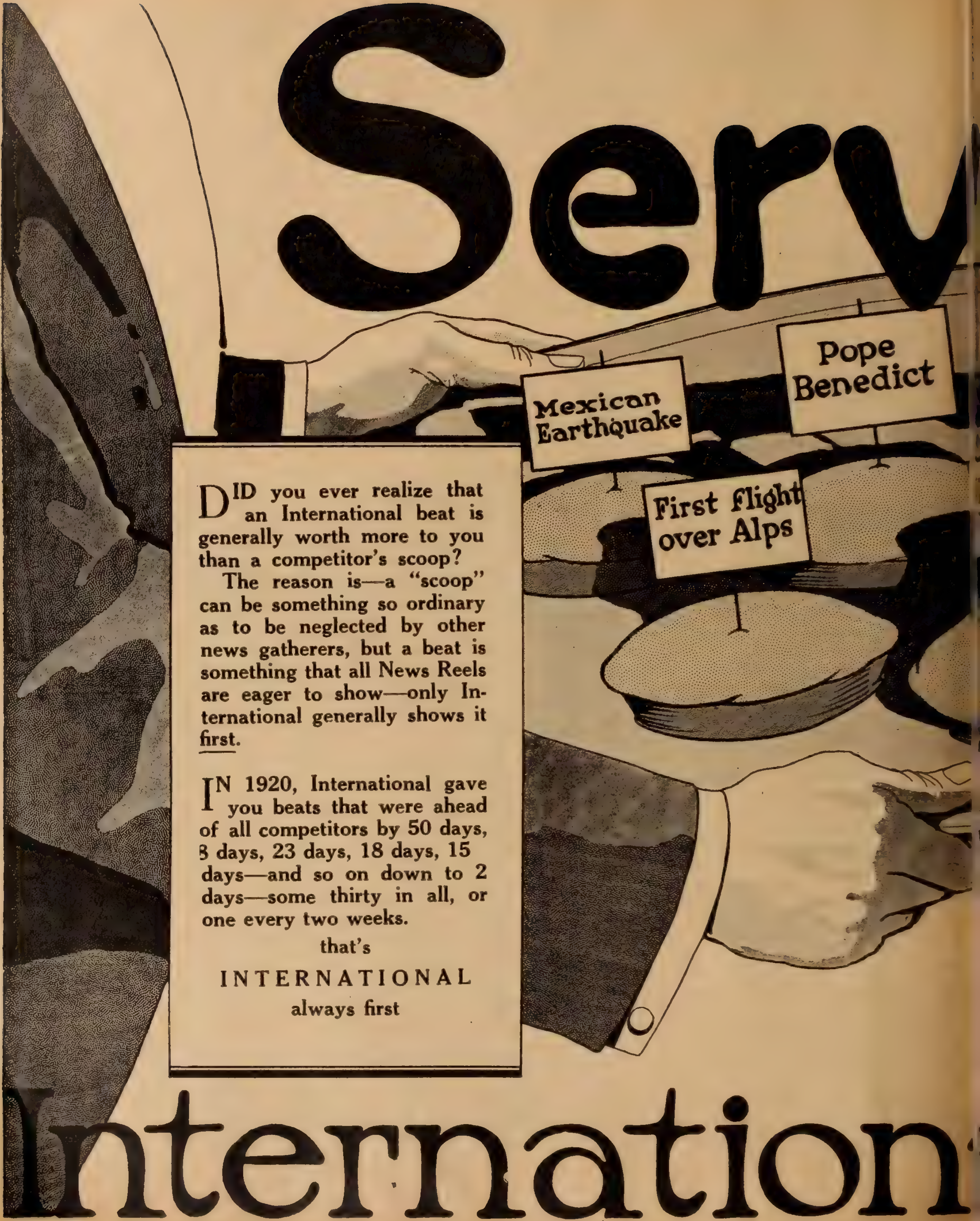
Elmo
Líncoln

In the Stirring Universal-Jewel Production

"UNDER CRIMSON SKIES"

Directed by Rex Ingram

Story by J. G. Hawks


Serv
Mexican Earthquake
Pope Benedict
First Flight over Alps
Internation

DID you ever realize that an International beat is generally worth more to you than a competitor's scoop?

The reason is—a "scoop" can be something so ordinary as to be neglected by other news gatherers, but a beat is something that all News Reels are eager to show—only International generally shows it first.

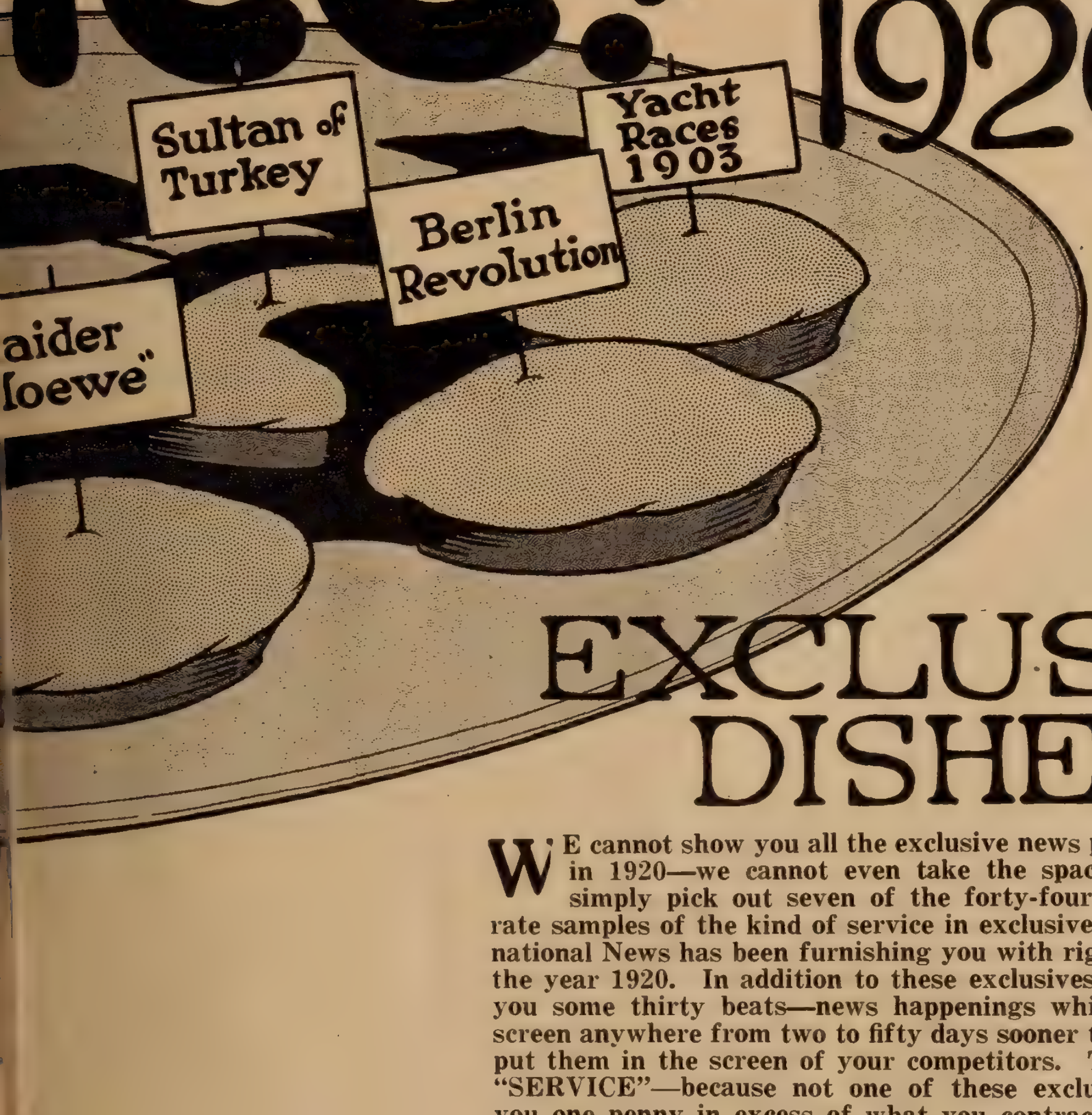
IN 1920, International gave you beats that were ahead of all competitors by 50 days, 8 days, 23 days, 18 days, 15 days—and so on down to 2 days—some thirty in all, or one every two weeks.

that's

INTERNATIONAL

always first

ice! 1920



EXCLUSIVE DISHES

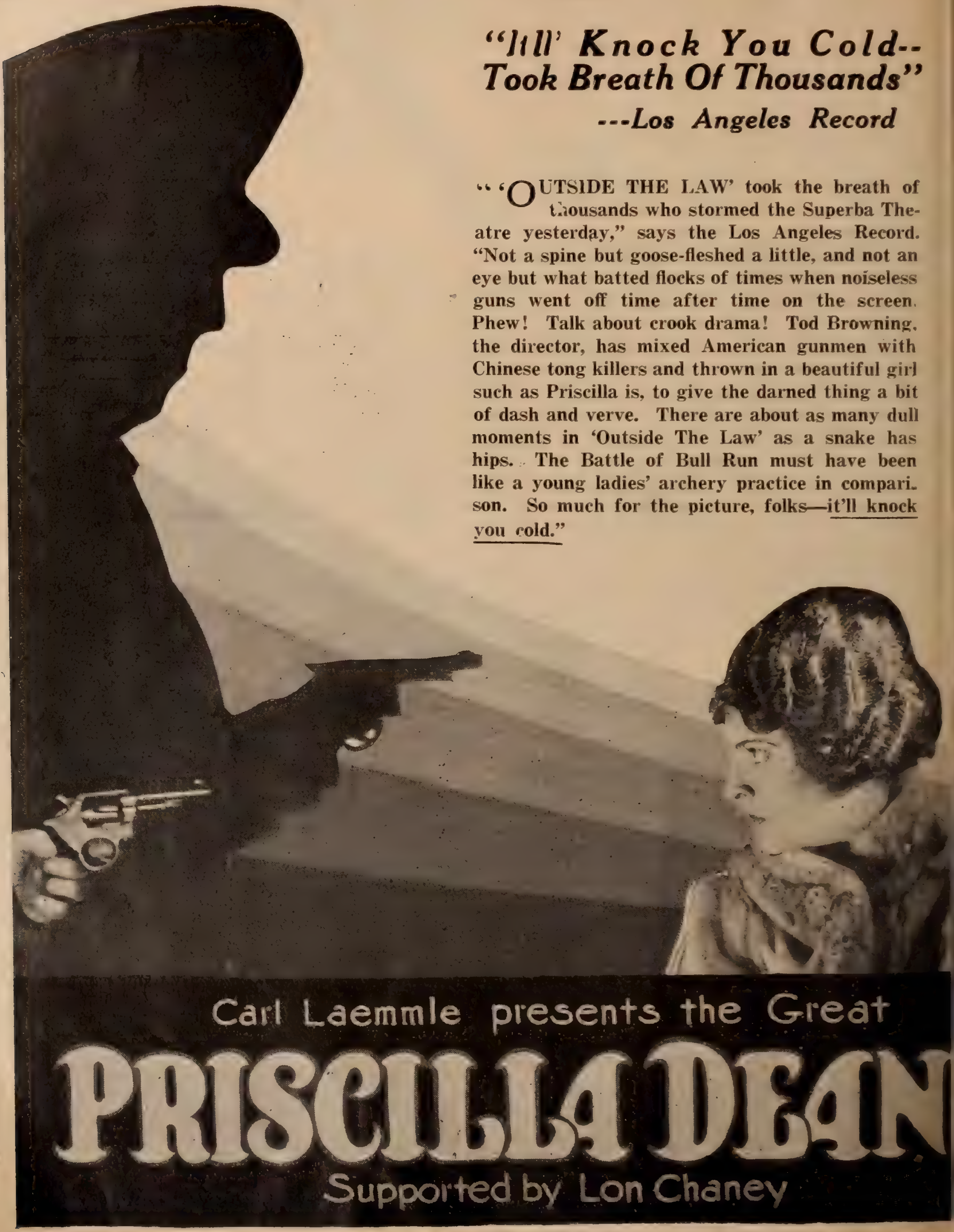
WE cannot show you all the exclusive news pictures we screened in 1920—we cannot even take the space to list them—we simply pick out seven of the forty-four exclusives as first-rate samples of the kind of service in exclusives alone which International News has been furnishing you with right straight through the year 1920. In addition to these exclusives, International gave you some thirty beats—news happenings which we put on your screen anywhere from two to fifty days sooner than our competitors put them in the screen of your competitors. This is what we call "SERVICE"—because not one of these exclusives or beats cost you one penny in excess of what you contracted to pay for your year's showings.

al News-released thru UNIVERSAL

“It'll Knock You Cold-- Took Breath Of Thousands”

---Los Angeles Record

“‘OUTSIDE THE LAW’ took the breath of thousands who stormed the Superba Theatre yesterday,” says the Los Angeles Record. “Not a spine but goose-fleshed a little, and not an eye but what batted flocks of times when noiseless guns went off time after time on the screen. Phew! Talk about crook drama! Tod Browning, the director, has mixed American gunmen with Chinese tong killers and thrown in a beautiful girl such as Priscilla is, to give the darned thing a bit of dash and verve. There are about as many dull moments in ‘Outside The Law’ as a snake has hips. The Battle of Bull Run must have been like a young ladies' archery practice in comparison. So much for the picture, folks—it'll knock you cold.”



"Worth going miles to see-- Best crook picture yet"

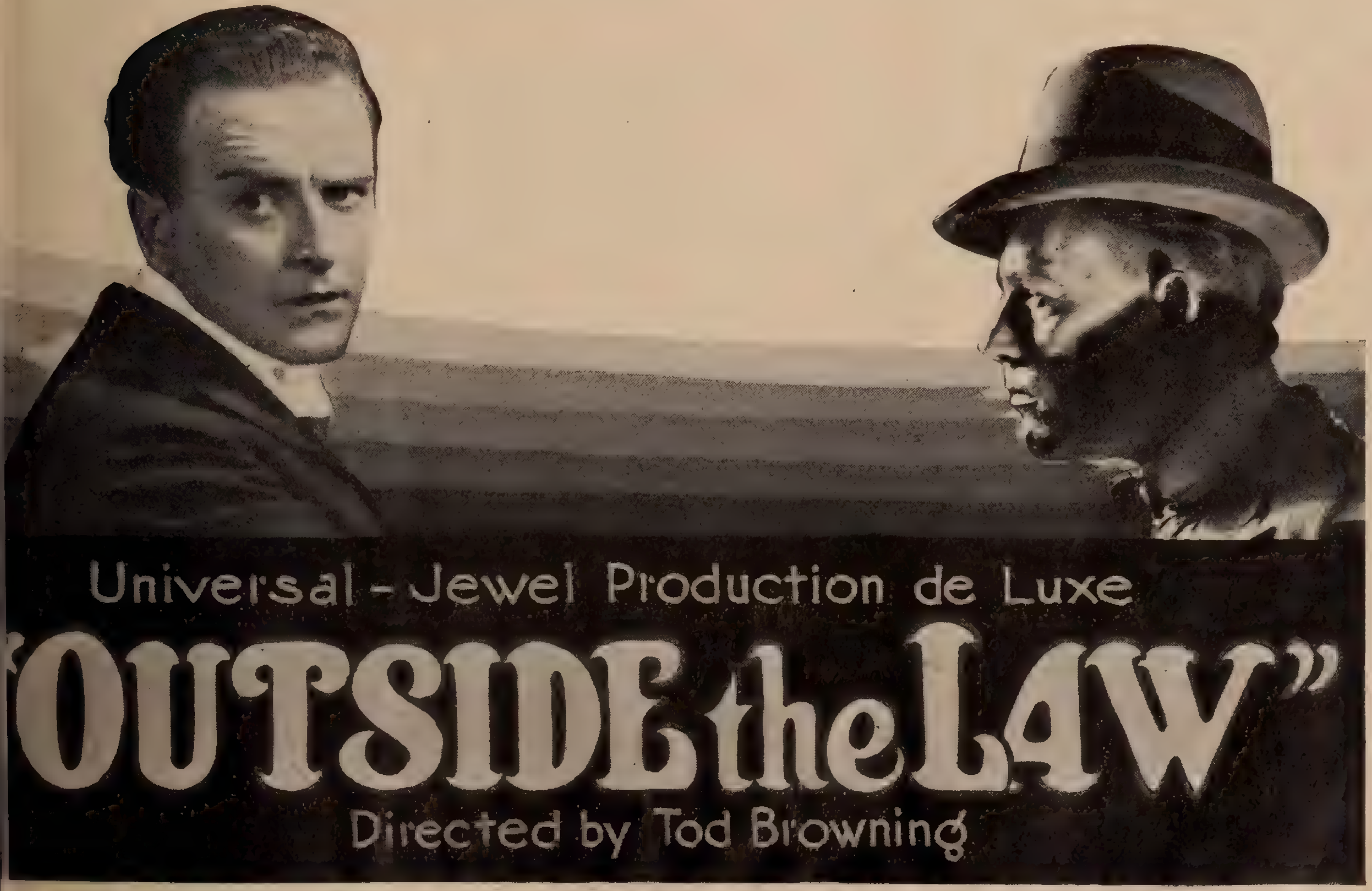
---Zit's Weekly

"'OUTSIDE THE LAW' . . . is a splendid picture that really deserves a long run on Broadway," says Zit's Weekly Newspaper. "It tells one of those interesting crook yarns in which something is happening all the time. . . . Priscilla Dean is a most energetic sort of feminine crook. As 'Silky Moll' she gives a very convincing performance. . . . There is a fight scene that takes place in a palatial Chinese home that is worth going miles to witness. The cast was excellent throughout. Wheeler Oakman can always be depended upon to be a nice hero, and Lon Chaney in a dual role deserves special commendation for his versatile characterizations. . . . 'Outside The Law' is the best crook picture we have witnessed in the longest time; it tells a gripping story in a fascinating manner and maintains one's interest at all times."

"Priscilla Holds Long-Time Mortgage On Popularity"

---Los Angeles Times

"IF there is one star that holds a long-time mortgage on popularity it is Priscilla Dean," states the Los Angeles Times. "No matter how many months elapse between the showings of her pictures the audience line-up is just as lengthy as ever. In fact, one would judge by the crowd that assembled at the Superba to witness the performance of 'Outside The Law' that everybody in town wanted to catch a glimpse of Priscilla's black eyes, her devil-may-care smile and enjoy the thrill of her ever-vibrant personality. . . . The photoplay opens with a fight and closes with one. . . . It's the biggest and most blood-curdling chop-suey party ever staged for the screen. . . . There is an admirable handling of the burglar episode and the hiding out of the crooks. This is very clever and even, you might say, original stuff."



What more can you

M.P.
NEWS

"CARRIES the spectator off his feet—makes him forget he is looking at a picture. Excellent action—carefully-planned scenes—perfect suspense—a dramatic and thrilling climax. Elaborate sets—faultless titles—scarcely a scene could be eliminated. One of the most logical productions of all time. It is there from every angle."

WID

"HERE'S another good one with Priscilla Dean. Lon Chaney—you can talk about him to the limit. If you say he is the best character on the screen you won't be far wrong. A mighty good picture, with a battle at the finish that is bound to get them going. One of the best casts ever assembled. Direction—uniformly excellent."

M.P.
WORLD

"MANY melodramatic moments—thoroughly attractive to the eye—exceptionally fine from a photographic standpoint."

"The settings are sumptuous."

"The child interest is very appealing."

CARL LAEMMLE presents TOD BR

The Most Amazing AMERICAN

PRISCILLA

"OUTSIDE

say of any picture ?

"THOSE who like melodrama are certainly going to like "OUTSIDE THE LAW."
"It is bigger than anything of the kind we have seen."

"Lon Chaney, of course, is excellent."

N.Y.
TRIBUNE

"THE character work is very good."
"The action scenes form the best part of the show."

"Stanley Goethals, as the baby, is a delight."

N.Y.
AMERICAN

"ABOVE the average in point of suspense and development."

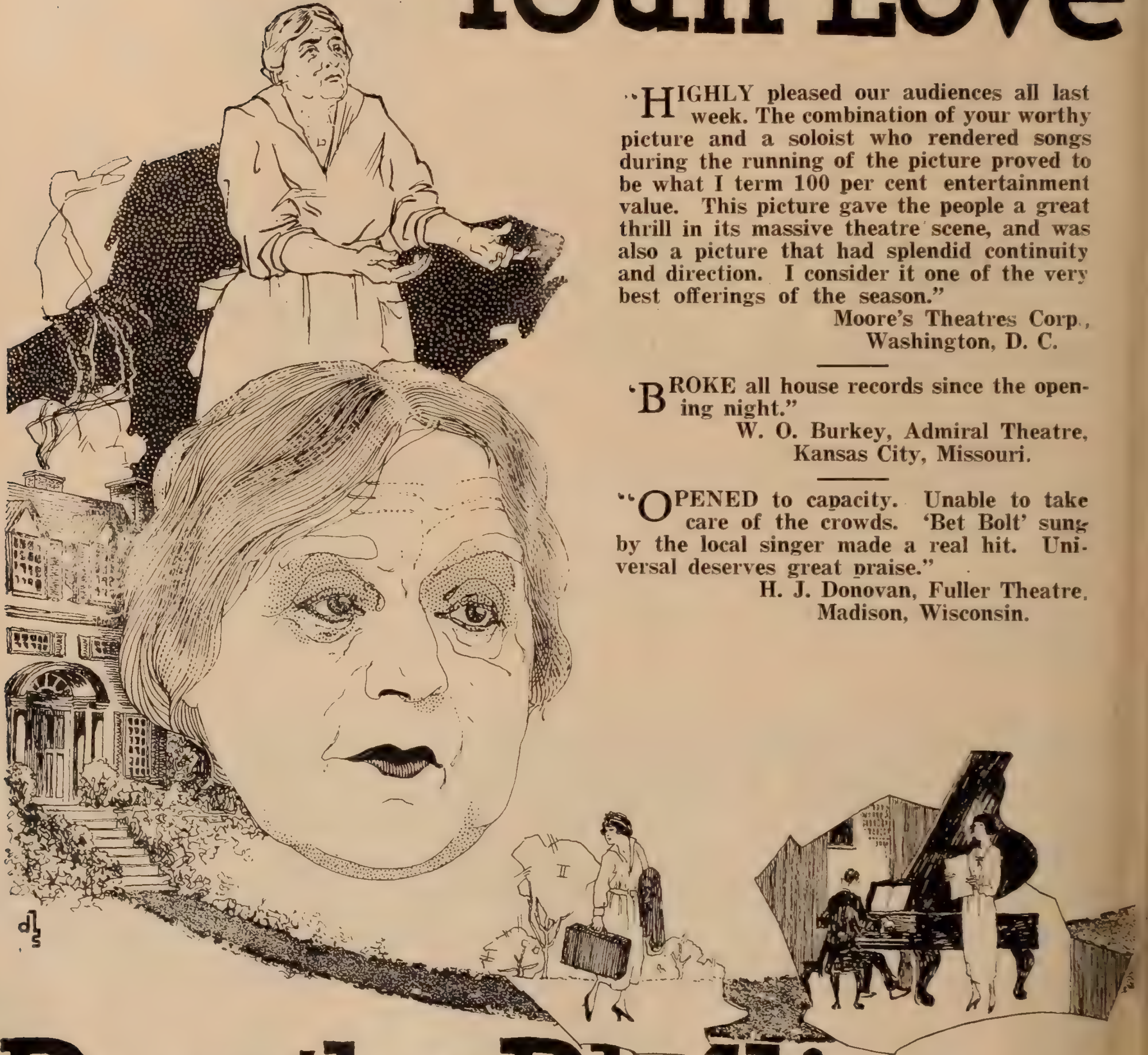
"Lon Chaney is convincing, Priscilla Dean and Wheeler Oakman fulfill all requirements."

"Stanley Goethals (the baby) is one of the picture's high-lights."

N.Y.
MORN.
TELEGRAPH

VNING'S greatest UNIVERSAL-JEWEL
MELODRAMA Ever Screened
DEAN Supported by
LON CHANEY
THE LAW"

If You Love You'll Love



"HIGHLY pleased our audiences all last week. The combination of your worthy picture and a soloist who rendered songs during the running of the picture proved to be what I term 100 per cent entertainment value. This picture gave the people a great thrill in its massive theatre scene, and was also a picture that had splendid continuity and direction. I consider it one of the very best offerings of the season."

Moore's Theatres Corp.,
Washington, D. C.

"BROKE all house records since the opening night."

W. O. Burkey, Admiral Theatre,
Kansas City, Missouri.

"OPENED to capacity. Unable to take care of the crowds. 'Bet Bolt' sung by the local singer made a real hit. Universal deserves great praise."

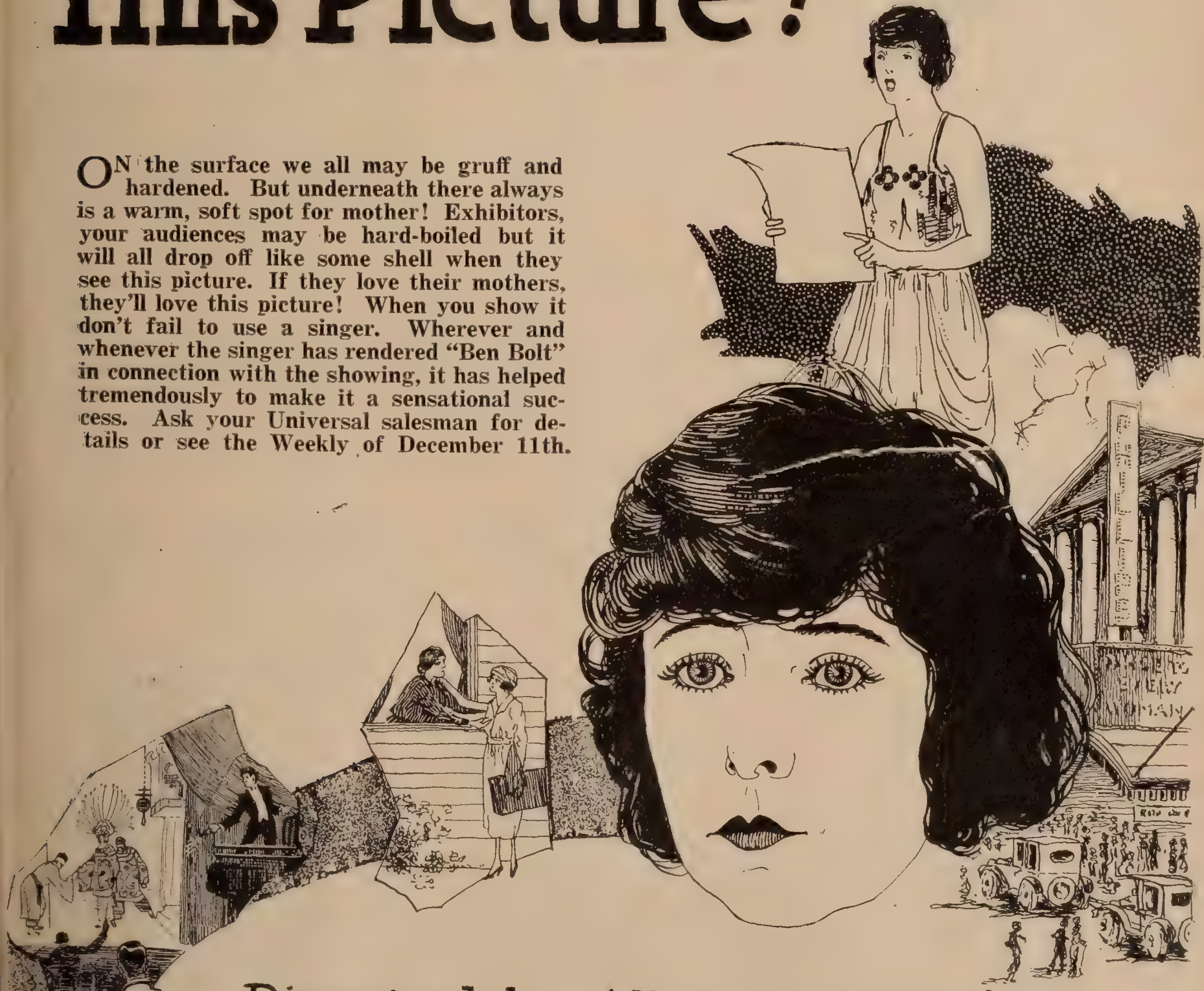
H. J. Donovan, Fuller Theatre,
Madison, Wisconsin.

Dorothy Phillips in

UNIVERSAL — JEWEL

Your Mother, This Picture!

ON the surface we all may be gruff and hardened. But underneath there always is a warm, soft spot for mother! Exhibitors, your audiences may be hard-boiled but it will all drop off like some shell when they see this picture. If they love their mothers, they'll love this picture! When you show it don't fail to use a singer. Wherever and whenever the singer has rendered "Ben Bolt" in connection with the showing, it has helped tremendously to make it a sensational success. Ask your Universal salesman for details or see the Weekly of December 11th.



Directed by Allen Holubar

"Once to Every Woman"

PRODUCTION DE LUXE

A Small Town Wife

Went Big In A Small Town!

"WENT over big. Proved everything you claimed for it. Business for four days more than came up to our expectations."

—F. S. Meyer, Palace Theatre,
Hamilton, Ohio.

Population Only 1434!

"PLAYED it two nights at 40c and 20c. Advertised with 24-sheets. Brought them in."

—Philip Rand, Rex Theatre,
Salmon, Idaho.

Have You Ever Heard of Anaheim, Cal.?

"AS a box office attraction it proved a winner. As entertainment it gave entire satisfaction. As a quality production, it should be classed with the best, and exploited accordingly."

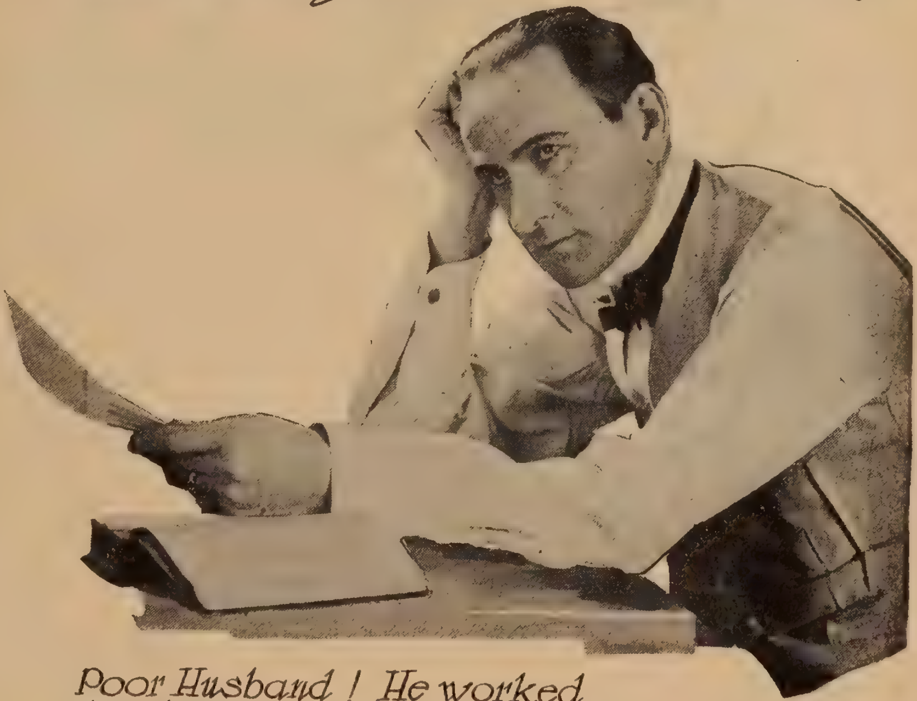
—C. L. Head, Anaheim Theatre,
Anaheim, Cal.

"The DEVIL'S

in Wicked, Wonderful Paris

—and how her husband slaved that he might satisfy her vanity!

MR. SMALL TOWN EXHIBITOR, like the women of your town, she was a good woman. But like the women of your town, she, too, liked fine clothes. And in gay, wicked Paris, she found a way to gratify her desires. How in paying for them, she tore down all that was dear to her, creates a lesson of such power and timeliness, as to make it the big thing for your town. Book it and be as enthusiastic about its results as those small town exhibitors on the opposite page.

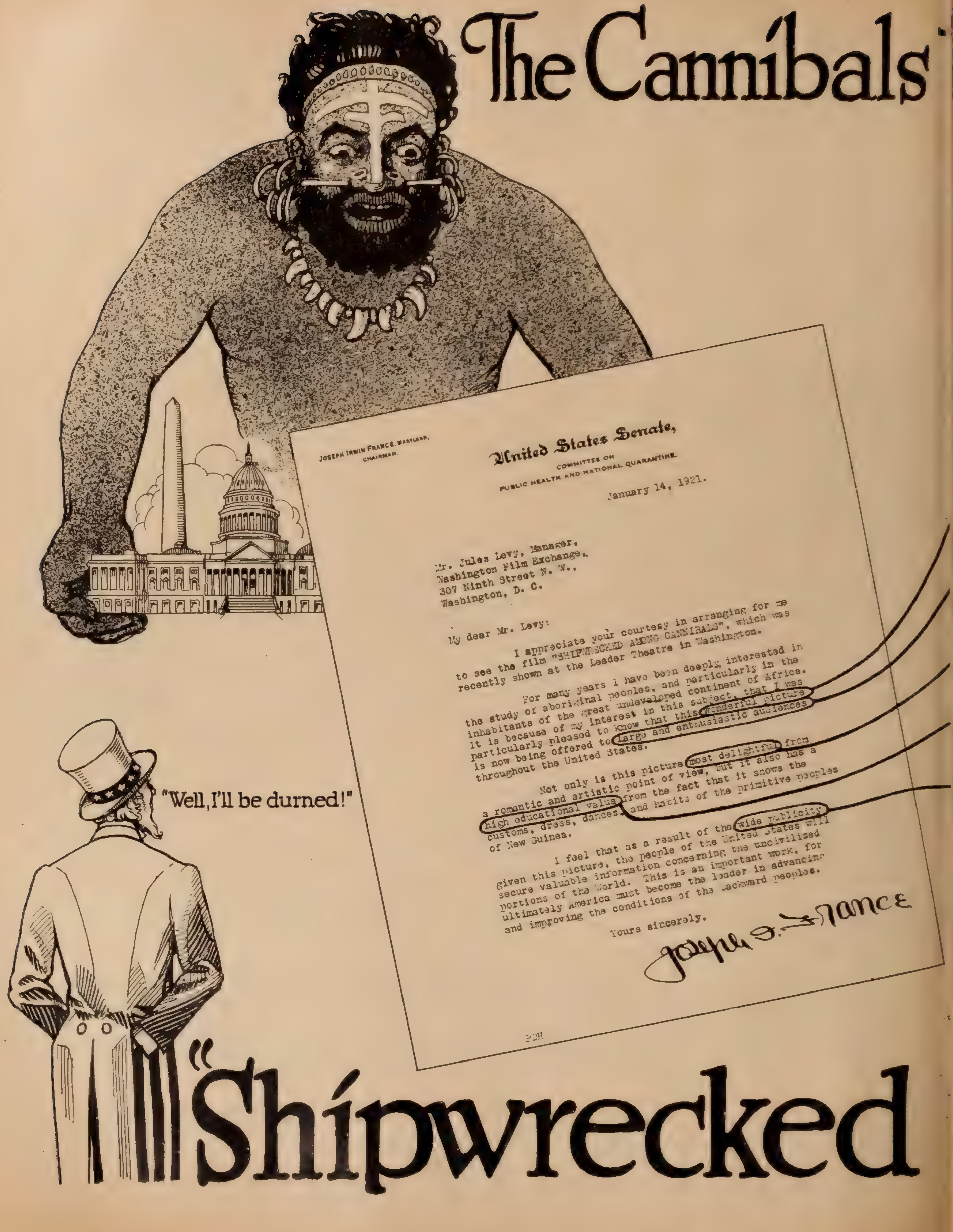


Poor Husband! He worked hard to pay her bills—only to be deceived in the end!

CARL LAEMMLE
presents
Von Stroheim's
WONDER-PLAY

UNIVERSAL-JEWEL PRODUCTION DE LUXE

"PASSKEY"



JOSEPH IRWIN FRANCE, MARYLAND,
CHAIRMAN.

United States Senate,
COMMITTEE ON
PUBLIC HEALTH AND NATIONAL QUARANTINE.

January 14, 1921.

Mr. Jules Levy, Manager,
Washington Film Exchange,
307 Ninth Street N. W.,
Washington, D. C.

My dear Mr. Levy:

I appreciate your courtesy in arranging for me to see the film "SHIPWRECKED AMONG CANNIBALS", which was recently shown at the Leader Theatre in Washington.

For many years I have been deeply interested in the study of aboriginal peoples, and particularly in the inhabitants of the great undeveloped continent of Africa. It is because of my interest in this subject, that I was particularly pleased to know that this wonderful picture is now being offered to large and enthusiastic audiences throughout the United States.

Not only is this picture most delightful from a romantic and artistic point of view, but it also has a high educational value from the fact that it shows the customs, dress, dances, and habits of the primitive peoples of New Guinea.

I feel that as a result of the wide publicity given this picture, the people of the United States will secure valuable information concerning the uncivilized portions of the World. This is an important work, for ultimately America must become the leader in advancing and improving the conditions of the backward peoples.

Yours sincerely,

Joseph I. France

PDH

have Captured Washington!

From Motion Picture News, January 29, 1921

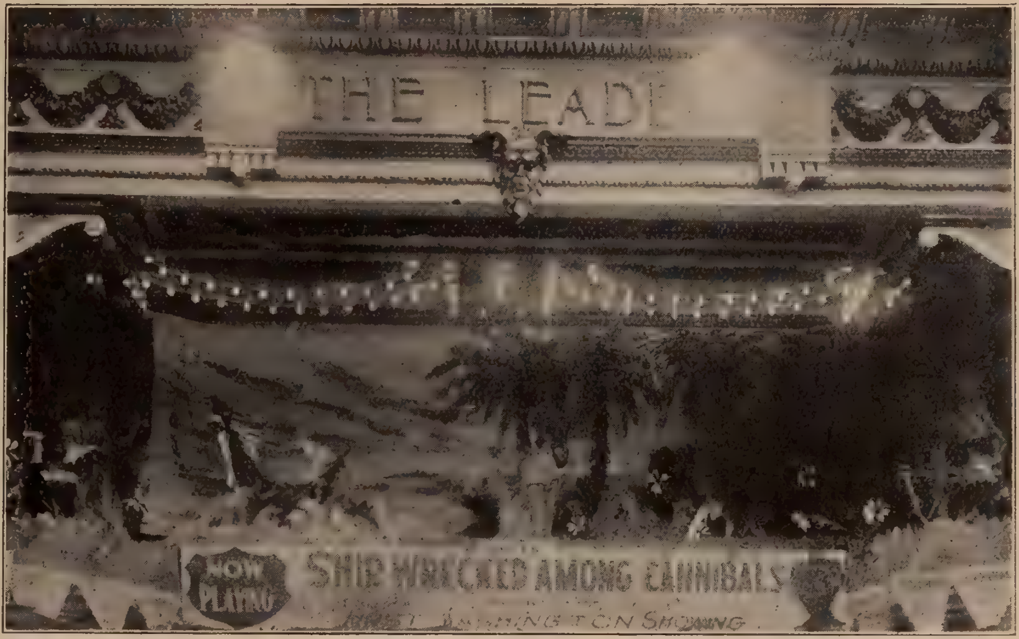
wonderful picture

large and enthusiastic audiences

most delightful

high educational value

wide publicity



Attractive lobby display arranged for the showing of "Shipwrecked Among Cannibals" by the Leader theatre, Washington, D. C. Description of the decorations appears on this page.

Washington House Puts Over Great Campaign for "Shipwrecked Among Cannibals"

THE manager of the Leader Theatre, Washington, D. C., recently constructed a stage setting with a back drop consisting of a shipwreck and a tropical beach in his lobby.

In front there were figures of the cameramen and savages cut from one of the 24-sheets. The effect was immensely realistic and could be seen from across the street. On the kettle was painted the word "Welcome" and sticking from it were two models of human feet. The effect was startling.

The result was highly successful from a box-office standpoint.

Universal-Jewel

among Cannibals"

Going Bigger Than Ever!

VON STROHEIM'S

Marvelous picturization of yourself and Myself and Our Wives

"BLIND HUSBANDS"

UNIVERSAL-JEWEL PRODUCTION
DE LUXE

ON the plains—in the valleys—on the mountainsides—**everywhere** and **everytime** that this picture is shown, packed houses and record-making receipts are the result.

SO big and so human is its drama—so great is its elemental appeal to the emotions of every man, woman and child that exhibitors everywhere should not fail to show this masterpiece to their expectant patrons.

An ALL-STAR Cast in a Big Picture

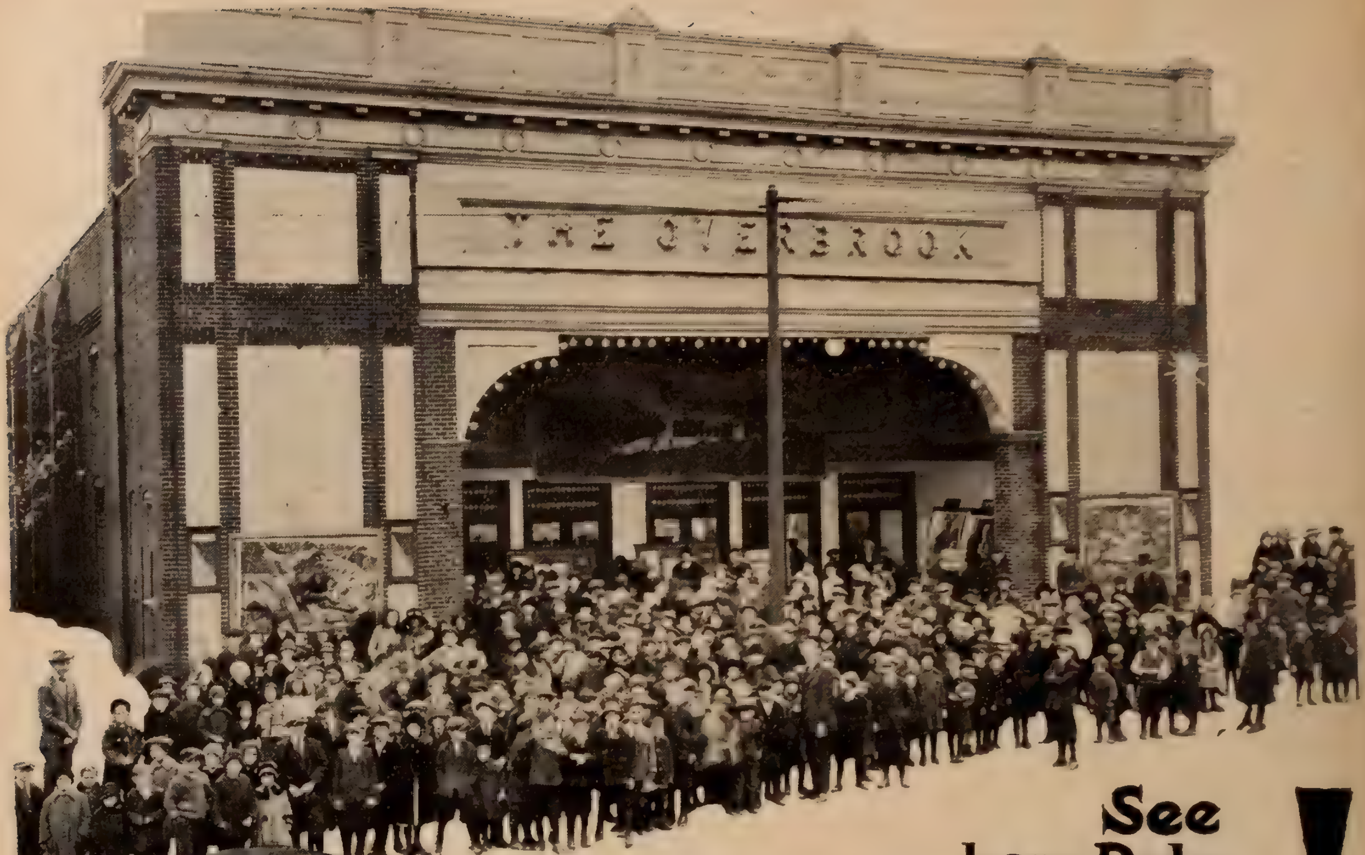
A REMARKABLE DRAMA OF THE POWER OF LOVE AND THE INTRIGUE OF SECRET DIPLOMACY AS PORTRAYED BY

TSURI AOKI
ARTHUR CAREWE
ETHEL SHANNON
J.BARNEY SHERRY
STANHOPE WHEATCROFT

"The BREATH OF THE GODS"

A Transcending Picturization
of Sidney Mc Call's Novel
Directed by Rollin Sturgeon

UNIVERSAL-JEWEL SUPER-PRODUCTION



See how Polo pulls in the Kids in the Suburban Towns !

YOU can't fool kids! You've got to give 'em the right goods! You show 'em a serial that has action, suspense and mystery as Universal employs these elements, and, well—just see the way the kids in Overbrook, a suburb outside Philadelphia, Pa., turned out to greet their hero, Eddie Polo! Kids are kids everywhere! Show 'em

EDDIE POLO in Universal's Serial Sensation

"KING of the CIRCUS"

Directed by J. P. McGowan

"THE DIAMOND QUEEN"

Episode No. 4

"Fires of Hate"

Doris	**Eileen Sedgwick**
Bruce	**George Cheseboro**
Zimba	**Al Smith**
Martin Harvey	**Alfred Fisher**
Zeidt	**Frank Clarke**
Aline	**Josephine Scott**

DORIS is saved from the lion by a member of the Kaffir police who had gone forth to her rescue when Zimba's relay man reached the outpost. They had followed the sound of Zimba's shots. Doris, in safe hands, looks around for Zimba, her faithful protector, but he is nowhere to be found. The party moves on toward Kimberley. Zimba, unknown to Doris, has resolved to devote his life to her and follows secretly.

In Kimberley Doris resorts to the stage for funds with which to continue her secret mission. One night both Zeidt, who has returned from his mines to leave for home, and Bruce, who, with his yachting party, by chance visits the city, attend the performance. Doris is veiling her identity under the stage name of Doris Delmont. Her vaudeville partner is Aline Earle, who in reality is a member of a diamond-smuggling gang. Both Zeidt and Bruce, neither of whom knows the other is in the theatre, see Doris and think she is Doris Harvey, but neither is absolutely certain. Bruce ascertains her hotel address, intending to look her up when his inquisitive guests are not with him. Zeidt sends a note to Doris in her dressing room and she, for a purpose, agrees to meet him there after the show. Doris is not aware of Bruce's presence at the theatre. He has occupied an obscure seat. Aline, who has noted Zeidt's eye on Doris and who recognizes him as the diamond king, commends Doris on her great "catch," and urges her to play Zeidt to the limit.

Meantime Zimba the faithful has saved Doris from the frenzied jealousy of a half-crazed admirer, a fellow performer, who forced his attentions upon her just as she was summoned to her act. Zimba is thrown out of the theatre from the stage door. He had secretly concealed himself among the props to guard his "white queen."

Zeidt goes to Doris' dressing room. She has already had supper served and invites him to join her. He accepts after being convinced by her manner and conversation that she is not Doris Harvey. From his own lips Doris hears the story of how the diamond trust drove her father to his death. Bruce, at this time, is walking back with his party to the hotel—the same hotel where Doris is stopping.

Back in America, in his secluded underground workshop, we see Martin Harvey, assisted by Tim, formerly the family chauffeur, bring his mysterious experiment to a marvelous success, after all the years of toil and defeat. Triumph had come at last!

In her dressing room Doris, who finds herself the object of Zeidt's licentious advances, discovers the theatre is in flames. They had been trapped by the fire in her room. Zeidt, leaving her to her own fate, attempts to escape. A mass of burning scenery falls in front of the dressing room door just after Zeidt dashes out of the room, thus walling in Doris to a terrible fate.

Meantime Bruce, walking homeward with his party, learns the fire is at the Kimberley theatre. Instructing his party to go on to the hotel he has dashed madly back, fearing for the life of the girl Doris. He cannot convince himself it is not Doris Harvey. At the stage door he learns Doris is still in her dressing room. Bruce rushes into the flaming stage structure in search of her.

Zeidt, lost amid smoke and flame on the stage, is struck by falling scenery and is buried senseless under the burning debris. Bruce, in an attempt to find Doris, falls through a stage trap door that gives way to flames, and Doris, imprisoned in the dressing room, is about to collapse from suffocation.

"Won: One Flivver"

One Reel Star Comedy

THE gay young fellow wins a flivver in a church raffle and he calls up The Girl and tells her to come right over. He doesn't see his partner steal the raffle tocket from his pocket.

The Girl comes over and they put the flivver together inasmuch as it has arrived in parts. But they can't get it out of the house. Meantime, the landlord arrives for the rent and they have some job trying to keep him from seeing the flivver behind the curtain. Finally, The Girl and the butler get the parts out, assemble them again on the lawn near the house and then the gay young fellow tries to start the thing going, but with no success. His partner comes along and claims the flivver; he gets in. He gets arrested for sitting in the flivver, however, for none of them have noticed a "Keep Off The Grass" sign. After he is "hauled in" the gay young fellow and The Girl take possession of the ffivver once more; they try to start it and the whole outfit blows up.

International News

No. 5

Rockaway Beach, N. Y.—Airmen welcomed in pouring rain. Swirling storm fails to dampen ardor of homefolks' greeting to the returned balloonists.

Sub-Titles.—Parading in the pouring rain in honor of the airmen. Lieutenants Farrell, Kloor and Hinton welcomed by Borough officials.

New York City.—Ben Franklin honored as Thrift Week opens. "Poor Richard's" birthday marks beginning of National Saving Campaign.

Sub-Titles.—Charles Schwab honors "Father of Thrift". Gold Star Mothers of colored war heroes join in the tribute.

Pictorial Brevities In the News of the Day.—Stage beauties rehearsing on Madison Square Garden Roof for a race with geese.—New York City.

Sub-Titles.—"Sneaker" racing is the latest winter fad.—Lake Placid, N. Y. Miss Natalie Mae Todd christens her namesake—a trim little craft.—Brooklyn, N. Y. Supreme Knight Flaherty and Director Larkin inspect model for the K. of C.'s great war memorial to be placed at the tomb of Napoleon in Paris.—New York City. Many new ships, built for the U. S. Shipping Board, are tied up for lack of cargoes. (Photographed at Martinez, California, from a U. S. plane.)

Chicago, Ill.—Blue-Ribbon chickens. Prize array of beauties on exhibition at big show.

Sub-Titles.—Miss Silkie in her winter furs. A couple of scrappers.

Boston, Mass.—Moving time in zoo. Man-eaters suffering from cold shifted to warmer quarters. (Boston only.)

Oakland, Cal.—Children dance at Duck festival. Annual pageant in honor of wild fowl, held on shores of Lake Refuge. (Los Angeles only.)

Middleton, Ireland.—Irish homes burned in official reprisal. British rulers order destruction as punishment for "neutrality" in present crisis.

Warsaw, Poland.—Poles honor heroes who saved capitol. Thousands pray in streets at dedication of memorial to men who stopped Russian drive.

On the Atlantic.—With the fleet steaming south. Glimpses of the "Gobs" activities on the long trip to Panama.

Chicago, Ill.—Speedy skaters in title tourney. Lightning pace set by leaders in Sleipner Cup Derby—watch 'em.

Sub-Title.—Down the track with the speedsters.

Tad Cartoon.

Just One C

UNIVERSAL'S STRANGE AND STARTLING ADVENTURE SERIAL

EILEEN SEDGWICK *in*

ontinuous Wild Chase of Dawgone Thrills!

On Land

- —fires
- —jungles
- —leaps
- —actresses
- —collisions
- —diamonds
- —fights

On Sea

- —sharks
- —yachts
- —struggles
- —smugglers

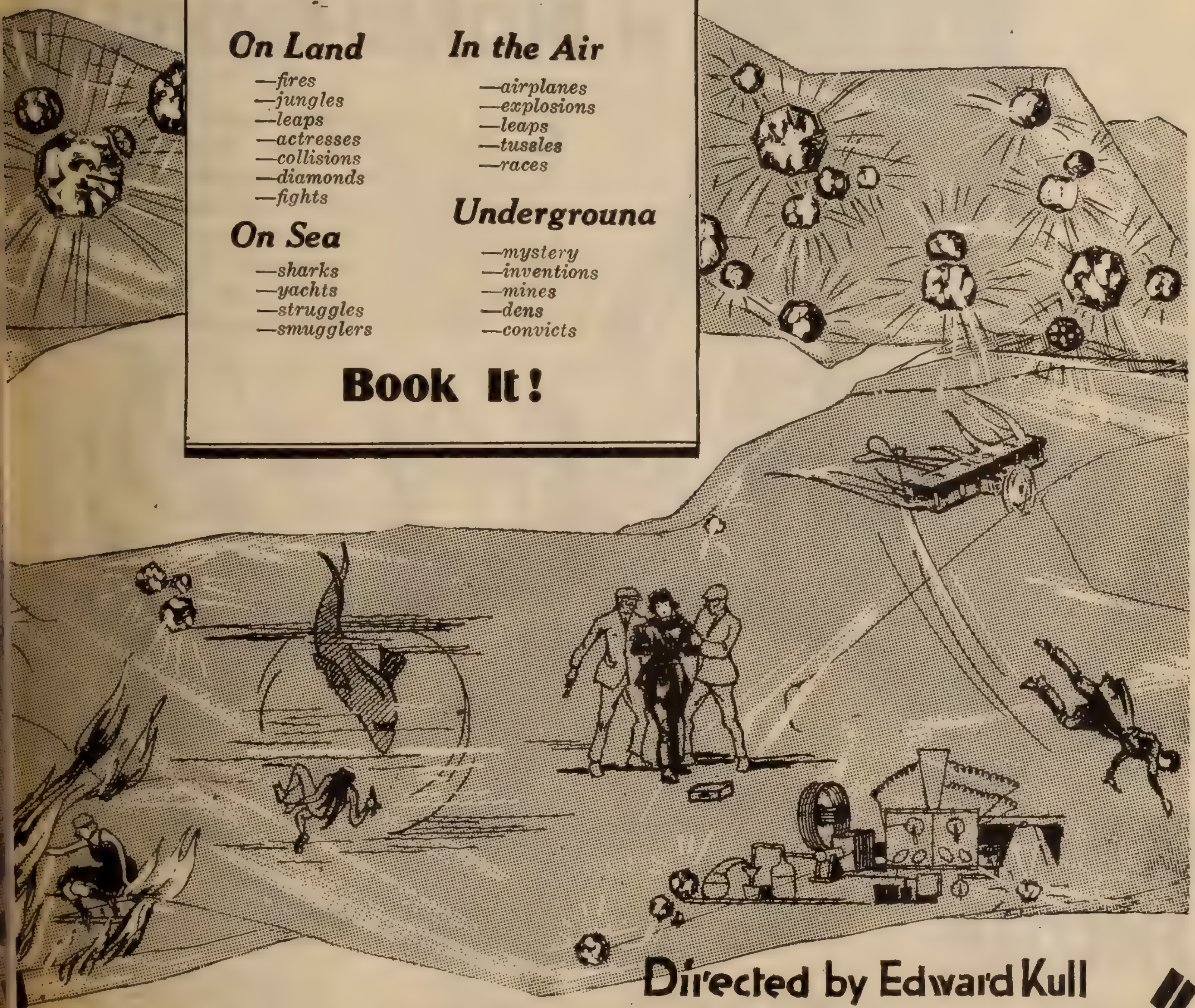
In the Air

- —airplanes
- —explosions
- —leaps
- —tussles
- —races

Undergrouna

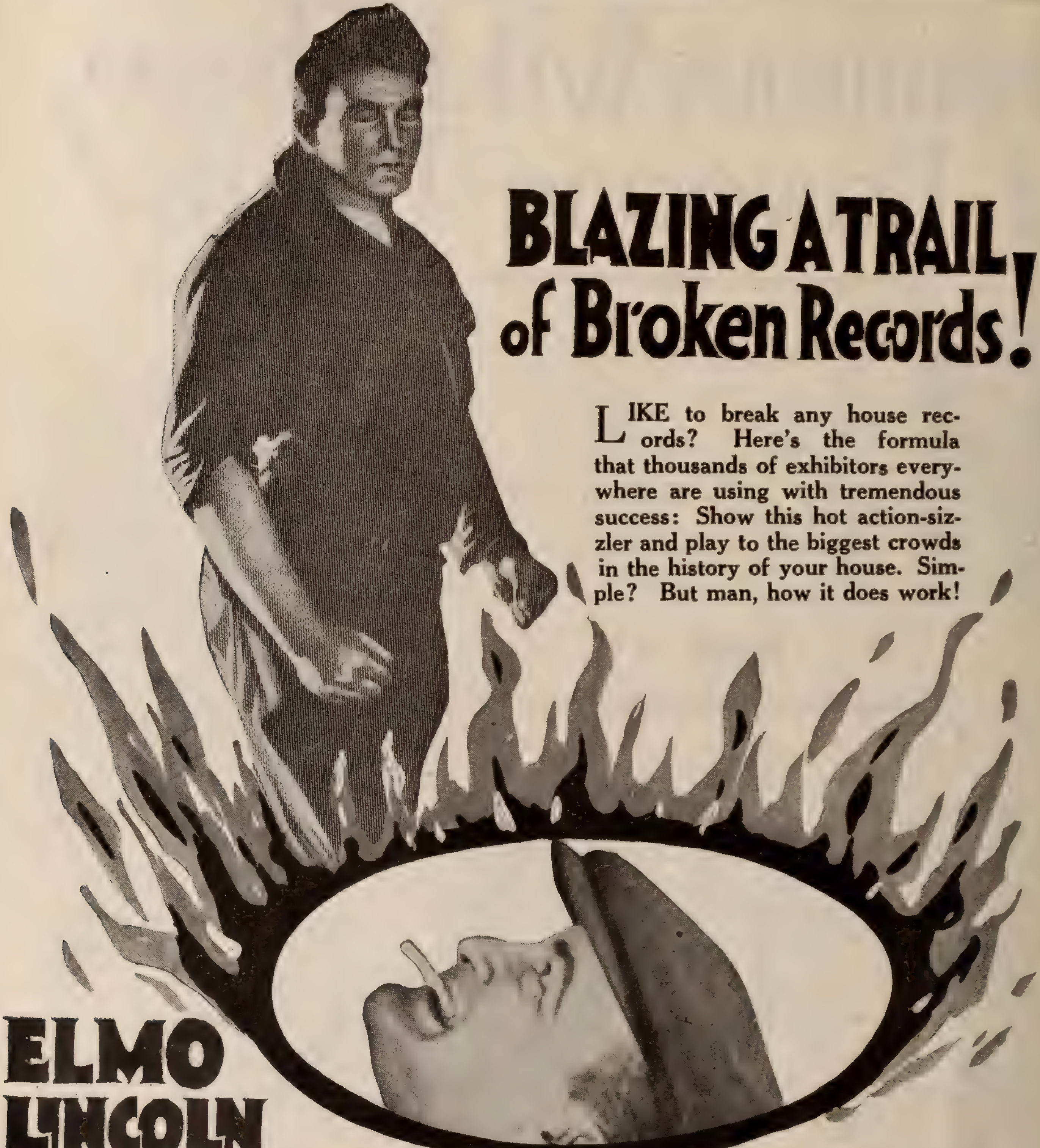
- —mystery
- —inventions
- —mines
- —dens
- —convicts

Book It!



Directed by Edward Kull

The DIAMOND QUEEN



BLAZING A TRAIL of Broken Records!

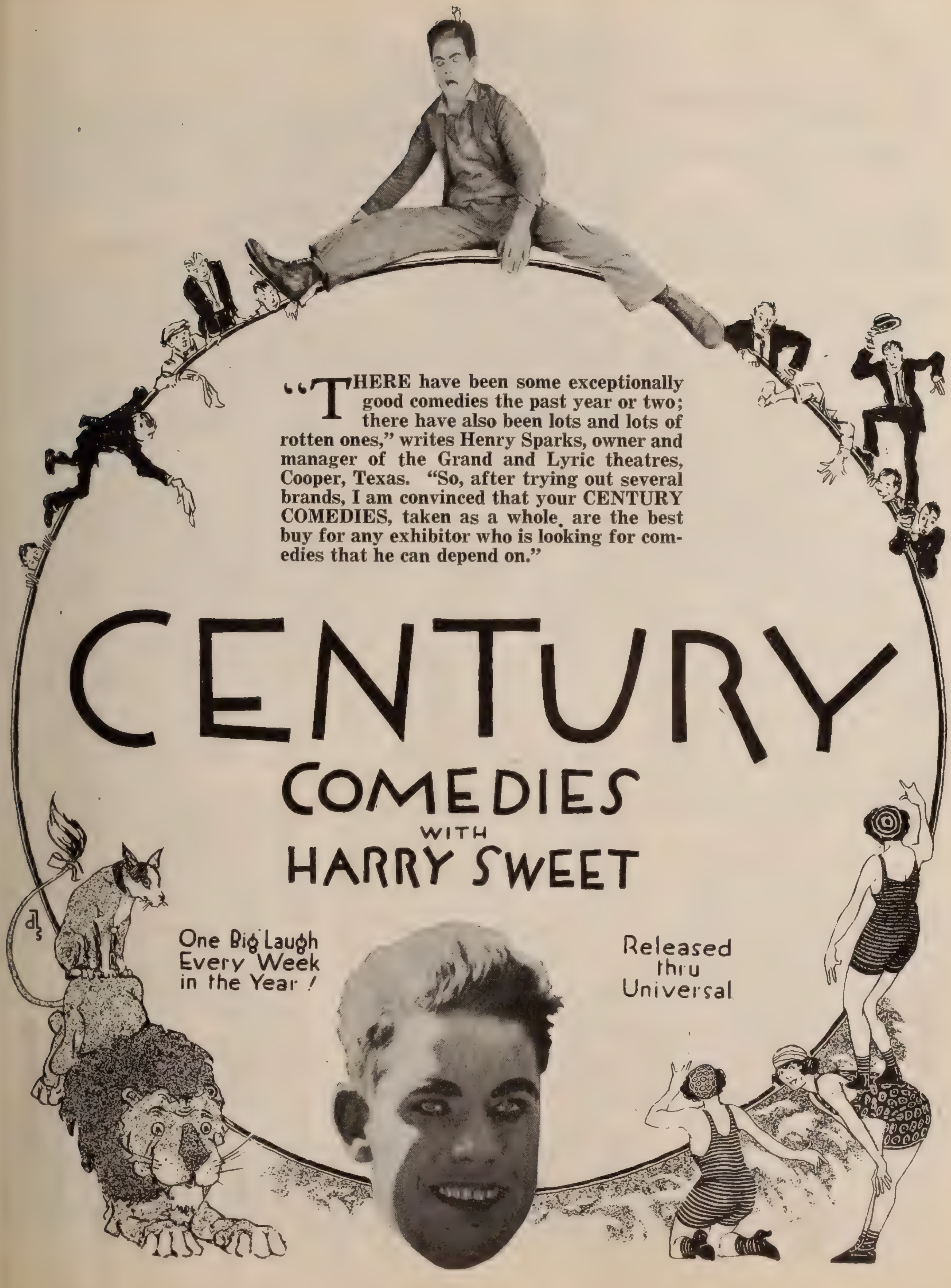
LIKE to break any house records? Here's the formula that thousands of exhibitors everywhere are using with tremendous success: Show this hot action-sizzler and play to the biggest crowds in the history of your house. Simple? But man, how it does work!

ELMO LINCOLN

The Mighty Serial of a Thousand Thrills

Directed by Robt. HILL

"The FLAMING DISK"



"THERE have been some exceptionally good comedies the past year or two; there have also been lots and lots of rotten ones," writes Henry Sparks, owner and manager of the Grand and Lyric theatres, Cooper, Texas. "So, after trying out several brands, I am convinced that your CENTURY COMEDIES, taken as a whole, are the best buy for any exhibitor who is looking for comedies that he can depend on."

CENTURY

COMEDIES

WITH

HARRY SWEET

One Big Laugh
Every Week
in the Year!

Released
thru
Universal

"KING OF THE CIRCUS"

Episode No. 16

"The Cradle Of Death"

CAST

Eddie	Eddie Polo
Gray	Harry Madison
John Winters	Charles Fortune
Mary Warren	Kittoria Beveridge
Zola Sinclair	Eugenie Silbon

THE Mysterious Unknown saves Eddie from death by drowning.

Eddie pursues Zola in a motor boat as does Gray and his henchman. There is considerable fighting between the three factions on one of the boats when they all meet. Zola, however, makes her getaway to the caves where her men are waiting for her.

Gray follows her up and tells the men that Zola has double crossed both shows Flint's telegram to her. The men are incensed and Gray hurls Zola into the water from a platform high in the air. She is rescued by Eddie and becomes his staunch supporter. Gray and the men try to kill both Eddie and Zola by blowing up some of the cliffs with dynamite but they are unsuccessful.

In the meantime, Mary and Dick Maxwell have received a note to the effect that the other piece of canvas is at a certain house in Chinatown. The signer of the note is the owner of the boat which carried them while they were looking for this piece of canvas. Flint gets wise to this note.

Zola, indebted to Eddie for saving her life, starts back to town with him. The gang get after them, capture Eddie, and then by means of a torture device, send him to apparent death below the surface of the waters.

"Milk and Yeggs"

One Reel Star Comedy

THE chauffeur loved the maid, so much in fact, that he got bounced when he kissed the Mrs. by mistake.

The maid sees the reflection from a pocket light moving against the wall and believes a burglar is in the house. She telephones the police. A mad chase for the burglar begins in the house in which the old chauffeur, the new chauffeur, the Mr. and Mrs., the maid and the cops take part. Most of the men get mistaken for the burglar and get banged up considerably. But the young love-smitten chauffeur escapes any injury.

When finally it is discovered that it is the young man of the house, aged two, who is doing all the mischief with the pocket light, peace descends upon the excited household. The old chauffeur is given his job back and is free to marry the maid.

"The Trigger Trail"

Two Reel Western Drama

CAST

Lone McCarthy	Jack Perrin
Jennie McLane	Louise Lorraine
Sheriff McLane	C. W. Herzinger
Baby McLane	Walter Wilkinson
Desert Coyote	Jim Corey

SHERIFF McLANE of Cactus County, who has held the office for many years, is growing old, and is not able to run down outlaws as in his younger years. "The Desert Coyote" has been causing a reign of terror, and the people becoming dissatisfied, ask for a younger man, and Lone McCarthy is given the assignment. McLane is jealous of the younger man, and refuses to permit him to pay his attentions to his daughter, Jennie.

Soon after Lone's arrival, the Coyote robs the bank. The Sheriff at the head of his posse, goes in search of him, and Lone takes the trail alone. The Sheriff sees the outlaw and shoots his horse, but is unable to find the man. Later he escapes, and kidnaps the sheriff's little adopted son. In his lone search for the outlaw, McCarthy falls asleep and when he awakens finds himself in the power of the outlaw. He is bound and gagged, and the outlaw ties his gun in McCarthy's hand in such a way that when the sheriff later puts in an appearance, McCarthy is compelled to shoot him. Then the outlaw allows Lone to go, telling him to beat it for home. Lone sneaks around to where the sheriff is lying wounded, and when the outlaw, with the child, puts in an appearance, intending to finish the sheriff, he is met with a bullet from the sheriff's gun, handled by Lone. The sheriff is taken home by Lone, who later becomes a welcome visitor at his house.

"Simple and Sweet"

One Reel Star Comedy

SON is so girlish that his chief love in life is knitting. Mother is in despair, and she therefore calls up a pretty girl. But Son remains uninterested in pretty female charms.

Whereupon mamma calls in a pugilist, but even he fails to stir Son to any kind of active emotion.

The pugilist takes Son around to his neighborhood in the night, thinking that possibly the roughnecks might make a man out of him, but to no avail. Suddenly Son looks into a shop window filled with toys. He turns around and speaks to the pugilist about it. They get into a fearful row. He fights with fury. He doesn't get home until after midnight. Then he worries mother some more by knocking everything about that is within his reach. Finally, when this manly display of strength has calmed down, Mother says, "What's happened, dear?" Son replies: "That rude fighter said there wasn't any Santa Claus!"

International News

No. 6.

Worcester, Mass.—Heart of Worcester in ruin as 20 fires menace entire city.

Sub-Titles.—Firemen, encrusted in ice, halt the flames after a valiant all-day struggle. Zero weather lays a sheath of ice over the smouldering ruins. Glimpses of the wide-spread damage, estimated at nearly three million dollars.

El Paso, Texas.—Wild West revival. Expert riders and "bulldoggers" stage a show with all the old-time "pep."

In The Public Eye.—Frank B. Willis, former Ohio Governor succeeds president-elect Harding in the U. S. Senate . . . Washington.

Lake Placid, N. Y.—Young speed kings in skating classic. New records attained in races for national Junior championship.

Kempton Park, England.—Thrills galore in great steeplechase. "Boxing Day" races furnish plenty of excitement for thousands at English track.

Sub-Title.—The great finals—with each man for himself alone.

Boston, Mass.—Fishing craft turned into floating "igloos." Zero weather transforms boats into regular ice palaces.

Corbett, Wyo.—East and West in a round up contrast. Driving buffalo home means strenuous work for cowboys of the Shoshone.

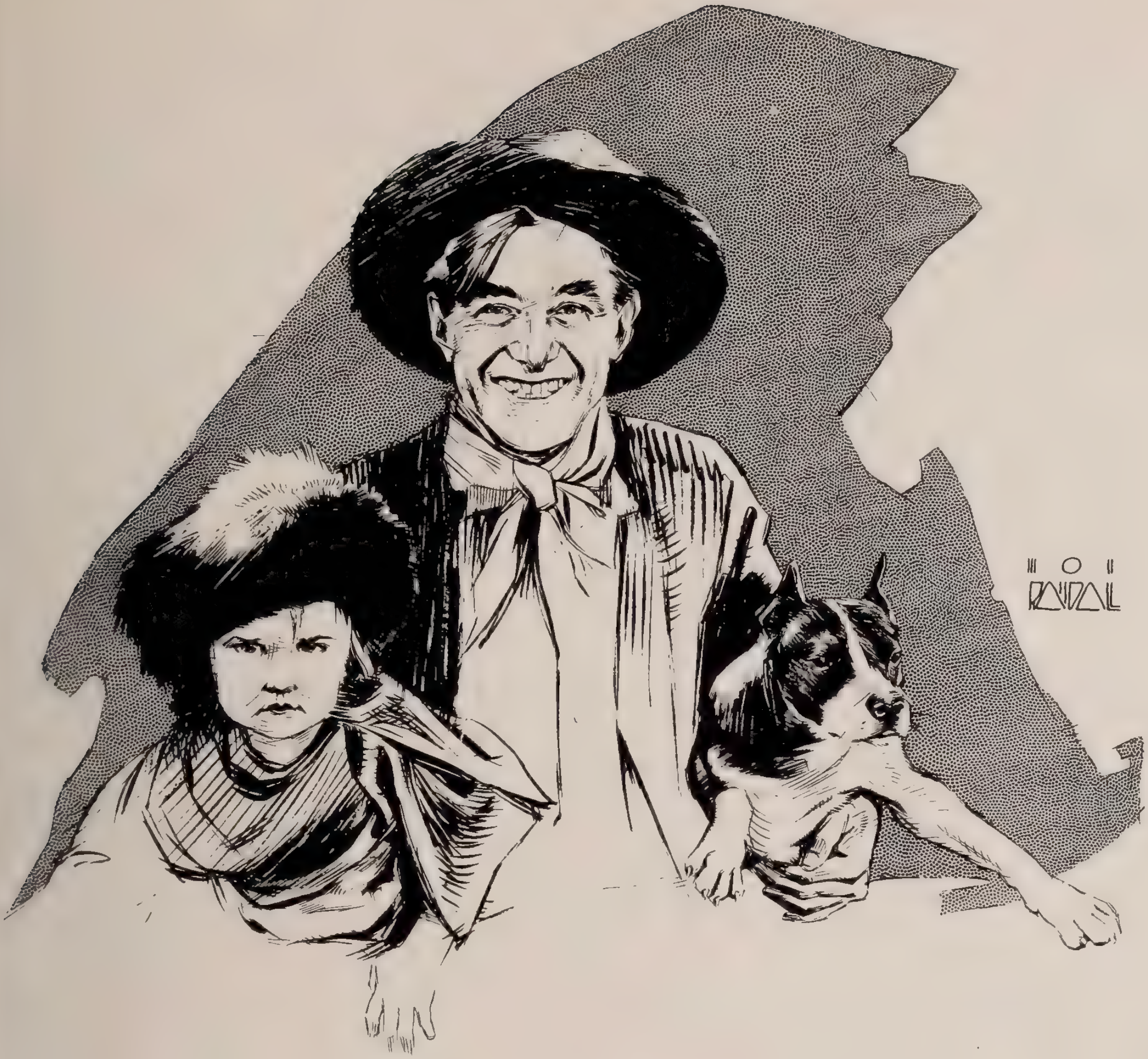
Sub-Title.—And in New Hampshire, a goat round up on a "ranch" modeled after the Balkan style, gives the eastern "cowboys" just as strenuous a job.

In The Alirondacks.—Artist Jacques Suzanne trains sturdy dog team for great "Huskie" race.

Sub-Title.—A sample of the speed with which Artist Suzanne hopes to win the northern Dog Races later in the season.

Chatanooga, Tenn.—International News presents Jersey Ringle, ace of dare-devils, in his latest sky thriller.

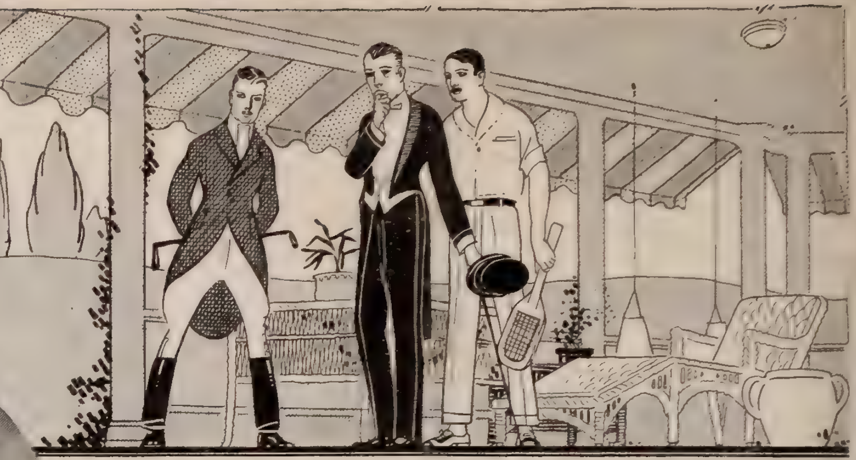
Sub-Titles.—After that pleasant ride down the river, Mr. Ringle decides to "change cars." Watch closely—here he goes! A restless chap is the greatest of all aerial acrobats—he decides to return to his originad steed. Missing death by a matter of inches—folks with weak hearts are warned to look the other way. (Photographed by John A. Lockhorst, International Staff cameraman).



"humanerthanever"

A KID and a pup and a Harry Carey grin—what more do you want to make people happy? Oh, yes—a nice girl to steal the kid from lazy, laughing Harry—this time he's " 'IF ONLY' JIM"—and make him so sore that he falls in love with her. Anything more? You bet! Whirlwind action with a lot of real pathos behind it—a claim stolen from him because the kid's too sick to let him do his "holding work"—and a cyclone finish when he finally breaks loose and wins it all back. A real, honest-to-gosh Harry Carey—" 'IF ONLY' JIM"—humaner than ever. Watch for its release—it's one of those "52 Good Pictures a Year."

HARRY CAREY



As luring as
the lazy laughter
of luxury

CARMEL MYERS

CHARMING as the Spirit of Youth itself in those first pictures of three years ago and now with beauty and talent matured by a season's stage success, alluring Carmel Myers comes to delight your audiences in pictures as admirably fitting as her shimmering Paris gowns. Dramatic bits of intensely human appeal, picked out, like a summer's night, with star-like sparks of life and love and laughter.

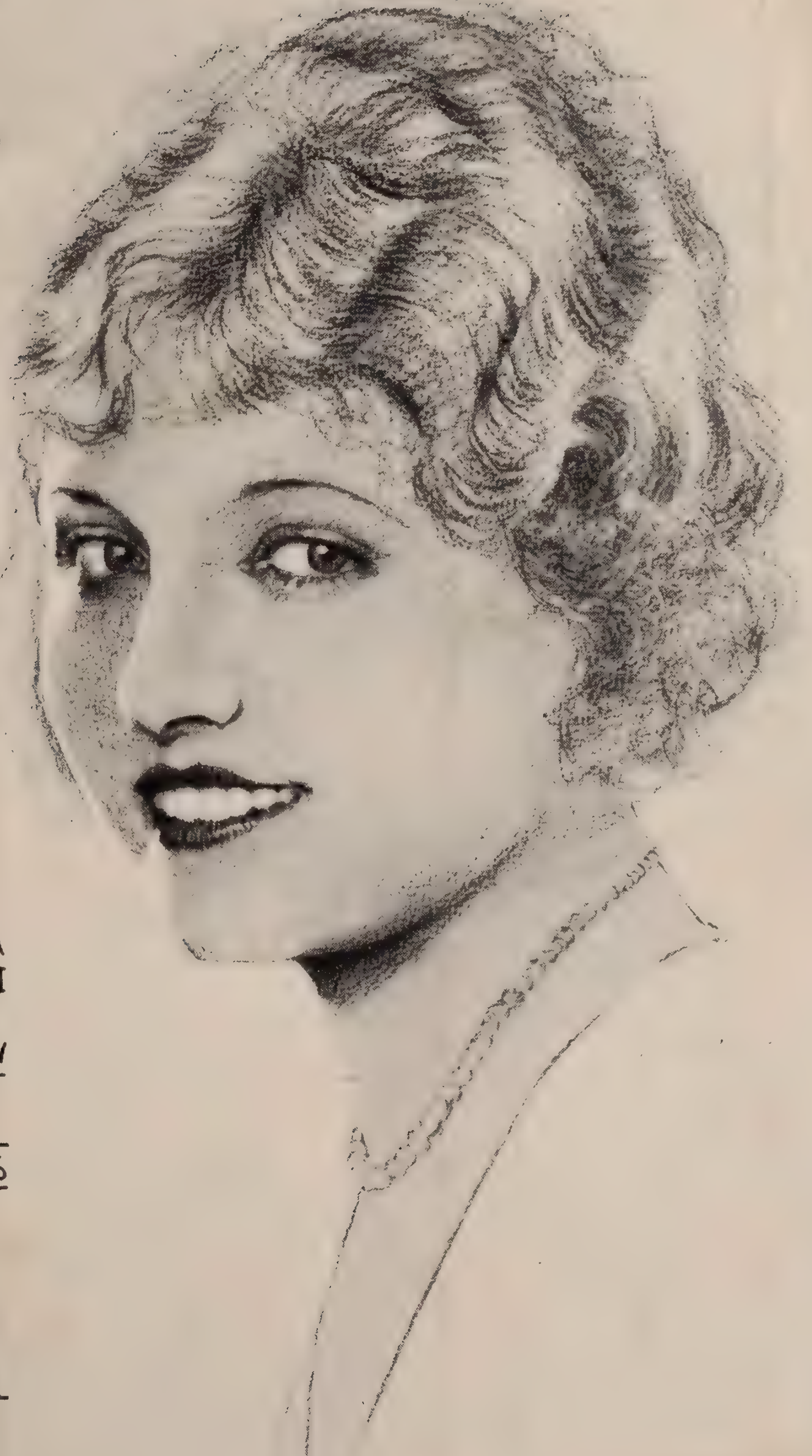
A perfect example of the wise, sure way in which Universal encourages unknown young players of ability to develop into national favorites who bring you both pleasure and profit. And excellent testimony as to the quality of those "52 Good Pictures a Year—and No Worry," which you will find it good business to buy.

Good business, because you'll realize it pays better to get frequent Specials at Weekly Feature rates than to book only super-boosted Specials at a Special's special price.

See her in
**"THE
MAD
MARRIAGE"**
It's one of those

52 Good Pictures a Year—and No Worry

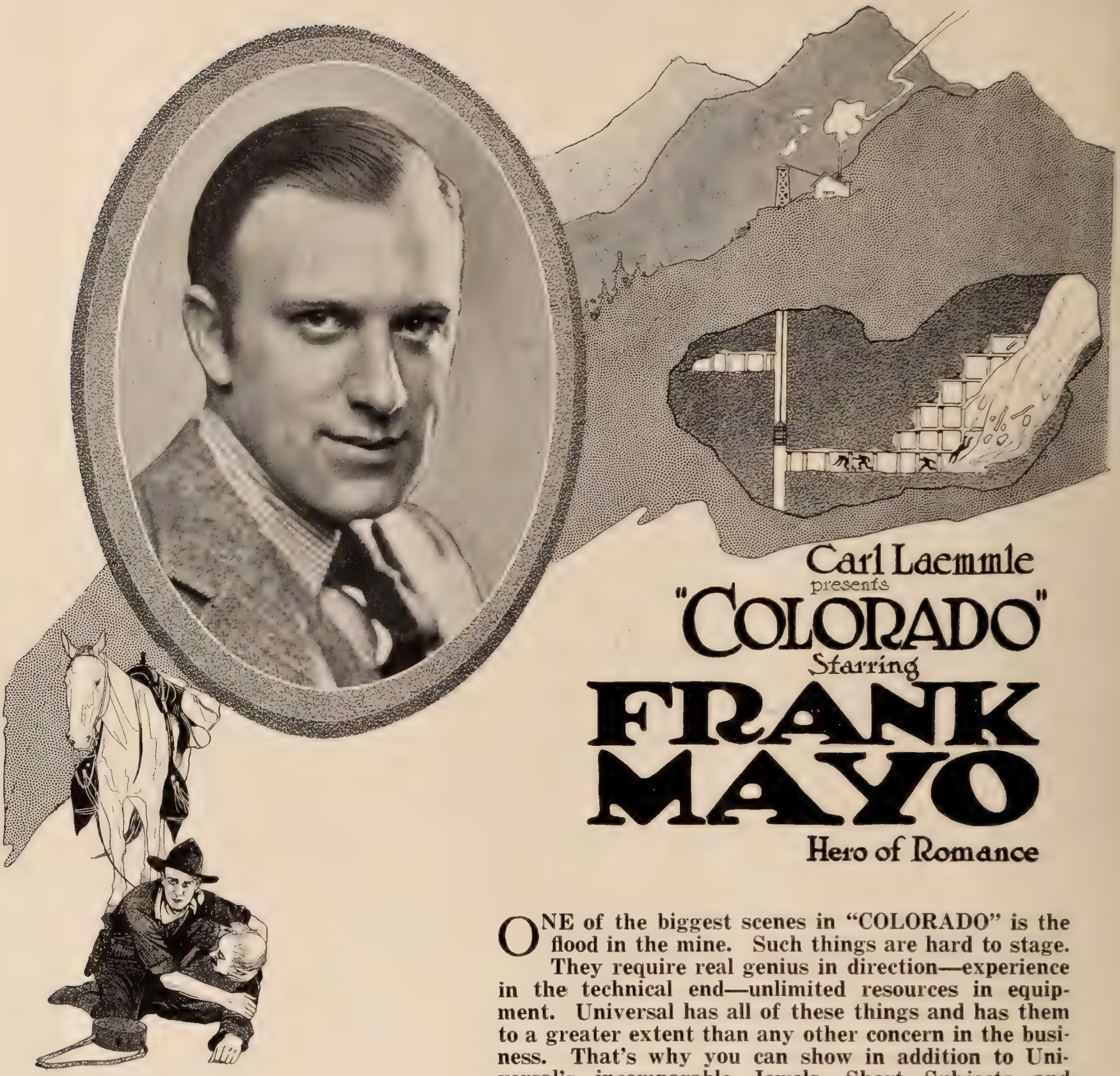
Universal Special Attractions



The MOVING PICTURE WEEKLY

VOL 12 FEB 12 1921 NO 26

EVA NOVAK IN "SOCIETY SECRETS"



Carl Laemmle
presents
"COLORADO"
Starring
FRANK MAYO
Hero of Romance

ONE of the biggest scenes in "COLORADO" is the flood in the mine. Such things are hard to stage. They require real genius in direction—experience in the technical end—unlimited resources in equipment. Universal has all of these things and has them to a greater extent than any other concern in the business. That's why you can show in addition to Universal's incomparable Jewels, Short Subjects and Serials—"52 Good Pictures a Year—and No Worry." Among these "52 Good Pictures" you'll often find what is really a Special. But you'll get that Special at Weekly Feature Rates—which is somewhat better than booking only Specials at a Special's special price.

Directed by
REEVES EASON,
the man who made "PINK TIGHTS",
from the famous stage success by
AUGUSTUS THOMAS

It's one of those

52 Good Pictures a Year—and No Worry
Universal Special Attractions

humaner
than ever

HARRY CAREY

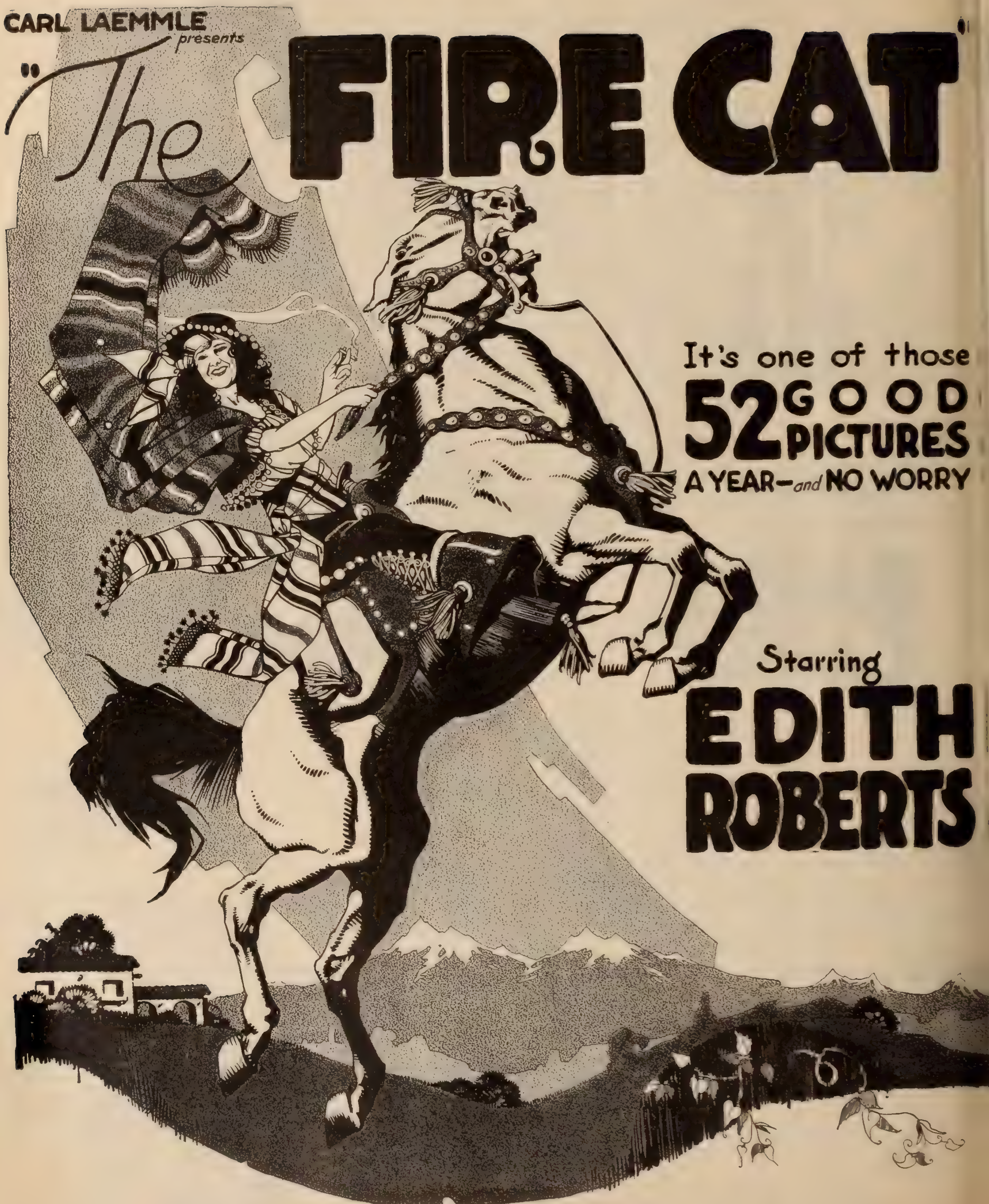
HE was all action now! They'd started something—he'd finish it! He'd show 'em! They could "kid" him—call him lazy—but he'd teach 'em to lay off Miss Dot an' the Kid an' even "Pal!" . . . And the next moment Harry Carey is in such a remarkable whirlpool of action as surely to sweep him even deeper into the hearts of his thousands of admirers. Here's a picture you must book!

One of those
52
good Pictures a Year
—*and* no worry

Carl Laemmle
presents

"'if only' Jim"

Universal Special Attraction
Directed by Jacques Jaccard



CARL LAEMMLE *presents*

"The FIRE CAT"

It's one of those

52 GOOD PICTURES

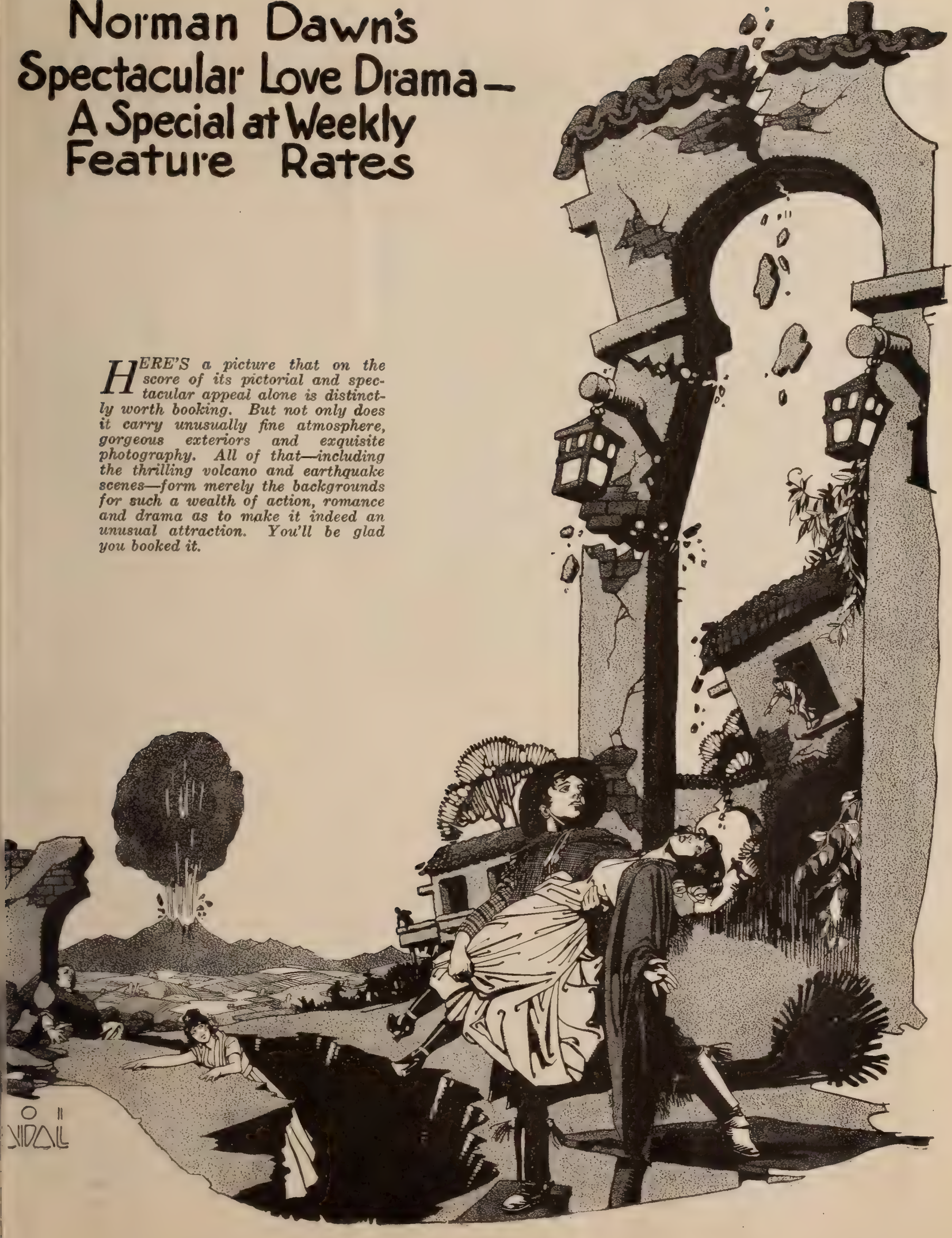
A YEAR—*and* NO WORRY

Starring

EDITH ROBERTS

Norman Dawn's Spectacular Love Drama— A Special at Weekly Feature Rates

HERE'S a picture that on the score of its pictorial and spectacular appeal alone is distinctly worth booking. But not only does it carry unusually fine atmosphere, gorgeous exteriors and exquisite photography. All of that—including the thrilling volcano and earthquake scenes—form merely the backgrounds for such a wealth of action, romance and drama as to make it indeed an unusual attraction. You'll be glad you booked it.



Service Page for Frank Mayo in "Colorado"

AT A GLANCE

PREVIOUS HITS—"The Brute-Breaker," "Lasca," "The Red Lane," "Honor-Bound," "Tiger True," etc.
DIRECTED BY—Reaves Eason.
FROM PLAY BY—Augustus Thomas.
SCENARIO BY—Wallace Clifton.
SUPPORTING CAST—Gloria Hope, Leonard Clapham, Charles Le Moyne, Charles Newton, Lillian West, Dan Crimmins, Rosa Gore, etc.
LOCALE — The Colorado Mining Country.
TIME—The Present.
THUMB-NAIL THEME—The story of an army officer who leaves camp before he is formally discharged to shield a girl from harm; how the thought that he is a deserter sends him, a fugitive, to the Colorado desert and prevents him from marrying the girl he loves; how his new-found prosperity is threatened until he discovers that his discharge from the army had been secretly kept from him by the same man who now tries to wreck his life, and how he settles accounts on the threshold of eternity.

ADVERTISING PUNCHES

1—The fact that "Colorado" is a modern film version of the famous stage success of the same name by Augustus Thomas.
2—Frank Mayo's personal popularity as the star of "The Brute Breaker," "Honor Bound" and "Tiger True."
3—Thrilling scenes in the lover level of a gold mine.
4—Gloria Hope's appearance in the leading feminine rôle and the fact that she is the titian-haired beauty of many big productions.
5—The splendid direction of Reaves Eason, who directed "Pink Tights."
6—The fact that Dan Crimmins and Rosa Gore, the famous vaudeville team, play the principal comedy character rôles in the production.
7—Leonard Clapham's presence in the supporting cast and the fact that Clapham has been featured in his own right and that he is popular with the fans in westert rôles.
8—Magnificent mountain scenery which furnishes a background for the spectacular dramatic action.
9—The dramatic spectacle of a man risking his life to save a girl from drowning in a torrent of water which wrecks the gold mine.
10—An expose of the methods used by big swindlers in seizing valuable mineral land from honest ranchers.

CAST

Frank Austin	Frank Mayo
Tom Doyle	Charles Newton
Kitty Doyle	Gloria Hope
Mrs. Doyle	Lillian West
James Kincaid	Charles Le Moyne
David Collins	Leonard Clapham
Lem Morgan	Dan Crimmins
Sally Morgan	Rosa Gore

THE STORY

LIEUTENANT FRANK HAYDEN, recently returned from France, awaited his discharge at an eastern army camp. In the idle days that followed the armistice he spent many pleasant hour in the company of the society girls of the place. Strolling with a young lady one day, he met Captain Kincaid and introduced him. An hour later Hayden discovered that Kincaid had lured the girl into his quarters and was attacking her. He beat Hayden. He would willingly have stood a general court-martial, but to save the girl the publicity and chagrin, he deserted.

A month later found him on the Colorado desert where he saved the life of Tom Doyle who was dying of thirst. He visits the Doyle ranch to find there Kitty, Doyle's beautiful daughter—with whom he falls in love—Mrs. Doyle, her step-mother, and Collins, a mining engineer, in love with Kitty, and a none too scrupulous man.

Under the name of Autin, Frank spends a number of happy days at the ranch. One day he discovers a vein of virgin gold. He tells Doyle and together they form a fifty-fifty partnership.

Collins informs Kincaid, who is his friend, that the country is full of gold and wires him to come on, suggesting that he see Austin. Naturally, when Kincaid arrives, he recognizes Austin as Hayden, and in this way he gets Frank's share of the mine from him, Frank going to work as a foreman. Frank gave up his wealth so that Kitty might not know of his disgrace

Doyle, not understanding the motive, trusts Austin, nevertheless, until he sees Austin in a clandestine meeting with his wife. He is furious but he does not know that Austin is endeavoring to save Mrs. Doyle from the advances of Kinkaid.

The mine is flooded. Kincaid orders the men down with him and when he refuses to let them up they beat him and make their getaway, leaving him below and in danger. Austin saves his life.

Somehow the mine trouble abates, with no serious loss, and the whole story comes out—that Kincaid had had Austin's discharge on his desk for two days when he beat him up.

Kitty and Frank are now free to start on a life of love, wealth and happiness.

ADVERTISING DISPLAY LINES

The love of a woman either makes or breaks a man. See its effect upon Frank Mayo as the hero of "Colorado," his latest Universal action-drama.

A torrent of water roared through the mine and engulfed the slender girl who had gone into the depths to forget. How the man she loved saved her is just one of the big dramatic thrills of "Colorado."

The golden goblet of wealth held for him only the bitter hemlock of despair. Frank Mayo tells the story in "Colorado."

Why is it that a man will protect a woman from every man but himself? See Frank Mayo in "Colorado," the modern Universal film version of the noted stage success.

FINE FUN BETWEEN SCENES

FILMING "Colorado" wasn't a particularly light task, either for the players or the director and his staff; in fact, this drama of the great open made heavy demands on the energies of "all those concerned." Small wonder, then that "between scenes" such a general air of relaxaeion prevailed.

After hours of hard work one fine day, Frank Mayo, the star of "Colorado," and his beautiful leading lady, the titian-haired Gloria Hope, decided unanimously that a little sport was due them. They enlisted all available technical aid, and in two hastily improvised automobiles, they staged as thrilling a race as Universal has seen in many a day. And they claim that they had more sport out of it than their numerous spectators themselves. Of course, the fair lady won the race, but whether the big star had anything to do with that, has never been ascertained. At any rate, Gloria proved a great little sportswoman.

"Colorado" is a picture remarkable for the beauty of its "shots." Many of these were taken out on the big western desert, others in the most beautiful mountain regions of the country. All lovers of the big open will delight in them; they are indeed a treat for the eye.

Reaves Eason, the director, has again done a notable piece of work and the scenes in the flooded mine will stand out as pictoral and directorial achievements of the screen year.

Frank Mayo has surrounded himself with a skilled cast, which includes those two experienced actors of western types, Charles Newton and Charles LeMoyne. And then there is Leonard Clapham, who understands his "outdoors" as few others do, and who will best be remembered for his splendid work as star in the notable Red Rider Series of not so long ago.

Frank Mayo and Gloria Hope Do a Little Relaxing Between Scenes

GOOD ADVANCE NOTES FOR "COLORADO"

Frank Mayo is said to have found the most congenial role of his screen career in the character of Frank Austin, alias Lieutenant Hayden, in "Colorado," in which he will appear at the .... Theatre next .... The role is not only colorful and picturesque, but calls for acting in its highest form and an athletic prowess of the real Mayo brand.

There is always an irrestible appeal in the spectacle of an innocent man believing himself under a cloud. It is such a man that Frank Mayo portrays in his latest screen success, "Colorado," which is announced for next .... at the .... Theatre. A fugitive, he comes to the western state to begin life anew, and here he meets with dramatic adventures that provide sufficient thrills to satisfy any audience.

"Colorado," the latest photodrama starring Frank Mayo and announced as next .... attraction at the .... Theatre, is taken from the successful stage play by Augustus Thomas which had a long Broadway run a few years ago. The screen adaptation was made by Wallace Clifton nd the production was filmed under the direction of Reeves Eason.

At a cost of many thousands of dollars an entire gold mine was reproduced at Universal City for a sequence of scenes in "Colorado," the photoplay starring Frank Mayo which is to be seen at the .... Theatre next .... The various levels, the underground chambers, the elevator cage and all the other features of a real mine were duplicated in every detail under the direction of a prominent mining engineer.

On the dramatic stage a play from the pen of Augustus Thomas always merits instant attention,f or this noted playwright has written such dramatic successes as "Arizona," "Alabama," "In Mizzoura," "Colorado," which has been adapted to the screen and produced by Universl with Frank Mayo in the leading role. It will be seen at the .... Theatre next ....

Gloria Hope, the titian-haired beauty who plays opposite Frank Mayo in his latest production, "Colorado," has been on the screen but three years, but in that time has supported nearly every male star of prominence. She thinks her role in "Colorado," which will be seen at the .... Theatre on ...., is her best since she played opposite Charles Ray in "The Law of the North."

STARRING

GLADYS WALTON

YOUR KIND OF A PRETTY GIRL

THERE'S a certain charm about Gladys Walton that casts you under the pleasurable spell of her personality the moment you see her on the screen.

"Here, you young scamp—don't you know these gardens are not for such as you?"

An Amusing and Dramatic Story of Girlhood's Dreams Come True

REAL screen entertainment grows from clever presentation on the screen of big and little bits of real life—pages from the book of emotions that everybody understands. This is such a picture—plus. For it carries to the screen the hopes and aspirations of Everygirl; it touches the depths of budding womanhood's soul with a smile and a tear and a dramatic zest that lift it emphatically into the class of real worth-while entertainment. Your crowd will thank you for showing it. Please them by booking it—NOW.

CARL LAEMMLE PRESENTS

"RICH GIRL, POOR GIRL"

DIRECTED BY HARRY B. HARRIS

It's One of Those 52 Good Pictures a Year-and no Worry

"Gee, here I am taking a bath—and Saturday almost a week off!"

"So this is my darling daughter—wearing diamonds, eh?"

Harry Takes Some Lessons

THE fastest man on a gun in the world and the fastest man on the screen met at Universal City recently when George Blair, internationally known as "The Montana Kid," made a pilgrimage to the the big studio to meet Harry Carey, the Ace of the Saddle.

The two notables were introduced by Jacques Jaccard, who is directing Harry Carey in "'If Only' Jim."

Blair is fifty-four years old and looks thirty. At the age of fifteen he was sheriff of Douglas County, Montana, and become famous as a gun fighter on the side of the law. He later toured the world as an exponent of the art of gunmanship.

Harry Carey, according to Blair, is considered to be the most accurate apostle of the western drama by those pioneers who know the old west and love its romance.

Left to Right: "The Montana Kid," Harry Carey, Jacques Jaccard

As the guest of the star and Jaccard, Blair remained at Universal City while several scenes for "'If Only' Jim" were made, then he and Carey withdrew to one end of the western street and practiced the four dimensions of gun-work, the difficult trigger-fanning, the hip-shooting and other advanced methods of shooting one's adversary before he shoots you.

"'If Only' Jim" will shortly be released. It is an adaptation of that famous story, "Bruvver Jim's Baby," by Philip V. Mighels and Carey is said to be at his best in it. He is supported by a charming leading lady, Carol Halloway, by an adorable little boy, Tommy Smith, and by Pal, a great old dog.

Large plans are in order for Carey, and Universal will make some very interesting announcements concerning the popular star in a very short time.

Biblical Pageant In Universal Film

A BIBLICAL pageant as a sequence in "The Mad Marriage," an ultra modern photodrama, is one of the rarities in that production which has just been completed at Universal City under the direction of Rollin Sturgeon.

The story, as it was written by Marjorie Benton Cooke in the form of a popular novel, shows a group of idle society women being piloted through the artistic intricacies of a pageant by a young artist of Greenwich Village and his bride.

Amusing situations as the portly dowagers cavort over the creaking stage as vestal virgins, and as mincing dandies of the "four hundred" depict such heroic roles as Haloferes and Jeptha give the screen story many laughable twists.

"The Mad Marriage" shows Carmel Myers as a girl who makes a precarious living by darning socks and cooking for a clique of indigent Greenwich Village artists. The highlight in the theme comes when the society girl, who is to play the leading role in the pageant, sprains her ankle and the modest little heroine surprises the audience by taking her place creditably.

Truman Van Dyke appears opposite the star while Arthur Carewe, Jane Starr, Margaret Cullington, William Brunton and Virginia Ware have important and interesting roles.

Miss Myers ws never better than in this charming story of a woman's life and love, and she rises to truly dramatic heights. She depicts several stages of a woman's life—girlhood, wifehood, motherhood, and she plays each of these roles with a keen insight and appealing charm.

The young star appears to grow more beautiful with each production and she wears some of the most exquisite and original gowns in "The Mad Marriage." In fact, Carmel Myers is coming to be looked upon as one of the most charming and exquisitely dressed women of the screen.

Rollin Sturgeon is indeed to be congratulated upon "The Mad Marriage," for it is a directorial achievement. It is the third picture he has made with Miss Meyers, the other two being "In Folly's Trail" and "The Gilded Dream," and the combination of director and star has been so exceedingly successful that it is earnestly to be hoped that more co-work will come from them.

Publicity Stories for Frank Mayo in "Colorado"

NEW "HE-MAN" ROLE FITS VIRILE STAR ADMIRABLY

IN the production of "Colorado," coming to the .... Theatre next ...., Frank Mayo will be seen in one of those he-man roles for the portrayal of which he is so eminently fitted by his temperament, dramatic force and physique. And yet the part of Frank Austin, alias Lieutenant Hayden, differs from those other virile roles in which he has been seen of late. Most of Mayo's big parts have shown him as a character of the north woods, as in "The Brute Breaker" and "The Red Lane." In "Colorado" he appears as a man self-exiled from polite society, trying to forget the past and start anew amid the sands and mountains of the rugged west.

Although Frank Mayo has not appeared in many western roles during his screen career, his first huge stage success was scored in a western part—that of Cash Hawkins in "The Squawman." It was in the big London production of this American play that Mayo created the role which was originally played in New York by William S. Hart.

However, Mayo is one film star who does not have to be fitted with a part. He is an actor by birth and instinct and can portray any role within the range of his physical limitations. No two of the roles he has portrayed on the screen since he has been starring in Universal photodramas have been alike, and of each he has made a distinct characterization.

Frank Mayo is the third of his name to have achieved fame in the world of the theatre. His grandfather, Frank Mayo, was the reigning actor of his day. His father, Edwin T. Mayo, followed in his sire's footsteps, and is well remembered by the older theatregoers for his "Davy Crockett" and "Puddin' Head Wilson." The younger Frank Mayo has acted since childhood and is carrying on the family traditions.

SMOKY CITY BIRTHPLACE OF WINSOME GLORIA HOPE

PITTSBURGH has been abused for its smoke and envied for its wealth so long that the city's sensibilities are somewhat dulled to praise or criticism; but it never fails to show a glow of pride through the murky atmosphere when mention is made of Gloria Hope.

Miss Hope, a Universal player, is now at the .... Theatre in the leading feminine role of "Colorado," in which Frank Mayo is the star.

Gloria Hope was born in Pittsburgh and received her early education there. After leaving grammar school her parents moved to Newark, N. J., where the pretty girl entered high school and took an active part in scholastic affairs.

Upon her graduation at the age of seventeen she accompanied her parents to Los Angeles and there got her first glimpse of a motion picture studio. The possibilities of a high school girl from the east stepping at once before the camera seemed remote to her but she decided to make the screen her life's work and at last got a chance to prove that she is a capable actress.

After some preliminary work at other studios, she was summoned to Universal City to play a leading role opposite Harry Carey. She scored such a success in the part that she has since supported many masculine stars, including Charles Ray, Frank Mayo and Jack Pickford.

Her role in "Colorado" shows her as the daughter of a poverty-stricken rancher whose life is strangely interwoven with the fate of the hero. Miss Hope has flaming red hair and is of a slight build, but possessed of considerable athletic ability, which she is called upon to display in "Colorado," filmed from the stage play of the same name by Augustus Thomas.

STAR HIMSELF SUGGESTED FILMING OF "COLORADO"

DRIVING his big car from New York to Los Angeles recently Frank Mayo, the Universal star, crossed the Colorado destert and saw the copper-colored sun swing out from the mountains to sparkle on the dew-studded sage.

In the enchanting dawn of the Rockies he decided to film "Colorado," the famous stage play by Augustus Thomas. Shortly after his return to Universal City negotiations were made whereby the stage success was assured Frank Mayo as his next screen vehicle.

The production is now the principal attraction at the ....Theatre and as a background for the dramatic action are the majestic mountains with the eternal snows falling from their mighty shoulders like the surplice of an acolyte at the altar of the gods.

In filming "Colorado," Reaves Eason, the director, adhered to the original theme, but slightly modernized it and added dramatic punches and romance.

Gloria Hope, the titian haired beauty of many big productions, plays opposite the star as his leading woman. Leonard Clapham, Charles LeMoyne, Lillian West and Charles Newton have other important characterizations.

Magnificent scenery, the personal popularity of Frank Mayo and the thrilling situations in which the story abounds, is attracting hundreds of theatregoers to the .... Theatre where "Colorado" will remain until ....

MOVIES OFFER ACTORS RAREST OF COMFORTS

THAT the motion picture industry has made better citizens of actors is the interesting statement of Charles LeMoyne, the Universal player who is to be seen at the ———— Theatre where he is supporting Frank Mayo in "Colorado."

"The day of the nomad actor, the strolling player, is fast disappearing," he said recently, "the wandering minstrel sings his lay at the studio and then parks his wild harp in his own garage until the next day.

"What is perhaps the best feature of the screen from the standpoint of an actor is that one can have a home and bring up a family," he continued. "Once in the old days, after a year on the road, I returned to my home to see my little two-year-old daughter for the first time since our tour started. With Mrs. LeMoyne I played with the little one until she grew sleepy. Turning suddenly to her mother she said:

"'Muvver, tell that gentleman to go home now, I want to go to bed.'

"Nowadays an actor, who is fortunate enough to be on the screen, can share the joys of his family and have something to do with the education of his children.

Charles LeMoyne was born in Marshall, Ill., but went to the west coast to attend the University of California. For several years after his graduation he toured the country with theatrical companies until an opportunity came for him to get into screen work.

He has appeared in many big pictures and has played "heavies" in nearly all of Harey Carey's recent productions—but none in which his ability as a screen villain has such scope as in "Colorado."

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Leading Writers Supply Universal Stories

UNIVERSAL has embarked upon a period which will go down in its history as an era of "better stories," and in which the big film company will go to unusual lengths to obtain the works of the best possible writers for its stars and directors. Mr. R. H. Cochrane, vice-president of Universal, in a recent statement indicating Universal's plan for 1921 in the story line, laid stress upon the policy which now acuates the Universal Scenario Department—that no writer is too big for Universal, and no story too good.

Universal is producing or projecting pictures by a list of prominent authors which includes many of the most popular writers in America. Among them are such recognized literary figures as F. Hopkinson Smith, Augustus Thomas, Booth Tarkington, Edna Ferber, the late Jacques Futrelle, Courtney Ryley Cooper, Clara Louise Burnham, Max Brand, Marorie Benton Cooke, Izola Forrester and Mann Page, Edwina Levin, Helen Christine Bennett, George Rix, Philip V. Mighels, James E. Hungerford, Wadsworth Camp, and such noted photo-dramatists as Forrest Halsey and Clara Beranger.

"We plan to make the coming season a criterion in the production of great pictures, adapted from the work of great writers," said Mr. Cochrane. "The past few months have seen an unprecedented activity in Universal's Scenario Department, headed by John C. Brownell, who with an enlarged staff, has obtained for our company the screen rights of more popular plays, novels and stories than at any other period in our history.

"Some of these stories were immediately put into production. With a full realization that photo-play patrons are becoming more critical in their taste and have grown to appreciate a good story properly told through the medium of the screen, Universal determined to lose no time in supplying this demand. Our production schedule for the opening months of 1921 looks like a list from 'Who's Who in Literature.'

"Tod Browning, who wrote and directed 'Outside the Law,' the latest Priscilla Dean feature, now is busy selecting an all-star cast for the screen adaption of Edna Ferber's remarkable novel, 'Fanny Herself.' This will be one of the biggest pictures of the coming year, and Universal is sparing no pains to assure it a sumptuous production.

"In the meantime, Priscilla Dean, under the direction of Stuart Paton, one of the veteran directors in the moving picture field, has started work on a photo-dramatization of Edwina Levin's great novel of stage life, 'False Colors.' This we expect to be the masterpiece of Miss Dean's screen career. In portraying the subtle characterizations of the dual rôle drawn by Miss Levin in her powerful story, the star will be called upon to exert her utmost screen talent. Both Paton and Miss Dean have had long experience in the theatre, and are well fitted to transfer to the screen the unusual back-stage atmosphere of Miss Dean's novel.

"Not only has the Scenario Department in the home office been increased; the scenario staff at Universal City has been considerably augmented, within the last few weeks, by the addition of such experts as William Lord Wright, John W. Gray, George Plimpton and George Morgan.

"Mr. Carl Laemmle, the head of Universal, soon will be in California to take personal supervision of the coming 'production wave' at our West Coast studios. I will join him there early in February to assist in the supervision of Universal's drive for 100 per cent. pictures."

In addition to the two big Universal-Jewel productions now being made from the novels by Edna Ferber and Edwina Levin, Universal also has acquired the screen rights to "The Open Shutters," the popular novel from the pen of Clara Louise Burnham. This story now is being put into continuity form and will be used as the next starring vehicle for Edith Roberts.

The next picture to be made by Harry Carey, Universal's popular western star, will be an adaptation of Courtney Ryley Cooper's story, "Christmas Eve at Pilot Butte," which recently attracted great attention when it appeared in the Red Book. Cooper is regarded as one of the best writers of virile stories. His rugged characters are those of the country and customs that Harry Carey likes to portray, and in which setting he has now fame as a screen star.

Universal also promises the early screening of "The Flirt," Booth Tarkington's widely read novel. No star has been seleted for this picture, says Mr. Brownell, Universal scenario chief, but continuity writers at the coast are busy on its screen adaption, and a director soon will be assigned for its production.

(*Continued on page* 34.)

Frank Mayo Relaxing In His Dressing-Room

Mayo Mighty Busy

THE announcement of the early release of Frank Mayo in "Colorado" should come as welcome news to his scores of admirers for this picture from the famous stage play of the equally famous American dramatist, Augustus Thomas, has all the elements in it that best fit the virile personality and striking talents of the star. "Colorado" is full of romance, of adventure, of the big open country and of "fight," and what more can the Mayo admirers ask?

The filming of "Colorado" as a vehicle for Mayo is in line with the Universal policy of supplying this star with stories from the pens of well-known writers. Mayo's previous release, "Tiger True," was filmed from the famous story of "Tiger" by Max Brand.

Now that he has finished his work in "Colorado," the star is busy on his next production, from the pen of the famous scenarist, J. G. Hawks. It is a picture tentatively called "Blood Brother to the Pines," and has to do with the big open northern country and of the unusual manner in which the hero captures the woman of his heart, even against her own will. This picture will have an added novelty in the person of the director, Robert Thornby, who has but recently joined the Universal forces, and who makes his initial bow to Universal audiences with this production. And what is more, the leading lady is no less a personage than dainty Dorothy De Vore, erstwhile comedy queen.

It has just been announced that Universal has purchased "The Truant," a thrilling novel by Izola Forrester and Mann Page, which will soon run serially in the pages of the Delineator magazine, for the use of Mayo. It is now being whipped into shape, and it is most probable that the star will do this one after he has finished with the Hawks story. Izola Forrester and Mann Page are a well-known literary combination that can be counted upon to provide something thrilling and entertaining at all times.

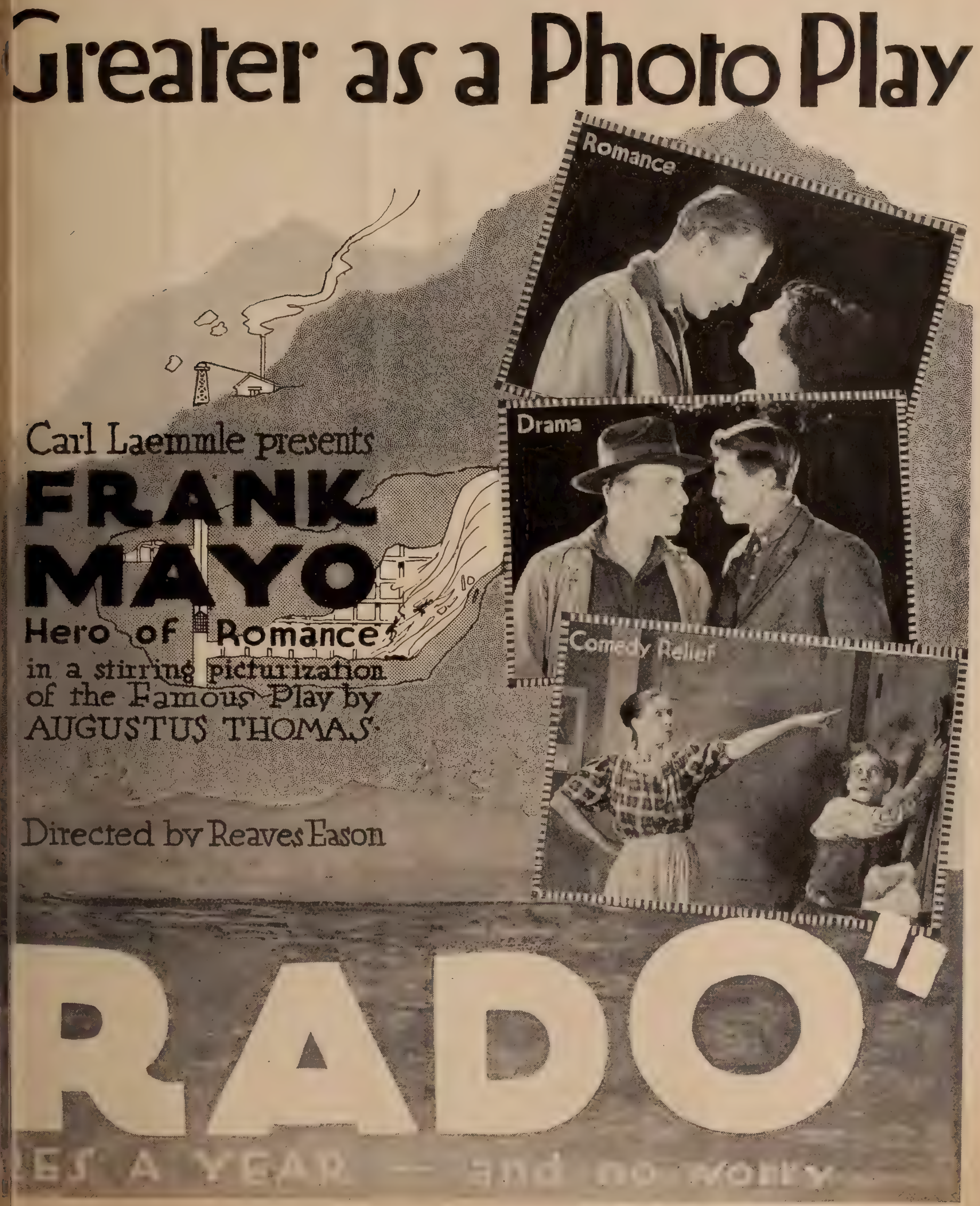
With such plans as these in store for Frank Mayo, his admirers can well rest easy that there will be a constant source of "good ones" from him within the coming months.

The recent Mayo pictures, "Hitchin' Posts," "The Marriage Pit," "Honor Bound" and "Tiger True" are meeting with hearty receptions everywhere. For Frank Mayo is a popular favorite, and with the added attraction of good pictures and good direction his ever-increasing popularity is not to be wondered at in the least.

Great as a spoken Play;

HERE'S a whale of a picture, gentlemen. As a stage play it made a big hit on Broadway and on the road. But the stage never could give Augustus Thomas' famous play such rugged virility, such swift action, such sheer suspense and such gripping drama as have been screened. For example, that sequence in which a mine is flooded is crowded with thrills—because the scenes were actually photographed in a real mine. But realism is only one of a score of reasons why "Colorado" is a whale of a picture. You'll say so, too, when you see it.

"COLO
It's one of those 52 GOOD PICT



Greater as a Photo Play

Carl Laemmle presents

FRANK MAYO

Hero of Romance

in a stirring picturization of the Famous Play by AUGUSTUS THOMAS.

Directed by Reaves Eason

Romance
Drama
Comedy Relief

RADO"

ES A YEAR — and no worry

My Experiences At Universal City

By

Gertrude Olmstead

Gertrude Olmstead

EIGHT months have sped across the calendar since I arrived at Universal City as a novice at the conclave of celebrities.

Now, with the first picture in which I appear on its way to the screen, I can look back over the strenuous days spent in acquiring an inkling of the technical knowledge which is absolutely ecessary to any one who aspires to be more than a wax doll on the screen.

Like any other worth-while thing, the screen requires efficiency from its slaves. Art, it has been said, is a relentless task-master, and one can no more do effective screen work without training than can one master the sciece of astronomy by glancing at the stars.

Universal City is like Wonderland. To a seventeen-year-old girl it recalls the romance of fairy-lore and the enchanting unreality of make-believe. Truly, it is a delightful school to attend.

When my big brothers, the Elks, were good enough to elect me as their queen and Mr. Laemmle engaged me as a Universal player, I had no idea that I had anything to do but stand before the camera and do as I was told. That idea lasted about ten minutes after I had crossed the threshold of the world's film capital.

"Report to the Hoot Gibson company at 9 a. m. for riding lessons," I was told.

Splendid! I thought; a nice ride through some park; I'll show him what a fine rider I am.

That ride!

Sitting astride a Mexican saddle and trying to keep aboard a tempestuous mustang, I followed a plaid-shirted cowboy over a mountain trail that would tax the balancing powers of a goat.

Not much like riding in Lincoln Park in Chicago on a livery stable pony and an English pad.

For weeks after that I rode every day and spent the spare moments in learning to spin a rope like a cowgirl.

Then followed weeks of hard study in the simple things that I thought I could do; the natural little mannerisms of the stage and screen which, I discovered, must be done in an exacting manner to be effective.

Priscilla Dean herself gave me instruction in drama, while Gladys Walton, Frank Mayo and Carmel Myers gave me an intensive course in the science of make-up. I had an idea that a little red on the cheeks and a little penciling of the eyebrows was sufficient. Little did I realize that the make-up box of a photoplayer must contain pigment to meet the temperamental demands of the camera and that a ghastly purple is the nearest thing to rouge used.

I have been so kindly treated at Universal City that the hard work has been a pleasure. Every one from the stars to the cowboys have been delightfully interested in my progress, and now my ambition is to please those thousands who see Universal pictures in every theatre in every country.

"Miss Illinois" Arrives

AFTER eight months of careful training in the art and technique of motion-picture playing, Gertrude Olmstead, selected by the Elks of America as their queen at their last convention, and winner of the prize beauty contest, is now a post graduate.

The Universal Film Manufacturing Company, through its president, Carl Laemmle, agreed to give the winner of the Elks beauty contest a long term contract to appear in its productions. Miss Olmstead, who is but seventeen years old and but recently graduated from the La Salle, Illinois, high school, was brought to Universal City, California, accompanied by her mother. Instead of taking advantage of the wide publicity given the beauty contest throughout the country and putting the attractive young miss before he camera at once, Universal decided to give her a thorough training before reproducing her on the screen.

Youth and beauty, while very important qualities, are not considered sufficient by Universal directors for success on the screen. So Miss Olmstead was given training in acting, in dancing, in physical culture, in riding, in make-up and in every other accomplishment requiste for success in motion pictures. She has already appeared with Hoot Gibson in several small parts and all who have seen her are delighted with her charm and grace and positive that she will justify Universal's faith in her. And now, at the end of eight months Miss Olmstead is pronounced a finished actress, and the young lady has been made leading lady for Hoot Gibson, the popular Universal Western star. The little Illinois girl has captivated every one about the huge film studio with her vivaciousness and charm and a bright future is predicted for her on the screen.

Gladys Walton in Some Interesting Moments from "Rich Girl, Poor Girl"

Big Plans For The Little Flapper

WITH the release of "Rich Girl, Poor Girl," starring the little flapper, otherwise known as Gladys Walton, the "find" sensation of 1920, comes also the announcement of the plans which Universal is making for the future of this vivacious and talented younug lady.

Her next picture will be from a story called "The Bobbed Squab" by that clever writer of human stories, John Colton. Rollin Sturgeon will direct Miss Walton in this production, and of interest in connection with it is the announcement that Florence Turner will have the main female rôle opposite the star. Florence Turner, popularly known as the Vitagraph Girl, formerly starred in productions at Universal City, and it is interesting to note that the first picture that Rollin Surgeon ever directed had Miss Turner in the stellar rôle. Others in the cast will be Richard Norton, Helen Bruneau, Fred Malatesta, who played the "heavy" so capably in "Risky Business" with the young star, Ruth Royce, John Goff, Frank Norcross, Muriel Godfrey Turner, Ed Hearn and Lydia Titus Yeamans.

The story of "The Bobbed Squab" deals with the life of a little cash girl in a big department store; how she dreams of a rich man falling in love with her and finally how she does fall in love, really and truly in love, but with a poor man. Miss Turner plays the rôle of a wealthy spinster who takes the girl and boy in her protection and sees to it that "they live happily for ever afterwards." The film title will be "All Dolled Up."

Still further plans have been made for the little flapper. Universal has purchased the picture rights to that famous novel, "A Kentucky Cinderella," written by that delightful author, F. Hopkinson Smith, and Gladys will certainly revel in that role. The working title is "Little Miss Merridew" but it is not the final one.

Gladys Walton is richly deserving of all these excellent plans that are being laid for her. She is an arresting personality indeed—a little girl who is "different" in every way. Critics are predicting all sorts of great things from her, for her's is a rare charm and an unusual talent. Before her first starring vehicle, "Pink Tights," little Gladys had appeared in only two feature productions—"The Secret Gift" and "La La Lucille," the latter starring Lyons-Moran. In spite of this limited experience, however, she "walked off" with the show in her first starring vehicle, that delightful little comedy drama, "Pink Tights." Since then she has made "Risky Business" and her current release, "Rich Girl, Poor Girl," both of which have scored big successes.

In commenting upon the remarkable similarity in beauty and dramatic ability between the late Olive Thomas and Gladys Walton, Mae Tinee, dramatic critic of the Chicago Tribune said as follows, after reviewing "Risky Business": "She's just another such gallant, whimsical, captivating child as the unfortunate little girl who died in Paris."

All the critics seem to be unanimous in their splendid predictions for the future of the little flapper.

CURRENT RELEASES

Special Attractions

Starring

HARRY CAREY

"Sundown Slim"
"West Is West"
"Hearts Up!"
"'If Only' Jim"

Starring

FRANK MAYO

"Hitchin' Posts"
"The Marriage Pit"
"Honor Bound"
"Tiger True"
"Colorado"

Starring

LYONS-MORAN

"La La Lucille"
"Once A Plumber"
"Fixed By George"
"A Shocking Night"

Starring

EDITH ROBERTS

"The Adorable Savage"
"White Youth"
"The Fire Cat"

Starring

CARMEL MYERS

"In Folly's Trail"
"The Gilded Dream"
"Beautifully Trimmed"
"The Mad Marriage"

Starring

EVA NOVAK

"Wanted At Headquarters"
"The Torrent"
"Society Secrets"

Starring

GLADYS WALTON

"The Secret Gift"
"Pink Tights"
"Risky Business"
"Rich Girl, Poor Girl"

WITH A SPECIAL CAST

"Under Northern Lights"
"Two Kinds Of Love"

Jewels

Starring

PRISCILLA DEAN

"The Virgin Of Stamboul"
"Outside The Law"

"Once To Every Woman"
(with Dorothy Phillips)

"Blind Husbands"
"The Devil's Passkey"
"Shipwrecked Among Cannibals"
"The Great Air Robbery"
"The Breath Of The Gods"
(with Tsuru Aoki)
"Under Crimson Skies"
(with Elmo Lincoln)

Starring

JOE MARTIN

(Two Reels)

"A Prohibition Monkey"
"A Wild Night"

Two Reel Western Dramas

Starring

HOOT GIBSON

"The Trail Of The Hound
"The Saddle King"
"The Driftin' Kid"
"Sweet Revenge"
"Kickaroo"

Starring

JACK PERRIN

"The Grip Of The Law"
"The Trigger Trail"

Red Rider Series

Featuring

LEONARD CLAPHAM

"A Son Of The North"
"The Girl And The Law"
"Big Stakes"
"When The Devil Laughed"
"The Forest Runners"
"The Timber Wolf"

Serials

Starring

EDDIE POLO

"The Vanishing Dagger"
"King Of The Circus"

Starring

EILEEN SEDGWICK

"The Great Radium Mystery"
"The Diamond Queen"

Starring

ELMO LINCOLN

"Elmo, The Fearless"
"The Flaming Disk"

Starring

MARIE WALCAMP

"The Dragon's Net"

"The Moon Riders"
(with Art Acord)

Two Reel Century Comedies

"Tails Win"
"Trouble Bubbles"
"Their First Tintype"
"Happy Daze"
"Tee Time"
"Fire Bugs"
"His Fearful Finish"
"Puppy Love"
"Fresh From The Farm"
"Leaping Lions and Jailbirds"

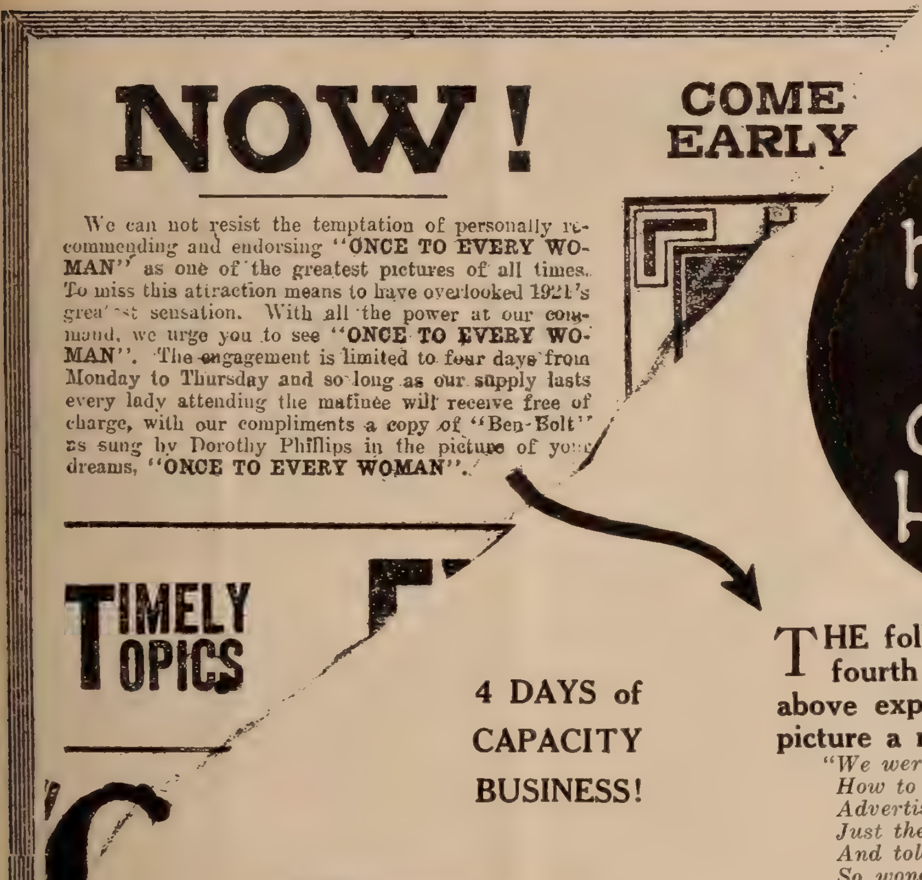
One Reel Star Comedies

Featuring

DOROTHEA WOLBERT

"Way Down North"
"Nearly Wed"
"Fresh From The Country"
"Chicken, Country Style"
"The Spirits of '21"
also
"His Lady Friend"
(with Joe Martin)
"My Lady's Ankle"
(with Robert Andersen)
also
"Simple and Sweet"
"Milk And Yeggs"
"Won: One Flivver"

INTERNATIONAL NEWS TWICE - A - WEEK



NOW!

COME EARLY

We can not resist the temptation of personally recommending and endorsing **"ONCE TO EVERY WOMAN"** as one of the greatest pictures of all times. To miss this attraction means to have overlooked 1921's greatest sensation. With all the power at our command, we urge you to see **"ONCE TO EVERY WOMAN"**. The engagement is limited to four days from Monday to Thursday and so long as our supply lasts every lady attending the matinee will receive free of charge, with our compliments a copy of "Ben-Bolt" as sung by Dorothy Phillips in the picture of your dreams, **"ONCE TO EVERY WOMAN"**.

TIMELY TOPICS

4 DAYS of
CAPACITY
BUSINESS!

This is how they put it over in Hamilton, OHIO

THE following ad. was used on the fourth day and helped with the above exploitation stunt to make this picture a record-breaker.

"We were somewhat undecided
How to word our
Advertisement for to-day.
Just then somebody walked in
And told us that while we have
So wonderful an attraction as
"Once To Every Woman"
We don't need to advertise.
So we just want to call
Your attention to the fact that
This wonderful production and
Special musical settings will come to a
Positive close to-night.
To-morrow it will be history!
We thank you."

P. S.—A singer rendered "Ben Bolt," "Good-Bye" and "The Flower Song" as suggested in full detail in the Weekly of December 11th.

CARL LAEMMLE presents

Dorothy Phillips

Supported by Margaret Mann in the greatest mother love Story of a generation. Directed by Allen Holubar

"Once to Every Woman"

UNIVERSAL-JEWEL PRODUCTION DE LUXE

House seats 670
third week
Average
Still

THIS photo shows Priscilla Dean in a Priscilla Dean Tam —a piece of feminine headgear around which one of the biggest exploitation ideas ever devised is builded. Ask your Universal-Jewel Exchange about the big tam idea and you'll hear of a wonderful newspaper-department store-theatre-public tie-up. It's big league stuff!

CARL LAEMMLE
PRESENTS
THE MOST
AMAZING
AMERICAN
MELODRAMA
EVER
SCREENED

PRISCILLA DEAN

Supported b
LON CHANEY

TOD BROWNING'S GREATEST UNIVERSAL-

Gross $8200.00 Going Strong!

THAT'S a record for you!—made by the Superba Theatre, Los Angeles. Think of it—the figures mean that for the first three weeks the average was more than twelve dollars a seat a week at an average admission of 35c. And what's more, as this announcement is being prepared, "Outside The Law" is in its fifth week at the Superba and it's still going strong!

Extended Run Means Bigger Weekly Percentage For You

THE Superba's record, of itself, proves that you will make more money each week by booking "Outside The Law" for a long-extended run than you would by giving it a short run and following it with a picture of unknown box-office value. That's just horse sense, for when a picture breaks records every week for five weeks in Los Angeles it will do exactly the same in ’odunk or Peoria or anywhere else.

THERE are many other reasons why an extended run will increase your weekly gross. It is already an established fact that "Outside The Law" is one of the biggest self-advertisers ever produced. To get the full benefit of this word-of-mouth advertising it is up to you to hold the picture long enough to get the benefit of this priceless and costless seat-selling by pleased patrons.

Decreased Overhead Makes Profit Percentage Increase

WHEN you hold over a picture your overhead is less than when you put in a new picture. This holds true of advertising, presentation and a score of other big and little details. What is even more important—your work and worry are lessened. Once you have the picture going right you can rest assured it will carry itself with less help than an unknown feature—on the same sort of record-breaking run it is making in Los Angeles.

OUTSIDE THE LAW"

JEWEL PRODUCTION DE LUXE

VON STROHEIM

"Erich von Stroheim is a born genius. His perception for details is remarkable."

—*Harrison Reports.*

Carl Laem
presents

Von Strohei
Marvelo
Play

"Th

"In Paris – a beautiful woman needs no money"

Main Street or Rue de la Paix– it's all the same!

TO the village girl on Main street as well as to the demi-monde of the Parisian boulevard come the same dreams of life, love and fine clothes.

In this master play *every woman, everywhere,* finds pictured vividly all her hopes and longings.

That is why this remarkable photoplay is achieving the *same marked success in the smaller towns* that it has registered in the larger cities!

It is Everywoman's—everybody's—picture. You should show it!

"Come my pretty lady – a kiss for your knight!"

"Won't you Forgive me ?"

"DEVIL'S PASSKEY"

UNIVERSAL-JEWEL
PRODUCTION DE LUXE

ENTHUSIASM FOR "JEWELS"

Ebson, Kan.
Jan. 6, 1921.

Mr. J. H. Valvert,
Universal Film Exchanges, Inc.,
Kansas City, Mo.

Dear Sir:—

I wish to make it known to you that the pictures, "The Virgin of Stamboul" and "Under Crimson Skies," were very good, and I received good compliments on them from my patrons.

In spite of the bad weather that was against me I made some money on them, and would have had an extra large attendance if the weather had been favorable.

Yours truly,
Francis Peroutek,
Empress Theatre.

Boise, Idaho,
Dec. 31, 1920.

Universal Film Erchanges, Inc.,
Salt Lake City, Utah.

Gentlemen:

I don't like the idea of writing testimonial letters in regard to pictures, butfor your information will say that "The Devil's Passkey" and "Once to Every Woman" were very good pictures, both as to pleasing patrons and from the box office standpoint.

With best wishes and kindest regards, I beg to remain,

Yours very truly,
Majestic Amusement Company,
(Signed) L. C. Gallagher, Man.

Gentry, Ark.,
Nov. 29, 1920.

Universal Film Co.,
Gentlemen:

Enclosed is my check to cover booking for December 8th and 11th. In all my experience as an exhibitor, I never had a better satisfied house than that of "The Virgin of Stamboul." Nothing but prise for the picture.

Yours truly,
(Signed) A. M. Ottinger.

Anaheim, Cal.
Jan. 15, 1921.

Universal Film Exchanges,
San Francisco, Cal.
Gentlemen:

We wish to add our little quota of praise to your "The Devil's Passkey," which we played November 17th and 18th. As a box office attraction, it proved a winner. As entertainment it gave entire satisfaction. As a quality production, it should be classed with the best, and exploited accordingly.

Yours truly,
Anaheim Theatre Company.
Per C. L. Head.

Lincoln, Neb.
Dec. 18, 1920.

Universal Film Exchange,
Omaha, Neb.

My dear Mr. Lefholtz:

I think that "The Devil's Passkey," from every angle, is one of the best pictures we have had the pleasure of playing this season. We have received an unusually large number of complimentary letters regarding this production. The patrons praised it unstintedly as they were leaving the theatre, and business was wonderful.

We will play a return engagement of "The Devil's Passkey" in January.

Yours very truly,
(Signed) L. M. Gorman, Gen. Mgr.,
Hostettler Enterprises.

"Cannibals" Not Neglected

Jan. 5. 1921.

Mr. Ralph W. Abbett, Mgr.,
Universal Film Exchanges, Inc.,
Indianapolis, Ind.

Dear Sir:—

This is to inform you that I started the New Year with a bang. I broke my house records with "Shipwrecked Among Cannibals." Would advise any exhibitor who wishes to increase his bank balance to play this picture, for with a little extra exploitation it will turn the trick.

(Signed) Lawrence Porter, Mgr.,
Majestic Tehatre.

Washington, D. C., January 2, 1921.

Mr. Jules Levy, Mgr.,
Washington Fillm Exch.,
Washington, D. C.

My dear Mr. Levy:

Many thanks for booking "Shipwrecked Among Cannibals" to me for my Leader Theatre. Being in the exchange business for six years and having handled the biggest box-office attractions in this territory, I believe I can justly extol the wonderful advertising possibilities of your picture.

The "front" that I am exhibiting as you know is the talk of the theatregoers of Washington. All my patrons have been highly pleased with the picture, and despite weather conditions, I wish to advise that this will be a record breaking week for the house. The business has indeed exceeded all my expectations.

Don't fail to get in touch with me whenever you have any more attractions of the calibre of "Shipwrecked Among Cannibals."

Thanking you for your co-operation in making this engagement most successful, I am,

Sincerely yours,
(Signed)....Sidney B. Lust, Pres..
Super Film Attractions.

GREATER THAN EVER

Washington, D. C.,
Jan. 15, 1920.

Universal Film Exchange,
307 9th Street, N. W.,
Washington, D. C.

Attention of Mr. Jules Levy, Manager.

Gentlemen:

It gives me great pleasure to praise and recommend your special picture, "Once to Every Woman," which highly pleased our audiences all last week. The combination of your worthy picture and a soloist who rendered songs during the running of the feature, which was an appropriate staging effect, proved to be what I term 100 per cent. entertainment value. This production gave the people a great thrill in its massive theatre scene, and was also a picture that had splendid continuity and direction.

I consider it one of the very best offerings of the season.

Wishing you the good returns that this picture truly deserves, and with thanks for the preference we enjoyed in first presentation, we remain with kind regards,

Yours very truly,

Moore's Theatre Corporation.
By Tom Moore, President.

Oskaloosa, Iowa.,
Jan. 20, 1921.

Mr. Edgar B. Haines, Manager,
Universal Film Exchanges, Inc.,
Des Moines, Iowa.

Dear Mr. Haines:

No doubt it will please you to know that our business on "Once to Every Woman," which was shown at the Princess Theatre on Monday, Tuesday and Wednesday of this week was very satisfactory from both the box office and pleased patrons' angle.

Many of our patrons expressed their appreciation and thanked us for showing this picture.

The idea of using a singer in connection with it added very materially, we believe, to the entertaining value of the feature.

We are especially pleased with the financial results and several times during the run we had to hang up the old S. R. O. sign.

Give us more like "Once to Every Woman" if you want to keep us happy. Best wishes, from

Yours very truly,

(Signed) W. I. Neagle,
Managing Owner Princess Theatre.

P. O. Box 301,
Fernie, B. C., Jan. 7, 1921.

Canadian Universal Film Co.,
Calgary, Alberta.

Dear Mr. Kohn:—

"Once to Every Woman."

Could four words be more pregnant with power to move all the audiences of both days showing, to tears and sighs, then happy smiles.

I played "Once to Every Woman" on both days against heavy opposition and had to put up the S. R. O. sign.

This picture has given more pleasure than any picture ever shown here, bar none.

More pictures like this and the Censor would be out of work.

Thanking you for booking me with this extra superb attraction,

I am,

Respectfully,
The Isis Theatre,
J. Chas. Orner.

Kansas City, Mo.,
Jan. 12, 1921.

Universal Film Exchanges, Inc.,
17th and Main Streets,
Kansas City, Mo.

Dear Mr. Calvert:

This is to inform you that after playing your Jewel production, "Once to Every Woman," I find upon counting my receipts for the day, that I have broken all house records since the opening night.

I have always used all releases of the Universal and can say that for consistency, they are on a par with all other productions.

I want to thank you for your kind treatment in the past and can plainly see the difference between the manager and the exhibitor that existed heretofore.

We are all glad to see the industry headed by able business men and we hope the day of the four-flushing manager is past.

(Signed) W. O. Burkey,
Admiral Theatre.

TELEGRAMS

Jan. 4, 1921.

George Levine,
Manager Universal Film Co.,
Milwaukee, Wis.

Open today for a three-day run to capacity houses on "Once to Every Woman." A wonderful picture. When you have any more such let me hear from you.

Neil Duffy,
Elite Theatre,
Appleton, Wis.

Jan. 13,1921.

H. M. Berman,
Care Universal Film Company,
1600 Broadway, New York.

This is foutrh day of "Once to Every Woman." Breaking all records.

Strand Theatre,
Easton,Pa.

Dec. 30, 1920.

Barney Rosenthal,
Universal Film Exchange, Inc.,
St. Louis, Mo.

"Once to Every Woman" just closed second big day. Exceeded fullest expectations. Miss Phillips great actress. Production talk of town today. Full houses first showing both nights good, hold over matinees good. Like return date fourteenth per your offer.

Hicks,
Family Theatre,
Marion, Ill.
Edinburg, Ind..

"You will go away from this play with a lot of lumps in your throat and the feeling that you have seen something VERY WORTH WHILE. As the bird-like Yuki, who is the sacrifice of diplomatic baseness and of the traditions of her country, Tsuru Aoki proves herself capable of expressing great dramatic intensity and poignancy of emotion."

PHOTOPLAY

Featuring
TSURU AOKI
with
J. BARNEY SHERRY
supported by
STANHOPE WHEATCROFT
ARTHUR CAREWE
ETHEL SHANNON
and a great company

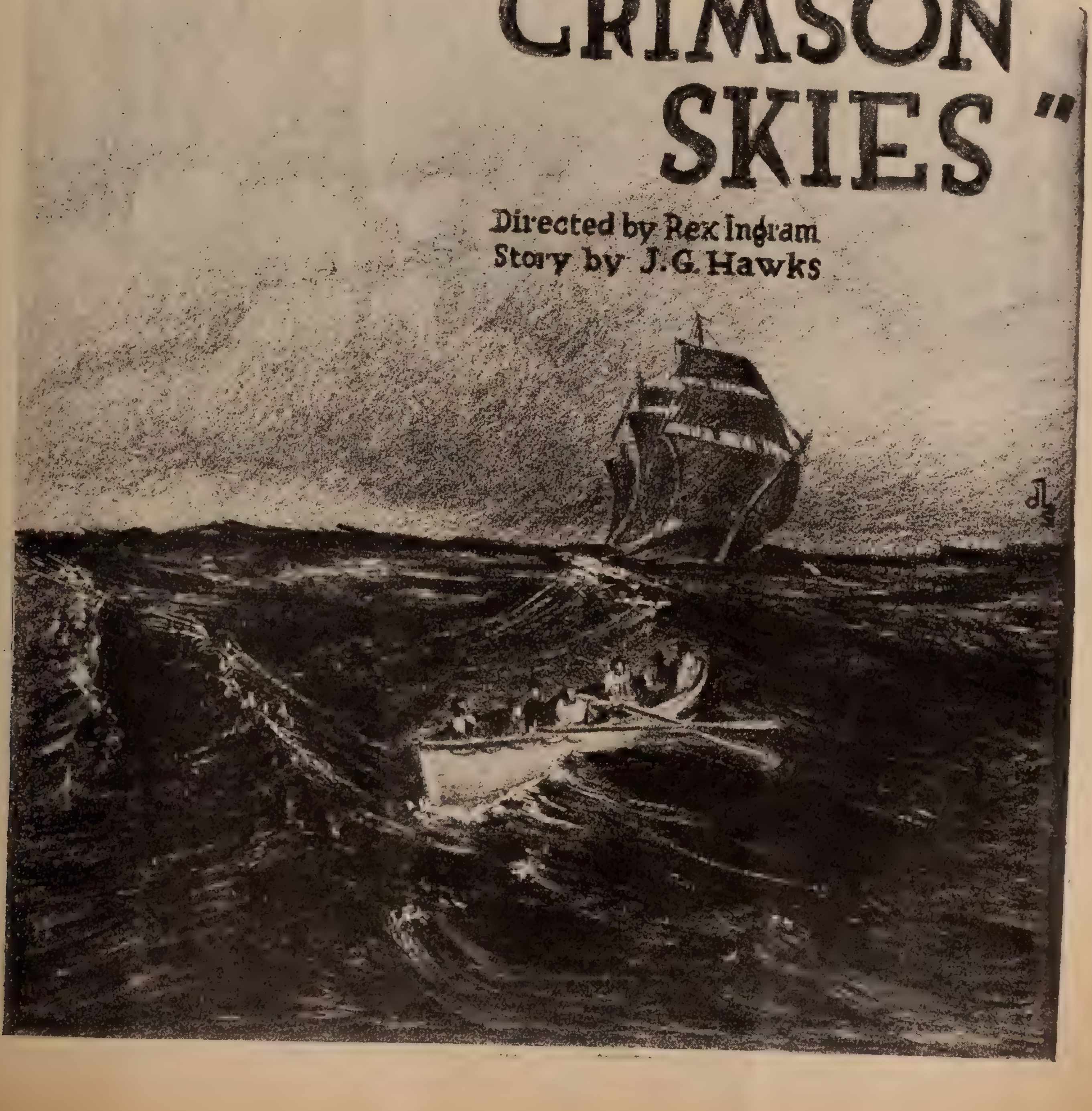
"*The* BREATH OF THE GODS"

UNIVERSAL-JEWEL
SUPER PRODUCTION
Made by ROLLIN STURGEON
from the famous novel by
SIDNEY McCALL

ELMO LINCOLN

IN THE STIRRING
UNIVERSAL-JEWEL PRODUCTION

"UNDER CRIMSON SKIES"



Directed by Rex Ingram
Story by J. G. Hawks

Just as Big---

On Main Street as on Broadway

Testimonials from large cities and small towns continue to come in telling of the tremendous success this picture is making. Read two of the latest:

"A great offering. Not a bit suggestive. A sure money-getter."
Palace Theatre,
Hamilton, O

"This is a good picture. Full of thrills."
Royal Theatre,
Lehi, Utah.

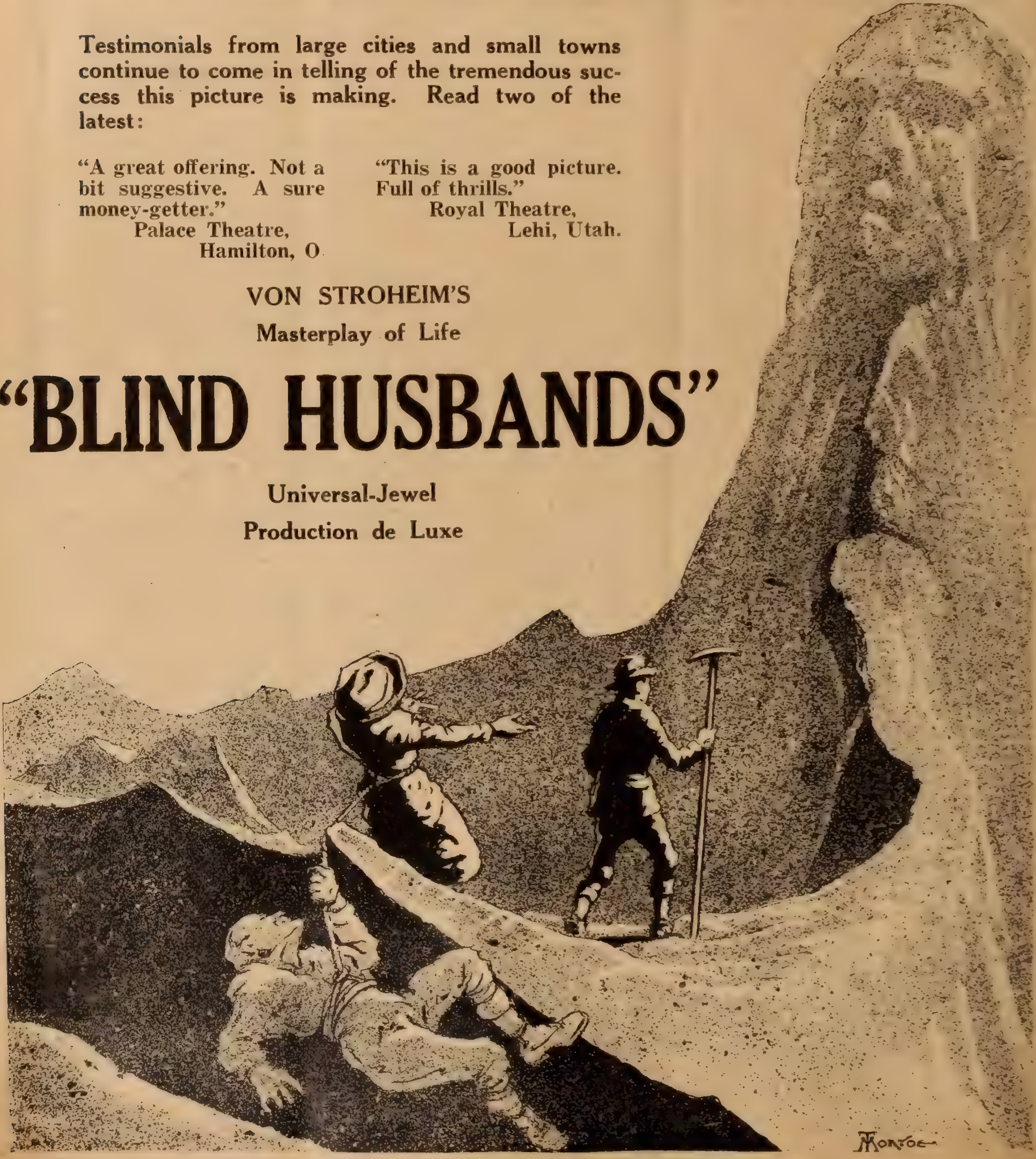
VON STROHEIM'S

Masterplay of Life

"BLIND HUSBANDS"

Universal-Jewel

Production de Luxe



The Amazing Contrast

Priscilla Dean, Star of "Outside the Law" in Two Different Moods

THE electrifying changes in character portrayal executed by Priscilla Dean in "Outside the Law" stamp her as the most dominant personality on the screen to-day. Never before have the patrons of the films had an opportunity to see such contrasts of superlative acting.

We could not visualize the strongest depicted characters of the world's greatest writers with a fuller degree of accuracy than is presented in this film by Miss Dean. Her interest compelling acting forces every one to watch her every move with supreme enthusiasm.

Priscilla Dean's repertoire is all inclusive and runs the complete gamut of human expression. In one instant the gentle, serene girl, and in the next foot of film shown as the whirlpool around whom the various eddies and tides of the underworld revolve. Such is the histrionic ability of this adorable girl of the films.

Her eyes laugh out upon the world with intense frankness one minute and the next second from their depths flash all the trickery and deceit of the super-clever woman of the underworld who lives by her wits.

The characteristic Dean smile serves one minute as a sally to a particularly brilliant remark of her partner at some social gathering and then reverting to her character of "Silky Moll" her lips become sneering and cruel. Her facial expression alone and her complete mastery of human expression in the rôle she creates make the picture a success.

When viewed as the society woman with her exquisite and tasteful gowns and graceful poise it is almost inconceivable that the same woman could change into the daring fighter around whom surges a veritable vortex of swift dramatic action.

Her amazing versatility is clearly evident and will be highly praised and commented upon wherever "Outside the Law" flashes from the silver sheet. The picture has taken the country by storm and is now being released by our exchanges throughout the country.

From press comments in the cities where the picture has been shown the critics are unanimous in their praise of "Outside the Law" as a great melo-drama. This production built around Priscilla Dean promises to be a tremendous success with unusual popular appeal.

Although the leading interest is centered in Priscilla Dean, the necessary villain essential to all melo-dramas is capably played by Lon Chaney, who has leaped into national prominence as the best "bad man" developed by the films. Together with Wheeler Oakman, the handsome leading man playing opposite to Miss Dean and Tod Browning, the director-author, who has many pictorial achievements to his credit, the cast is one of superior ability.

Polo Serial Goes Over Big

Original Lobby Display Devised By The Whitehouse Theatre, Milwaukee, Wis., for "King of the Circus."

UNIVERSAL has every reason to be gratified with the reception accorded Eddie Polo in his latest serial, "King Of The Circus." Audiences are enthusiastic over it and are unanimous in the opinion that it is a serial of a "different" order.

The serial is full of the most realistic circus atmosphere and the circus scenes were actually taken in some of the big circus tents and sets that flourish in the U. S. A. nowadays. Naturally, this angle of the chapter-play lends itself perfectly to exploitation of the most effective order and exhibitors are taking advantage of it to the fullest. The Whitehouse Theatre in Milwaukee had a striking lobby display arranged in connection with their showing of "King of the Circus," which is partially reproduced on this page.

Naturally, Eddie Polo is in his element in a serial of this kind. His early years were spent "under the big tent" and it was there that he laid the foundations for that remarkably agility and courage for which he is famed all over the world.

Polo is as popular in the eastern hemispheres as he is in the west. Each day finds scores of letters addresed to him from admirers, and some come from places so remote that the good folk who inhabit the U. S. A. have no knowledge of them at all.

A notable cast supports Polo in this serial. Charles Fortuna who plays the role of Winters, and an important one at that, is "a circus brother" of Eddie, having played with him "under the big tent," years ago. Kittoria Beveridge, who plays the big role of Mary Warren, is a relative of no less a person than the distinguished Senator Beveridge. Harry Madison is all that could be desired as a villain and the lesser roles are very capably taken care of.

Immediately upon completion of "King Of The Circus," the energetic Polo began making plans for "his next" and his legion of admirers will be glad to learn that he is even at this writing in good old Cuba, where the greater part of his forthcoming chapter-play will be filmed.

Interesting Additions To Universal Scenario Staff

THE reorganization by Lucien Hubbard, scenario chief, of the serial and short-reel feature department at Universal City will interest Warren C. Harding for one of his star reporters of twenty years ago is in charge.

The newly appointed chief of the important department at the world's film capital is William Lord Wright. Twenty years ago he wrote copy on the Marion Daily Star and frequently watched Harding make-up the paper at press time. Wright worked under George Van Fleet, who was then city editor and is now the managing editor, and for his work he got $9.00 a week.

After varied newspaper experience Wright arrived in New York with an idea he could write material for the screen. Carl Laemmle, president of the Big U was then the executive behind the old Imp organization. Wright dashed off a thrilling two reel drama which he called "For the Sunday Edition," and Mr. Laemmle used it with King Baggot in the starring role and Owen Moore as the villain.

Following several years as a department chief on such trade publications as The Motion Picture News and the Dramatic Mirror, Wright published the first text book on the art of writing scenarios. He then joined the Selig Polyscope Company in an assorted job of scenario writing and editing, publicity, film editing and title writing. Later he rendered a similar service to the Pathe organization.

Cashing in on his extensive experience and exacting training, Wright is now reorganizing the serial and short reel feature department at Universal City to keep up with the demand of the exhibitors' for the Universal output.

To his staff he has added John W. Gray, George N. Plimton and George Morgan, all widely known writers of original material and continuity.

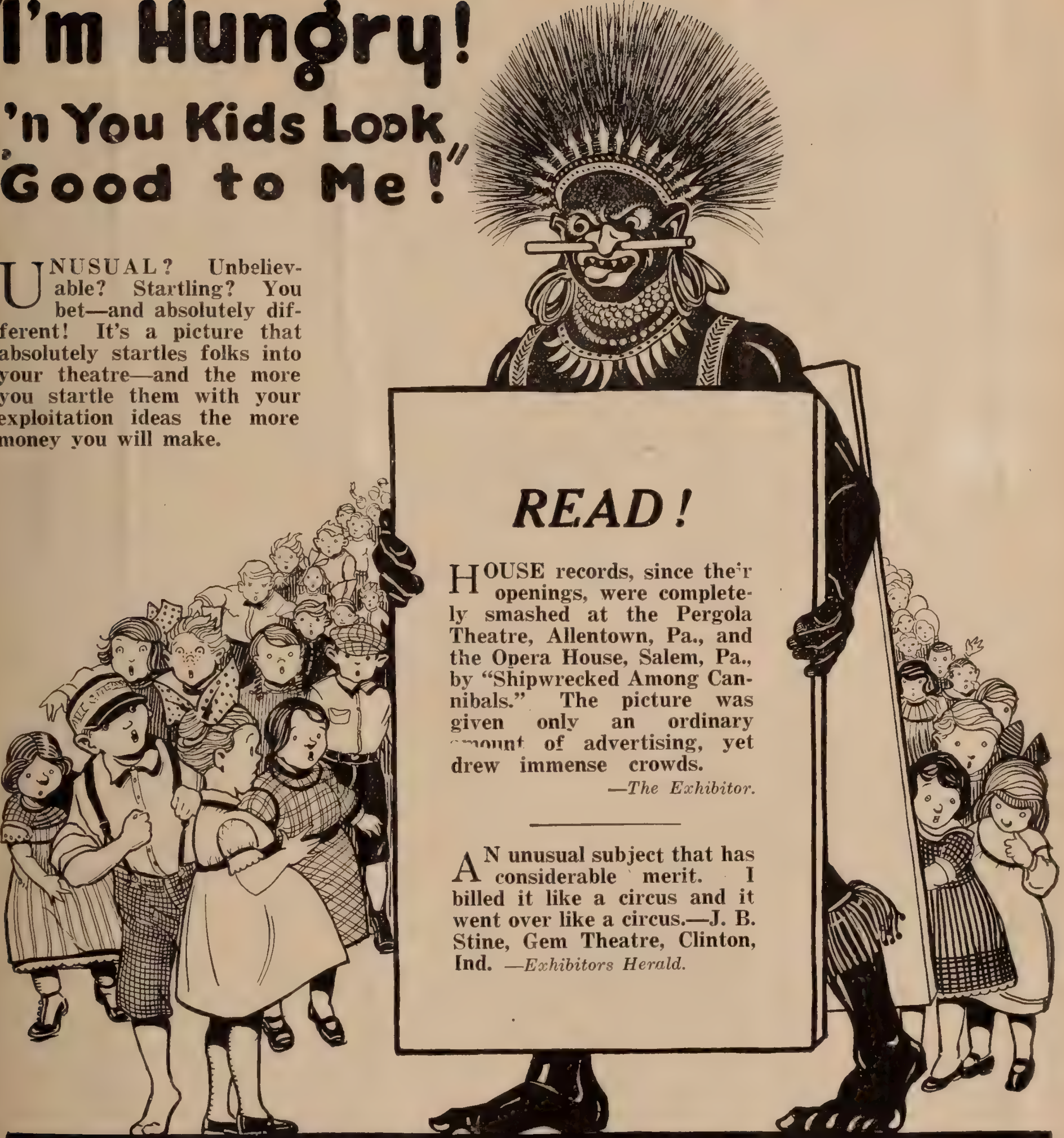
The department now has in hand the writing of two big serials, one of which is intended for Eileen Sedgwick and the other for a popular serial star whose return to the Universal fold will come as a welcome surprise to his numerous admirers.

Hoot Gibson and Jack Perrin will both be busy under the new production schedule. Gibson will start a series of two-reelers, each a complete story, but with the same characters. The series will be released as "The Texas Ranger'" and will give the hard-riding star the chance of his life for dramatic puches.

Jack Perrin, who is doing some of the best work of his career in the two reel westerns which he recently was assigned as starring vehicles, has recently finished an excellent one, "The Trigger Trail" and the new schedule will provide some excellent stories for his virile personality.

"I'm Hungry! 'n You Kids Look Good to Me!"

UNUSUAL? Unbelievable? Startling? You bet—and absolutely different! It's a picture that absolutely startles folks into your theatre—and the more you startle them with your exploitation ideas the more money you will make.



READ!

HOUSE records, since their openings, were completely smashed at the Pergola Theatre, Allentown, Pa., and the Opera House, Salem, Pa., by "Shipwrecked Among Cannibals." The picture was given only an ordinary amount of advertising, yet drew immense crowds.
—*The Exhibitor.*

AN unusual subject that has considerable merit. I billed it like a circus and it went over like a circus.—J. B. Stine, Gem Theatre, Clinton, Ind. —*Exhibitors Herald.*

UNIVERSAL - JEWEL

SHIPWRECKED among CANNIBALS

(Your local newspaper or engraver can reproduce this for your "ad.")

"The whole family's just gotta see how that girl gets those millyuns of diamonds!"

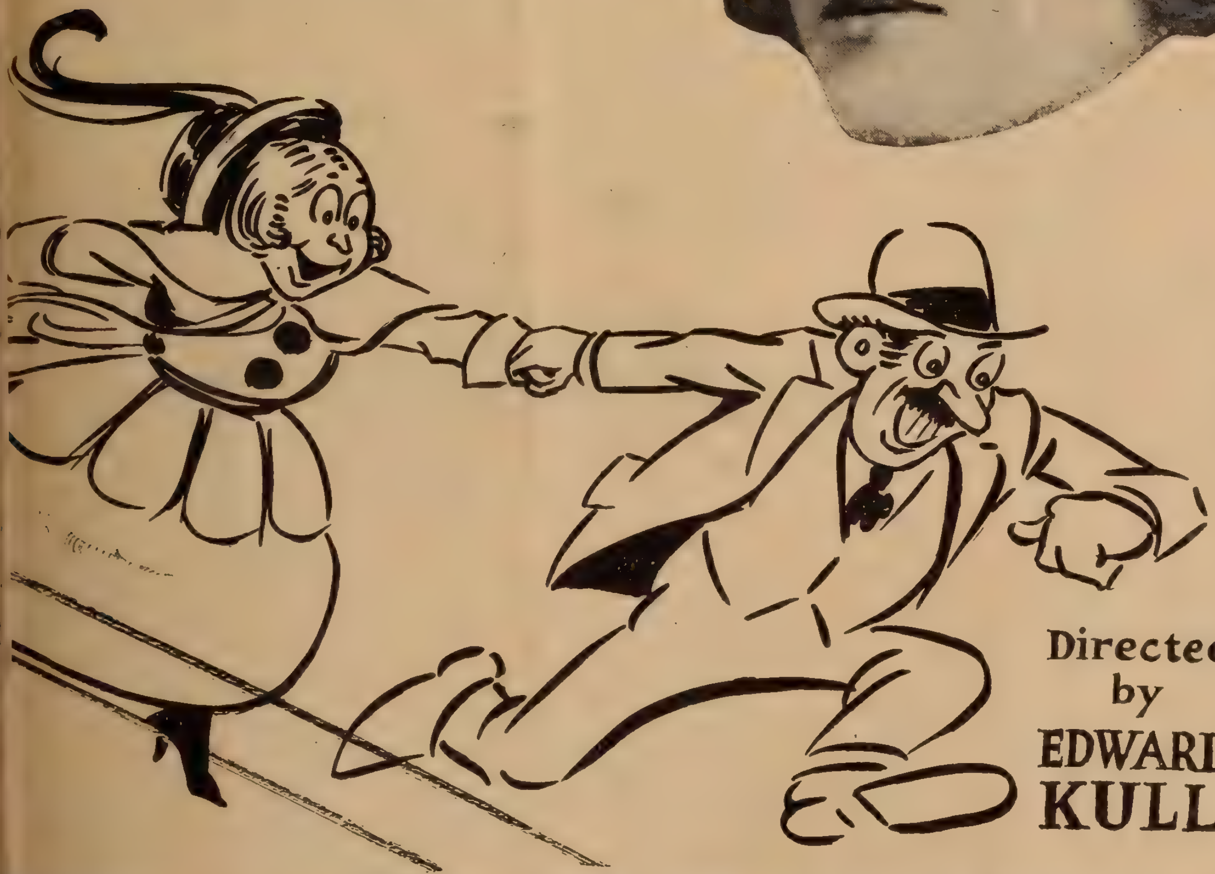
Clean as a whistle but fast as lightning

EILEEN SEDGWICK

in Universal's strangest and most startling adventure serial

"The DIAMON

MA, Pa, Brother and Sis—everybody—wants to see this clean and thrilling chapter-play featuring the most beautiful star in the serial skies; and you'll be drawing whole families for eighteen profitable weeks when you show this serial of sky, sea and land!

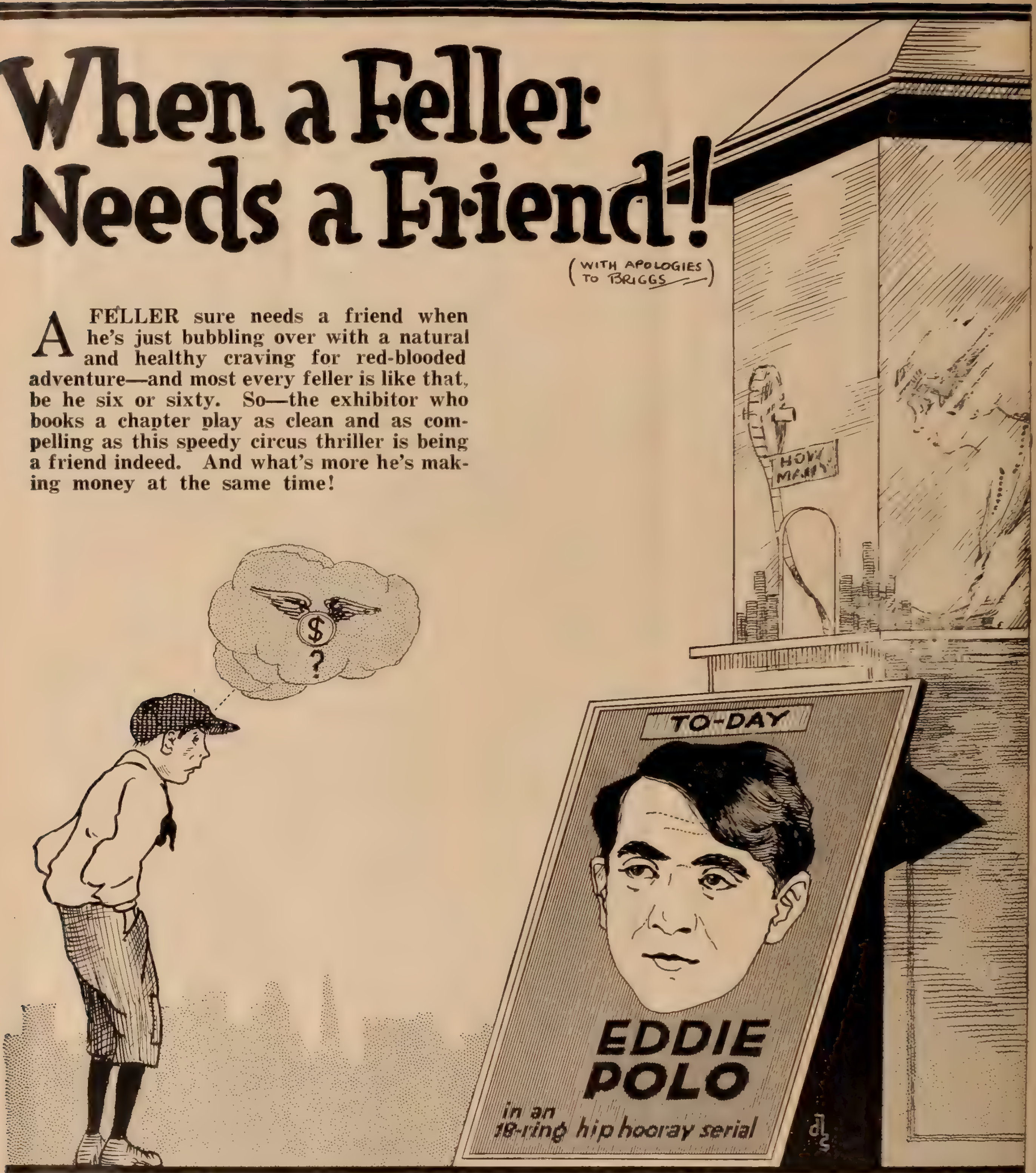


Directed
by
EDWARD
KULL

D QUEEN"

When a Feller Needs a Friend!

A FELLER sure needs a friend when he's just bubbling over with a natural and healthy craving for red-blooded adventure—and most every feller is like that, be he six or sixty. So—the exhibitor who books a chapter play as clean and as compelling as this speedy circus thriller is being a friend indeed. And what's more he's making money at the same time!


(WITH APOLOGIES TO BRIGGS)
HOW MANY
$
?
TO-DAY
EDDIE POLO
in an 18-ring hip hooray serial

"KING of the CIRCUS"

Directed by J·P·McGowan

No Censor
Ever Gave
Any Trouble
with

ELMO LINCOLN in

a Mystifying Double Role in —

"THE FLAMING DISK"

Supported by
LOUISE LORRAINE
Directed by
ROBERT HILL

ONE of the big reasons for the sweeping popularity of this burning serial sensation is the fact that for clean, swift action and vigorous, healthy excitement plentifully seasoned with dashing mystery it stands as a model in serial-making. Its unprecedented success has opened the eyes of hundreds of exhibitors to the real ticket-selling value of the right kind of a chapter-play. You'll make money by booking it —NOW.

Leading Writers Supply Universal Stories

(*Continued from page* 10.)

F. Hopkinson Smith will be represented on the Universal schedule by his engaging tale of the mountains, "A Kentucky Cinderella," in which Gladys Walton soon is to be starred. Rights also have been bought for "The Truant," a stirring tale soon to be published in The Delineator, and which was written by Izola Forrester and Mann Page, whose most recent work, "The Dangerous Inheritance," is now gaining them added popularity as co-writers. Frank Mayo has been cast for "The Truant." It will be put into production as soon as it can be put into continuity form.

Two other promising stories recently bought by Universal are "The Black Cap," by Wadsworth Camp, noted for his out-of-doors stories, and "Patches" from the pen of James E. Hungerford. "The Black Cap" will be produced as the next starring vehicle for Eva Novak, Universal's newest star. "Patches" is being put into continuity for "Breezy" Eason, the youngster whose work in "Pink Tights," in "Two Kinds of Love," and in several Harry Carey features won him a place in the hearts of screen patrons. In "Patches" young Eason will be directed by his father, Reaves Eason, Sr., maker of many Universal successes.

Among current Universal releases are several pictures adapted from stories familiar to almost every reader of current literature. "Out of the Sunset," George Rix's melodramatic story published in "Telling Tales," was screened at Universal City by Stuart Paton with Eva Novak in the featured rôle. It is called "The Torrent" and ranks with the best photo-melodramas.

Max Brand's stirring tale, "Tiger," has been made into a picture, with Frank Mayo playing the rôle of the fighting millionaire. It is called "Tiger True," and has just been released. "The Diamond Master" the celebrated adventure and mystery story by the late Jacques Futrelle, was used by Universal as the basis for its most recent serial, "The Diamond Queen," featuring Eileen Sedgwick. It is just being released.

Among the popular stories nearing completion at Universal City or being prepared for early release as Universal screen features is "The Mad Marriage," taken from Marjorie Benton Cooke's widely read novel, "Cinderella Jane." Carmel Myers plays the leading rôle. Another is "Society Secrets," an adaptation of Helen Christine Bennett's humorous story, "It's Never Too Late to Mend." There also is a new story by Philip V. Mighels, called "If Only Jim," in which Harry Carey is the star.

Most heralded of all, however, is the screen adaptation of "Colorado," the famous stage melodrama by Augustus Thomas, one of the leading American dramatists. It was one of the most celebrated "State" plays of several years ago, among which were "Alabama," "Arizona," "In Missouri" and others. "Colorado" has been screened by Reaves Eason, with Frank Mayo as the star. It is understood that all the romantic flavor of the popular melodrama has been retained in the screen version, plus the opportunity of putting the story in its proper mountain settings, thus giving it the atmosphere that could only be approximaed on the stage.

The Universal Scenario Department reports that it is considering a score of the best stories of the past few months. The list of those selected for production as Universal pictures will be announced as soon as possible.

International News

No. 7

St. Augustine, Fla.—In the Sunny South with President-Elect Harding. The next chief of State seeks strength for arduous duties in the land of the Fountain of Youth.

Sub-Titles.—His favorite sport. Golf lures the President-elect on the first day of his vacation. Out for the day—making friends with young Florida. On the palatial Victoria as guest of Senator Frelinghuysen of New Jersey.

Newport, N. H.—New England holds first winter carnival. Throngs from many towns attend gay revels on ice. (Omit Portland and Seattle prints.)

Sub-Titles.—Down the toboggan. If "Pussyfoot" Johnson saw this he'd suspect something was wrong. Miss Martha Johannsen, champion of Sweden, and Willis Frick, title holder, in a fancy dancing exhibition.

Seattle, Wash.—Western oarsmen seek championship. Washington U. crew starts early training to wrest honors from East. (For Seattle and Portland only.)

Sub-Title.—Limbering up the old training shell.

Washington, D. C.—A stroll around the Capitol. Notables snapped by the cameraman—First, Will Hays, Cabinet possibility, and Congressman Bland of Indiana.

Chicago, Ill.—Pity the poor artist! Painting a portrait of Milady's sweet heart on her knee, is the very latest fad.

Pictorial Brevities In The Day's News.—Herbert Hoover superintends shipping of food stuffs to Europe's starving children. New York City.

In The Caribbean Sea.—Uncle Sam's Eaglets greet the sea giants. Planes welcome great Atlantic Fleet after historic trip south.

Chatanooga, Tenn.—From auto to plane at 70 miles an hour. Jersey Ringel, famous aerial dare-devil, in a new thriller.

WARNING!

THE moving picture industry is hereby notified that the following titles have been copyrighted by the Universal Film Manufacturing Co.

"THE WHITE HORSEMAN"
Art Acord serial.

"OUT O' LUCK"
Two-reel western featuring Hoot Gibson.

"THE SHOW DOWN"
Acord two-reel western.

"THE MAGNIFICENT BRUTE"
Five-reel feature with Frank Mayo.

"THE FREEZE OUT"
Five-reel feature with Harry Carey.

"ALL DOLLED UP"
Five-reel feature with Gladys Walton.

HOOT WALKS OFF WITH ANOTHER RODEO

HOOT GIBSON Co.

Upper Right, Hoot and the Boys Who Took the Honors; Lower Left, Hoot in a Scene From "Secret Revenge," a Recent Release

HOOT GIBSON and his cowboys walked away with the rodeo which Mayor Meredith P. Snyder of Los Angeles staged as a Christmas benefit for the poor, and in which most of the Western stars of the motion picture studios participated.

Riding at the head of his outfit, the popular Universal star got the biggest hand of the day when he cantered across the field and coached his cowpunchers for the big events.

Johnny Judd, one of Hoot's men, won the goat roping contest by tying up two goats in eighteen seconds each. Then he copped the fancy roping prize and called it a day.

"Sleepy" Armstrong, another one of Gibson's outfit, won the relay race and then best of all comers in a flat sprint down the field.

The Roman race was won by Benny Corbett for the first day, and on the second day Bob Anderson stepped in and won the event just to keep the Roman honors in the Hoot Gibson company.

The toughest horse in the West was ridden by Ben Dobbins, who does the same thing every day or so before the camera at Universal City, while "Kansas" Mooring, another one of Hoot's veterans, collected the prize as a steer-rider.

Most of the men rode the range with Hoot Gibson before he became a picture star, and the company is considered unbeatable collectively and individually at rodeos.

In 1912 Hoot himself was proclaimed the world's champion cowboy at the Pendleton, Oregon, rodeo, and won the diamond-studded belt for his prowess.

Hoot Gibson is a personality to be reckoned with in the world of the movies. Skilled in all the tricks of the West, with a winning smile and the cheeriest of grins, he is more than everything else, a real actor, whose pantomine is executed with ease and a naturalness that is a delight to watch. The West and the Western actor have been so falsely misrepresented on so many occasions that it is a relief to get an actor who knows his West, who has lived it and who makes the Western picture a source of unalloyed joy to his audiences. There is no doubt of Hoot Gibson's popularity,, and it is not confined to the male contingency either. There is a certain winning bashfulness about Hoot that endears him to the ladies, especially when he alternates this with a marvelous display of courage and physical prowess as the story happens to dictate.

There are all sorts of rumors concerning the big plans for "Hoot" coming out of the west coast studios daily. Most of them will no doubt materialize. For the present, however, it is defintely known that he will do a series of ranger stories, each story of two reels to be complete in itself.

Here's A Really Great Comedy!

The Century Wonder Dog Drives a Pony With Skill

ONE of the most original comedies that the screen has seen will shortly be released by Universal. It is a Century comedy entitled "The Dog Doctor," and it features that individual comedian, Harry Sweet, assisted by the wonder of all canines, The Century Wonder Dog. And it has an additional surprise in the person of Louise Lorraine, one of the most charming girls on the screen, whom Universalites will remember as the heroine of "Elmo, the Fearless" and "The Flaming Disk," both Elmo Lincoln serials.

Harry Sweet is a comparative newcomer in comedy circles, but he is already a name to be reckoned with. His "rube" humor is as funny as it can be and more than that, it is distinctly individual.

As to the wonders of the dog, Universalites are well aware of these. Only, in the dog doctor they are greater than ever. He not only skillfully drives the little dog ambulance through the streets, but calls for the little dog patient, puts him on a stretcher and carts him to the hospital.

"The Dog Doctor" was directed by Fred Fishback, who is responsible for numerous mirth-provoking comedies. He has far outshone his previous efforts in this admirable two-reeler.

Universal can promise some interesting novelties in the way of Century comedies with the forthcoming releases. No expense is being spared to place them "among the best."

HOW'S THIS?

Sherman, Texas, Dec. 23, 1920.

Mr. Ned E. Depinet,
Consolidated Film & Supply Company,
Dallas, Texas.

Dear Sir:—

When I was in your office recently I told you I was so well pleased with the two-reel Century Comedies that I would write you a letter commending them.

In my opinion these are the most laugh-provoking comedies that are being released regularly. They are always original and those in which the animals are used are very thrilling.

Century Comedies draw good business for me and please my patrons immensely, and I can heartily recommend them to any exhibitor desiring a consistently good two-reel comedy every week.

Yours very truly,
(Signed) C. W. Batsell, Jr.
The King and Queen Theatres.

IN the course of the year 1920 International News put you ahead of your competitor not less than thirty separate times with news beats that were from two to fifty days ahead of competition. That's why an International beat is worth more to you than another fellows "scoop." Worth more, but you don't have to pay any more----it's also well to remember that.

International News Released Thru Universal

International News

No. 8

New York Harbor.—Crippled by icy seas, wireless brings help. International Radio call summons tug to aid of limping fishing steamer. (Omit Atlanta, Memphis and New Orleans.)

Sub-Titles.—A common sight these wintry days. The Sound steamer Hartford, imprisoned by an ice jam in the Connecticut River. . . . Glastonbury, Conn. The crew "escapes" by way of the solid ice.

Memphis, Tenn.—Fire and explosion lay homes in ruin. Wide trail of wreckage in wake of oil tank blow-up. (For Atlanta, Memphis and New Orleans only.)

Washington, D. C.—Moving day soon for Mrs. Harding. Next First Lady of the Land gets ready to occupy new quarters at the Capitol.

Sub-Titles.—Mrs. Harding, arriving back in the Capitol from Marion, is greeted by old friends. An invitation to the White House. Mrs. Harding is starting cleaning out her present Washington residence, and Frank, her chauffeur, is the moving man. While Mr. Harding takes it easy, floating down the Indian River, Rockledge Florida.

Keyport, N. J.—Ice traps airplane. Big machine held fast in Jersey river after forced landing.

Sub-Titles.—Cutting a channel through the ice for a boat to tow her out—maybe. A long trying job—without much hope of success. Dynamite as a final resort—but from the last account the bird was still a prisoner.

New York City.—Milady's thoughts turn to Spring hats. Advance "tips" on the new headgear styles.—Miss Yvonne Gall, opera star, shows a black Milan straw trimmed with Paradise.

Sub-Titles.—Mme. Rosa Raisa, opera star, also likes Milan straw. A navy blue—red celluloid combination, is Mimi Palmieri's idea of "class." Or perhaps you like these better.

In The Public Eye.—Captain D'Annunzio, forced to give up Fiume, sheds his uniform for civilian clothes. . . . Fiume.

Sub-Titles.—His last trip! Captain J. B. Ransom, famous commander of the White Star liner Adriatic, to retire after thirty years as an ocean skipper. New York City. Ex-President Taft returns from Bermuda with Mrs. Taft. New York City. James M. Cox, former Democratic presidential candidate, gives the "Promised Land" the once-over . . . Washington, D. C. And tells the reporters "Wait till the next time."

Truckee, Cal.—Record snow fall in Sunshine Land. Blizzard holds up North California railroad traffic, but a new "spreader" soon solves the trouble.

Worcester, England.—A run with the hounds. Picturesque views of the Duke of Beaufort's prize pack on a winter hunt.

Athens, Greece.—Once-exiled monarch again rules Greece. First and exclusive pictures of the return of Constantine to the Hellenic throne. (Photographed by Captain Ariel Varges.)

Sub-Titles.—Crowds besiege the Parliament House to join in the welcome to the returned sovereign. Leading churchmen of Greece take part in the ceremony. Ging Constantine and the Queen arrive. After the Parliamentary welcome. The Royal family pose for International News. Crown-Prince of Roumania and his Fiancee, Princess Helen of Greece.

"Leaping Lions and Jailbirds"

Two-Reel Century Comedy

Featuring
HARRY SWEET

BIRDIE had flown from her father's nest and married Harry, the ham actor, who was always in need of a job. Papa is a governor, or something like that.

The warden of the nearby prison is getting ready for a necktie party, otherwise known as a hanging. His wife was sweet on the chap that was to be hung and brought him dainties until the warden got wise.

This condemned chap had a wifey who came to visit him. She vamped the warden good and proper. Somehow or other her hubby dressed up in her clothes and escaped.

The hanging was scheduled. The day arrived as did the governor, his party and Birdie, whom he had invited to witness the hanging. But there was no man to hang.

The warden sees Harry passing by and asks him if he wants to take part in a play. Harry, being an actor when he is working, agrees, and the crafty warden prepares him for the hanging. Birdie recognizes her hubby dear and calls to father who says she is all wrong. Harry would have come to grief only the real murderer, in planning a revenge, lets loose some circus lions nearby who raid the prison. A grand chase follows; everybody is panic-stricken. Harry is finally rescued; the hanging is all off.

Note: On page fourteen of the Weekly of February 5th, 1921, entitled, under the heading of Current Releases, "The Grip of Law" was listed as a Hoot Gibson western. This was incorrect as Jack Perrin is the star of "The Grip of the Law."

"KING OF THE CIRCUS"

Episode 17

"The Final Reckoning"

CAST

Eddie	Eddie Polo
Gray	Harry Madison
John Winters	Charles Fortune
Mary Warren	Kittoria Beveridge
Zola Sinclair	Eugenia Silbon

GRAY and his henchmen have Eddie chained to a load of stone in a large wooden dipper on the hoisting derrick which they lower beneath the water. Zola, however, comes on the scene and reversing the engine, hauls Eddie back to safety. When Gray sees this he returns and with another ally attacks Zola.

In the meantime Eddie is sufficiently recovered from the effects of the submersion to go to her rescue. He succeeds in fighting off the men and going to his step-father's home tells him to rescue Zola and place her in the motor boat waiting below the cliff.

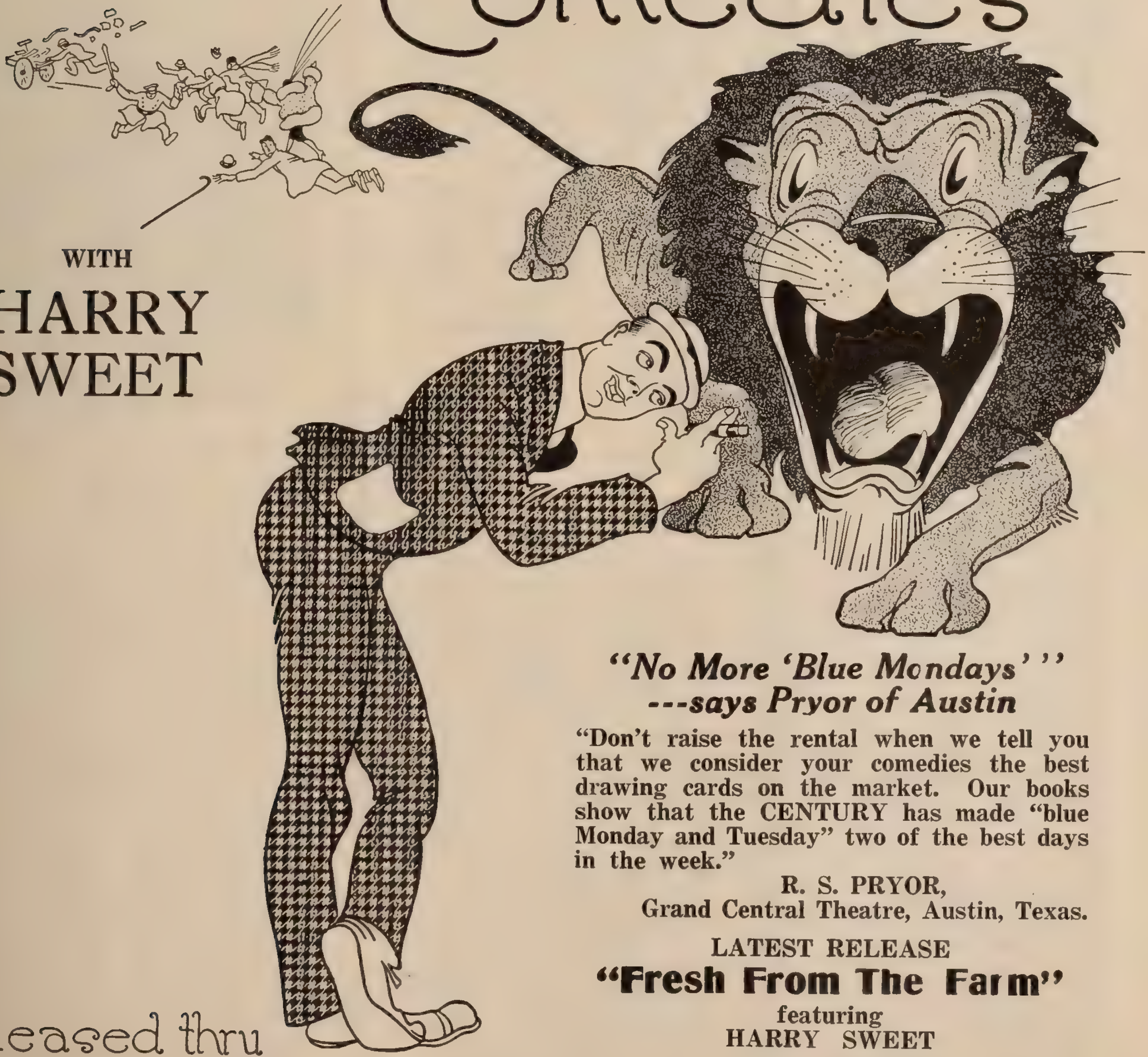
While Gray is chasing Eddie, John Winters takes Zola safely to the boat. Eddie eludes Gray and climbing to the top of a tall boom he introduces a spectacular stunt by grasping the guide rope and swinging far out over the jagged cliff and dropping to the water below.

He swims out to the boat and they start off for the city with Gray in pursuit. During this action Mary and Dick Maxwell, the treasurer, go to a little restaurant in Chinatown, and from the proprietor receive the second half of the canvas which is necessary to prove that Eddie is the real owner of the circus.

When Eddie and Zola return to the circus lot they find Gray on the scene. He orders his men not to allow Eddie to leave the place alive while he goes to Chinatown to get possession of the canvas. As Mary and Dick are leaving the restaurant they are attacked by Flint and his men, Mary eludes them, and before they catch her she hides the canvas behind a window shutter in one of the alleys there. Flint carries her off to a Chinese house and holds her a prisoner.

Maxwell returns and tells Eddie of Mary's peril. When Eddie tries to leave the circus grounds he is attacked by the hired gangsters. In the fierce fight that follows he is bested and thrown into a circus wagon securely bound hand and foot. In placing him in the wagon one of the men kicked over a lantern which sets fire to the wagon and Eddie is enveloped in a cloud of smoke and flames.

Century
One big laugh every week
Century Comedies



WITH

HARRY SWEET

"No More 'Blue Mondays'"
---says Pryor of Austin

"Don't raise the rental when we tell you that we consider your comedies the best drawing cards on the market. Our books show that the CENTURY has made "blue Monday and Tuesday" two of the best days in the week."

R. S. PRYOR,
Grand Central Theatre, Austin, Texas.

LATEST RELEASE
"Fresh From The Farm"
featuring
HARRY SWEET

Released thru
UNIVERSAL

"THE DIAMOND QUEEN"

Episode Five

"The Tide Of Destiny"

CAST

Doris	Eileen Sedgwick
Bruce	George Cheseboro
Zimba	Al Smith
Martin Harvey	Alfred Fisher
Zeidt	Frank Clarke
Aline	Josephine Scott
Benson	Al Smith

JUST when all hope for Doris seems lost, the wall of the dressing room yields to the flames, opening an avenue of escape for her. As she rushes forth she stumbles over the unconscious Zeidt, but is powerless to save him. She makes her way out and leads firemen back into the flames to rescue Ziedt. Bruce, meantime, recovering from his fall, is almost suffocated by smoke and fumes.

A hotel bellboy brings Doris a cablegram from her grandfather telling her of the marvelous success of the mysterious experiment and asking her to return to America at once. Bruce and Zeidt both reach safety without meeting each other. Zeidt leaves to hasten on to Cape Town, whence he sails next day for London on his way home. Bruce sets out for the hotel to see Doris. Doris, meantime, has reached her hotel room just as Aline has been visited in the room adjoining by Reitman, her confederate, who has brought a package of uncut diamonds worth $50,000 with which he has fled from the shop just as it was about to be raided by Benson, a detective for the Veers Syndicate, controlled by Zeidt. Benson is even at that moment trailing Reitman to the hotel and they must find some means of disposing of the stones. When Aline learns that Doris is leaving that same night for Cape Town and thence to New York via London, she gets her to take "a package" as a very great "favor" to her "brother" in London. Doris puts the package in her grip and hurries away from the hotel. On the stairs she passes Benson and a policeman who are on their way up to Aline's room. Doris gets into a taxi and races to make the train, while Benson, surprising Aline and Reitman, is unable to find the diamonds when he serches the room. Aline taunts Benson, saying that what he seeks is at that very moment on its way out of mimberley. Benson recalls the girl he passed on the stairs, finds he is too late to catch the flier to Cape Town and sets out to overtake Doris by auto.

Bruce learns from the clerk that Doris has just checked out to Cape Town. He decides to sail too.

Doris makes the steamer at the same time Zeidt boards it, but she secretes herself in her stateroom disguising herself as a widow. Later Zeidt succeeds in establishing a friendship as fellow voyagers. Doris veils her identity from his successfully. Benson, reaching the pier too late to catch the steamer, wires the captain to take him on when the pilot is let off at the point.

Benson at last boards the boat. His suspicions fall upon Doris, the "widow." Finding her with Zeidt, Benson convinces him the "widow" is the diamond thief suspect. Doris, from a secret point of vantage hears this. She recalls the package Aline entrusted to her, rushes to her stateroom and opens it, finding the stones. She realizes that to be caught would mean prison for twenty years. She hears Zeidt, Benson and the Captain at her door and secretes herself. They enter and find the diamonds just as she darts out to the deck. A thrilling chase ensues, ending when Doris leaps to the rail of the deck and jumps overboard. The Captain plays the searchlights upon the water.

Sharks are seen, headed towards Doris. She is given up for lost.

"KING OF THE CIRCUS"

Episode 18

"The Lost Heritage"

CAST

Eddie	Eddie Polo
Gray	Harry Madison
John Winters	Charles Fortune
Mary Warren	Kittoria Beveridge
Zola Sinclair	Eugenia Silbon

EDDIE gets out of the flaming circus wagon and Dick Maxwell tells him that Mary is held a prisoner in Chinatown. In searching for her he follows one of Gray's henchmen to the place where Gray and Flint are holding Mary, but falls into a trap they set for him. In order to save Eddie's life Mary tells Gray where she hid the canvas behind the window shutter.

Leaving Eddie and Mary securely tied, Gray and Flint go to the place where the canvas was hidden. They find the parchment and decide to burn it and destroy the last bit of evidence of Eddie's inheritance. In the meantime Eddie succeeds in freeing himself and his companion and they start back to the circus.

Gray and Flint make a fire and place the canvas in the flames. When they look away for a minute The Great Unknown appears at a window behind them and snatches the canvas from the fire. Another piece of paper is placed on the fire which teh two allies believe to be the remains of the canvas.

Back on the circus lot the sale of the outfit is about to be completed when Zola appears and denounces Gray as a crook. She is brushed aside, however, and the official paper is just about to be signed when Eddie and Mary join the group around the capitalist negotiating for the circus. At this moment the Great Unknown gives John Winters the canvas which would prove Eddie to be the rightful owner of the circus. When Gray is confronted with this evidence he whips out a revolver and trys to shoot Eddie, but Zola throws herself into range and is shot in the shoulder.

Winters, the foster father finds a will in the barrel of the gun proving that Zola is Eddie's sister and on her shoulder they see the mark of the Polo family. The revolver was stolen the night that Eddie' father was killed and Gray is suspected of being the murderer.

When Eddie learns that Zolo and not Mary is his sister there follows a love scene in which he tells Mary that he wants to make her his wife. As he is about to take her in his arms Gray is shown standing behind one of the circus wagons and about to shoot. Before he can pull the trigger, however, The Great Unknown kills him.

The Great Unknown then explains that he, and not Flint, represents the combine looking to purchase the circus, and that he suspected for some time that Gray was trying to defraud Eddie.

The End.

"Fresh From The Farm"

Two-Reel Century Comedy

Featuring
HARRY SWEET

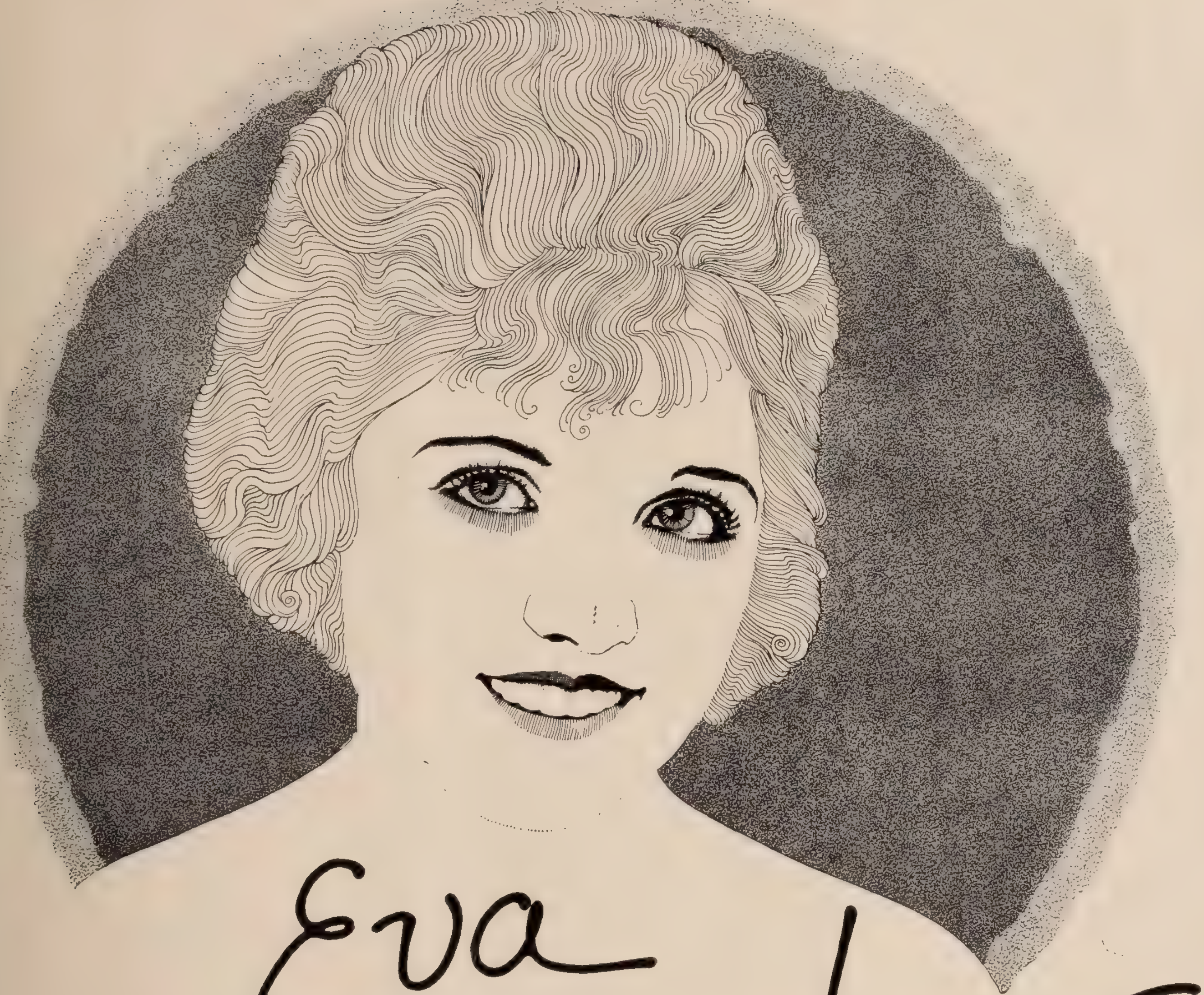
HARRY is a country boob and when he gets to the city, a shrewd taxi-driver grabs him and relieves him of his roll. He also loses his watch and chain when a "sharpster" spots him.

He gets entangled with a couple of cops and there is a fight from a roof in which the bricks fly hot and heavy, but Harry somehow emerges to find himself working in a boarding house.

There is a classy queen living there and Harry falls for her but in so doing, he incurs the wrath of Bud, the fat cook, who swears he will have the lady for his bride.

Harry gets into considerable of a rumpus with Bud and this time it is flour and dough that does the flying. He ties the cook's ankle to a rope attached to a truck, thinking this way to get rid of him but his plan is nipped in the bud when a trolley car comes along and cuts the rope.

Somehow or other, he and the classy queen make a getaway in an auto, closely pursued by Bud and reach a parsonage, where they are united in matrimony and live happily ever afterwards.



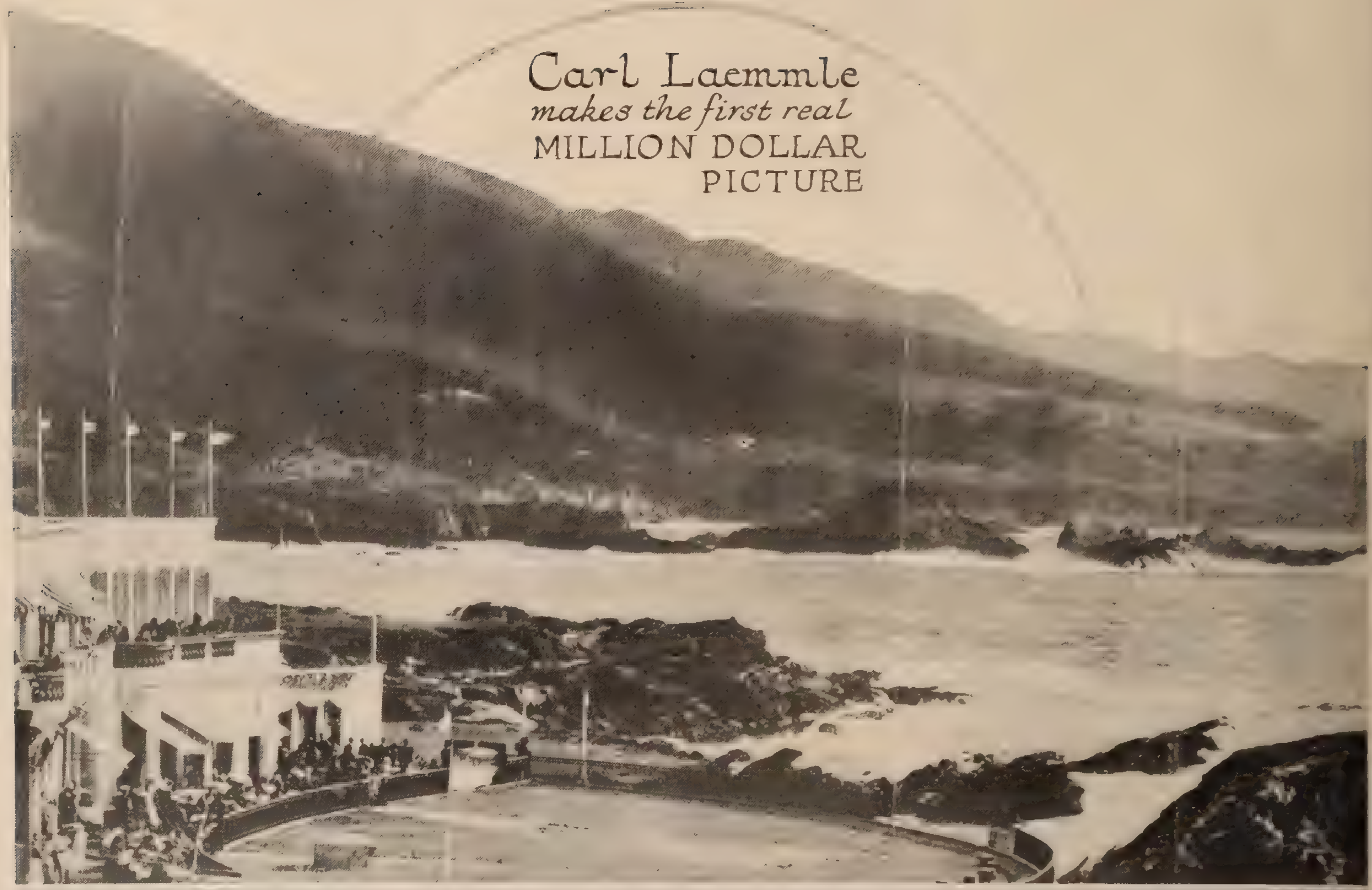
Eva Novak

is in those
"52 Good Pictures
a Year—and No Worry"

WIDE eyes, flashing smile, dainty figure, blonde beauty—you knew all these a year ago and you wondered why she wasn't in "something bigger." She is! In those "52 Good Pictures a Year." She won her place in "Wanted At Headquarters"—she scored again in "The Torrent" with Jack Perrin—she's soon to let you in on "Society Secrets." Charming and vigorous, yet with a strong feminine appeal in every graceful move and gesture—let your audiences laugh and thrill and be happy with sunny EVA NOVAK.

Soon to be
offered by
Carl Laemmle in
"Society Secrets"

Universal Special Attractions

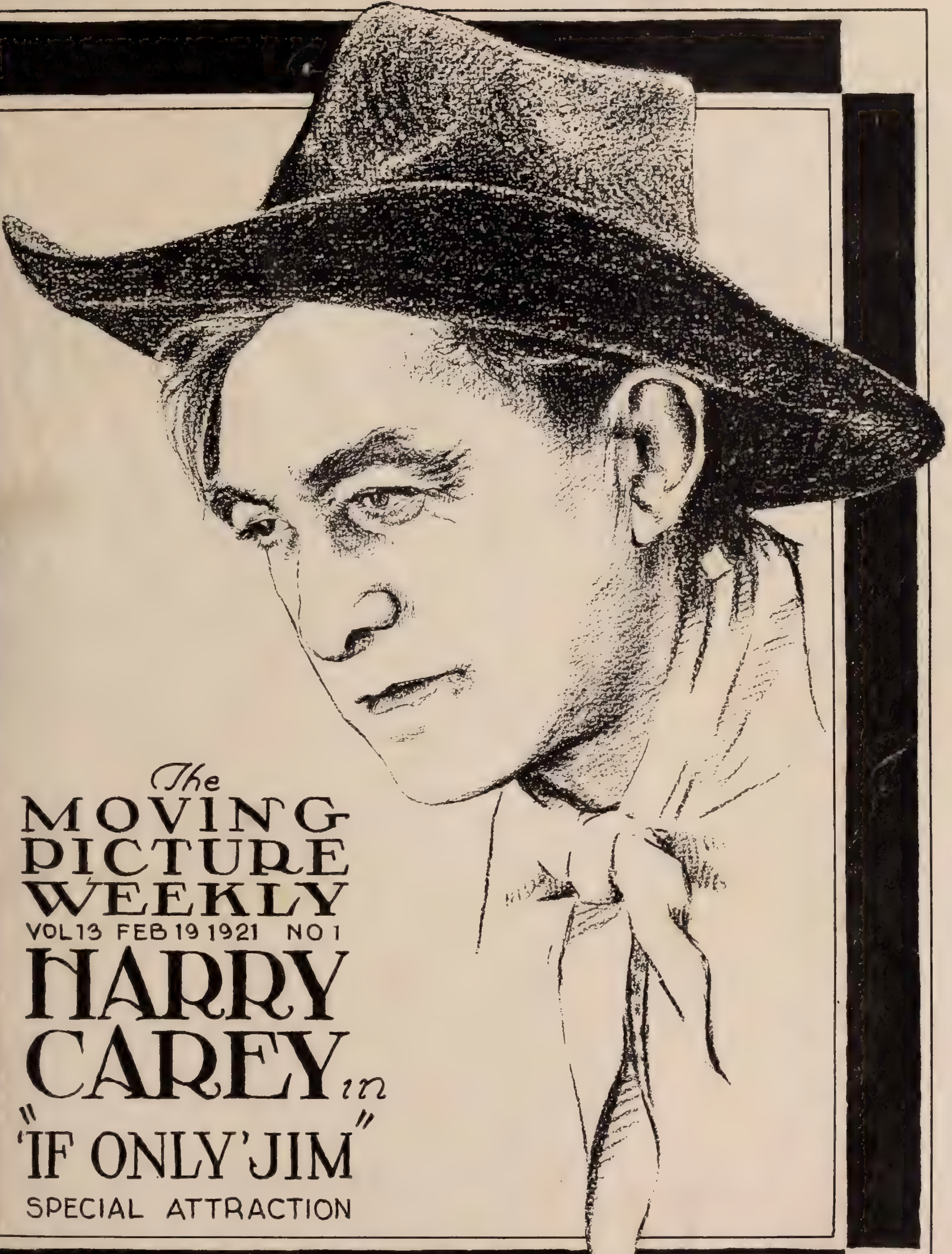


Carl Laemmle
makes the first real
MILLION DOLLAR
PICTURE

CARL LAEMMLE was the first man in the picture business to give the industry a great picture-producing plant completely equipped and entirely self-contained. He was the first to perfect the vitally necessary Short Subject—first to send producing companies to foreign lands—first to say what everybody's saying now—"The Play's the Thing"—and first to prove it by making "52 Good Pictures a Year". And this same CARL LAEMMLE who has been first in everything else is, to day, the first to make a real Million-Dollar Picture. Here is just one of the sets—the sea-front of the world-famous Casino at Monte Carlo, taken from the camera-stand. Other sets, scores of them, just as elaborate and costly and faithful in detail, are at Universal City. You'll have no trouble seeing where every dollar has gone in making "FOOLISH WIVES" the greatest production of all time—and every dollar that you put in it means many, many dollars more for you and your theatre.

Von Stroheim's
Coming
UNIVERSAL
JEWEL

"FOOLISH WIVES"



The
MOVING
PICTURE
WEEKLY
VOL 13 FEB 19 1921 NO 1

HARRY CAREY in

"'IF ONLY' JIM"

SPECIAL ATTRACTION

VICTOR BEALS

Carl Laemmle *offers*

EVA NOVAK

Prettier than a sunny day in June . . . in

"SOCIETY SECRETS"

Directed by Leo McCarey

CHARMING and vigorous, yet with a strong feminine appeal in every graceful move and gesture, Eva Novak has won an undisputed place in popular favor—a place so secure as to give her every right to be in the ranks of stars appearing in those "52 Good Pictures a Year."... With her natural ability, her refreshing beauty and her winning personality she made a big hit in "Wanted At Headquarters."... She scored again in a big way in "The Torrent" with Jack Perrin. And soon she'll come to your screen in "Society Secrets"—a picture that furnishes further proof of Universal's abilit to develop star talent in a manner that is profitable for you, and to perform a promise that is backed by every facility—mental an physical—known to the motion picture world.

52 Good Pictures a Year—and No Worry

UNIVERSAL
SPECIAL ATTRACTIONS

To Every Exhibitor

Copy of a night letter sent out by Mr. Laemmle and by several other prominent men in the industry following a momentous meeting of the heads of the companies producing and releasing Moving Picture Films

AS a Result of Careful Discussion of the Problems Confronting Our Industry Held Last Night Between Prominent Exhibitors and the Heads of the Largest Producing and Distributing Companies, It Was the Unanimous Sentiment That the Exhibitors of the Country be Invited to Join the National Association of the Motion Picture Industry Stop May I Personally Urge You to Join Immediately to the End

[*OVER*]

That We May Act in Close Cooperation as a Unit for Our Common Good Stop Send Your Application by Letter or Wire to Me or F. H. Elliott Executive Secretary of the National Association at Fifteen Twenty Broadway New York.

CARL LAEMMLE

---HERE IS THE APPLICATION

Cut It Out, Sign and Send It.

NATIONAL ASSOCIATION
of the
MOTION PICTURE INDUSTRY, Inc.
1520 BROADWAY, NEW YORK

The undersigned hereby applies for membership in the National Association of the Motion Picture Industry, Inc., in the class to which the undersigned is eligible according to the by-laws of the association which are hereby adopted.

Mr.. of..

is hereby designated as the representative of the undersigned in the membership of said association, and is to receive notices of all meetings.

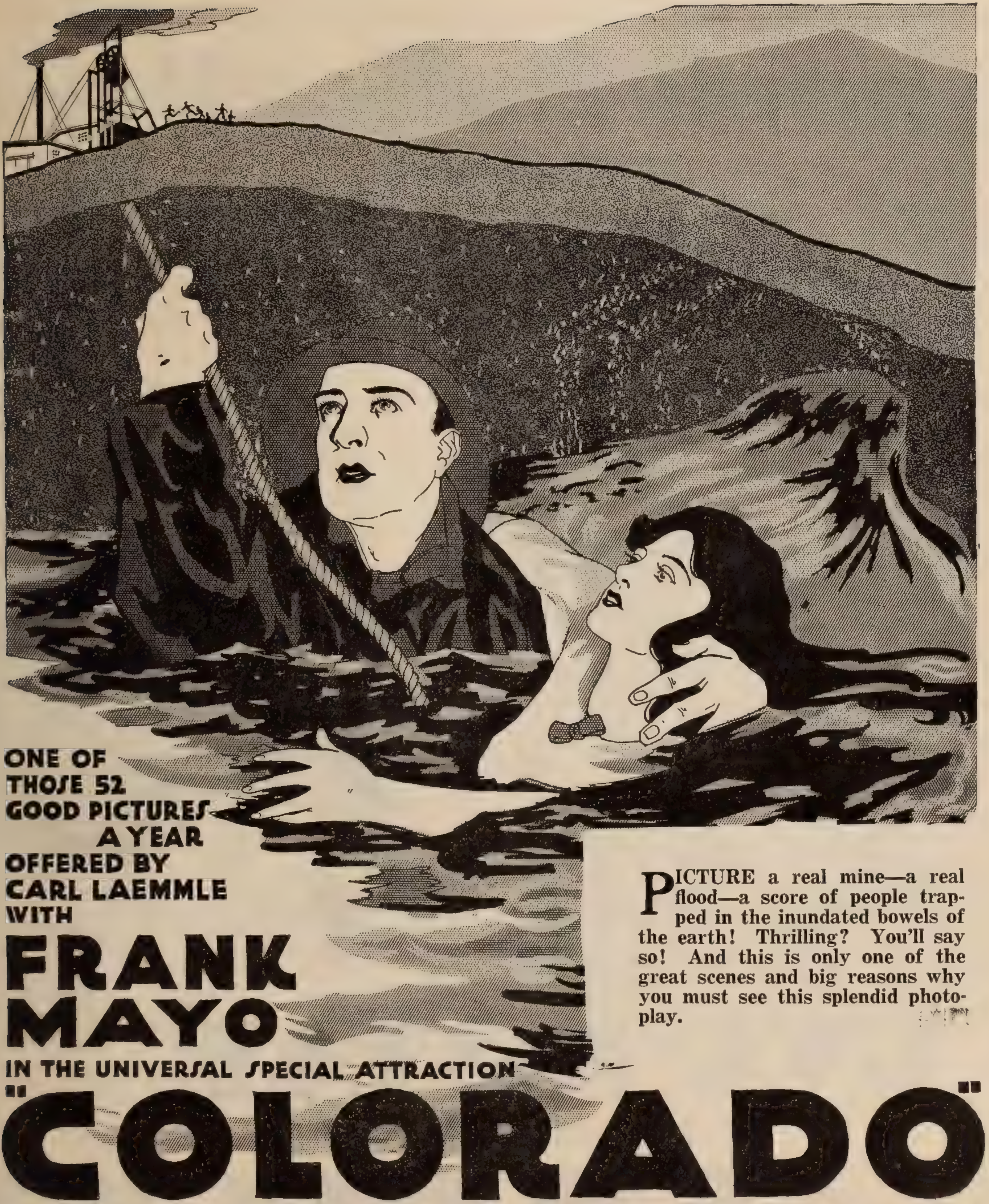
Name ....

Address ....

Date.................................... City.............................. State.....................................

THEATRE DIVISION CLASS No. 2

Class	Seating Capacity	Annual Dues	Class	Seating Capacity	Annual Dues	Class	Seating Capacity	Annual Dues
A	3001 or over	$50	C	1001 to 2000	$24	E	301 to 500	$12
B	2001 to 3000	36	D	501 to 1000	19	F	300 or under	6



ONE OF THOSE 52 GOOD PICTURES A YEAR OFFERED BY CARL LAEMMLE WITH

FRANK MAYO

IN THE UNIVERSAL SPECIAL ATTRACTION

"COLORADO"

FROM THE FAMOUS STAGE SUCCESS BY AUGUSTUS THOMAS

DIRECTED BY REEVES EASON

PICTURE a real mine—a real flood—a score of people trapped in the inundated bowels of the earth! Thrilling? You'll say so! And this is only one of the great scenes and big reasons why you must see this splendid photoplay.

(Mats of this cut are available at your Universal Exchange, price 40c.)

Inside Stuff on How to

EVA NOVAK further establishes her right in the realm of the screen's brightest and greatest stars in one of the most sympathetic characters ever created for the screen. One moment, a chic and adorable comedienne; the next, a powerful and dynamic actress, she displays such art and brilliancy in this picture as to be an ever-flowing source of joy to her thousands of admirers.

"For shame—Pa will have to get his hair cut!"

Carl Laemmle offers
another of those
**52 Good Pictures
a Year-and No Worry**
starring

EVA NOVAK in

Helen Christine Bennett's Story

"SOCIETY"

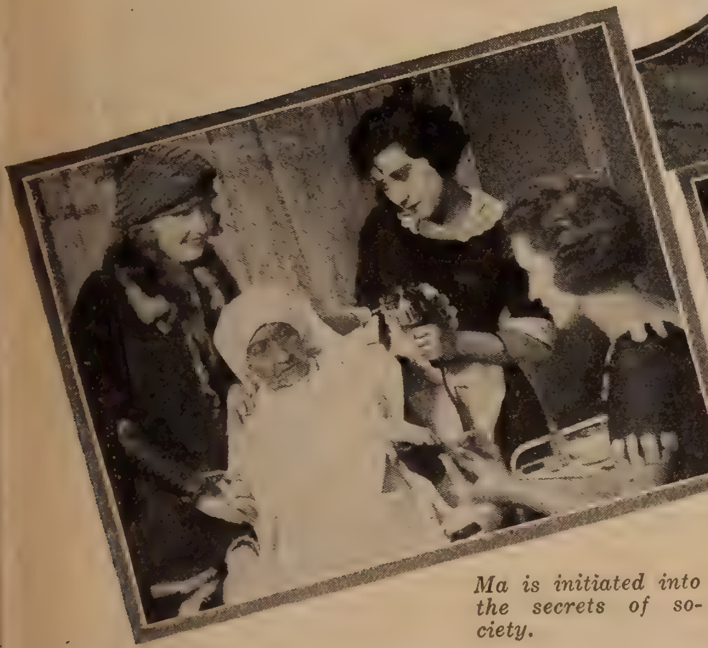
Universal
Special
Attraction

Make People Nice to You!

HERE'S a picture that gives you the low-down on how to hobnob in society.... It lifts the curtain on all the inside stuff—shows you what to do and what not to do. For example, did you know that to have a crease in your trousers was "the thing," whereas to have them in your face was—oo la la! —all wrong?

HERE'S a picture that is as different as night from day, yet a sure-fire box-office success, because in it lies an appeal for everyone, everywhere. Humor and pathos—laughter and tears—all intermingle here to make this one of the most enjoyable photoplays of the season.

"This is the one I love!"



Ma is initiated into the secrets of society.

"You've taught me a lesson. I will always respect and love my parents."

"SECRETS"

Directed
by Leo
McCarey

Service Page for Eva Novak in "Society Secrets"

AT A GLANCE

SUBJECT—"Society Secrets."
STAR—Eva Novak.
PREVIOUS HITS—"Wanted At Headquarters," "The Torrent," etc.
DIRECTED BY—Leo McCarey.
STORY BY—Helen Christine.
SCENARIO BY—Douglas Doty.
SUPPORTING CAST — Gertrude Claire, George Berrell, William Buckley, Ethel Ritchie, Leonard C. Shumway, Clarissa Selwynne, Carl Stockdale, Lucy Donohue, etc.
LOCALE—New York City; A New Jersey Village.
TIME—Now.
THUMB NAIL THEME—The story of a New York son and daughter who are ashamed of their small town parents; how the old folks take intensive training in the artificial graces of society to win back the love of their children, and how they discover that their instructor in the social arts is the aristocratic fiancee of their urbanized son.

ADVERTISING PUNCHES

1—A strong story of big moments in the lives of simple people that will advertise itself in any community.
2—The beauty and popularity of Eva Novak, the star, whom playgoers will remember as the heroine of "Wanted at Headquarters" and "The Torrent."
3—The striking contrast between a country town in New England and the glittering maelstrom of New York's social whirl.
4—The splendid acting of Leonard Shumway, who supported Eva Novak in her last two features.
5—The appealing character interpretations of George Berrell and Gertrude Claire, playing "anybody's father and mother."
6—Unique among photoplays in that it does not strain for an effect; its appeal is in the story.
7—The story was written by Helen Christine in magazine form and was adapted to the screen by Douglas Doty, formerly editor of the Cosmopolitan and the Century magazines.
8—The story with a general appeal of locale; any country village or any big city.
9—The direction of Leo McCarey, the young director who began his screen career as Tod Browning's first executive on "The Virgin of Stamboul" and "Outside the Law."
10—The possibilities for exploitation, concentrating on golden weddings, old peoples' homes and family re-unions.

CAST

Louise	Eva Novak
Mother	Gertrude Claire
Father	George Berrell
Aunt	Clarissa Selwynne
Arthur	William Buckley
Lucie	Ethel Ritchie
George	Leonard C. Shumway
Squire	Carl Stockdale
Squire's Wife	Lucy Donohue

THE STORY

SOMEWHERE in New England, on a farm, live Mr. and Mrs. Amos Kerran. They are country folk, old, alone, old-fashioned—away behind the times. As Christmas approaches they get letters from two of their children that they cannot come home for Christmas. It is a shock to the old folks—and they understand the reason. So Mother Kerran sets about to effect a remedy. At the same time, back in New York, Louise de Witt of the proper de Witts, is almost engaged to Arthur Kerran. Her aunt, a Winthrop, is skeptical of the match because she knows nothing of Arthur's parents.

At about the time that the young folks indicate a preference for a New York dinner on Christmas to a visit to the old farm, Louise is heckled by her aunt regarding the personality of the Kerran family. She goes to Stoneyville and accidentally stumbles into a school teaching job. Ma Kerran, having decided in her own mind that she and her husband are much to blame for the fact that the young folks have grown awav from them, learns of the presence of the smart young school teacher, and takes Louise into her confidence.

Louise is a regular girl, and the humbleness of the old folks doesn't diminish her regard for Arthur one whit. Together, they go over the situation, and Ma offers Louise $100, on the side, if she will put Pa and Ma Kerran thru a finishing school. It is some three months until Christmas. Louise starts to work. She schools Ma and the protesting Pa in grammatical expression, in etiquette, in care of the person, in sartorial lines. Of Saturdays all three go to New York for the week end. There Pa is shot thru the Turkish bath, the manicure, et al., while Ma is running the gamut of masseuses, hair dressers, and the like. Their wardrobe is revised upward. They are trained in the topics of discussion.

Dick and Eleanor are giving the big dinner. They are horrified to receive a telegram from the old folks. Pa and Ma are to arrive just in time for dinner. The displeasures of the young people is manifest. Then word comes that Louise cannot be present, as she has met with an accident. Pa and Ma appear. The children are astounded as the stylishly dressed old couple enter the dining room. There is that business of the dinner, the merry repartee of Pa and the lovely presence of Ma. The guests congratulate Bob and Lucie and Dick and Eleanor, not to say Arthur, upon having such wonderful parents.

It should have been explained that at no time did Louise let the old folks know her identity, or that she was there to investigate them. So, when the guests have departed and the home circle is still happily together, Louise appears. Instead of the simple school ma'am, she is a radiant creature. Pa and Ma Kerran are, in turn, dumfounded. Arthur is ecstatic. Then Louise explains all that has gone before. The shame that comes over the children is followed by their pledge that in all the Christmas eves to come they will be back on the old farm with the old folks. And Louise apparently has no trouble in later convincing her aunt that a Kerran is 100 percent.

ADVERTISING DISPLAY LINES

Are you ashamed of your parents? See "SOCIETY SECRETS" and they'll be ashamed of you. Eva Novak is the star of this Universal photoplay.

If you don't like your future husband's parents, why not educate them? That is what Eva Novak does in "SOCIETY SECRETS."

Big moments in the lives of simple people are dramatically presented in "SOCIETY SECRETS," the photoplay of a hundred punches.

Intimate Pose of Eva Novak

IN speaking recently to several of her friends regarding her entrance into the world of movie folks, Miss Novak, the dainty Universal star, offered the following explanation:

"Four years ago this summer, after school closed in St. Louis, my mother brought me with her to California to visit my older sister, Jane, who had made a success on the screen. She was at that time appearing in a picture called "Graft" at Universal City and we rode out there the first day we arrived.

"I recall that about that time my 'pet villain' of the screen was Ernie Shields, who had been appearing in Vitagraph serials, and who, I imagined to be quite a desperate character. I was therefore surprised to find him on a set at Universal City, supporting Mary MacLaren in "Shoes," and apparently a very decent sort of a man. They were using a few extra girls in a scene in Miss MacLaren's picture, and when the director learned that I was Jane Novak's sister he asked me to do one of the 'atmosphere parts.'

"That extra part settled my career. I was determined not to return to school and finally my mother consented to remain out here. I secured an engagement with L-KO Comedies, with whom I remained two years. After three months at that studio I was playing the leading ingenue rôles, but was anxious to do dramatic work. I got my chance when Tom Mix offered me the leading rôle in one of his pictures—part ingenue and part emotional, and evidently made good, for I remained with him in two more features. I then played opposite House Peters, and went back to comedy to play the lead in 'Up in Mary's Attic.' I decided that I did not like comedy any more and accepted an offer to play the leading rôles with William S. Hart in two pictures. Then came the offer from Universal to sign a starring contract and my ambition was realized."

Star of "Society Secrets"

Eva Novak was born in St. Louis, and at the time of the World's Fair in that city, in 1904, the future movie star was just four years old. Her mother relates how she took her two young daughters, Jane and Eva, to the Exposition one afternoon and visited a fortune teller's booth while exploring the mysteries of "The Pike." The seer went into his usual trance and prophesied brilliant futures for the two children, telling the mother that both Eva and Jane would achieve fame before they were twenty years old.

This incident escaped the mother's memory entirely, as the visit to the swarthy oracle was in the nature of a lark. When both girls became motion picture stars, however, before they were old enough to exercise their recently acquird right of suffrage, Mrs. Novak remembered the fortune teller episode and related it to some of her friends.

"Society Secrets" is her third starring feature and after the success achieved by this blonde beauty in "Wanted at Headquarters" and "The Torrent," her latest production has placed her among the leading feminine stars of the silent drama.

At the present time Miss Novak has the leading part in "The Girl and the Goose," a sparkling comedy drama dealing with the tribulations of a show girl, and which is nearing completion at Universal City. In this story the heroine is an attractive chorus girl in a small time musical comedy company which expires in a provincial town.

The goose which is featured in the picture is one of the "props" carried by the troupe and when the company disbands the awkward bird becomes her property. An amateur night in the local theatre gives the girl a chance to win a prize with the faithful goose. With this money she plans to spend the summer at a farm house until the theatrical season opens again.

While there she meets a rich young spendthrift who is spending a vacation on an adjoining farm. Under her influence he begins to see the folly of his past life and views matters from a different angle. The action then centers around this couple in a series of situations which are highly entertaining.

Fred Leroy Granville, who has just returned from London, where he produced two photoplays with Peggy Hyland, has some unique ideas to introduce in this feature, and Miss Novak's support includes Geoffrey Webb, Frank Baidwood, Mayre Hall, Norman Hammond, Dorothy Hagan, Calvert Carter, Margaret Mann, James O'Neill and Evelyn McCoy.

Upon the completion of the picture Miss Novak has been asked to make a vaudeville tour with the pet goose. When the picture was started the bird was quite ordinary, but now has developed an amazing amount of intelligence.

No word has come from California regarding her decision in this matter, as Miss Novak is still busy coaching the bird in all the variety of plain and fancy acting necessary to her latest picture. Their act would undoubtedly be as well received in vaudeville as in the picture.

Splashing Around At The Vanderfleets

THE illustration shown below pictures one of the most amusing and humorous scenes in the new Gladys Walton feature "Rich Girl, Poor Girl," which is one of the best pictures released by Universal and undoubtedly the best in which this new star has appeared in the leading role. This picture with its contrasts of sunshine and shadow in the life of two girls will surely prove a tremendous attraction and appeal to everyone.

The situation pictured below is built around Miss Walton, who, as Nora McShane of the slums, is in the process of transformation into a society debutante. Her experiences in an ultra-modern bath room are highly amusing and not in the least suggestive. In fact there is not one situation that the most rigorous Board of Censors would object to.

As a matter of fact, not a single foot of film was ordered cut out by the National Board of Reviews. The whimsical, human type of the story should prove to be of paramount interest to theatre patrons throughout the country.

The picture is just what its name implies; a scene from the life of a poor girl, and the same pages torn from the diary of a rich girl. They have a marked similarity, but this is the only thing that they have in common, and when their places in life are changed, some interesting situations are developed.

In this picture there is some of the best double exposure photography seen on the screen in a long time. A young girl, closely resembling Miss Walton was used as a double thus enabling the director to stage his action so that it is most difficult to tell when he had to depend on double exposure. Even the most critical will find much of interest in this phase of the picture alone.

When it was learned that a double would be required for this picture, those in charge of the casting out at the studios were besieged by hundreds of applicants for the role. They carefully compared all the applicants resembling the star and finally selected one who practically was her double.

Harry B. Harris, who stamped the feature film with the seal of his directorship has proven by the medium of this picture that he understands the capabilities of the new star and has achieved a creditable production. He was the first camera man before whom Miss Walton worked when she first entered moving pictures eighteen months ago.

This feature is certain to have a wide appeal and from advance comments heard in the centers where it has already been shown will remain in favor for a long time.

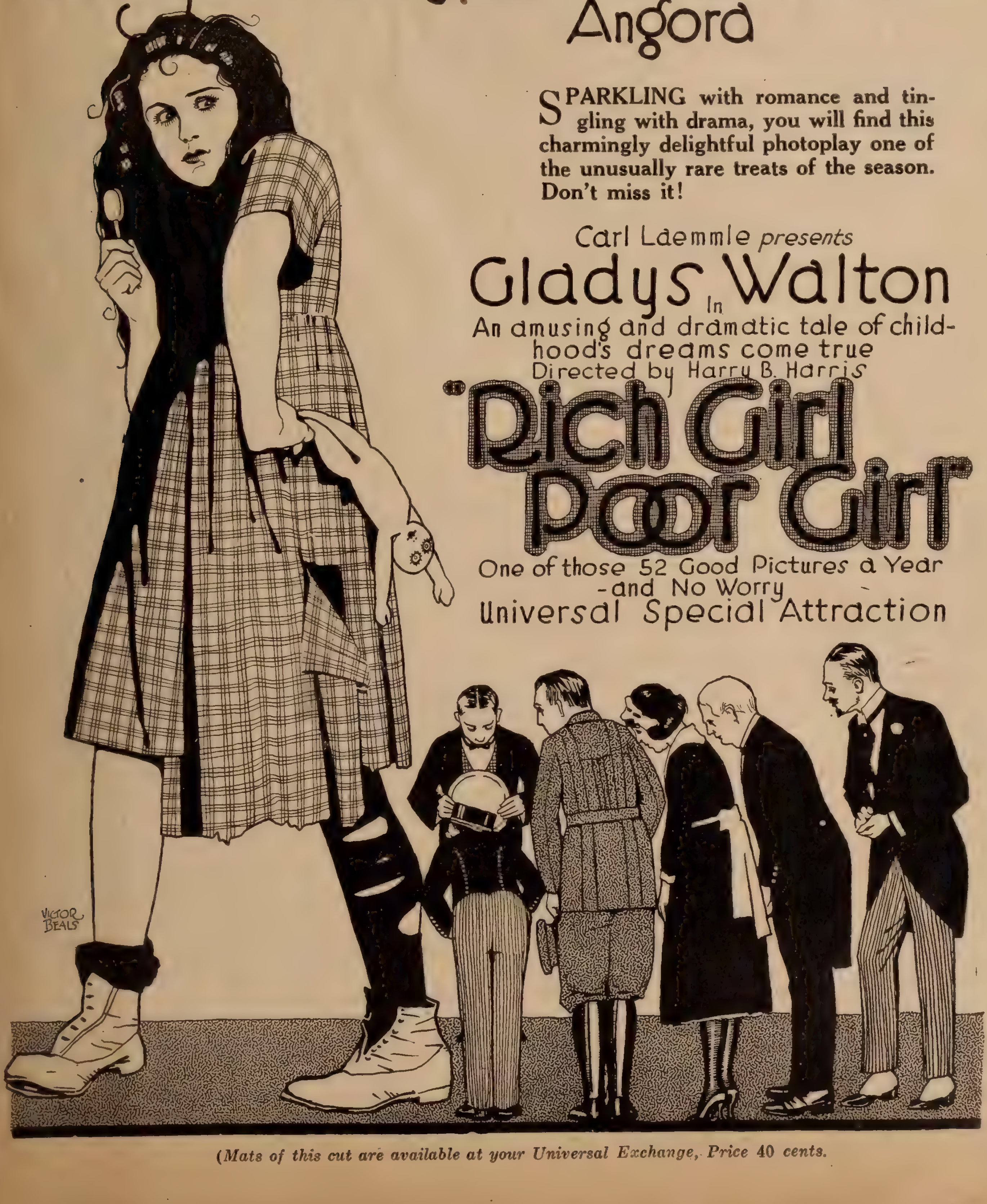
ACCOUNT OF GLADYS WALTON'S FIRST MOVIE EXPERIENCE

IN 1919 I finished the Junior year in Jefferson High School in Portland, Ore., and my mother took me to visit my grandparents in San Francisco. While we were in California we thought we might as well visit my aunt and uncle in Los Angeles for a few days, too. My uncle jokingly suggested one day that I go into the movies, and it occurred to me how much fun it would be to go back to school and tell the girls that I had worked for the motion picture camera. Of course I didn't know how to go about it to get a position. Uncle took me to Bill Hart's studio, but there was nothing there. Just a few days before mother and I were ready to start home I met a gentleman who gave me a note teo Hampton Del Ruth, and he signed me for stock in Sunshine comedies at $25 a week. My, I thought that was a big salary for a little girl to get! I didn't tell Mr. Del Ruth I was planning to go back home, and when a little later he gave me a contract as a leading woman—"the" leading woman—Mother and I decided to stay.

I wandered over to the dramatic side of the lot and met some of the other directors. Harry Harris was then a cameraman and I met him. He evidently told Rollin Sturgeon, the Universal director, about me, for Mr. Sturgeon suggested that I try dramatic work. What, leave Sunshine! I should say not. So after I had been there eight months the manager called me into his office and said, "What are you doing here?" Just as though he didn't know as well as I did! But I told him and he said "Next week I'm going to give you a surprise—for your own good." The surprise was a release of contract; I could continue in stock there or accept any offer that came up. And the very next day Mr. Sturgeon phoned that there was a good part for me in "La La Lucille" with Eddie Lyone and Lee Moran. When I finished that they gave me the leading role in "The Secret Gift," with Lee Kohlman and Rudolphe Christians. That was my very first dramatic part. Then they featured me in "Pink Tights." When I saw myself on the screen in that it made me cry, but everybody else seems to like it. Now I'm starring in "Risky Business." Starring? Can you imagine it? And eighteen months ago I was digging into Latin and French.

Nora takes a bath at the Vanderfleet home

See What Happened When—
The Alley-Cat Changed Places with the Pet-Angora



SPARKLING with romance and tingling with drama, you will find this charmingly delightful photoplay one of the unusually rare treats of the season. Don't miss it!

Carl Laemmle *presents*

Gladys Walton
in

An amusing and dramatic tale of childhood's dreams come true

Directed by Harry B. Harris

"Rich Girl Poor Girl"

One of those 52 Good Pictures a Year
-and No Worry

Universal Special Attraction

(Mats of this cut are available at your Universal Exchange, Price 40 cents.

THE MOVING PICTURE WEEKLY
A MAGAZINE FOR MOTION - PICTURE EXHIBITORS

Published Weekly by the MOVING PICTURE WEEKLY PUB. CO.
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PAUL GULICK, *Editor.*
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EDITORIALS

EXCELLENT business has resulted from the practise of many managers in medium-sized cities and towns of circularizing the citizens of their locality when they feel that they have an unusual feature that should be called to their attention. Many house managers and exhibitors have a more or less exclusive mailing list and send out their announcements while others send circular letters to all they can reach.

The following extracts are taken from the letter sent out recently by Ramey and Ramey of Lyons, Colorado, to every family in that city.

"WE wonder if you fully appreciate a real treat in the amusement line is being brought to Lyons for YOU on Saturday, January 15th, 1921, in the evening at 8.15 P. M.?

The picture is a Universal-Jewel super-production with Dorothy Phillips playing the leading part. Added to this big program is another of equal interest to those who love beautiful horses, that is the World Championship Horse race held in Canada recently, where the race horse, 'Man-of-War' won the $5,000 Cup for being the fastest horse on the track today.

Did you ever have the ambition when you were young to leave Home and Mother and Father and go out into the Big World and write the indelible letters 'Fame' after your name? Did you ever tire of the common every-day tasks of home life? Were you born and raised in a small town, and did you tire of the imaginary 'littleness' of your environment? Have you a child who had rather do something else besides study at school, or help mother with the dishes? Then you should see this remarkable super-production of Dorothy Phillips in 'Once to Every Woman.' Do you remember the Sainted Mother and the old home? See this picture. Hear again the sweet strains of 'Be It Ever So Humble, There's No Place Like Home,' and hear 'Ben Bolt,' both sung at the beginning of the evening's entertainment, and also with the proper action in the film.

Remember that this is no cheap, tawdry production with a vampire background. It is the tragic, heart-appealing story, worked into picture form with beautiful scenes and wonderful pictures and a gripping living plot, of a small-town girl who wanted to be a great singer; of how she left the little village and fared forth into the great world; of how when her supposed fame was won she found she had lost all on its cold altar, and of how she came back broken-hearted at last to her dear old mother and Home, Sweet Home.

Remember that this picture is brought to Lyons at great expense. *First showing in northern Colorado out of Denver.*

Remember that every theatre in the City of Chicago has exhibited this film within the last sixty days. The most famous dramatic film critics in the country who mercilessly censor and criticize every film production all *unite in praising this film as having a wonderful plot and best acting. No lost motion, every movement on the screen means something.* The very elect of the Santa Barbara, California, social leaders were glad to appear in this picture as an 'audience' for Miss Phillips when a magnificent opera scene was reproduced for the first and only time.

Lyons singer will feature 'Home, Sweet Home,' and 'Ben Bolt.'

Yours for better amusements,
RAMEY & RAMEY,
The Lyons Theatre."

TWO exclusive news beats are recorded in the latest releases of the International News reels for this week. The first motion pictures of the great Atlantic fleet passing through the Panama Canal to join the Pacific armada are shown in No. 9 and in No. 10 are some interesting views of the reception given the Yankee "Dollar Princess," Princess Anastasie, formerly Mrs. William D. Leeds, at the celebration of King Constantine's return to Athens.

These news reels are now being distributed by the Universal Sales Department. The pictures taken in Greece were obtained by Captain Ariel Varges, a noted news camera man who last week reported the reinstatement of the Hellenic throne by King Constantine.

In the Canal Zone "shots" were taken from the decks of the giant dreadnaught *Delaware,* showing units of the Atlantic fleet passing through the Gatun locks with the aid of electric mules. Other interesting scenes of the battleships included in the fleet are shown in this reel.

WHEN Warren G. Harding visits Universal City, as all Presidents do, he will find a man who worked with him twenty years ago as a reporter on *The Marion Star,* the President-elect's paper. He is William Lord Wright, head of the short-reel feature department at Universal City and one of the best known executives in the motion picture industry.

Wright was a political writer on another Ohio paper when Senator Harding called him to Marion to join the *Star's* staff as a special political reporter.

If the President searches around in his pocket for a pencil to autograph the roster of distinguished guests at the world's film capital, Wright will hand him a pencil that will perhaps get a Presidential smile, for the pencil will be of the brand that Editor Harding always used and insisted upon in his newspaper office at Marion.

With a reporter's memory for details Wright recalled recently that Harding would only use one particular kind of a pencil and after some difficulty located a box of them, one of which he is saving to spring on the President when he comes to Universal City.

Publicity Stories for Eva Novak in "Society Secrets"

STORY OF THE AGES IN EVA NOVAK PICTURE

THE cast and production of "Society Secrets," which is looked forward to with considerable interest by the patrons of .... Theatre, where it will be shown on ...., presents a study in contrasts. For instance, the star, Eva Novak, the charming young star, is the most golden of blondes; her leading man, William Buckley, is decidedly dark in his coloring. Part of the scenes in this photoplay is laid in New York's most fashionable circle; others have their locale in a simple New England home, where the weekly prayer meeting is the most exciting event in the lives of the characters.

"Society Secrets" is a story of age and old youth, wisdom and folly, the substantial and the superficial. It requires a cast of capable players and able direction, and these Universal has evidently supplied. Leo McCarey, Tod Browning's first executive in the production of "The Virgin of Stamboul" and "Outside the Law," directed the picture. The star, Eva Novak, has been supplied with a role that tests her skill and displays her beauty to splendid advantage; William Buckley, who was so well liked as young Royal Northwesterner in the Red Rider series, has an excellent role; Ethel Ritchie, who has supported Priscilla Dean and Lyons and Moran recently, is cleverly cast; Leonard C. Shumway, who supported Eva Novak in her last two features, is again seen in her support, and Gertrude Claire and George Berrell, two of the best known character actors on the screen, have splendid roles as the father and mother.

Altogether "Society Secrets" gives promise of proving one of the treats of the year.

GENUINE MOTHER ROLE IN "SOCIETY SECRETS"

GERTRUDE CLAIRE has been mother to every star in the motion picture world and to scores of other prominent players in the silent drama. Miss Claire does not play the haughty aristocratic mothers, but the old fashioned mothers—the sort a person indistinctly brings to mind when the sacred word is mentioned.

Gertrude Claire's latest portrayal of a mother is in "Society Secrets," the appealing comedy drama in which Eva Novak is starring and which comes to the .... Theatre next .... Here she plays the part of a New England mother, a simple, loving soul who realizes with a pang of sorrow that the children who had been given the advantages of life in a big city had grown ashamed of their small town parents. Miss Claire is said to give a remarkable performance of this resourceful mother who undertakes to win back the complete love of her city-proud son and daughter, by playing their own game.

Miss Claire was for some years a prominent figure on the dramatic stage. She was star of her own stock company in Boston and other Eastern cities, but was induced to go into the films when "Ramona" was produced some eight years ago. Since then she has appeared with every leading star and in numberless big productions of the screen. Within the last two years she has played important roles in the Ince-Triangle feature, "Golden Rule Kate," in the Ince-Paramount drama, "A Nine O'Clock Town," in the Select picture, "Romance and Arabella," with Paramount in "Little Comrade," "Stepping Out," "Widow By Proxy" and many others.

According to Miss Claire, her role in "Society Secrets" is the best she has had in some time, as it gives her opportunity for comedy as well as pathos.

FEATURE FILM REFLECTS CURRENT PUBLIC TASTE

AFTER decades of the problem play, years of the bed-room farce and/ months of eagle-screaming war story, the pendulum of public taste in entertainment has swung back to the bucolic drama.

A splendid example of a story that depends for its appeal upon human nature is to be seen .... at the .... Theatre in "Society Secrets," a Universal photodrama of big moments in the lives of simple people, presented without straining for effect but with a heart appeal that has marked it as one of the genuine stories of the screen.

"Society Secrets" is a starring vehicle for Eva Novak, but the manner in which her supporting cast appears makes the production practically all-star in its presentation.

The story was written as a magazine feature by Helen Christine and was filmed at Universal City under the direction of Leo McCarey.

In theme "Society Secrets" stands out as one of the most delightful narratives of the screen. It concerns an old farmer and his wife who are so behind the times that their city-wise children are ashamed of them.

How they take lessons in society mannerisms from the girl who is to marry their own son and has come to secretly investigate their social standing, gives the capable cast ample opportunity to get over dramatic punches delicately seasoned with spicy humor.

"Society Secrets" is considered by critics to be the type of a story that the American public turns to after an over-dose of the wrought-up session with the over fervent problem and sex drama.

WOULD YOU DISCOVER REAL SECRET OF ETERNAL YOUTH?

EVER since Ponce De Leon drank Florida water to restore his youth, scientists have been trying to fill old gentlemen with a desire to play leap-frog by surgical and chemical means.

The real secret of eternal youth, however, is believed to have been discovered in the filming of "Society Secrets," which is now playing at the .... Theatre.

In the screen story an old farmer and his wife take an intensive course in society mannerisms and arrive in the city to take part in a brilliant social function which their children are giving to convey the impression that they never heard of a farm.

George Berrell and Gertrude Claire, who play the old folks in support of Eva Novak, the star, are glandiloquent in describing the youthful glow which followed their delightful rejuvenation in the picture.

"I feel perfectly gland," said Mr. Berrell, using the Chinese inflection.

"The benefits are interstitial," said Gertrude Claire, the charming old character actress who plays opposite him.

The rejuvenation process by which the old folks knocked off a few decades from their appearance in the picture consisted in a series of Turkish baths, hot oil massage, and a strict diet consisting of oysters on the half-shell, malted milk, bromo-seltzer, raw eggs and a glass of bitters whenever the spirits inclined to droop.

"Society Secrets," in which Eva Novak stars with such capable support, was produced at Universal City under the direction of Leo McCarey and is now playing at the .... Theatre.

Buffalo

At the Palace Theatre: " 'Outside The Law' going very big in Buffalo," says a wire. "Breaking all records. Turning them away. May hold picture over.

Salt Lake

At the Kinema Theatre: " 'Outside The Law' opened Saturday, breaking all previous records. First three days' run $2964.50, beating previous record first three days' run by nearly $400."

Los Angeles

At the Superba Theatre: "Broke every previous record. First week's gross showed it did better than nine dollars a seat. Holding record-breaking run in its fifth week.

"OUTSIDE

Carl Laemmle
presents

PRISCILLA DEAN

SUPPORTED BY LON CHANEY

in

THE LAW"

TOD BROWNING'S
GREATEST UNIVERSAL—JEWEL

Repeating Its Big

A SENSATION
EVERYWHERE

PRISCILL

DEAN

in the
UNIVERSAL-JEWE
$500.000
Production deLuxe

Story by H.H.VAN LOAN
Directed by TOD BROWNIN

ty Success In Smaller Towns!

READ these letters from small-town exhibitors, all unanimous in their praise of this picture, and the remarkable results it brought them. Then remember that you are in business for profit and that here is one picture to help you do it!

"SHATTERED ALL RECORDS"

"This attraction was played at advanced admission rates. We shattered all house records."

Gaiety Theatre,
Fredericton, N. B.

"BIGGEST EVER RUN"

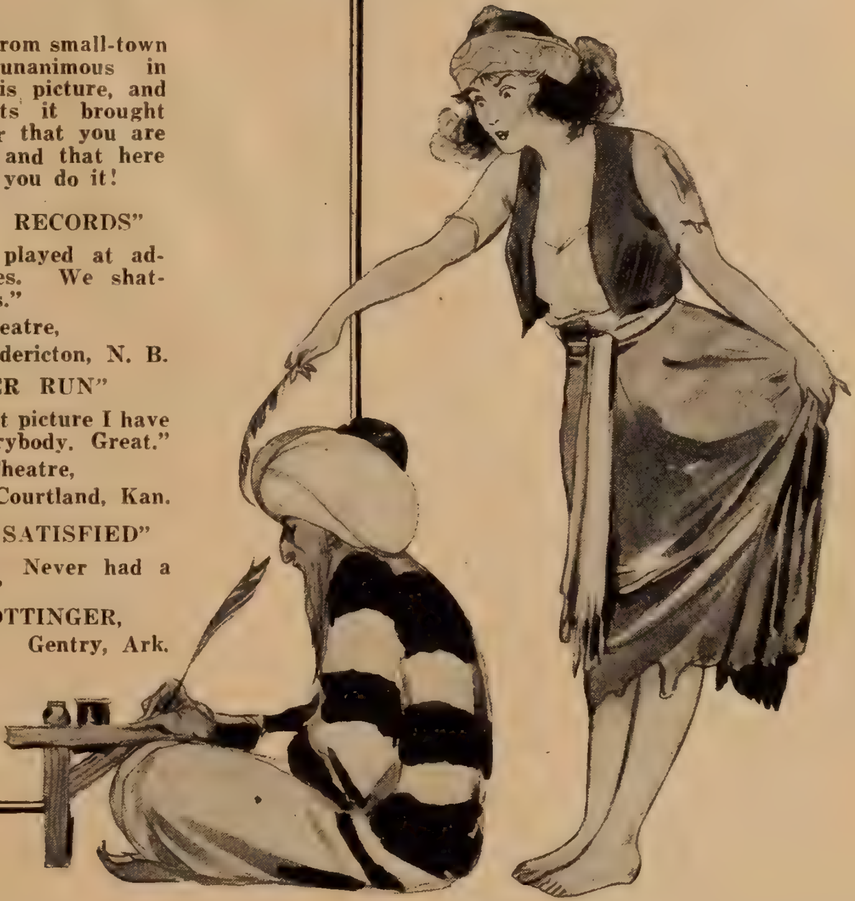
"Consider it the biggest picture I have ever run. Pleased everybody. Great."

Electric Theatre,
Courtland, Kan.

"NEVER BETTER SATISFIED"

"Nothing but praise. Never had a better-satisfied house."

A. M. OTTINGER,
Gentry, Ark.



CARL LAEMMLE Presents

"The VIRGIN of STAMBOUL"

A Great Pic
Going Big
Small To

IN small towns everywhere this powerful photodrama is registering unprecedented success in box-offices as well as in the hearts of its record-making audiences. Crowded houses, pleased patrons and large profits are the share of every exhibitor presenting this master-drama of yourself and myself and our wives. Read the testimonials from happy exhibitors and profit by their experience—NOW!

Carl Laemmle presents

Von Stroheim's **master picture**

“The DEVIL'S

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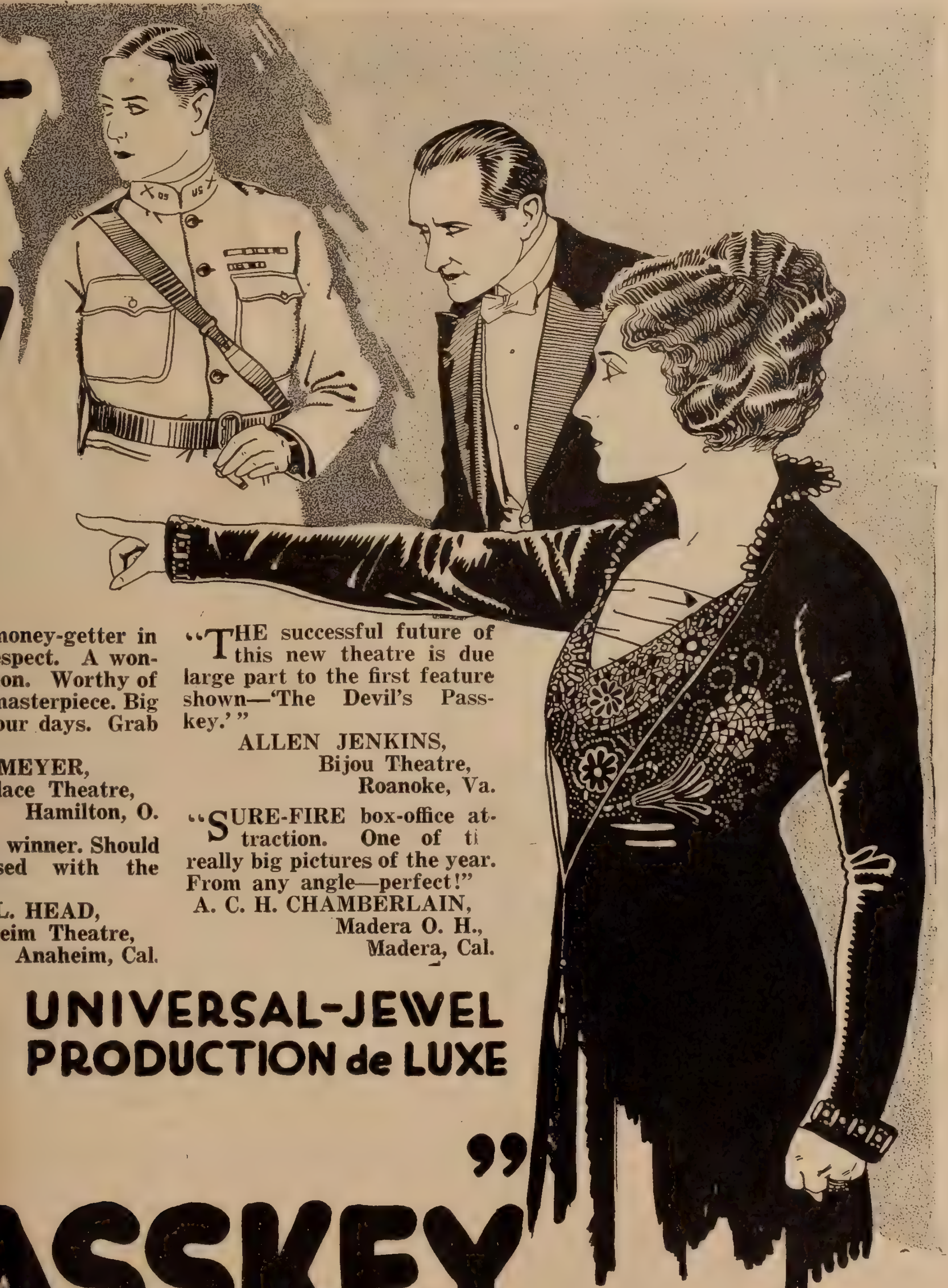


"A SURE money-getter in every respect. A wonderful production. Worthy of being called a masterpiece. Big business for four days. Grab it."

FRED MEYER,
Palace Theatre,
Hamilton, O.

"PROVED a winner. Should be classed with the best."

C. L. HEAD,
Anaheim Theatre,
Anaheim, Cal.

"THE successful future of this new theatre is due large part to the first feature shown—'The Devil's Passkey.' "

ALLEN JENKINS,
Bijou Theatre,
Roanoke, Va.

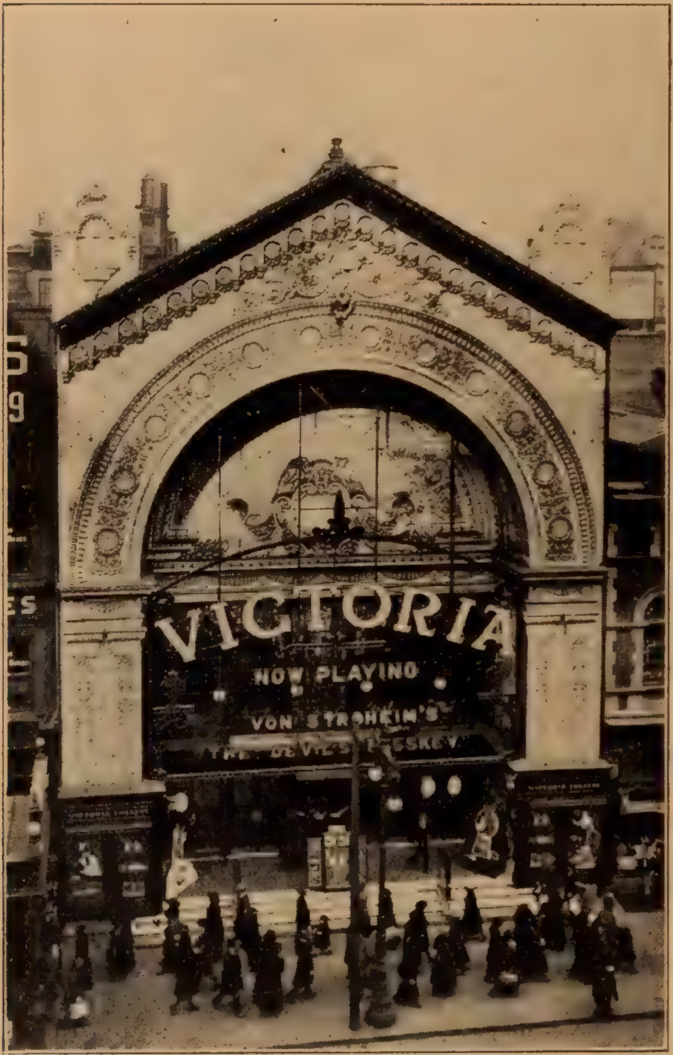
"SURE-FIRE box-office attraction. One of the really big pictures of the year. From any angle—perfect!"

A. C. H. CHAMBERLAIN,
Madera O. H.,
Madera, Cal.

UNIVERSAL-JEWEL
PRODUCTION de LUXE

PASSKEY”

"Devil's Passkey in Philadelphia"



Victoria Theatre on Market Street

ENCOURAGING reports are still coming in from various cities concerning the record houses drawn by the Universal production de luxe "The Devil's Passkey." Here is reproduced a photograph of the method of featuring this picture at the Victoria theatre on Market street in Philadelphia.

This is one of he Stanley houses and reported that the picture enjoyed a very good run at the Quaker City playhouse. Special posters and lobby displays were arranged as can be seen by a close study of the accompanying picture.

Everywhere that the picture has been shown there has been favorable comment concerning the masterful artistry with which the theme of the production was carried out. The settings and photography are up to the usual high standard which is to be expected of a Universal-Jewel film.

Te fact that Eric von Stronheim directed the picture is an additional factor of great importance to exhibitors everywhere an intelligent interest in take in photoplays. With his inherent perception for details he invariably produces a picture free from petty flaws and with no careless spots in the action.

The theme of "The Devil's Passkey" is one that carries a vital message to every woman whether she lives in Paris, New York or Gopher Prairie. Because of this universal appeal the film is attracting the same marked degree of interest in the smaller towns as in the larger cities.

Regardless of location there is a fertile field for this feature in every small town and hamlet throughout the country or wherever there is a moving picture theatre. It will easily remain for a long time one of the best current releases of Universal Films.

Praise From Idaho

Salmon, Idaho, Jan. 21, 1921.

Mr. A. W. Skoog, Esq.,
Universal Film Exchanges,
Butte, Montana.

My dear Mr. Skoog:

I wish to tell you how pleased I am with the showing of "The Devil's Passkey." It gave universal satisfaction and especially pleased those of the more critical and exacting tastes. It is a high class society crook drama that holds interest to the last moment. It is a gem of its type.

There is no reason why any small town or large city exhibitor should not make money on this production.

One can conscientiously boost this play. The acting is splendid. It is artistic and dramatic settings and treatment are very fine. The plot is unusual and entertaining. Though the sex situation is the main theme, yet it is handled in such a clever and delicate manner that it will not offend.

Yours very truly,
(Signed) PHILIP RAND, Manager.
The Rex Theatre.

Movie Campaign in Des Moines

GARDEN
DOROTHY PHILLIPS
ONCE TO EVERY WOMAN
Dorothy Phillips
ONCE TO EVERY WOMAN

"Once to Every Woman" at Garden Theatre, Des Moines, Iowa.

THE recent Go-To-Movie Week which was held in Des Moines, Iowa, starting January 9th, proved to be an unqualified success in every respect, and aided materially in acquainting the public of that city with their movie house managers and also with the type of pictures shown in the various theatres. Universal pictures occupied a prominent place on the special programs arranged by the respective managers.

Much publicity was used in the daily papers and the general public was completely "sold" for the idea when the week opened. All the theatres enjoyed a very successful week and incidentally made more friends who will undoubtedly prove to be regular patrons. Special posters and lobby displays were used to increase the effectiveness of the campaign.

Two of the A. H. Blank Enterprise houses featured Universal first run pictures. "Once to Every Woman," starring Dorothy Phillips, was shown at the Garden theatre on Locust Street, and "White Youth," with Edith Roberts in the title role, was the feature at the Majestic theatre.

At the Majestic in addition to the Universal five reel feature there was a vaudeville bill, but at the Garden, "Once to Every Woman" was not supported by any other film. Both these picture plays drew capacity audiences all day in spite of strong competition from the other houses and easily proved to be the chief topic of conversation wherever the results of the week were discussed.

ANOTHER RECORD

COLONIAL THEATRE

Lethbridge, Alberta
January 19th, 1921.

Mr. George Kohn,
Manager, Canadian Universal Film Co., Ltd.,
Calgary, Alberta.

Dear George:

I've just got thru having a new and novel experience. For the first time in fifteen years of show business I'm actually sick and tired of having my patrons thank me, and congratulate me on a picture. That picture is "Once To Every Woman." My right arm is about worn out, and, like the Prince of Wales if it keeps up I'll have to use my left arm to give my right a rest. Thank God for my right arm's sake that I'm only playing the picture three days instead of a week, for if I played it for a week my arm would be worn out. Hell of a note, isn't it? And right now I'm kicking myself to think I didn't take your advice and play it a week anyway, for the sight of a theatre manager going round with his arm in a sling from shaking hands and counting the coin would be a novel sight—and a pleasant experience at that.

But, all joking apart, please book me down for a return date on "Once To Every Woman." I say without hesitation that it is the greatest picture of its kind I have ever played. Thanks for the singer tip. It makes a great hit. Strong men cried like babies here during every showing. Our ministers here have enthusiastically endorsed it. Our Women's Club here have seen it in a body, and have requested me to bring it back, promising to help me put it over on the return. I took it upon myself to invite over a dozen of the smaller town exhibitors in this district to come in and see it, with the result that I want you to communicate with the enclosed list of exhibitors relative to booking it in the towns mentioned.

Don't fail to book me with "Outside The Law." I sure want that after "Once To Every Woman."

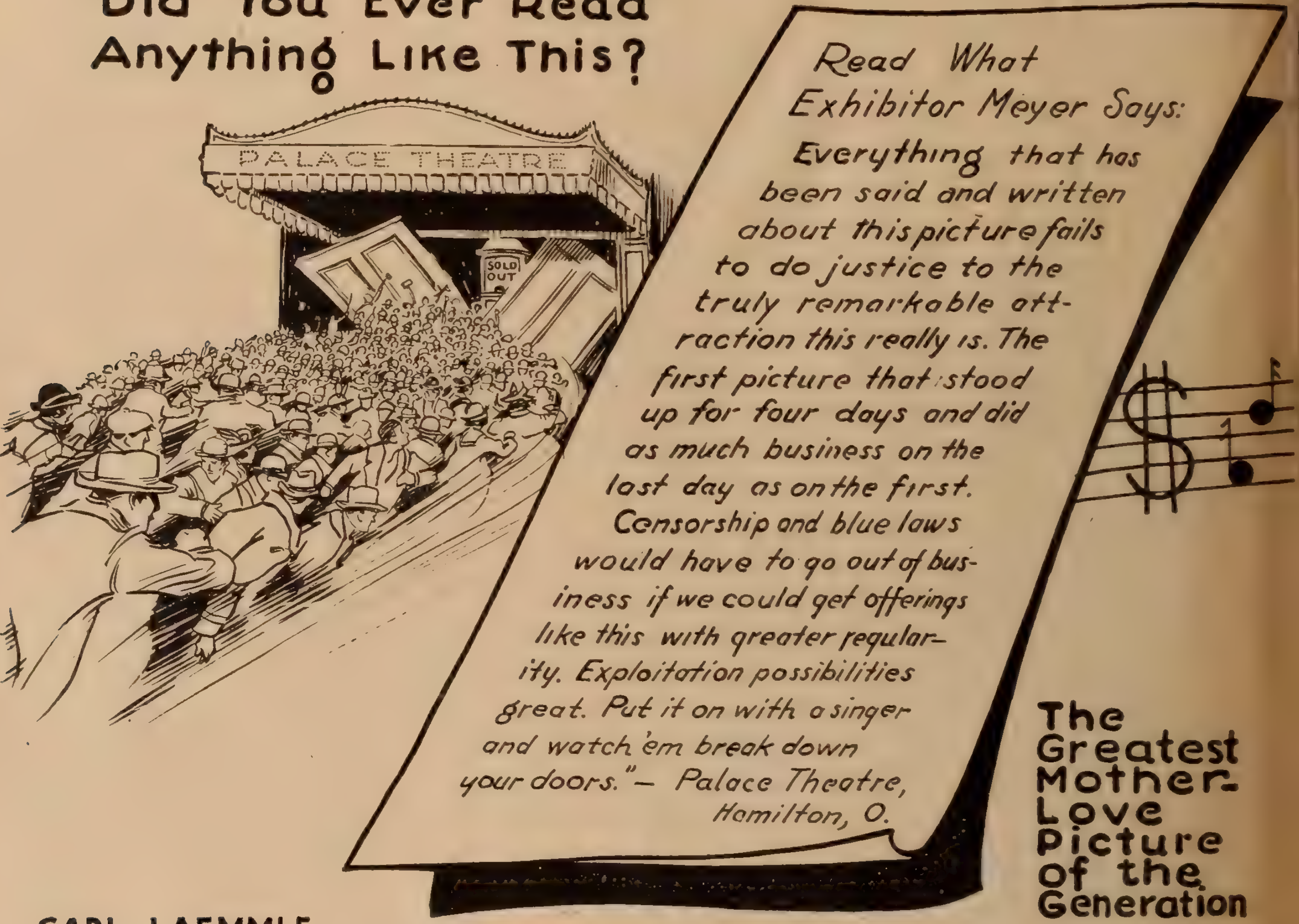
Thanks again, a thousand times—the picture is the greatest boost my theatre ever got.

"Once To Every Woman" (and only once) comes a picture like "Once To Every Woman."

Sincerely,
(Signed) LEN S. BROWN,
Sole Lessee and Manager.

"WATCH 'EM BREAK

Did You Ever Read
Anything Like This?



*Read What
Exhibitor Meyer Says:*

*Everything that has been said and written about this picture fails to do justice to the truly remarkable attraction this really is. The first picture that stood up for four days and did as much business on the last day as on the first. Censorship and blue laws would have to go out of business if we could get offerings like this with greater regularity. Exploitation possibilities great. Put it on with a singer and watch 'em break down your doors."— Palace Theatre,
Hamilton, O.*

**The
Greatest
Mother-
Love
Picture
of the
Generation**

CARL LAEMMLE
PRESENTS
the
Universal-Jewel
Production
de Luxe

DOROTHY PHILLIPS

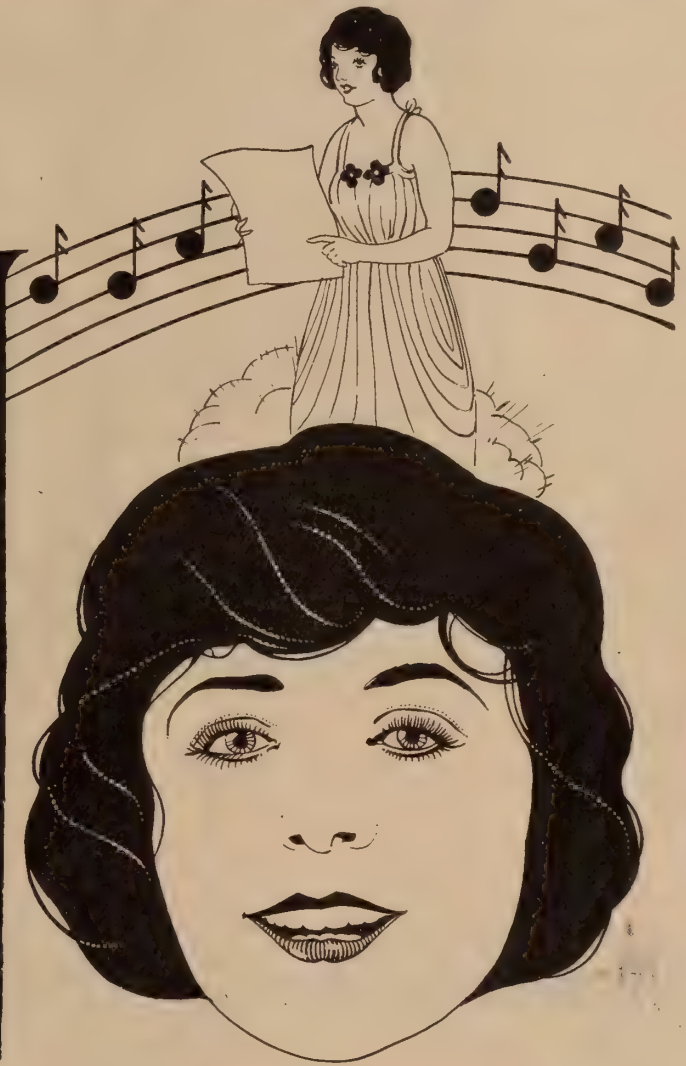
DOWN YOUR DOORS!"

--Says Mgr. Meyer

"FOR the first time in fifteen years of show business I'm actually tired of having my patrons thank me and congratulate me on a picture. THAT PICTURE IS "ONCE TO EVERY WOMAN." My right arm is about worn out. PLEASE BOOK ME A RETURN DATE. IT IS THE GREATEST PICTURE OF ITS KIND I HAVE EVER PLAYED.

—Thanks for the singer tip. It makes a great hit. strong men cried like babies. Thanks a thousand times."

—LEN S. BROWN,
Colonial Theatre,
Lethbridge, Alberta.



Directed by
ALLEN HOLUBAR

ONCE to EVERY WOMAN"

Waiting For Opening Show

Liberty Theatre, Kansas City, Mo.

EXHIBITORS everywhere are encoured to send in photographs of their exploitation methods or the crowds attracted by the features at their theatres for publication in the MOVING PICTURE WEEKLY. Pictures similar to the one presented here are always welcome and will be given space in this publication.

The accompanying picture was taken in front of the Liberty Theatre in Kansas City, Mo., just at the beginning of the evening performance. The attraction was the feature film, "Once to Every Woman," with Dorothy Philips in the leading role. In commenting upon this production, easily the leading attraction in that city, the manager of the Liberty said that all attendance records had been broken during the showing of this Universal-Jewel Production De Luxe. The same reports have been received wherever the film has been exhibited.

House managers rendered "Ben Bolt," "'Good-Bye'" and "The Flower Song." The irresistible merit of the picture, together with the musical program proved to be unusually effective wherever shown.

No one can avoid making a tremendous success with the greatest mother-love story of years with Dorothy Philips handling the leading part in her own inimitable way. Capacity business will be assured for many months to come.

Mammoth Electric Plant at Universal City

AN electrical lighting station for the generation of direct current, now under installation at Universal City at a cost of a third of a million dollars, will have the largest and most powerful equipment in use at any studio according to electrical engineers.

Four motor-generating sets are the nucleus of the plant. Two of these are the largest type now in use in any studio—300-kilowatt units consisting of a motor and two generators. The other two are 500-kilowatt machines especially designed for Universal and under construction in the East by the Westinghouse Electric and Manufacturing Company.

The substation will carry a normal load of 16,000 amperes with a possible overload of half that amount additional. Ten miles of underground cable will connect the station with the various stages, the theatre, and remote points on Universal's 600-acre lot. A two-story switchboard 45 feet long (three times the size of the largest board now in studio use in the West) will control distribution of energy.

A system of remote control, with automatic switches above and below stages, will place light effects at the fingertips of the director.

A concrete substation building 36 feet by 56 feet, and 20 feet high, is nearing completion under the supervision of Harry Brown, electrical chief. It will house the motor generators, the monster switchboard, and the 10,050 K. V. A. transformers that take the 15,000 volt current from the high tension incoming power line and reduce it to 2200 volts. It is distributed at this strength, individual transformers on each stage and location further "stepping it down" for use in illumination.

"The DIAMOND QUEEN"

Universal's
strangest
Adventure Serial
starring

EILEEN SEDGWICK

CLEAN as mother likes 'em.
THRILLING as only Universal makes 'em.
SPEEDY as a whizzing shot.
MAGNETIC as any feature—and for eighteen weeks.

DIRECTED BY EDWARD KULL

SKY

SEA

LAND

UNDER-GROUND

UNIVERSAL

"You can't lose--unless your house burns down!"

--Says Manager Wegener

"BROKE all house records with this one. You cannot lose on it unless your house burns down. If it does, show it in a big tent. Big pulling power."

ED. L. WEGENER,
Lyric Theatre,
Valley Junction, Iowa.

"Will Clean Up!"

"IT'S an odd picture and will clean up. Greatest week's business in the history of the house was done by more than $2,000."

M. CURTIS,
Doric Theatre,
Kansas City, Mo.

"Broke My House Record!"

"INTERESTING scenes and will appeal. Broke my house record for two days."

M. CASSIN,
Fourth St. Theatre,
Moberly, Mo.

"SHIPWRECKED AMONG CANNIBALS"

UNIVERSAL—JEWEL SENSATION

CURRENT RELEASES

Special Attractions

Starring
HARRY CAREY
“Sundown Slim”
“West Is West”
“Hearts Up!”
“‘If Only’ Jim”

Starring
FRANK MAYO
“Hitchin’ Posts”
“The Marriage Pit”
“Honor Bound”
“Tiger True”
“Colorado”

Starring
LYONS-MORAN
“La La Lucille”
“Once A Plumber”
“Fixed By George”
“A Shocking Night”

Starring
EDITH ROBERTS
“The Adorable Savage”
“White Youth”
“The Fire Cat”

Starring
CARMEL MYERS
“In Folly’s Trail”
“The Gilded Dream”
“Beautifully Trimmed”
“The Mad Marriage”

Starring
EVA NOVAK
“Wanted At Headquarters”
“The Torrent”
“Society Secrets”

Starring
GLADYS WALTON
“The Secret Gift”
“Pink Tights”
“Risky Business”
“Rich Girl, Poor Girl”

WITH A SPECIAL CAST
“Under Northern Lights”
“Two Kinds Of Love”

Jewels

Starring
PRISCILLA DEAN
“The Virgin Of Stamboul”
“Outside The Law”

“Once To Every Woman”
(with Dorothy Phillips)

“Blind Husbands”
“The Devil’s Passkey”
“Shipwrecked Among Cannibals”
“The Great Air Robbery”
“The Breath Of The Gods”
(with Tsuru Aoki)
“Under Crimson Skies”
(with Elmo Lincoln)

Starring
JOE MARTIN
(Two Reels)
“A Prohibition Monkey”
“A Wild Night”

Two Reel Western Dramas

Starring
HOOT GIBSON
“The Trail Of The Hound
“The Saddle King”
“The Driftin’ Kid”
“Sweet Revenge”
“Kickaroo”

Starring
JACK PERRIN
“The Grip Of The Law”
“The Trigger Trail”

Red Rider Series

Featuring
LEONARD CLAPHAM
“A Son Of The North”
“The Girl And The Law”
“Big Stakes”
“When The Devil Laughed”
“The Forest Runners”
“The Timber Wolf”

Serials

Starring
EDDIE POLO
“The Vanishing Dagger”
“King Of The Circus”

Starring
EILEEN SEDGWICK
“The Great Radium Mystery”
“The Diamond Queen”

Starring
ELMO LINCOLN
“Elmo, The Fearless”
“The Flaming Disk”

Starring
MARIE WALCAMP
“The Dragon’s Net”

“The Moon Riders”
(with Art Acord)

Two Reel Century Comedies

“Trouble Bubbles”
“Their First Tintype”
“Happy Daze”
“Tee Time”
“Fire Bugs”
“His Fearful Finish”
“Puppy Love”
“Fresh From The Farm”
“Leaping Lions and Jailbirds”
“Vamps and Scamps”

One Reel Star Comedies

Featuring
DOROTHEA WOLBERT
“Nearly Wed”
“Fresh From The Country”
“Chicken, Country Style”
“The Spirits of ’21”
also
“His Lady Friend”
(with Joe Martin)
“My Lady’s Ankle”
(with Robert Andersen)
also
“Simple and Sweet”
“Milk And Yeggs”
“Won: One Flivver”
“A Waiting Maid”

INTERNATIONAL NEWS TWICE-A-WEEK

Carl Laemmle Presents An

ALL-STAR CAST

IN

"The BREATH OF THE GODS"

Made by ROLLIN STURGEON
from the famous novel by
SIDNEY McCALL

UNIVERSAL-JEWEL
SUPER-PRODUCTION

A REMARKABLE drama portraying the conflicting influences of a great love and the traditional duty to country. Just the picture for small town exhiibtors!

TSURU AOKI
with
J. BARNEY SHERRY
supported by
STANHOPE WHEATCROFT
ARTHUR CAREWE
ETHEL SHANNON
and a great company

"UNDER CRIMSON SKIES"

Starring

ELMO
LINCOLN

"GREAT!" "Big pulling power!" "Give us more!" These are but a few remarks taken from the hundreds of enthusiastic letters of small-town exhibitors! What it has and is doing for exhibitors everywhere, it can and will do for YOU! Profit by their experiences! Book it now—TO-DAY!

Story by J. G. HAWKS

Directed by REX INGRAM

UNIVERSAL - JEWEL

West Takes to Carey Pictures

Featuring "West Is West"

OUT where the real West is known by personal contact and not from novels of the plains and woods, the enthusiasm for the Western features starring Harry Carey is invariably evident. Up and down the West Coast he is recognized as a real exponent of the life typical of those parts up to a few years ago and still the same in some places even today.

Carey has the reputation of being the fastest man on a gun in the films, and he is given a wide opportunity for this gun play in his pictures. The old West is brought back to us with increased vividness after viewing a Carey picture.

The East, because of the general lack of actual knowledge of affairs of the true West or of the days now past may be shown films not technically correct in all their detail and notice no difference, but when the Western public is catered to there can be no faults in Western drama if it is to get by.

There is no doubt about the authenticity of the characters played by Harry Carey nor of the background for his pictures. When the West stamps it approval upon one of the dramas of the Great Outdoors you can be sure that every detail is correct and logical. A Western picture with Carey will always go over big and receive a royal welcome.

The photograph shown here is of the Star Theatre in Portland, Oregon, which recently ran "West Is West" for one week with exceedingly gratifying results.

ADVANCE NOTES FOR "SOCIETY SECRETS"

"Society Secrets," the Universal photodrama which comes to the ....Theatre on .... with Eva Novak in the starring rôle, has been described as a photodrama that "makes laughing dimples to catch the tears." It was produced with an unusually fine cast under the direction of Leo McCarey from a magazine story by Helen Christine.

Those who saw beautiful Eva Novak in "Wanted at Headquarters" and "The Torrent" will be particularly attracted by the Universal star's beauty and dramatic force in "Society Secrets," coming on .... to the ....Theatre. The vivacious screen lassie runs the gamut of drama and humor in this photoplay, contrasting the simple sincerity of nature with the artificial veneer of the big city. It was produced under the direction of Leo McCarey.

Two of the best screen characterizations of the year are to be seen in the work of George Derrell and Gertrude Claire as the small town parents in "Society Secrets," the attraction which is coming to the .... Theatre on .... The character players appear in support of Eva Novak, the star, and add to the drama and humor of this appealing story.

The kind of a picture that fills the dimples of smiles with tears is coming to the ....Theatre on........, in "Society Secrets," a Universal photoplay of big moments in the lives of simple people.

The story was written by Helen Christine and adapted to the screen by Douglas Doty, formerly editor of the Cosmopolitan and Century Magazines. It was filmed at Universal City under the direction of Leo McCarey with pretty Eva Novak in the starring role.

An ingenious plot has been woven around two old fashioned country folks and their three children who have covered their natural worth with an artificial veneer of social affectation.

The old folks are planning a big Christmas dinner for the children when a telegram comes saying that they cannot leave the city. The old folks plan to go to them, but they learn that they are not wanted. They realize that it is because their old fashioned simplicity will embarrass their children in their new environment.

How they accidentally hire the fiancee of their son to teach them society ways and how they arrive at the dinner just in time to dazzle the guests with their ultra-fashionable clothes and suave manner forms one of the delightful comic touches to the dramatic theme.

"Society Secrets" offers a story of unusual heart interest with a splendid cast. Playgoers who attend the ....Theatre on ...., will see the lovely Eva Novak supported by George Barrell, Gertrude Claire, Clarissa Selwynne, William Buckley, Ethel Ritchie, Leonard C. Shumway, Carl Stockdale and Lucy Donohoe.

The Moving Picture Weekly frequently receives inquiries as to where the films advertised in its pages may be booked. For the benefit of these and any others who may wish it we have here published the addresses of the various exchanges and the names of the managers.

C. E. Halligan, Universal Film Ex., Inc., 657 Broadway, Albany, N Y.

William Oldknow, Consolidated Film and Supply Co., 111 Walton St., Atlanta, Ga.

Samuel Grant, American Feature Film Co., 60 Church St., Boston, Mass.

M. A. Chase, Universal Film Ex., Inc., 257 Franklin St., Buffalo, N. Y.

A. W. Skoog, Universal Film Ex., Inc., 23 So. Montana St., Butte, Mont.

D. C. Walkley, Canadian Univ. Film Co., 407 W. 8th Ave., Calgary, Alta.

J. E. Daly, Universal Film Ex., Inc., 707 Dryden St., Charleston, W. Va.

E. F. Dardine, Universal Film Ex., Inc., 307 W. Trade St., Charlotte, N. C.

I. L. Leserman, Universal Film Ex., Inc., 220 So. State St., Chicago, Ill.

H. S. Brown, Universal Film Ex., Inc., 294½ No. High St., Columbus, O.

Cleve Adams, Universal Film Ex., Inc., Film Exchange Building, Pioneer & Broadway, Cincinnati, Ohio.

Art Schmidt, Universal Film Ex., Inc., Prospect Ave. & Huron, Cleveland, Ohio.

N. E. Depinet, Cons. Film & Supply Co., 1900 Commerce St., Dallas, Tex.

A. R. Cherry, Universal Film Ex., Inc., 1018 Forbes St., Pittsburgh, Pa.

Eugene Gerbase, Universal Film Ex., Inc., 1422 Welton St., Denver, Colo.

Edgar B. Haines, Universal Film Ex., Inc., 918 Locust St., Des Moines, Iowa.

Jos Friedman, Universal Film Ex., Inc., 63 E. Elizabeth St., Detroit, Mich.

R. C. McIlheran, Cons. Film & Supply Co., 110 E. Franklin St., El Paso, Texas.

C. H. White, Universal Film Ex., Inc., 709 Rogers Ave., Ft. Smith, Ark.

Ralph W. Abbett, Universal Film Ex., Inc., 113 W. Georgia St., Indianapolis, Ind.

John R. Barton Cons. Film & Supply Co., 615½ W. Forsythe St., Jacksonville, Fla.

J. H. Calvert, Universal Film Ex., Inc., Film Exchange Building, Main & 17th Sts., Kansas City, Mo.

C. L. Theuerkauf, Universal Film Ex., Inc., 822 So. Olive St., Los Angeles, Cal.

W. E. Sipe, Cons. Film & Supply Co., 226 Union Ave., Memphis, Tenn.

George Levine, Universal Film Ex., Inc., 174-2nd St., Milwaukee, Wis.

I. Gettleson, Universal Film Ex., Inc., 21-23-25-3rd St., Minneapolis, Minn.

D. Leduc, Canadian Universal Film Co., Ltd., 295 St. Catherine St., W., Montreal, Can.

Morris Joseph, Big U. Film Ex., 126 Meadow St., New Haven, Conn.

W. M. Richardson, Cons. Film & Supply Co., 914 Gravier St., New Orleans, La.

Charles Rosenzweig, Big U. Film Ex., 1600 Broadway, 7th floor, New York, N. Y.

Sam Benjamin, Universal Film Ex., Inc., 312 W. California St., Oklahoma City, Okla.

H. F. Lefholtz, Universal Film Ex., Inc., 1304 Farnum St., Omaha, Neb.

Int. Films Inc., E. J. Smith, 1304 Vine St., Philadelphia, Pa.

W. H. O'Brien, American Feature Film Co., 85 Market St., Portland, Me.

D. Brill, Universal Film Ex., Inc., 405 Davis St., Portland, Ore.

H. L. Craig, Canadian Universal Film Co., Ltd., 87 Union St., St. John, N. B., Can.

Barney Rosenthal, Universal Film Ex., Inc., 2116 Locust St., St. Louis, Mo.

G. A. Hager, Universal Film Ex., Inc., 56 Exchange Pl., Salt Lake, Utah.

C. A. Nathan, Universal Film Ex., Inc., 221 Golden Gate Ave., San Francisco, Cal.

Geo. Bourke, Universal Film Ex., Inc., 215 Virginia St., Seattle, Wash.

S. W. Fitch, Univeral Film Ex., Inc., Colonial Theatre Bldg., Sioux Fall, S. D.

A. H. MacMillan, Universal Film Ex., Inc., 10 So. Banard St., Spokane, Wash.

Clair Hague, Canadian Universal Film Co., Ltd., 350 Yonge St., Toronto, Can.

W. Walkley, Canadian Univ. Film Co., Ltd., 553 Granville St., Vancouver, B. C.

Jules Levey, Wash. F. Exch., 307-9th St., N. W., Wash., D. C.

H. H. Buntley, Universal Film Ex., Inc., 209 E. 1st St., Wichita, Kan.

J. A. Wilson, Canadian Univ. Film Co., Ltd., 40 Aikens Bldg., Winnipeg, Man.

Eddie Polo At Work on New Serial

Universal Star of "King of the Circus" Promises New Thriller

HERE is an interesting announcement for all the serial fans who are following the variable exploits of Eddie Polo in his current attraction "King of the Circus." There will be another thriller with Polo in the star role and from dispatches from the producing unit now at work on the picture there is a treat in store for all those who follow Eddie's career in the chaptered screen drama.

Now, next to the circus, what was the most interesting and most desired pastime of your youth, or adolescence (as they say on the other side—meaning of course the avenue—and if you have money enough to talk that way)? Wasn't it stories of the Spanish Main with the pirates brandishing cutlasses and sneaking along in the dead of night to hide their pieces of eight in a deep, dark cave?

Of course we all know that they had to sneak along furtively with their gold and also bury it in some cave or else there wouldn't be any story at all. But just why the night had to be dead the story tellers have not enlightened us.

However to get back to our original topic and the why of this bulletin, we want to say right here that there will not be a single dead night, moment, foot of film or any thing of a paraller nature in the new Eddie Polo serial. If you thought that the situations in "King of the Circus" were tense and dramatic, you will hugely enjoy the next feature serial.

Locale Set In Cuba

The new film on which the star and his troupe are now hard at work will be called the "Seal of Satan." It's locale will be in Cuba, Isle of Pines and some of the smaller islands of the Caribbean, and will be fourteen months in screening.

Some of the most thrilling episodes will be made with historic Moro Castle and San Juan Hill for a background. Then will follow sequences along the romantic old smuggling coast in which latter scenes, sea-planes and battleships will participate.

Moro Castle, historic San Juan Hill and the romantic environment of old Cuba will furnish backgrounds for the dramatic theme of the story.

When the Cuban sequence is finished the company will sail for the Isle O'Pines, there to stage a thrilling underwater fight with a shark for which Universal has insured Polo against death or permanent disability for a large sum.

To Return Thru Canal

The return trip will be made through the Panama Canal and scenes will be made near Culebra Cut, the vessel delaying long enough for the Universal company to get the desired "shots."

Pretty Magda Lane, the screen idol of thousands for her sincere work in scores of Universal productions, and Inez MacDonnell, also popular in the films, have been selected by Carl Laemmle to play opposite Eddie Polo in the serial for which the star is leaving for Cuba.

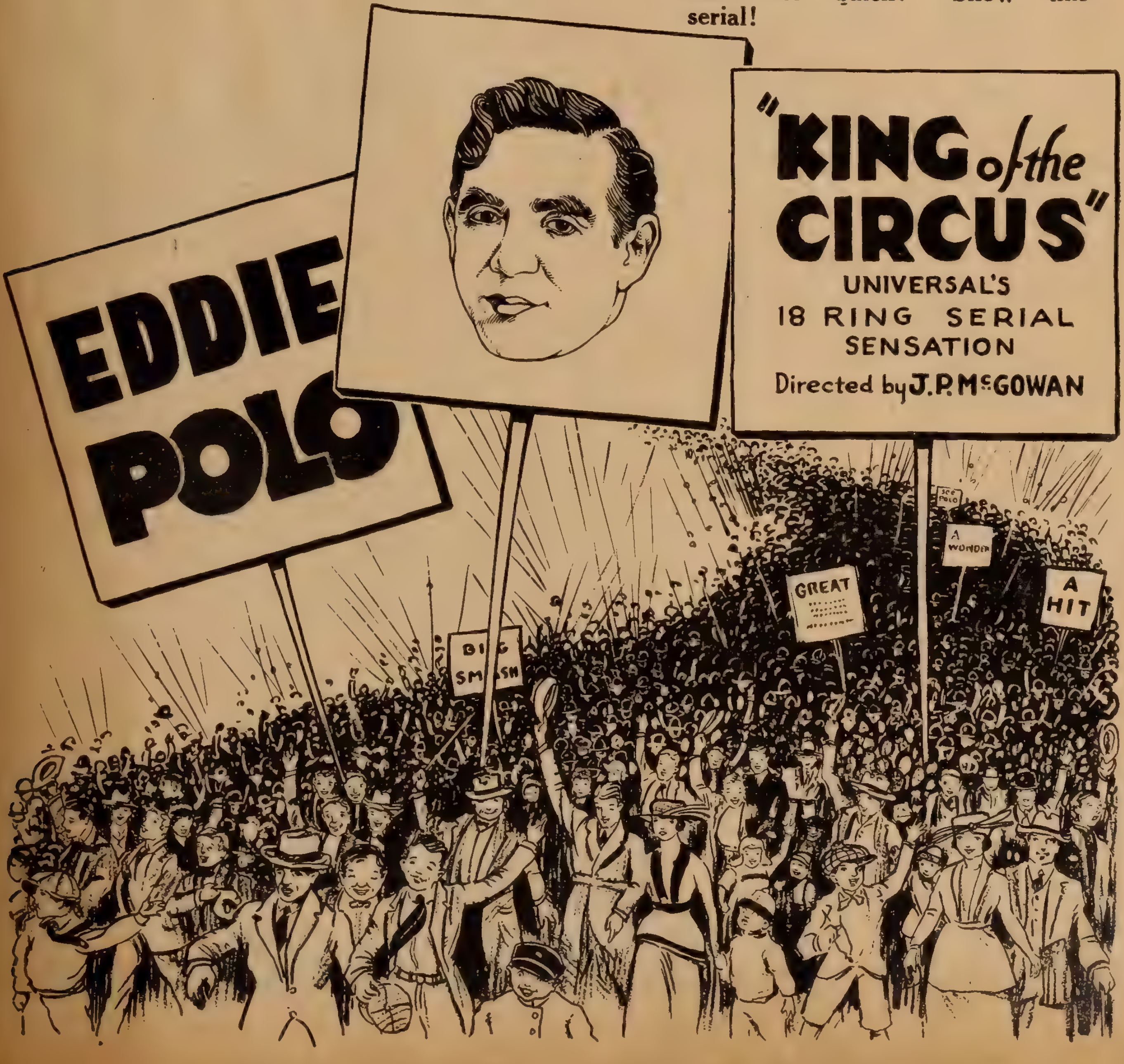
J. P. McGowan, who directed Polo in his last serial, for which he went to Europe, will again direct the star.

Accompanying the star and the director will be an entire company of well-known players; Anthony W. Coldeway, the author of the story; Cecil Myers and Jean Perkins, cameramen; Jay Marchant, assistant to Mr. McGowan; Charles Roberts, technical man, and David Brandman, business representative.

Choice of The Crowds!

Universal makes 'em fast and clean!

THE pick of all serials featuring the king of serial stars is the choice of crowds everywhere and is packing houses to the limit on Eddie Polo nights! Speedy as a bullet—thrilling as only Universal makes 'em—and clean as any mother would want it! It pays to give folks what they want! Think hard—act quick! Show this serial!


EDDIE POLO
"KING of the CIRCUS"
UNIVERSAL'S
18 RING SERIAL
SENSATION
Directed by J. P. McGOWAN
BIG SMASH
GREAT
A WONDER
SEE POLO
A HIT

The Best SHORT

FOR
EXAMPLE

Read this from the Moving Picture World:

"Ed (Hoot) Gibson throws his hat in the ring and challenges all comers for the MOST LAUGHABLE COMEDY YET RELEASED FOR 1921. It is 'KICKAROO,' a two-reel Universal Western subject."

UNIVE

STUFF in the World

CENTURY COMEDIES

RIP-ROARING laugh-getters, featuring Harry Sweet; Brownie, the Century Wonder dog, Century Lions, Century Bathing Beauties, etc. Two roaring reels every week in the year.

TWO-REEL WESTERNS

SWIFT short subjects, featuring Hoot Gibson; also numbers featuring Jack Perrin; and, soon to be released, hurry-up thrillers featuring Eileen Sedgwick, star of "The Diamond Queen" serial.

RED RIDER SERIES

SIX two-reelers of feature quality. Vigorous, red-blooded, actionful stories of the Royal Northwest Mounted Police. Fast, clean stuff featuring Virginia Faire and Leonard Clapham.

ONE-REEL COMEDIES

THE new Star comedies are filled with original gags and other clever comedy ideas—real screen humor directed by such experts as Al Beaudine, Chuck Reisner and others.

INTERNATIONAL NEWS

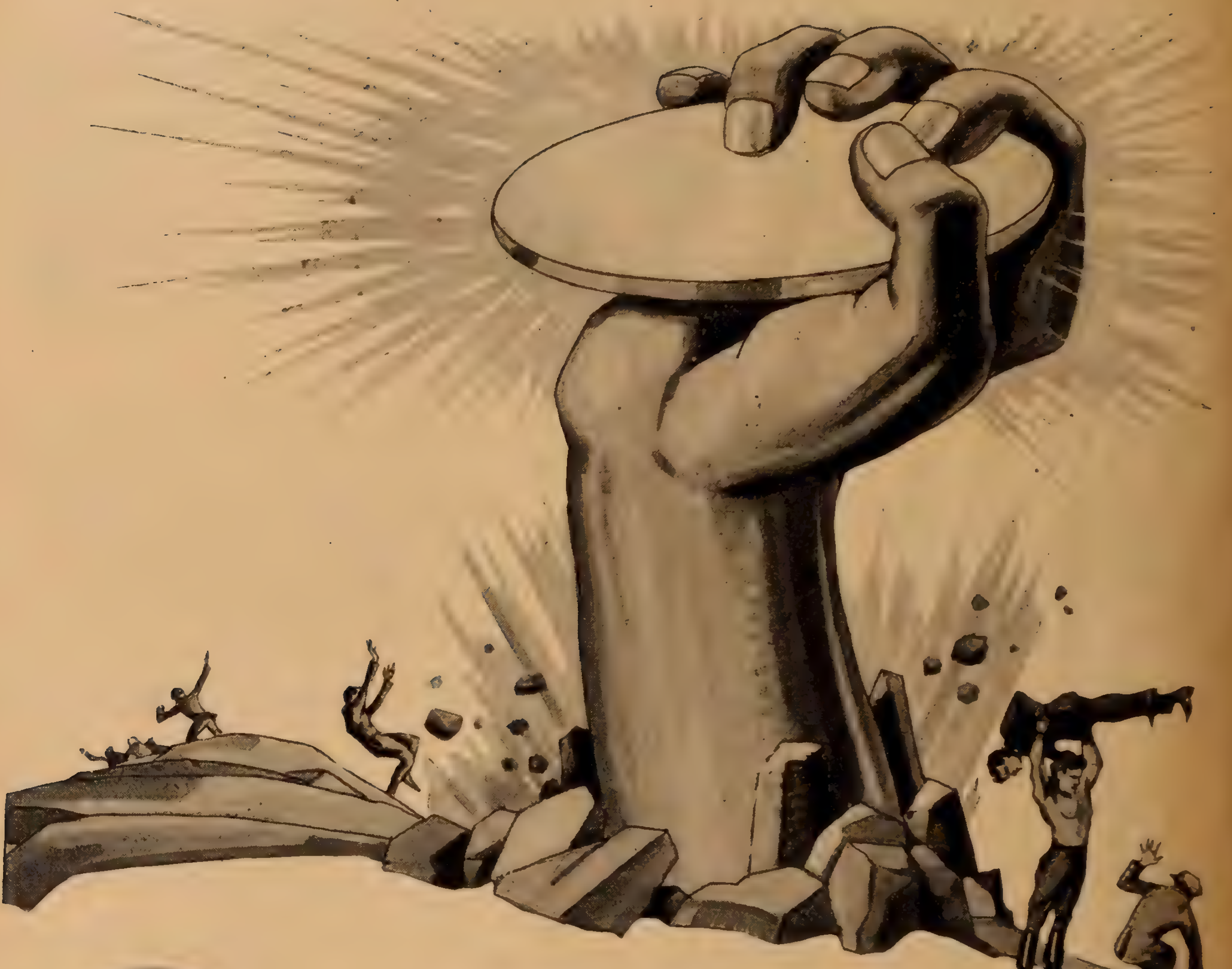
TWICE a week. The service that scored more than thirty big scoops last year—and which begins this year with some more exclusives. Always the best in news and features.

coming

LYONS-MORAN 2-REELERS

THIS popular comedy team will soon be seen in sparkling two-reelers of highest quality—subjects so crammed with well-dressed fun as to make them attractions in any house.

RSAL•



A MIGHTY THRILLER

yet *clean*!

Pep
Action
Mystery
Suspense
Thrills
Perils
Leaps
Explosions
Fights
Excitement

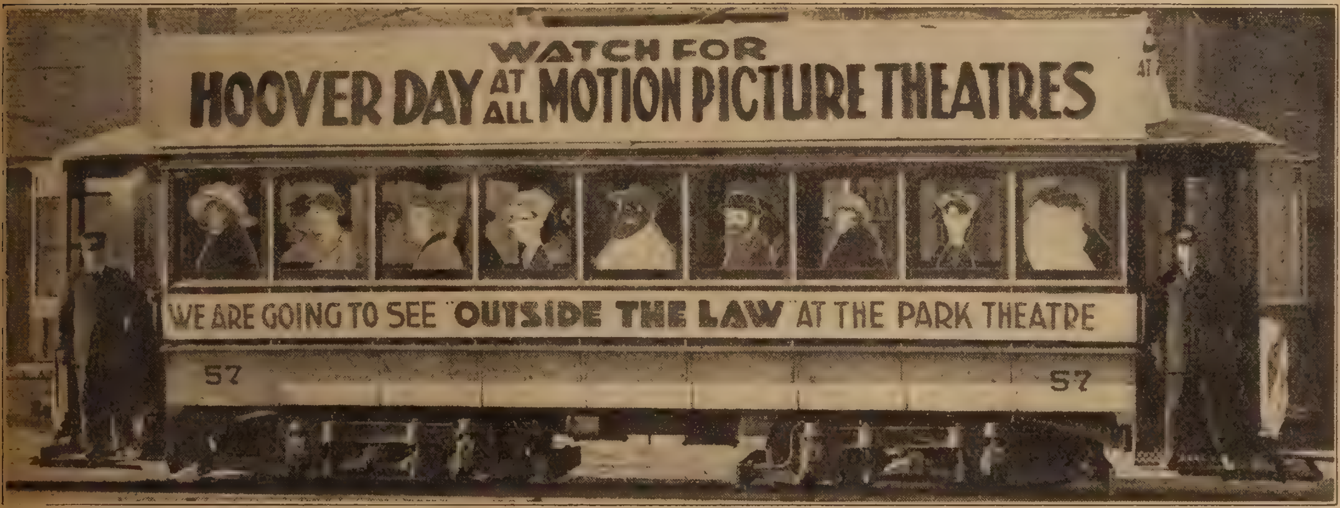
ALL THESE—YET
CENSOR-PROOF!

ELMO
LINCOLN
in

A clean Serial with the double-role punch. Directed by Robt. Hill

"The FLAMING DISK"

Hoover Day in the "Hub" City


WATCH FOR
HOOVER DAY AT ALL MOTION PICTURE THEATRES
WE ARE GOING TO SEE "OUTSIDE THE LAW" AT THE PARK THEATRE
57
57

All Set for the Ride Through Boston With the "Outside the Law" Special Car

PUBLICITY stunts that amuse, tease, or even anger the public so that they want to know what all the fuss is about have been worked in every conceivable form, but for sheer effectiveness the palm must be handed to the exploitation stunt used in Boston for "Outside The Law." Staid Boston was never so aroused before and the energetic and clever campaign will remain the topic of popular discussion for some time.

The crowds brought out to see "Outside The Law," the Universal-Jewel picture, starring Priscilla Dean, were so great that the Park Theatre had to close its doors at 10:42 o'clock on Monday morning of last week's run. The campaign was in charge of Harry Reichenbach of the Universal Exploitation Department.

The principal exploitation stunt worked was the use of a street car bearing signs concerning the big Dean picture, which traveled over seventy-two miles of tracks in the heart of the city nine times each day during the several days preceding the opening.

In the windows of the car were painted a variety of human faces, of all races, ages and conditions. "We are going to see 'Outside The Law' at the Park Theatre" was the streamer that adorned the entire length of the car. On top of the car was another big banner with the following caption: "Watch for Hoover Day at all Motion Picture Theatres."

This was the first time in the history of the Boston Elevated railway that this stunt had been put over in that city. It created a sensation in the New England metropolis.

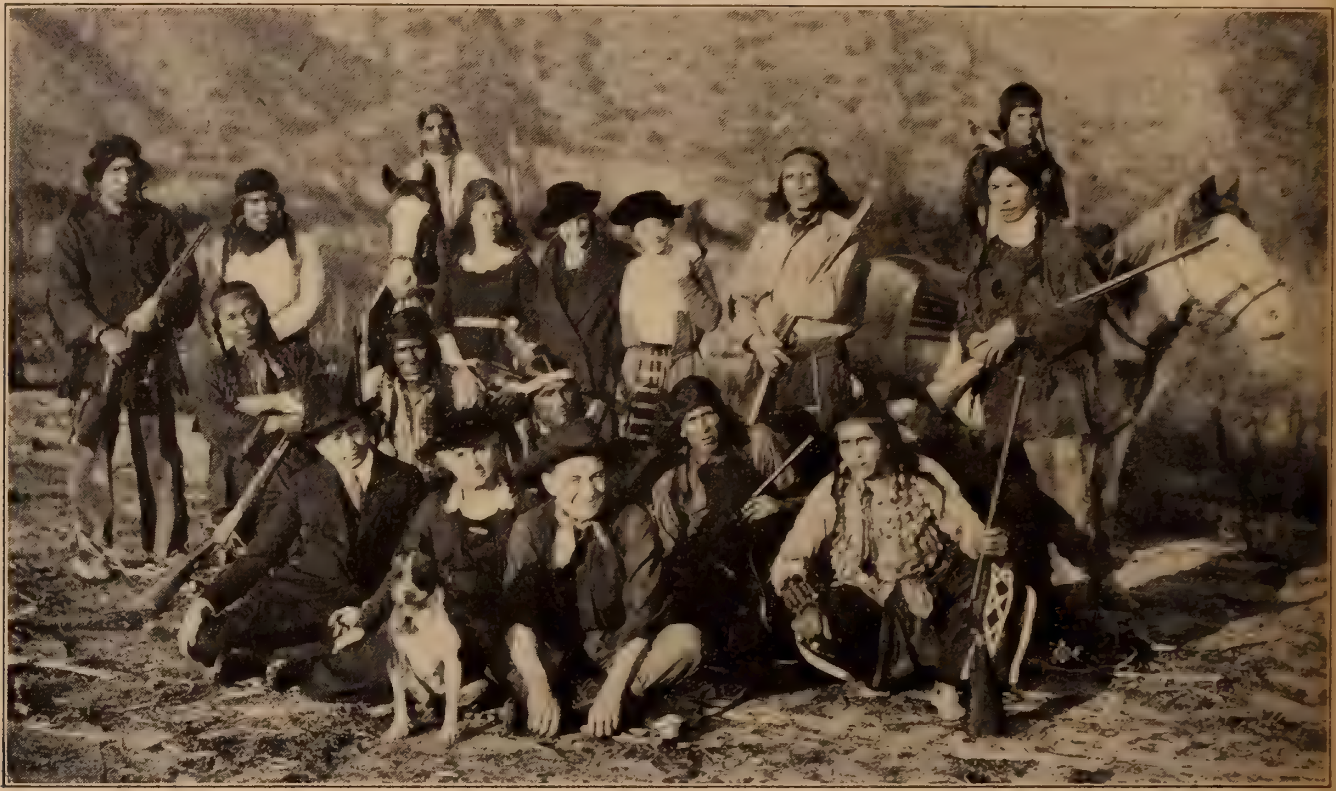
It was only after careful consideration on the part of the traction company that consent was gained by Reichenbach to utilize the car. Boston laws prohibit the use of public service vehicles for advertising purposes. It was not until Reichenbach thought of tying up the "Outside The Law" showing to the Hoover Motion Picture Day, a charitable activity to the mutual advantage of both, that the street railway company leased the car.

So interested was the company in the stunt that Manager Dana and Assistant Manager Potter of the Boston Elevated company were on hand at the car barns at 8:17 a. m., when the car first left the barns. It traveled continuously until 6:15 in the evening, covering every foot of surface track in Boston. Inside the car were a bass drum and a snare drum.

Boston stared at the car. It became the talk of the town. New reel representatives photographed it. Newspapers printed pictures of it, explaining the stunt in detail and giving complete mention of "Outside the Law" at the Park Theatre.

Another stunt which was worked with great effect, was the sign painting stunt as worked by Reichenbach in front of the Universal home office in New York City. For four days preceding the opening of the Dean picture in Boston, three girls in smocks, tam-o-shanters and short skirts, mounted scaffolds near the entrance to the Park Theatre and painted signs advertising the picture.

When the last show had been run at the end of the week, the Park Theatre managers found that "Outside the Law" shattered all records for that theatre by many hundreds of dollars.



Bottom Row.—Left to right: Allen Carey, brother of Harry; his mother, Mrs. Carey and the star. The ladies on the top row, left to right, are Mignonne Golden, erstwhile leading lady to Carey; Mrs. Harry Carey, the star's wife, and Mrs. Allen Carey, his sister-in-law.

Mother His Most Ardent Admirer

"SHE'S a great mother off-stage and I wish I could get her to play mother roles on the screen," said Harry Carey, the Universal star when his mother arrived from the East to visit her son at Universal City.

But Mrs. Carey is content to watch her popular son on the silver-sheet and to add her homage to the millions who have elected Harry Carey the Ace of the Western Drama.

Mrs. Carey's home is in New York where her husband, the late Judge Carey, was for many years one of the best known jurists of the surrogate court. She maintains the old family home there but once in a while journeys west to spend a month with her son on his ranch in the San Francisquito Canyon.

Harry Carey was in the middle of "Everybody for Himself," his forthcoming photodrama, when Mrs. Carey arrived this time. Reaching Los Angeles a day ahead of schedule she motored out to the world's film capital and watched her son work. It was half an hour before Jack Ford, who is directing the star, saw her and called an adjournment in picture making to greet her.

After the day's work the star gave a big banquet on his ranch in honor of his mother and at which various celebrities of the screen were guests.

That was not all. On the following day, Carey took his mother and his other guests (there is always someone being entertained at the hospitable ranch-house) on location with him to shoot some scenes for the production on which he is now working and they all had a merry time of it indeed, judging from the happy faces pictured above.

The production, in the midst of which Harry was working when his mother came to visit, is not his next release. He had just finished working on "If Only Jim" and Carey admirers will soon have a chance to view this as Universal is scheduling it for release very shortly. "If Only Jim" is an adaptation of the famous novel by Philip V. Mighels, "Bruvver Jim's Baby" and it is said to offer Carey any number of delightful opportunities to be—well, just Carey himself. Carol Halloway will be the chief female support and there will be a big dog and a lovable little boy in important roles, so what more can the Carey admirers ask?

Carey is a name to be reckoned with in cinemadom—indeed, he is among the arresting personalities of the screen. His name has come to be associated with western pictures, for that is the kind of pictures folks love to see him in most, the kind he has studied and perfected above all others, but he could be seen to equal advantage in any kind of a drama from life. For Carey is human and his art shows it. He acts his parts and more than that, he brings his characters home to his audiences. They are part and parcel of that big elusive thing called Life.

"Century" Popularity Grows

"I have been showing your two-reel Century comedies for the past two or three years and I have always been well pleased with them; in fact they are much better than most of the comedies now being produced."

W. F. BOGERT,
American Theatre,
Brownwood, Texas.

"With reference to your Century comedies I want to say that they are giving me entire satisfaction. As a matter of fact, I feature your comedies and try to get them in on days when I have spent a lot of money for a feature or when I have pictures that I think are weak.

This has worked out successfully, for Century comedie put these features over."

Very truly yours,
JULIUS SAX,
Julius Sax Theatres Circuit,
Portland, Oregon.

"I wish to compliment you on your Century comedies and find them good in every respect. Give us plenty of action with the lions, dogs, etc., as my audiences like animals."

Yours very truly,
G. M. THOMPSON,
St. Clair Theatre,
St. Clair Borough, Pittsburgh, Pa.

"We would like to congratulate you on your Century comedies. We have been using these from the very first and would like to say that they are full of 'Pep' and that we have not seen a bad one yet. Make more of these. We are,"

Yours very truly,
ROBERT E. LEE,
Crystal Theatre,
Beaumont, Texas.

"I take great pleasure in advising you that we have run your Century comedies and found that same were well received by our audience.

Hoping to continue same on our programme, I am,"

Very truly yours,
J. JONES JOHNSON,
Orient Theatre,
111 West 125th St., New York City.

"Allow me to congratulate you on the merit and laughing quality of your two-reel Century comedies. I have been running same at my theatres for the past three years and find they are the best on the market. I cannot recommend them too highly to every exhibitor.

Trusting that your Century comedies will be as good in the future as they have been, I beg to remain,

Very truly yours,
S. RINSLER,
Sheffield Theatrical Specialties,
308-314 Sheffield Ave., Brooklyn, N. Y.

"Please accept a word of thanks for the exceptional quality of Universal's Century comedies. They sure are the two-reel comedies with laughs bubbling out of them like squeaks from a stuck pig. For general excellence they have never been surpassed, to my way of thinking.

"Here's hoping they keep up the good work."

Yours very truly,
W. W. WHITSELL, Manager,
Pastime Theatre,
Eighth Avenue, New York City.

"We wish to state that your two-reel Century comedies are the best comedies we have had and please our patrons at each showing. Only wish is that we could get them for all our shows, for we know they are the best.

Yours truly,
V. E. BASS,
Bradentown, Fla.

"It is not my habit to offer commendation on any of the various services that go to complete my regular program, however, when the exception presents itself, I can hardly resist giving special credit where such is due.

And so I do not hesitate to voice my sincerest praise of Universal's Century comedies for a consistently successful series of laugh producers and business getters they are hard to beat.... I believe I know, because I tried them all.

Here's hoping they keep up the high quality,"

Sincerely,
S. COHEN,
Windsor Theatre,
823 Third Avenue, New York City.

"THE DIAMOND QUEEN"

Episode No. 6

"The Colossal Game"

CAST

Doris	Eileen Sedgwick
Bruce	George Cheseboro
Martin Harvey	Alfred Fisher
Zeidt	Frank Clarke

DORIS, having seen what her pursuers did not—the dim lights of another vessel in the distance—just before plunging overboard, attempts to swim to it, but becomes exhausted and cries for help. The nearby vessel chances to be the yacht of Bruce, who makes a thrilling rescue of Doris from the water. But when Bruce greets her as Doris Harvey, the girl he helped in her mad race to her home the day of her father's suicide, Doris pretends not to recognize him and insists she is Doris Delmont, the actress, on her way to New York. Bruce is confident that Doris remembers him, but that she, for some deep reason of her own is hiding it. His efforts to penetrate her strange attitude are futile.

In New York, two months later after her rescue by Bruce, Doris, having carefully laid her plans in conjunction with Martin Harvey, her grandfather, takes the first step in the battle, against the diamond trust. Zeidt and his leaders of the trust—five all together—each receive from an unknown mysterious source, an amazingly large and perfect diamond such as none had ever gazed upon. Czenski, Zeidt's world-renowned diamond expert, pronounces the gems to be the most wonderful in existence. While the trust members are debating what it all means, Doris, hiding her identity, phones Zeidt and tells him she sent the diamonds to them as gifts. She could afford to give them away, she says, because she has an UNLIMITED SUPPLY! In return for their value she asks only an audience with Zeidt and his associates and the expert, Czenki, in Zeidt's office that night at 8 o'clock. Zeidt realizes that if the girl speaks the truth and diamonds suh as they had received were to keep popping in the market without limit, they would not be worth a dollar a bucketful. He agrees to the appointment.

As Doris hangs up and turns away from the phone with a smile—elated by the success of her first step in the fight against the trust—her features become suddenly frozen with horror as she sees a swarthy, muscular, bare arm reach forth from the folds of the portieres nearby to clutch her.

"BIG BOB"

Two-Reel Western Drama

CAST

Bob Johnson	Jack Perrin
His Mother	Ruby Lafayette
"Wolf" Larsen	Jim Corey
Rose	Louise Lorraine
"Red" Moore	Harry De More

BOB JOHNSON, riding the unfenced range as a special deputy sheriff in the service of the Cattlemen's Association, sees a rustler changing the brand on a calf and arrests him at the point of a gun. After a hard day's ride over the range he heads toward home, expecting to find his mother awaiting him. Instead he finds his cottage a wreck and no sign of his mother. Only the whining of his dog broke the ominous silence of the night. Led by the dog Bob went around the house and there saw a new-made grave to which she had been consigned after her brutal murder by the rustlers who sought vengeance against Bob.

With uplifted hand Bob vowed to avenge the death of his mother. At the risk of his life he rode to The House of Death and entered. The House of Death was an isolated cabin run as a saloon by Moore, a former bandit who maintained the place as a rendezvous for men outside the law. It was in The House of Death that Bob knew he would find the murderers of his mother.

Arriving there with his faithful dog he concealed his grief and mingled with the border brigands who drank at the bar and chanced the roulette wheel. To his amazement he found there a girl whose face showed her fear of the men around her. She was a ward of Moore and she had incurred his brutal wrath by refusing to vamp the men who patronized his dive.

When he won a small fortune at the roulette wheel, Moore sent word to the rustlers to come and rob him. Rose overheard the plot and barricaded herself in a room, determined to cast her fate with the stranger who seemed so unlike the other men in the place.

When the rustlers arrive they smash the cabin trying to get Bob and the girl who are barricaded in the upper part of the structure. By good gun-work and the girl's strategy they hold off the mob until the dog runs to Bob's pals with a message of his distress and they come and capture the rustler gang.

A love grows between Bob and Rose and with justice speedily meted out to the murderers, they plan a bright future in which the faithful dog will participate.

International News

No. 10

Athens, Greece.—Greece honors Yankee "Dollar Princess." First pictures of Princess Anastasie, formerly Mrs. William D. Leeds, widow of the American Tin Plate King. (With her husband, Prince Christopher.)

Tring, England.—Royal spring lamb. Here's the flock being raised for King George's family.

San Jose, Costa Rica.—All Costa Rica joins in Prosperity Festival. Great pageant marks return of good times to Central America.

Sub-Title.—A tame bull fight is a feature of the celebration.

Cape Cod Canal, Mass.—The toll of the seas. Coast guardsmen make unsuccessful attempt to board wrecked barges. (Omit from New Orleans and Atlanta.)

Sub-Title.—Pounding to pieces on the rocks.

New Orleans, La.—Elks bring joy to homeless children. Crippled youngsters are "best people" guests on auto ride and picnic. (New Orleans and Atlanta only.)

In the Public Eye.—Charles M. Schwab, fully cleared of charges made in connection with his shipbuilding for Uncle Sam, sails for Europe.—New York City.

Sub-Titles.—Secretary Tumulty and the correspondents who "cover" the White House, hold their last important confab and pose for the movies.—Washington, D. C. A glimpse of President-elect Harding vacationing in Florida. The next President is a pretty good fisherman—here's his day's catch.

Birmingham, Ala.—Dr. J. A. Bryan, beloved pastor who won the Birmingham News loving cup for having done the most for his city during 1920. (For Atlanta and Birmingham prints only.)

Marseilles, France.—Duke of Connaught sails to help end unrest in India.

Sub-Titles.—*H. M. S. Malay* ploughing through the Mediterranean. Approaching Suez—passing the statue of de Lessepe, builder of the canal. The Duke of Connaught, former Governor-General of Canada, meets Lord Allenby, British ruler of the Near East. Coaling at Suez Canal—in preparation for the voyage to India.

Sloatsburg, N. Y.—Chicken express in disastrous wreck. Thousands of feathered beauties meet death as train plunges into ditch.

New York City.—Dazzling fashions for 1921 kiddies. Bewildering creations for lucky kiddies displayed at Spring style show. Jazz Babies.

Arcadia, Cal.—In Uncle Sam's balloon school. Parachute jumping keeps monotony out of study. Ross Field, Arcadia, Cal.

"Hooray!
I'm Dead!"

REST IN PEACE

"Most laughable comedy released in 1921!" says M·P·World

"HOOT GIBSON throws his hat in the ring and challenges all comers for the most laughable comedy yet released for 1921. It is 'Kickaroo,' highly original in conception and splendidly produced."

JUST one example of the quality and class you will always find in Universal short stuff. Why worry and shop around when you can get all your short stuff at your Universal exchange?

keep your
eye on

HOOT GIBSON

"THE DIAMOND QUEEN"

Episode No. 7

"The Amazing Ultimatum"

CAST

Doris	**Eileen Sedgwick**
Zeidt	**Frank Clarke**
Bruce	**George Cheseboro**
Kennedy	**Harry De More**

AS Doris stands terrified, looking at the great arm that seems about to clutch her, she suddenly gets a surprise and a good laugh when the arm is followed into view by the comical, portly figure of her negress housekeeper, who had merely been in the self-satisfying, gesticulating throes of a good stretch and yawn.

Back in the office of the diamond king, Zeidt is telling himself that the girl who had just made the amazing claim of having an unlimited supply of diamonds may be bluffing, but he resolves to take no chances. Unknown to anyone but himself, Zeidt arranges with Kennedy, a private detective, to surround the office with his men. At the appointed hour, Kennedy and his men hide themselves in and around Zeidt's office, guarding every exit. But what neither Zeidt nor Kennedy knows is that Mary O'Rourke, formerly Doris's maid, now her aide in the fight against the trust, has been secretly following the movements of both Zeidt and Kennedy.

Doris leaves her secret headquarters, a house in East 37th street—and goes to her hotel suite. There she receives a large box of roses, addressed to Doris Delmont, with a card from Bruce Weston, inscribed "to the most interesting girl that I have ever met." She hugs the roses to her breast and once again love threatens to upset her plans, but she masters her emotions and thrusts the flowers aside to keep her all-important engagement.

When Doris stands before the trust members in a gorgeous array of diamonds, she convinces Zeidt that he is mistaken in greeting her as Doris Delmont. He introduces the other, including Bruce, who Doris never knew was a member of the trust. But he had not taken any part in the ruination of her father. This, also, she does not know. Thus she finds the man she secretly loves among those she has sworn to crush! She again refuses to recognize Bruce who, silent, pondering, cannot understand her attitude.

By a sensational display of diamonds, most of which she brings in a handbag, Doris, whose identity remains unknown to all except Bruce, convinces them that she has found the UNLIMITED SUPPLY and can smash the market, and also the trust, unless they agree to what she has to propose. Zeidt and his associates are thunderstruck, awed, but Zeidt's face bears a sneer as he thinks of his arrangements with Kennedy.

Leaning toward Doris across the table in his office, Zeidt hisses out the question: "What is your proposition?" At the same time he draws forth his handkerchief and mops his forehead, upon which beads of tense excitement stand forth. It is the signal to Kennedy. Doris tells Zeidt she will destroy the source of her unlimited supply of diamonds and bind herself to utter secrecy, as the trust must, when they purchase from her at one half the existing karat price **One hundred million dollars worth of diamonds!** The dramatic pause that results is broken when Zeidt summons Kennedy to arrest Doris, but Brue interferes, forcing Zeidt and the trust member to a pledge of secrecy and fair play. When the detective and his men are dismissed, Doris says she will give the trust ninety days to accept or decline her offer. If it is accepted, she expects a certified check. If declined, she will flood the market with diamonds, annihilate it—and smash the trust! She will call ninety days from the next day, at noon, for her answer. Doris leaves the trust chieftains dumfounded, but as she descends to the lobby of the building discovers that in spite of the pledge of fair play Kennedy and his men are trailing her.

"A Waiting Maid"

One Reel Star Comedy

Featuring
DOROTHEA WOLBERT

LIZZIE, the Maid, while helping the daughter of the house get ready to greet her sweetheart notices his picture on her dressing table and steals it. She shows the photograph to the butler with whom she is in love and also to the cook and they take the message of love on the picture to be meant for Lizzie.

They congratulate her and when the young man calls at the house the butler shows him into the kitchen and leaves him with the maid. He discovers his picture and laughs over it and then proceeds to show her how a modern proposal is delivered.

While on his knees before her he is surprised at the entrance of the young lady of his dreams and attempts to pass off the matter as a lark. She believes the worst however and rushes out of the house closely followed by her fiance and in turn by Lizzie and the Butler.

The young lady and also the butler insist that Lizzie and the astonished youth be married. A minister is secured and while the butler holds their hands together they are dragged before the clergyman. However Eddie convinces the butler that he does not love Lizzie and the butler substitutes his hand when the minister makes them man and wife. The girl, however, when the time for the final part of the ceremony arrives, throws herself on a couch and cries. She is astonished to hear a shout and to find her fiancee sitting beside her and the butler holding the maid in his arms. She then forgives him and they make up.

International News

No. 9

Lexington, Ky.—Man O'War goes home. Retired from the turf for breeding purposes, greatest horse of the day returns to his native city.

Brooklyn, N. Y.—New sport invented. Second Field Artillery, N. Y. N. G., finds "basketball" on horseback, an exciting pastime.

In The Public Eye.—Prince Antoine Bibesco. new Minister from Rumania, arrives with his English wife. . . . N. Y. City.

Sub-Titles.—Sir Ernest Shackleton, famous explorer, comes to look after his personal interests in Canada. Secretary Daniels welcomes Admiral Newton McCully's seven adopted Russian waifs into the "Navy family" . . . Washington, D. C. Lord Reading, noted British Statesman, who will attempt to adjust England'sdifficulties in India. . . . London, England.

The Race For Oil.—Britain's building tankers in American yards in struggle for world's supremacy. . . . Shooters Island, N. Y. (Launching of the San Tiburcio.)

Sub-Title.—While at Quincy, Mass. the huge tanker Indian Arrow flying the American flag, takes the water.

Fresno, Cal.—A new temple to Buddha. Japanese colonists open their largest church in America. (Something for Americans to think about.)

Sub-Titles.—The Bulletin board record of donations to Buddha. Praying to the ancient dieties of Nippon.

In The Cascades, Washington.—Bucking the storm King, huge rotary plows make short work of twelve foot snow fall on picturesque mountain roads.

Sub-Title.—Glimpses of the White Paradise—from the train steadily forging its way through the wall of snow.

Fex, Morocco.—Moroccan chieftains pay homage to France. Native leaders give pledges of loyalty to General Lyautey.

On the U. S. S. Delaware In The Panama Canal.—Great Atlantic fleet goes through Canal to join Pacific armada.

Tad Cartoon.—Watching the fat bloke trying to telephone from a telephone booth.

CARL LAEMMLE
presents

"The FIRE CAT"

NORMAN DAWN'S
Spectacular Love Drama

It's one of those
52 GOOD PICTURES
A YEAR—*and* NO WORRY

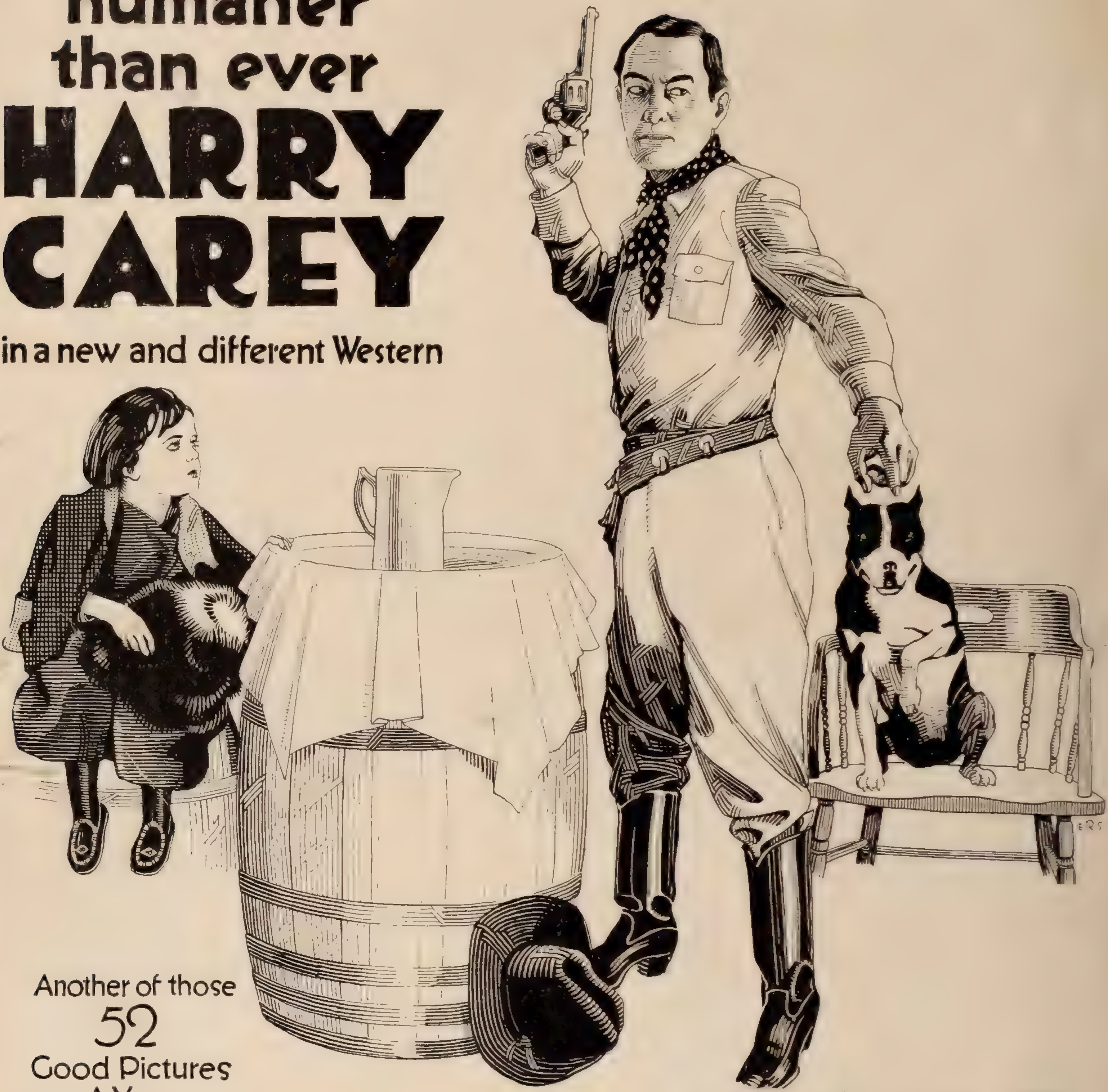
Starring

EDITH ROBERTS

humaner
than ever

HARRY CAREY

in a new and different Western



Another of those
52
Good Pictures
A Year
-and no worry

A GIRL—a kid—and a pup—whirlwind action and a cyclonic finish—with Harry Carey in one of those honest-to-goodness, humaner-than-ever parts that have made him the idol of all fans.

A rip-roarin' western!—doggone good—and diff'rent!

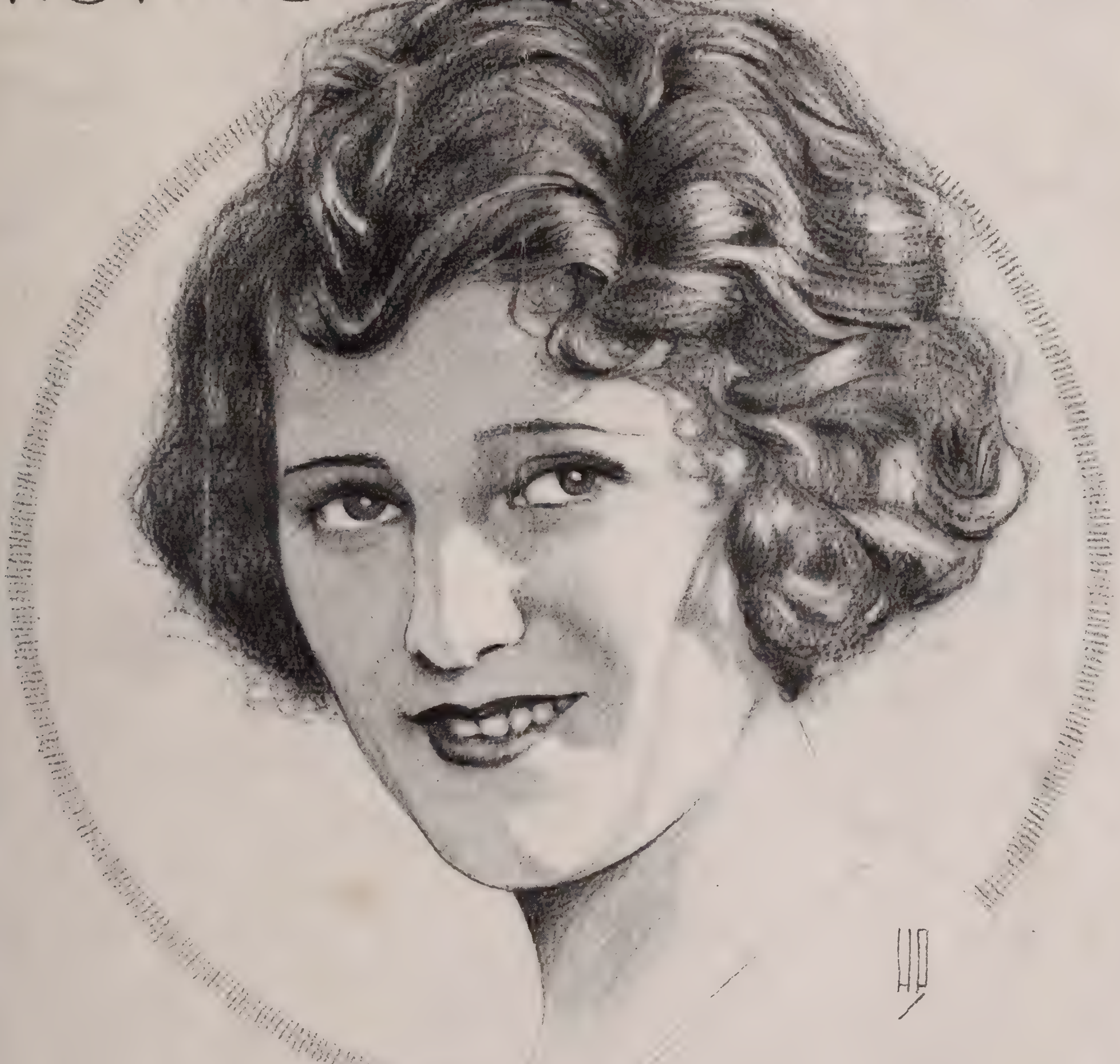
Carl Laemmle
presents

"'If only' Jim"

UNIVERSAL SPECIAL ATTRACTION DIRECTED BY JACQUES JACCARD

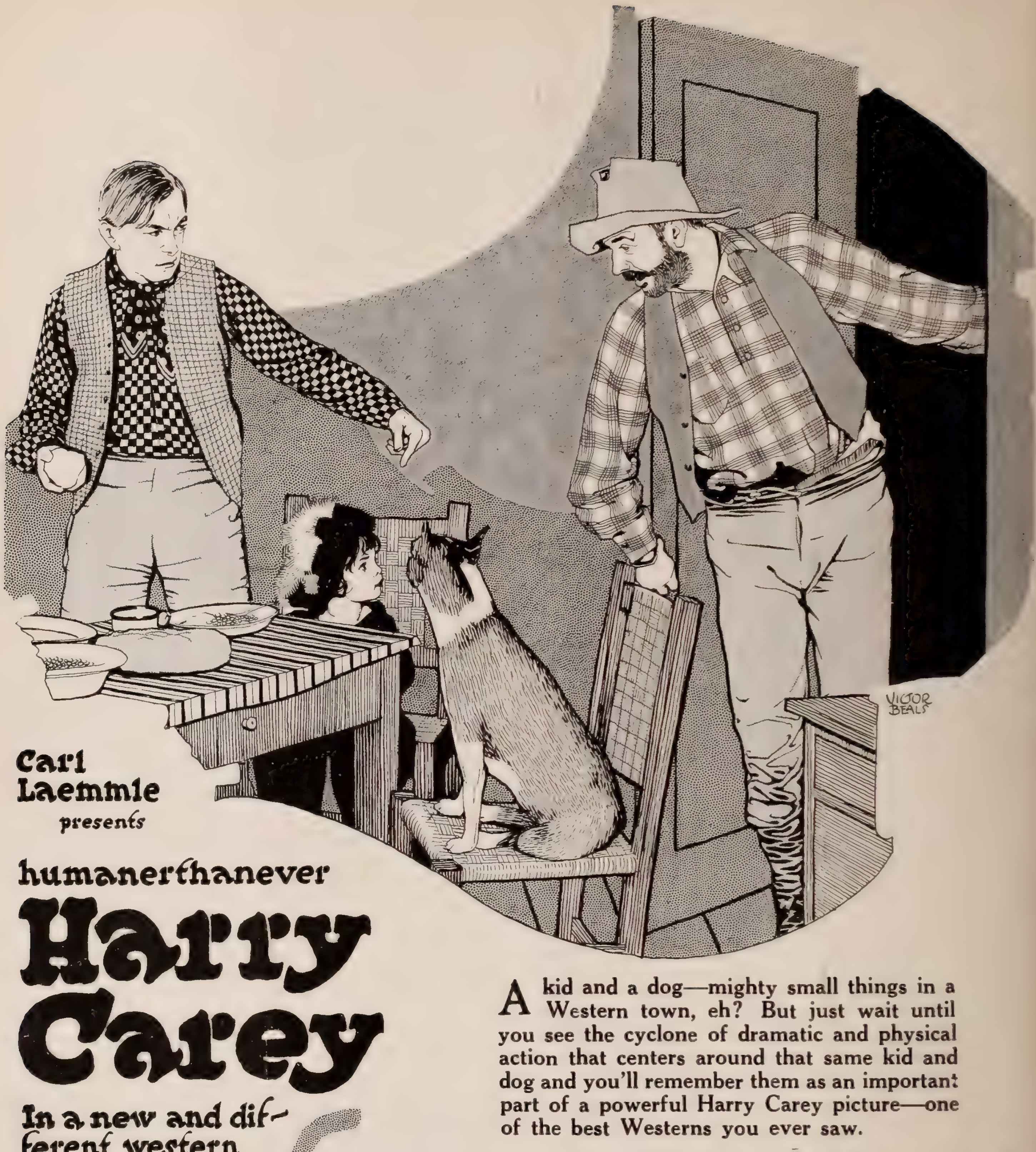
(You Can Secure Mat of This From Your Universal Exchange for 40 Cents.)

The MOVING PICTURE WEEKLY



EDITH ROBERTS
in
"The UNKNOWN WIFE"

VOL 13 MARCH 5 1921 NO 3



Carl Laemmle
presents

humanerthanever

Harry Carey

In a new and different western

A kid and a dog—mighty small things in a Western town, eh? But just wait until you see the cyclone of dramatic and physical action that centers around that same kid and dog and you'll remember them as an important part of a powerful Harry Carey picture—one of the best Westerns you ever saw.

"if only Jim"

Directed by
Jacques
Jaccard

Universal ~ Special ~ Attraction

To Mr. McCURDY

The attention of Carl Laemmle, who is at Universal City, Cal., was called by telegraph to the apparent misunderstanding which his published invitation to exhibitors to join the National Association had aroused in Maryland and to the action which was taken by the Motion Picture Theatre Owners of Maryland. The following telegram was sent by Mr. Laemmle to Eugene M. McCurdy, President of that organization.—EDITOR.

ARTICLE in Moving Picture Weekly inviting exhibitors to join National Association no reflection whatsoever on any other organization. Had no idea it would be taken as such by exhibitors stop Was inspired solely by censorship crisis and our desire to cement industry and do everything possible for exhibitors and ourselves to counteract censorship stop I was not present at meeting but was advised by telegraph of all that took

(OVER)

place stop I have never been and never will be a party to attacks on exhibitor organizations stop If I thought the National Association was doing this which I know it is not I would resign.

CARL LAEMMLE,
President Universal Film Mfg. Co.

Action Confirmed

At a meeting of the Executive Committee of the National Association of the Motion Picture Industry held in New York on Saturday, February 19, 1921, the following resolution was unanimously adopted:

WHEREAS, members of the National Association of the Motion Picture Industry recently invited exhibitors of the United States to join the Theatre Division of the National Association of the Motion Picture Industry, and

WHEREAS, the purpose of such invitation was to bring about a more perfect co-ordination of all branches of the industry to combat legislation seeking to establish legalized censorship of motion pictures prior to publication, the enactment of so-called blue laws, and all other adverse legislation, it being always understood that membership in the Theatre Division of the National Association would not and shall not in any way conflict with membership in any local, state or national exhibitor organization now existing, or that may hereafter be formed; now therefore be it

RESOLVED: THAT THE NATIONAL ASSOCIATION OF THE MOTION PICTURE INDUSTRY APPROVES AND CONFIRMS SUCH ACTION OF ITS MEMBERS, AND NOW AS AN ASSOCIATION INVITES AND SOLICITS THE EXHIBITORS OF THE UNITED STATES TO BECOME MEMBERS OF ITS THEATRE DIVISION.

Attest:
FREDERICK H. ELLIOTT,
Executive Secretary.

Dated at New York, February 19, 1921.

WHY did he change his name and wander over the Colorado desert? Why did he permit a derelict to cheat him of a gold mine? Why did he refuse to confess his love of the girl he worshipped?

SEE this picture with its thrilling suspense, tingling drama, sparkling romance and gripping heart-throbs and know why it is a much greater attraction than the famous stage play from which it was taken ever could be.

Carl Laemmle
offers

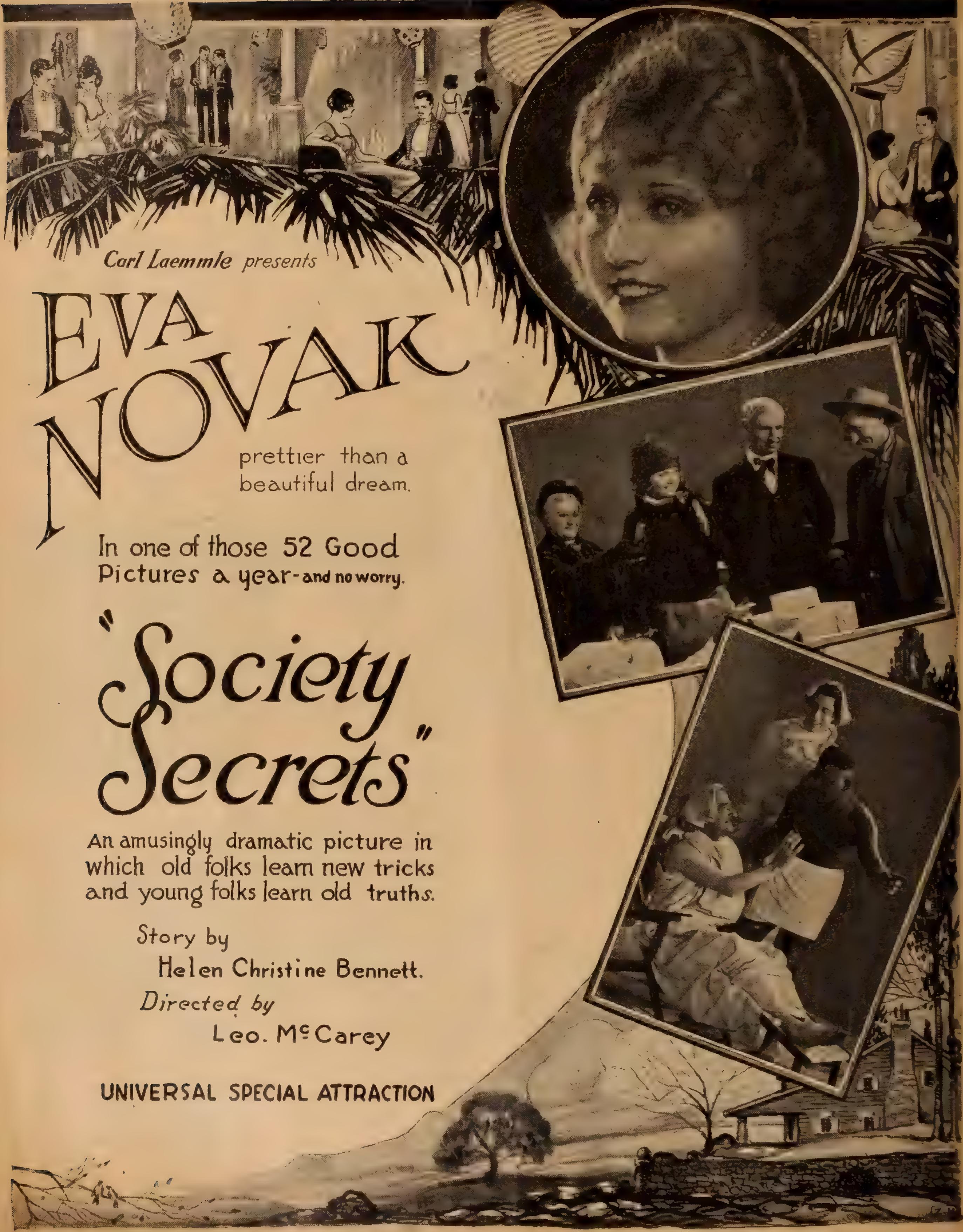
FRANK MAYO

another of those 52
Good Pictures a Year
—and no worry!

"COLORADO"

From the famous Stage Success by
AUGUSTUS THOMAS
Directed by Reeves Eason

Universal Special Attraction



Carl Laemmle presents

EVA NOVAK

prettier than a beautiful dream.

In one of those 52 Good Pictures a year-and no worry.

"Society Secrets"

An amusingly dramatic picture in which old folks learn new tricks and young folks learn old truths.

Story by
Helen Christine Bennett.
Directed by
Leo. M^cCarey

UNIVERSAL SPECIAL ATTRACTION

A New and Different Action Western!

A CRISP, crackling action-tale with Harry Carey in a new role guaranteed to create thousands of new Carey fans. Here's one picture you can't afford to miss. Book it to-day.

Carl
Laemmle
offers
humaner
than ever

HARRY CAREY

in Another of those
52 Good Pictures
A Year
–and no worry

"if only Jim"

Directed by Jacques Jaccard

UNIVERSAL SPECIAL ATTRACTION

Universal

Watch for....

— a cash girl
— a rich woman's clothes
— a strange man
— blackmail
— false kisses
— a society sensation

See

Gladys Walton

In Another of those 52 Good Pictures a Year—and No Worry

acks this to the Limit!

— Carl Laemmle

The cleverest, most wholesome Comedy produced in 1921

UNIVERSAL backs this picture to the limit because it's one of the most entertaining pictures ever screened—and you can take President Carl Laemmle's personal word for that. It's a picture on which you can bet your bottom dollar, pawn the family jewels, rob the baby's bank and borrow a few on the old homestead. We're not going to tell you its story. We're just going to make the open-and-shut statement that it's a picture sure to make good for you in a big way. See it yourself at your Universal Exchange and, after you get through wondering how Universal is able to offer you such specials as this at weekly feature rates, book it, exploit it—and PROFIT!

ALL DOLLED UP"

Directed by Rollin Sturgeon
Story by John Colton

Universal Special Attraction

Service Page for Gladys Walton in "All Dolled Up"

AT A GLANCE

SUBJECT—"All Dolled Up."

STAR—Gladys Walton.

PREVIOUS HITS—"Pink Tights," "The Secret Gift," Risky Business," "Rich Girl, Poor Girl." etc.

DIRECTED BY—Rollin Sturgeon.

STORY BY—John Colton.

SCENARIO BY—A. P. Younger.

SUPPORTING CAST—Florence Turner, Edward Hearn, Fred Malatesta, Richard Norton, Helen Bruneau, Ruth Royce, John Goff, Frank Norcross, Muriel Turner, Lydia Yeamans Titus, etc.

LOCALE—A metropolitan city.

TIME—The present.

PHOTOGRAPHY BY—Alfred Gosden.

THUMB NAIL THEME—The story of a little shop girl who comes into possession of some swell clothes and tries to test the truth of the adage, "Fine Feathers make fine birds.' Her vanity is crushed when she discovers her Adonis only a chauffeur in his Sunday best; but Cupid heals her wounded pride.

ADVERTISING PUNCHES

1—Gladys Walton is rapidly gaining the front rank in screen popularity.

2—The story is by John Colton, an author whose work for the magazines, stage and screen have met with unqualified success.

3—The presence in the cast of Florence Turner, formerly the most popular star of the silent drama.

4—The novelty of the story, dealing with an Arabian Nights adventure in a large American city.

5—The largest department store in California was used for an entire week for scenes in this story.

6—The splendid work of Fred Malatesta in the rôle of a grand opera tenor.

7—One of the liveliest fist fights ever staged for the camera with the little star outwitting a gang of society ruffians.

8—The story demonstrates the fact that fine feathers do not always make fine birds.

9—The strength of the supporting cast, which includes a dozen well known favorites.

10—The fine direction of Rollin Sturgeon and the artistic photography of Alfred Gosden.

CAST

Maggie Quick	**Gladys Walton**
Jas. Montgomery Johnson	**Ed. Hearn**
Percy Prack	**Richard Norton**
Eva Bundy	**Florence Turner**
The Widow	**Helen Bruneau**
Amilo Rodolpho	**Fred Malatesta**
Mlle. Scarpa	**Ruth Royce**
Eddie Bowman	**John Goff**
Mr. Shankley	**Frank Norcross**
Mme. De Jercasse,	**Muriel Godfrey Turner**
Landlady	**Lydia Yeamans Titus**

MAGGIE QUICK is employed as a ten a week cash girl at Tuffel & Bullets' smart shop. Eva Bundy, a spinster, is heiress to millions, and has a nodding acquaintance with the bright little shop girl.

Eva meets and falls desperately in love with Rodolpho, a tenor. He gives her a string of pearls, supposedly an heirloom, but in reality purchased at a pawn shop.

Miss Bundy goes to Tuffel and Bullets, and selectes the most giddy apparel obtainable for her trousseau. She has promised to marry Rodolpho. As Miss Bundy shops, a pickpocket slips in behind her and attempts to steal her string of pearls. Maggie Quick sees her, jumps from her cashier's desk and saves the pearls for Miss Bundy.

Mlle. Scarpa, a prima donna, jealous and angry over Rodolpho's switch in affections, rifles his trunk and secures evidence of the fact that he has in Italy a wife and six children. Vindictively she goes to the editor of a scandal sheet and lays the evidence before him.

The editor sends for Rodolpho and convinces him that there are easier ways of securing Miss Bundy's money than thru a bigamous marriage. If Miss Bundy were caught in a compromising position she would gladly pay any amount for secrecy. Rodolpho sees the possibilities of the scheme, and invites Eva to a romantic little dinner.

On the street one evening after work a floor-walker in the store attempts to force his unwelcome attentions on her. Maggie grabs his hat and throws it upon a lamp post. She makes her escape thru the traffic, and as a young man of aristocratic appearance, who has been watching the occurrence, opens the door of his car as a haven of safety, Maggie jumps in. The boy has fallen in love with Maggie at sight, and Maggie agrees to meet him at a fashionable hotel the following night.

In the meantime Mlle. Scarpa has gone to Miss Bundy with the evidence of Rodolpho's infidelity. Miss Bundy, heart-broken, sends the trunkful of beautiful clothes she has purchased to Maggie, feeling that her romance is shattered and she will have no further use for them.

Maggie meets the young man at the hotel. She believes him to be an aristocrat, but in reality he is Miss Bundy's chauffeur.

After dinner they ride out into the country. They get out of the car and sit on a bench. Jim confesses that he is only a chauffeur. Maggie is elated, kisses him and runs away from him.

A motor car comes around a sharp turn and knocks her unconscious, and Jim finds in the pocket of her coat the address of the hoadhouse where Rodolpho and the editor are waiting for Miss Bundy. Jim takes Maggie there and leaves her at the house.

Jim, suspecting and suspicious, has hung around the exterior of the house. As he sees the flash in the window of the camera planted in the room by Rodolpho he is convinced that something is wrong and goes for help. After the flashlight is taken Rodolpho discovers that the person is not Miss Bundy. The editor's assistant, who has previously attempted to make advances to Maggie, says that he will make the girl talk. Rodolpho leaves, and the assistant locks the door. He attempts to embrace Maggie, and the battle is on. Jim rescues her with the aid of the police.

Later, Jim and Maggie go to Miss Bundy and explain the plot to secure her money. She decides to take the money she saved, adopt the two youngsters and spend it on them.

ADVERTISING DISPLAY LINES

She was an heiress. She thought he was a prince. That's the flying start of "ALL DOLLED UP" that crosses the line for a whirlwind finish.

Romance in a department store is usually just a remnant at the bargain counter of love. The little shop girl found it at the road-house. See "ALL DOLLED UP."

"'The Fire Cat' Has Real Spectacular Value"

---Says Morning Telegraph

AND continues: "The plot is well put together and is of absorbing interest. Edith Roberts is an attractive heroine. Especial credit is due to Norman Dawn who has written and directed a fine picture with such discrimination."

SHOW your patrons this vivid, spectacular romance that holds irresistibly by the sheer intensity of its beauty and power as it drives on to a stupendous climax showing a real volcano in action and the greatest earthquake scenes ever filmed.

Carl Laemmle
offers
Another of those
52 Good Pictures
a Year
-and no worry

Edith Roberts

In Norman Dawn's Spectacular
Love-Drama

"THE FIRE CAT"

THE MOVING PICTURE WEEKLY
A MAGAZINE FOR MOTION PICTURE EXHIBITORS
Published Weekly by the MOVING PICTURE WEEKLY PUB. CO.
1600 BROADWAY, NEW YORK CITY
PAUL GULICK, *Editor.*
(*Copyright*, 1921, *Universal Film Mfg. Co. All Right Reserved.*)
Vol. 13 MARCH 5, 1921 No. 3

Two Important Letters

Supplementing the telegram on the first page oj this issue and somewhat in explanation of it the two letters below will be read with interest

Mr. Carl Laemmle,
c/o Paul Gulick,
1600 Broadway,
New York City.

My dear Mr. Laemmle:—

It is with much surprise and regret that I noticed the enclosed advertising in your weekly under date of February 19th. I always felt as an exhibitor that you were one producer who believed in the exhibitors. At a convention held here at the Southern Hotel yesterday by the Exhibitors of Maryland this circular in your weekly was denounced. As Vice-President of the Motion Picture Theatre Owners of Maryland, I, for one, feel deeply grieved that the producer should attempt to corrupt the Motion Picture Theatre Owners of America. I feel quite satisfied in my own mind and I believe every exhibitor in the State believes that this is not from the pen of you personally and were you aware of the contents of this personally you would never have sanctioned it going into your weekly.

There is only one way that we can hope to attain the recognition from the country that our industry is entitled to and that is by working together. Adverse legislation of all kinds and anything that may affect the industry will never be overcome if the producer and distributor fight against the Motion Picture Theatre Owners. There is no reason in my mind why a representative body from each of the organizations could not work together as business men and try to destroy anything that might hurt the industry. There is no doubt in the world but we need each other and with the screen of the exhibitor and the loyalty of the manufacturer, producer and distributor working in one common cause that the enemy will always be defeated.

I sincerely trust that we may have the pleasure of reading in your weekly where you believe in the exhibitors and exhibitors' organizations, in so long as they work for the best interest of the industry.

Yours sincerely,
(Signed) THOS. D. GOLDBERG,
Vice-Pres. M. P. T. O. of Maryland.

February 19th, 1921.

Mr. Thomas D. Goldberg,
Vice-President M. P. T. O. of Maryland,
The Walbrook Amusement Company,
Walbrook, Baltimore, Md.

My dear Mr. Goldberg:—

Your letter to Mr. Laemmle, in my care, is being sent to him today, but inasmuch as it concerns me somewhat, I think it is only just to you that I make reply on my own behalf, as well as on that of Mr. Laemmle.

If you will permit me, I was a great deal more surprised that any serious body of exhibitors should take offense at Mr. Laemmle's inviting them to join an association of which he is a member than you were at the advertisement in the "Moving Picture Weekly." I cannot conceive how anything detrimental to the Motion Picture Owners could possibly have been read into that invitation, and I assure you personally, because I was present at the meeting, that such intention was furtherest from the thought of every man in the room when the project of inviting all of the exhibitors in the United States to join the National Association was proposed. It was freely discussed and unanimously carried, and every moving picture producer and some who were not in the Association at all, agreed to make this appeal to the exhibitors whom he knew best, as one very definite way in which we could concentrate the industry's fight against censorship. As I say, I do not know who could possibly have attached any sinister or ulterior motive to such an appeal at such a time. Whoever it was was not only mistaken but is going very far afield in an attempt to keep the exhibitors and the producers of the country from getting together on concerted action against censorship.

I have read your letter very carefully and I quite agree with you that the only way to attain recognition for the industry is by working together. The exhibitor needs the producer and the producer certainly needs the exhibitor. It was that thought which was solely the inspiration for the appeal which was printed in the "Moving Picture Weekly" under Mr. Laemmle's name. The constant accusations flying back and forth and the lack of any united policy on censorship is far more dangerous to the industry than the attacks in legislatures and by paid reformers. If we can overcome the dissension in our own ranks and present a united front, our battle will be three-quarters won.

You are perfectly right, also, in the belief which you have always held that Mr. Laemmle is one producer who believes in the exhibitor. I have known Mr. Laemmle for

(*Continued on page* 35)

Little Shop Girl Finds Rainbow

Gladys Walton SUPPORTED BY Florence Turner and Ed Hearn in "ALL DOLLED UP" UNIVERSAL

GLADYS WALTON easily holds her place in the front rank of screen favorites through her acting in her latest picture, "All Dolled Up," which promises to be the best liked film in which she has been starred. This is the fourth production featuring Miss Walton and is easily one of the best special attractions produced so far by Universal.

In theme and situations the story particularly fits the young star and was written expressly for her by John Colton. The action is fast moving throughout the entire length of the plot and not a single foot of film could be eliminated without spoiling the sequence of the story.

Gladys Walton brings to this story of New York life all her inimitable qualities of acting which have endeared her to the movie public in her previous productions. In addition to the fine work of the star there is a capable cast to round out the picture.

In this picture Miss Walton appears as the little shop girl who spends her time between wrapping up fine clothes purchased at the store where she is employed and day dreaming about the fairy prince confidently expected to ride into her life.

As a reward for saving her jewels from a thief, a wealthy patron of the store sends her a trunkful of clothes she can no longer use because of a blighted romance. The little package girl can then indulge in social affairs to her heart's content, and it is in this rôle that most of the action and comedy situations are developed.

Her dreams come true and the prince turns out to be the chauffeur for the wealthy woman, so that all ends happily when she finds that they are both of the same station in life.

FLORENCE TURNER, the first great star of the silent drama, has returned to the screen and is now playing the principal rôle in support of Gladys Walton in "All Dolled Up," the Universal photodrama which is now the principal attraction at the .... Theatre.

Miss Turner began her dramatic work in New York, appearing for four seasons with Robert Mantell, Grace George and other stage stars. She left Broadway to become the star of Vitagraph films and as "The Vitatgraph Girl" attained a phenomenal popularity throughout the world.

With a contract which, at that time, was unprecedented, Miss Turner went to England, where she formed her own company and made such big successes as "A Welsh Singer" and "My Old Dutch," two pictures which are being shown throughout England today and which are as enthusiastically received as more recent productions.

When the wounded soldiers began returning to England Miss Turner abandoned her screen work at the sacrifice of her own personal fortune and entertained the wounded. As the war ended Miss Turner returned to America and spent several months in recuperating from the strenuous service which she had rendered at the British hospitals.

A movement is now under way among British film men to induce Miss Turner to return to England. Whether she will do so or remain in the balmy glow of Southern California she has not yet decided.

"All Dolled Up," in which she does one of her famous characterizations of a middle-aged woman, has been so favorably reviewed by the American press that she is inclined to remain in this country.

EDWARD HEARN, who plays opposite Gladys Walton in that youthful star's latest Universal feature, "All Dolled Up," has one pet hobby aside from his screen ambitions. He loves to drive fast automobiles and is considered one of the most daring amateur drivers on the Pacific Coast. It may have been for this reason as much as for his clever acting that he was selected for his latest role, in which he plays the part of a handsome young chauffeur who tries to pose as a society man in order to seek a bit of adventure while his wealthy mistress is otherwise engaged.

In one of the scenes of "All Dolled Up" he has to run over the star in his machine on a crowded street, and Miss Walton had sufficient faith in his ability to handle the big car that she did not ask for a double to take her place when the scene was filmed. Hearn drove his machine at terrific rate down the street and stopped the heavy car just within two inches of the nervy little actress.

Hearn is a product of the West, having been born in the State of Washington, and going on the stage in a Seattle stock company when he was seventeen years old. He later appeared in stock in Salt Lake City and Denver. His screen experience extends back five years, when he became associated with Universal in such pictures as "Idle Wives," "Her Bitter Cup" and "The Undercurrent." He later again played with this company in "The Lure of Luxury" and "The Last of His People." He has also supported many other prominent stars, playing leads, or leading juvenile rôles.

Hearn is said to have the best rôle he has had in some time in the part of Jimmie Johnson in " All Dolled Up."

We had to send

POL

BANG!

BANG!

"WE never had a picture here which had such a strong pull on all kinds of people," writes Manager Howard J. Smith of the Palace Theatre, Buffalo. "During its ten-day run we broke all our records (which was also made by a Universal). We played to more people and more money than the house ever took in a week before, and then broke our rule and held the picture three days more."

"IN all my ten years have never had a picture draw like "Outside The Law," writes S. S. Blackly, manager of the Laughlin Theatre, Long Beach, Calif. "Turned hundred away. Universal wins the big money again. Advise all exhibitors to play this. It's a sure bet. It has no limit."

PRISCILLA

Supported by LON CHANEY *in*

UNIVERSAL

"OUTSIDE

S.O.S. Call to

ICE!

— Says Manager Garand

"'OUTSIDE THE LAW' smashed all records of attendance and receipts competing against first-run double bills of West End theatres of this city," wires Manager L. S. Garand of the Holman Theatre, Montreal. "We had to send S. O. S. call to police force. It was really a riot. Woman fought with men to get tickets. S. R. O. one hour after opening. Ticket-office closed and house jammed one hour and a half after opening both Saturday and Sunday. 'Outside The Law' is the talk of Montreal."

DEAN

OD BROWNING'S Greatest

— JEWEL.

THE LAW'

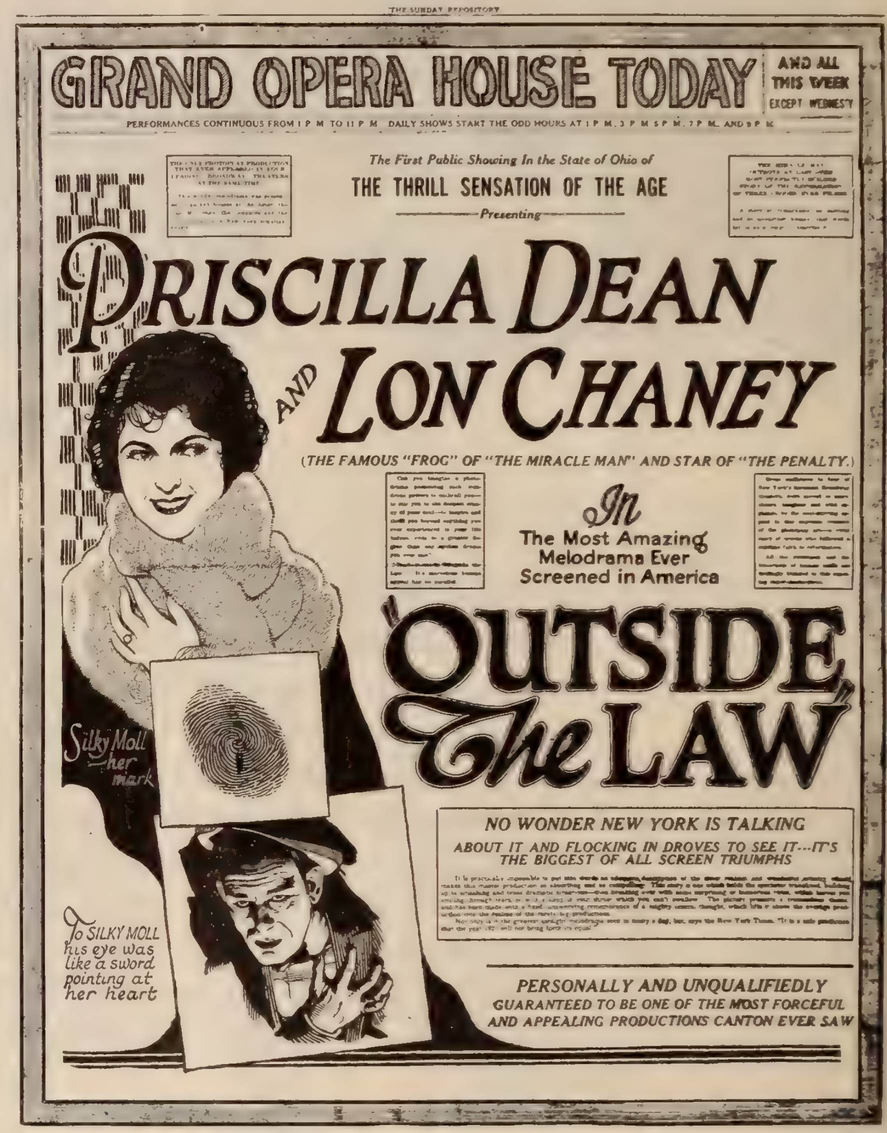
"Silky Moll" Makes Debut In Ohio

As an example of effective advertising by an exhibitor, the following advertisement shown on this page ranks with the best ever produced. In announcing the first public showing in the State of Ohio of "Outside The Law," the Grand Opera House in Canton, Ohio, used a full-page advertisement in the Sunday Repository of that city on February 6th.

The feature picture opened on that day and ran all week with the exception of Wednesday. By a combination of the most interesting facts concerning this melodrama, a particularly forceful message was created and presented to the public.

The layout of the ad is practically faultless and created unusual interest in the picture. The outstanding points in the advertising page were the photograph of Priscilla Dean in a characteristic pose, the finger print of "Silky Moll" and the terrifying picture of "Black Mike" as played by Lon Chaney, who was the famous "Frog" of "The Miracle Man."

With this announcement as the drawing card, the Grand Opera House did a tremendous business and the manager of the house received the same expressions of praise for the production as was noted in the other cities of the Middle West where the picture was shown at the time of it's premier in Canton.



THE SUNDAY REPOSITORY

GRAND OPERA HOUSE TODAY

AND ALL THIS WEEK EXCEPT WEDNESD'Y

PERFORMANCES CONTINUOUS FROM 1 P M TO 11 P M DAILY SHOWS START THE ODD HOURS AT 1 P M, 3 P M 5 P M, 7 P M AND 9 P M

The First Public Showing In the State of Ohio of

THE THRILL SENSATION OF THE AGE

Presenting

PRISCILLA DEAN AND LON CHANEY

(THE FAMOUS "FROG" OF "THE MIRACLE MAN" AND STAR OF "THE PENALTY.")

In The Most Amazing Melodrama Ever Screened in America

"OUTSIDE The LAW"

Silky Moll —her mark

To SILKY MOLL his eye was like a sword pointing at her heart

NO WONDER NEW YORK IS TALKING

ABOUT IT AND FLOCKING IN DROVES TO SEE IT---IT'S THE BIGGEST OF ALL SCREEN TRIUMPHS

PERSONALLY AND UNQUALIFIEDLY GUARANTEED TO BE ONE OF THE MOST FORCEFUL AND APPEALING PRODUCTIONS CANTON EVER SAW

Advertisement used by Grand Opera House in Canton, Ohio, for first showing of "Outside The Law"

Packed Houses In Kansas City

FEB. 7,1921.

H. M. BERMAN,
UNIVERSAL FILM EXCHANGE,
1600 BROADWAY, NEW YORK CITY.

NET RECEIPTS, "OUTSIDE THE LAW," YESTERDAY, LIBERTY, FOURTEN HUNDRED THIRTY-SEVEN DOLLARS TWENTY-SIX CENTS, ALTHOUGH WEATHER BAD. PACKING THEM AGAIN TODAY.

J. H. CALVERT,
KANSAS CITY, KAN.

Publicity Stories for Gladys Walton in "All Dolled Up"

MAGGIE MEETS FAIRY PRINCE
GIRL'S DAY DREAMS COME TRUE

A ROMANTIC love story spurred at a fast clip through a series of dramatic situations is the offering at the .... Theatre, where "All Dolled Up" began its local engagement last night before a large audience drawn by the irresistible appeal of Gladys Walton.

Regardless of the popularity of the star, however, a screen story must be good, and in selecting "All Dolled Up" a fortunate choice was made. How well the picture was liked was manifested last night by the spontaneous applause of the audience.

"All Dolled Up" shows Miss Walton as a little shop girl with a dream that some day a fairy prince would come into her life to take her from the round of drudgery that fate exacts from her for a scant living.

In the course of her work behind the counter she meets Eva Bundy, a spinster with millions, who is buying a trousseau for her impending marriage to Rodolphe, a singer.

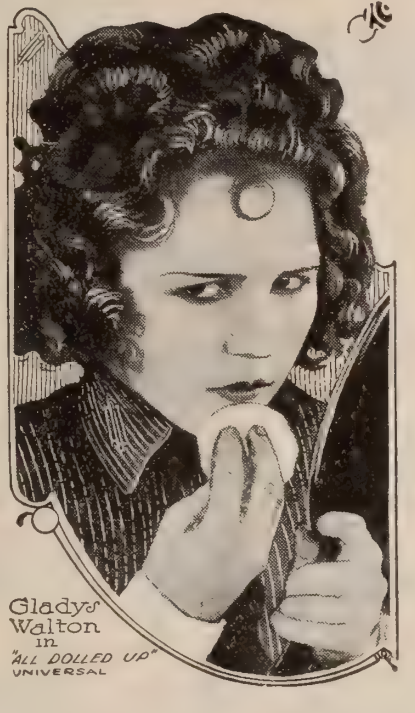
To escape from a floor-walker, Maggie one night steps into an automobile driven by Miss Bundy's chauffeur. She thinks that he is a rich young man and is quite naturally glad that it happened to be he who saved her in her distressing predicament. Through a well conceived series of episodes he takes her to a road-house where Rodolpho is trying to lure Miss Bundy, intending to compromise her and blackmail her out of her millions. The plan goes wrong, however, and Rodolpho is exposed while Jimmy, the chauffeur, and Maggie are started on their way to happiness with the financial backing of the spinster.

Rollin Sturgeon directed the production with a capable cast, including such favorites as Florence Turner, Edward Hearn, Helen Bruneau, Fred Malatesta, Ruth Royce, John Goff, Frank Norcross, Richard Norton, Muriel Godfrey Turner and Lydia Yeamans Titus.

MOUNTAINS OF "FAN" MAIL
STAR NEEDS SECRETARY

ALTHOUGH Gladys Walton is the youngest star in the Universal firmament, her "fan" mail is already assuming considerable proportions and she has been compelled to engage a secretary to reply to her numerous correspondents.

Gladys Walton was attending high school in Portland, Oregon, a year and a half ago; but the stack of letters she receives at Universal City is beginning more and more to look like the daily harvest of a Chicago mail order house.


Gladys Walton in "ALL DOLLED UP" UNIVERSAL

And almost all of Miss Walton's correspondents are school boys and girls. Gladys had attended school in Boston, Denver and Portland, and the young star figures that every boy and girl of school age in these three cities has written to her, many of them being well remembered by Miss Walton.

There is a certain type of part for which Miss Walton is fitted better than most players on the screen. There is no star young enough to faithfully portray the "flapper," "squab" and "chicken" types like Gladys Walton. Of precisely that age herself, and being gifted with a dramatic talent quite out of the ordinary, Gladys is unique among the stars of the screen. There are parts that are peculiarly her own—rôles that have not often been exploited in scenarios because they are too immature for the adult player and too grown-up for the juvenile actress. It is in rôles of this sort that Miss Walton's success lies, and she has already scored several decided hits in photodramas of this kind.

Gladys Walton's latest feature is called "All Dolled Up." Here she plays the rôle of a poor little shop girl in a big department store. She has never experienced love, but has indulged in fairy dreams of romance. It is a rôle that will delight the patrons of the .... Theatre next .... when "All Dolled Up" is to be shown.

DOES LOVE LAST FOREVER?
THREE STAGES OF EMOTION

PSYCHOLOGISTS say that the emotion of love has three periods in which its effect is most pronounced.

First in order comes the immature form of the emotion, generally called "puppy love." Its effect is more potent upon boys and girls and usually lasts until one or another of the principals develops freckles.

The second stage frequently results seriously at the altar and is the form of love that brings about marriage and other calamities.

The third stage is the rejuvenation period of the early forties when a woman, usually a spinster, decides that she is missing something and that most anyone with a clear tenor voice and well creased trousers is the fairy prince especially directed to her by a slow but nevertheless inevitable fate.

Love, its symptoms and cure are discussed brilliantly in "All Dolled Up," the Universal protodrama which is now playing at the .... Theatre, with Gladys Walton in the starring rôle.

Contrasting her experience in the love market is a spinster whose love affair burns furiously for a while and then dies out, leaving only the sodden ashes of a vanished hope.

A splendid cast and a thrillingly dramatic story make "All Dolled Up" one of the enjoyable photoplays of the year.

NEW PART FOR FAMOUS ACTOR
MALATESTA IS OPERA SINGER

SO long as authors of stories for the screen will write foreign "heavies" into their stories—Italian counts, black-eyed Spanish grandees, Latin adventurers or South American swindlers, just so long will there always be a demand for the services of Frederick Malatesta, the most polished of celluloid villains and the foremost portrayer of rôles of this type in the films.

A few weeks ago Malatesta was seen here as the love pirate in Gladys Walton's delightful feature, "Risky Business," and next .... he will appear at the .... Theatre once more in support of this charming young star, playing the rôle of the Italian grand opera tenor, Rodolpho, in "All Dolled Up." Here he once more exercises his seductive wiles and plays havoc with the heart of a wealthy maiden lady in order to acquire a portion of her millions.

He has played on the stage throughout South America and leads in screen popularity in all the Latin countries.

EXHIBITOR EXPERIENCE PROVES I

Washington, D. C.
"Combination of your worthy picture and a soloist proved to be 100% entertainment. Gave the people a great thrill in its massive theatre scene. One of the very best offerings of the season."
Moore's Theatres Corp.

Hamilton, O.
'Stood up for four days; did as much on the last as on the first day. Censorship and blue laws would have to go out of business if we could get offerings like this with greater regularity.

Put it in with a singer and watch 'em break down your door."
Palace Theatre.

Lethbridge, Alberta.
"My right arm is about worn out from having people shake it and thank me. Please book me for a return date. Thanks for the singer tip. It makes a great hit. Strong men cried like babies. Greatest picture of its kind I have ever played."
Colonial Theatre.

Oskaloosa, Ia.
"Especially pleased with financial results. Several times we had to hang up the old S. R. O. sign. Give us more like this one and keep us happy."
Princess Theatre.

Albany, N. Y.
"The songs we received from you were the best advertising stunts that can be pulled for this wonderful picture. We did the most wonderful business we have ever done. Turned them away for three days."
O. H. Stacy Amusement Co.

Carl Laem

DOROTHY

in the Universal

"ONCE TO

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A CERTAIN MONEY MAKER!

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PHILLIPS

ewel Production

EVERY

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en Holubar

Easton, Pa.
"Biggest business this theatre ever did. Positively broke all records. Extra show was necessary to accommodate those who could not be driven away. We want a return engagement for three days. It is the cleanest picture ever presented in Easton and the very best since the 'Birth of a Nation'.."

Strand Theatre.

Mundy, Tex.
"Very successful. Put on songs as you told me and had 100% pleased patrons. If we had more pictures like this one there would be no more blue Sunday laws."

People's Theatre.

Shenandoah, Pa.
"Had to call help from the Fire Department in order to live up to local regulations. Over five hundred people jammed my lobby fifteen minutes after first show."

Strand Theatre.

Yankton, S. D.
"Played to packed houses. It's the kind of a picture that will keep a theatre alive and healthy. It is splendid. Strikes right into the heart of an audience."

Lyric Theatre.

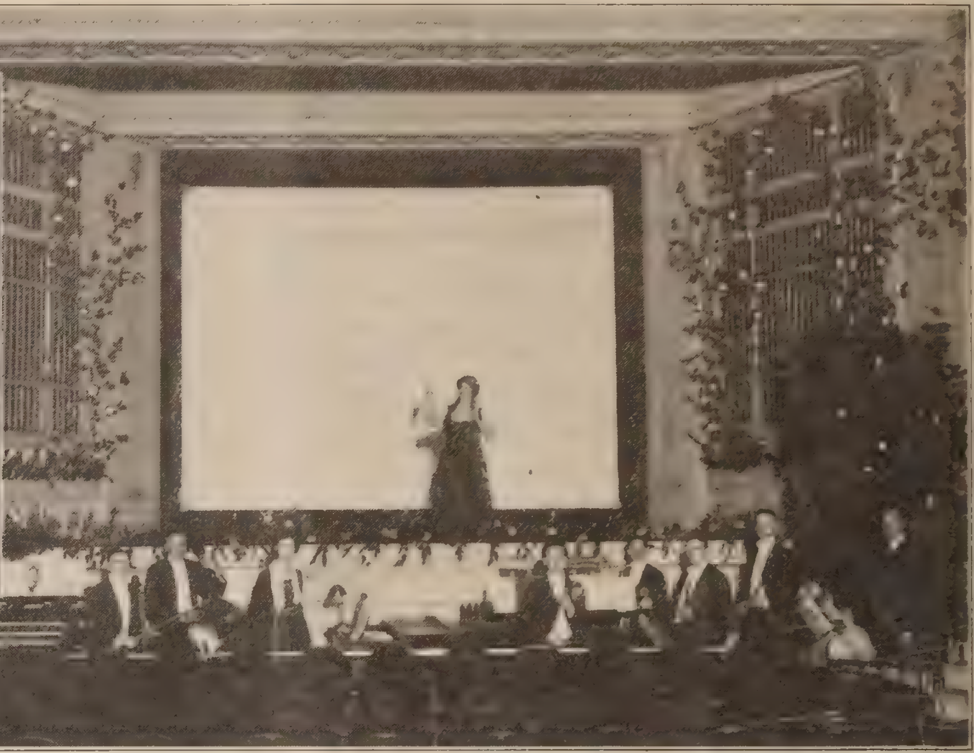
Kingsville, Tex.
"Near 100% perfect as productions ever get. Broke all existing Kingsville records. Tremendous success made by using phonograph and record of Geraldine Farrar singing 'Ben Bolt'."

Kings Inn Theatre.

Splendid Campaign for "Once to Every Woman"

Dan Burgum.

Manager, Garden Theatre, Des Moines, Iowa.



Singer helps put over "Once To Every Woman" at Garden Theatre, Des Moines, Iowa.

SEEING the wonderful advertising possibilities of "Once To Every Woman," when he was shown the picture at the Universal Film Exchange branch in Des Moines, Dan Burgum, manager of the Garden Theatre in that city, imediately laid plans for it's proper presentation. He considered it the best bet picture to show during "Go-To-Movie Week" which opened in Des Moines on January 9th.

Special commendation is due Mr. Burgum for the method of presenting this picture. In addition to several extra men in the orchestra, he secured the services of Mrs. Grace Clark De Graff, the wife of Judge De Graff, of that city, and a soprano singer of exceptional ability.

After an overture by the orchestra, the picture was started and run in the usual manner until the scene showing the mother at the little home and the title: "My Baby Makes Her Debut in New York Tonight, God Be Good to Her." At this point the picture was stopped and a spotlight thrown on Mrs. De Graff, who appeared dressed in the costume of Marguerite and sang the Jewel Song from Faust.

As the artist was acknowledging the applause of the audience, the picture was again started showing Dorothy Phillips on the screen being applauded by the screen audience. The picture then proceeded to the scene just before the shot was fired from the box. Here Mrs. De Graff sang "The Lullaby Song" from "East Is West," which was popularized by Fay Bainter. The sound of her voice was heard until the actual firing of the shot, when it ceased. The shot was duplicated by a member of the orchestra as were the other three shots that are fired during the action of this part of the picture.

When the scene showing Dorothy Phillips back in the little home at the table with the rest of the family flashed on the screen, and after the title "Be It Ever So Humble," Mrs. De Graff in a low voice sang a verse of "Home Sweet Home." There were few dry eyes in the house at that time.

Again, when the dying mother requested her daughter to sing "Ben Bolt," Mrs. De Graff sang a verse of this plaintive old song and timed her voice so well that one would have thought that the artist on the screen had come to life. The entire effect was wonderful and Mr. Burgum was enthusiastically praised by hosts of his patrons.

We are indebted to Edgar B. Haines, manager of the Universal exchange in Des Moines, for the following information concerning Mr. Burgum's experiences in the moving picture field.

Dan Burgum, inseparably connected with the Garden Theatre is one of the real pioneers of motion pictures in Des Moines. Back in 1900 Mr. Burgum was a machinist living in Pennsylvania and taking a keen interest in electricity. In 1904 he became the manager of a penny arcade in Pittsburgh.

Next door to his arcade flourished a little motion picture theatre and Dan was constantly being called into service to mend the machine which projected the pictures on the screen. Finally he was put in charge of the motion picture house and had all the time he desired to study the workings of the motion picture machine.

In three years Mr. Burgum was known as one of the few expert projectionists in the country. When Mr. I. Ruben was scouting around in the East for ideas and plans for his Lyric Theatre, he found Dan Burgum and

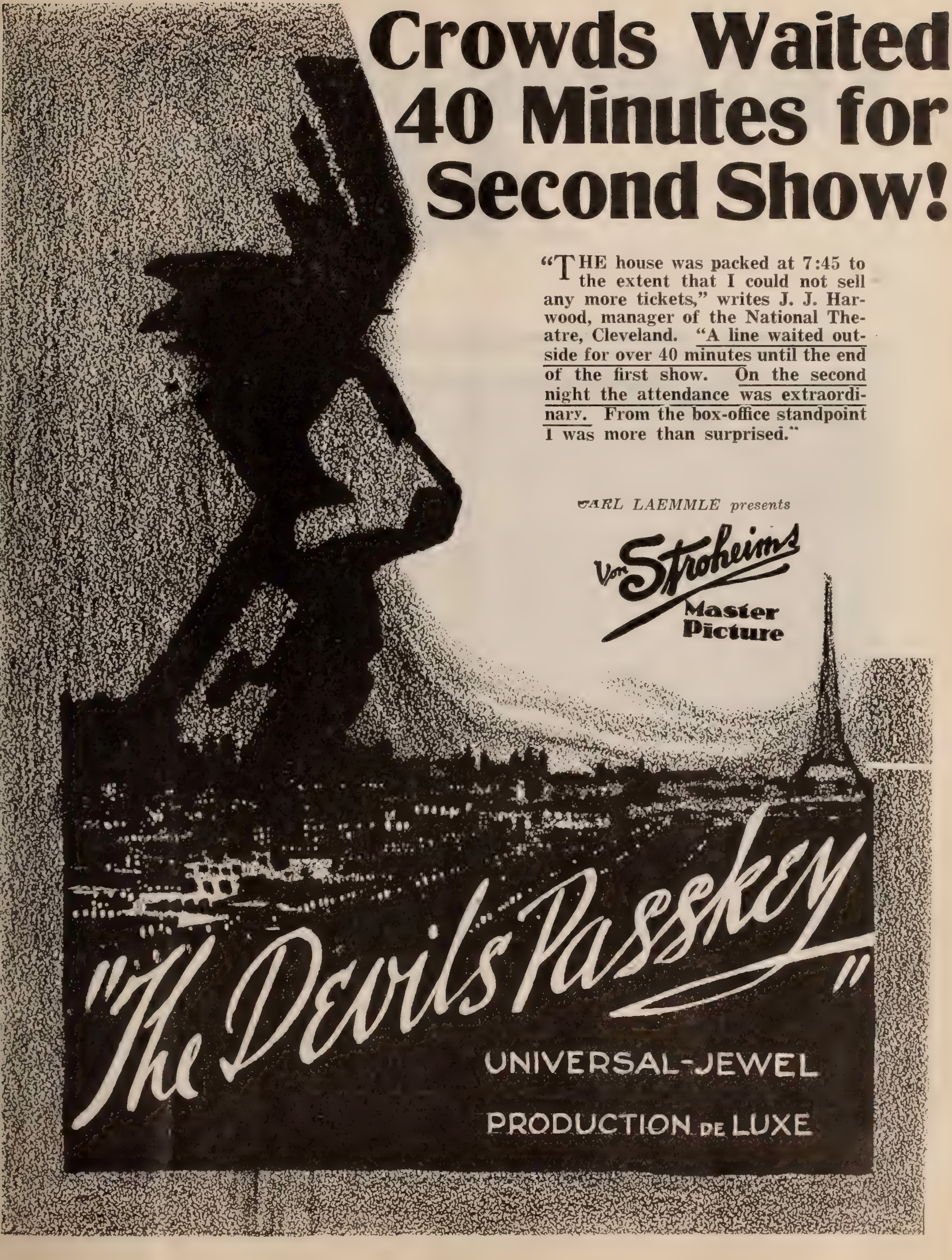
(*Continued on page* 27.)

Crowds Waited 40 Minutes for Second Show!

"THE house was packed at 7:45 to the extent that I could not sell any more tickets," writes J. J. Harwood, manager of the National Theatre, Cleveland. "A line waited outside for over 40 minutes until the end of the first show. On the second night the attendance was extraordinary. From the box-office standpoint I was more than surprised."

CARL LAEMMLE presents

Von Stroheim's Master Picture


"The Devils Passkey"
UNIVERSAL-JEWEL
PRODUCTION DE LUXE

Millions of peopl

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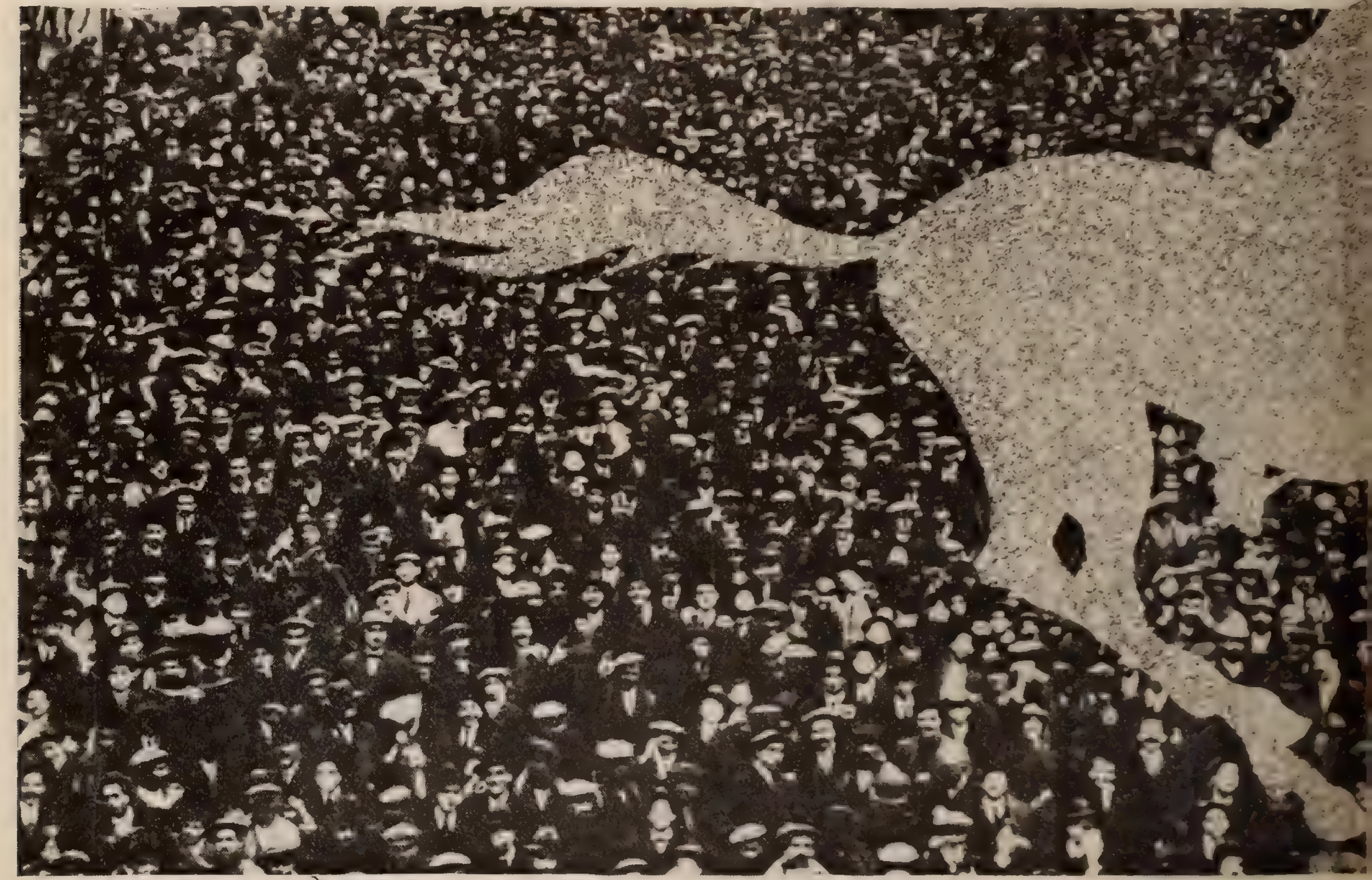
The Cowb



"The White

Watch for next issue of The Weekly
It is the combined announcement and Campaign bo

will want to see
CORD

y King, in

Horseman"

Directed by AL RUSSELL

THE BEST WESTER

Real Action Western Dr versal City to Meet Steady I

Hoot Gibson, Universal Cowboy Star

WHEN it comes to real Western pictures the Universal holds an undisputed leadership in this field and no other company can present the galaxy of Western stars equal to those making one and two reel Westerns at Universal City. The plans for the future are particularly bright and it has been decided to go to greater lengths to produce more and better one and two reel Western dramas.

Hereafter the Westerns will receive extra and special exploitation, some of it approximating the exploitation received by the feature productions. In addition to this, a campaign will be started to popularize the stars directly with the public according to a recent statement by H. H. Berman, the general sales manager of the company.

At the present time Hoot Gibson is turning out another vigorous two-reel Western photodrama, under his own direction. It is entitled "The Cactus Kid" and Gertrude Olmstead, the latest addition to the ranks of the Western feminine stars, is his leading woman. The versatile Hoot is given every opportunity in this film for hard riding and rodeo stunts.

Jack Perrin is now at work on "The Coward of Cavello," a swift narrative of the desert, under the direction of Edward Laemmle. Louise Lorraine, who is supporting the star, is developing a high quality of dramatic ability under Laemmle's direction and has made good in this short reel photodrama.

Art Acord has just finished the two-reeler entitled "A Ranch Romeo," before starting work on his new serial, "The White Horseman." Marcella Pershing was his leading lady in this production, and William Craft directed the screening of the picture.

Another serial star who will also be seen in Westerns is Eileen Sedgwick, who is acting under the direction of Edward Kull in "The Shadow of Suspicion." Percy Pembroke is supporting the beautiful and daring serial star. Her acting in this Western classic will seem like a vacation after her strenuous work in "The Diamond Queen."

For real Western atmosphere with the proper settings the two-reel dramas starring Hoot Gibson cannot be duplicated and are extremely popular with the photoplay fans throughout the country. The homely and humorous plots of these stories of the modern West are particularly suited to Hoot Gibson and he has been a featured player in these productions for a year or more.

It has been the Universal boast that no story is considered for a Hoot Gibson Western unless it has plot enough for a five-reeler. Then it is boiled down into two reels of pep and action.

Hoot is known as the champion cowboy of the world and because of this fact there is a constant demand on the part of exhibitors everywhere for his real life pictures. He won the championship at the round-up at Pendleton, Ore., in 1912, when he rode, roped and bull-dogged steers against such experts as Lou Miner, Eddie McCormick, Dell Blanchard, Art Acord and Ben Corbett. He also took the major prizes at the Los Angeles Stampede, held in Ascot Park, Los Angeles, in 1919.

The popular Western star is a native of Tekamah, Neb., where his father is in the grocery business. It was at his father's ranch near Teka-

Eileen Sedgwick, Now Acting in Westerns

NS EVER MADE

nas Now Being Produced at Uni-
:mand from Exhibitors and Public

mah that Hoot learned to ride. Later he ran away from home and joined Bud Adkin's Circus and Carnival of Rough Riders, going with that organization to Mexico, South America and Australia. He later became an automobile racing driver. During the war he was a top-sergeant in the Tank Corps.

Hoot started with Universal several years ago, and was for a long time juvenile lead for the Harry Carey features. He has also done work before the camera for Vitagraph and other companies. He had an important rôle in "The Hazards of Helen," the Kalem pioneer serial.

Eileen Sedgwick, the youngest and most attractive of the serial stars, was born in Texas and spent the early years of her life in the Lone Star State. As a little girl Miss Sedgwick was the baby member of "The Five Sedgwicks," a famous troop of players which included her parents, her brother and her sister Josie.

Eileen demonstrated the fact that she possessed more than ordinary share of nerve when she was eight years old. She was then known as Babe Sedgwick (in fact, she is still called "Babe" by her friends), and she was the youngest member of the Sedgwick family,. which toured the South and West and presented a repertoire of comedies and dramas. Between the acts, vaudeville acts were presented, and one of these was a slack wire specialty by a young woman of nineteen. One evening the wire walker was sick and unable to perform, so Eileen rushed on the stage and went through the act, although falling several times.

Dorothy Wood Who Appeared in Several Hoot Gibson Pictures

Louise Lorraine, Leading Lady For Jack Perrin

That fetching bit of diminutive which have attracted so much atten- femininity known as Louise Lorraine is another ambitious young girl who has graduated from the comedy films to the silent drama.

Born in San Francisco nineteen years ago, of French and Spanish parentage, little Miss Lorraine inherits all the fire and temperament

"Handsome Jack" Perrin

tion to her on the screen. Her olive complexion, dark brown eyes and jet black hair make an ideal combination for the film, and her dimples are deep enough to catch all the sunshine in the world when she smiles.

The famous motorman who spent his day off riding around with another motorman would find a kindred spirit in Jack Perrin, the vigorous Universal Western star who rides the Universal range all through the week and returns on Sunday to ride for his own diversion.

Perrin is a noted horseman and his good looks have won him the nickname of "Handsome Jack." Unlike many Western and serial stars he has no double and can do anything that is required of a cowboy in the course of a real days' work with the herd.

In addition to his prowess as a puncher, Perrin is also a crack rifle and pistol shot, drives racing cars, pilots a plane and is an all-around athlete.

The star has just begun a series of two-reel Western action-dramas at Universay City in which he is being directed by Edward Laemmle, nephew of Carl Laemmle, president of the big Universal organization.

Another Western unit has just completed the last of the Red Rider Series, featuring Leonard Clapham.

Following the Masked Arab From Amherst to Stamboul

Exploitation used by Park Theatre, Amherst, Ohio, for "The Virgin of Stamboul"

THE cut above shows the advertising stunt which was adopted at the Park Theatre of Amherst, Ohio, in their exploitation work for "The Virgin Of Stamboul." This Priscilla Dean picture is proving as big a drawing card for the smaller houses who are unable to pay the larger rentals which are asked for a picture when it is first released. and it is still turning them away as it did months and months ago. The Park Theatre had this imitation Arab with a mask over his face and turban over his head and a sign on his back which read, "Priscilla Dean in 'The Virgin Of Stamboul' will be shown at the Park Theatre." This, with its newspaper advertising, got the Park Theatre an over-flowing crowd

Oriental Picture Pleases Patrons of Royal Blood

President of the Universal Film Manufacturing Co.,
1600 Broadway, New York City.

Dear Sir: Just one week ago I saw in the Empire Bioscope, Medan, the Universal-Jewel production "The Virgin Of Stamboul."

Being the fact that the majority of the inhabitants believe in the Mahommedan religion, it is very well to conceive that people stood in line in order to procure tickets for the show.

As agent of the Empire Bioscope I came to the conclusion that among the patrons were many of Royal Blood, including the Crown Prince of Delhi with his staff and also the Radja of Portjoet. After the performance I asked their opinion about the picture. The unanimous response was that it was tremendous.

The masterly and unforgettable acting of Miss Priscilla Dean (among the natives well known as the "Wild Cat") and the other stars was noticed. As far as staging is concerned, without exaggeration, the film should be called "georgous." In fact the films of the Universal Company are too well known and are able to compete with any other company. They are absolutely superior.

J. K. HOEKSTRA,
Agent Oranje Bioscope,
Medan, Deli.

Congratulations for Production

METROPOLITAN THEATRE.
PLYMOUTH, ILL.

UNIVERSAL FILM EXCHANGES, INC.,
CHICAGO, ILLINOIS.

GENTLEMEN:

I PLAYED "THE VIRGIN OF STAMBOUL" TWO DAYS TO A VERY GOOD BUSINESS, AND I WISH TO CONGRATULATE THE UNIVERSAL FOR TURNING OUT AN UNUSUAL PRODUCTION.

I ALSO WISH TO ADD THAT I PLAYED "THE GREAT AIR ROBBERY" TO CAPACITY BUSINESS TWO DAYS AND HAD GOOD COMMENTS FROM MY PATRONS.

MONK BROTHERS,

The Money-Picture for YOUR Town!

TO-NIGHT
PRISCILLA DEAN
261.

Sioux Falls, N. D.

"THIS picture did a wonderful business. A world-beater for the box-office."

Colonial Theatre.

Lynn, Mass.

"WONDERFUL acting—Miss Dean at her best. The picture was the talk of the town. Made a great impression."

Lynn Olympia Theatre.

Sewickley, Pa.

"A HOWLING success—autos parked for blocks."

Sewickley Theatre.

Brooklyn, N. Y.

"THE crowds were so great that, although we had expected a great deal, as we had a right to, our expectations were exceeded. It was a rush such as comes once in a blue moon."

Echo Theatre.

Cannonsburg, Pa.

"GIVE us more pictures like this. Mine is a small town and a small house, but nevertheless there is no picture of the calibre of the 'Virgin of Stamboul' too big for me to play. May play a return engagement."

Star Theatre.

Rockingham, N. C.

"BY all means the very best picture that has been shown here. We played to packed houses at each showing. This is the sort of a picture we exhibitors want."

Star Theatre.

CARL LAEMMLE PRESENTS

Priscilla Dean in

THE UNIVERSAL-JEWEL PRODUCTION

STORY BY H. H. VAN LOAN
DIRECTED BY TOD BROWNING

"The VIRGIN of STAMBOUL"

ALL THE WORLD

loves a big sea picture and here is the biggest of them all -biggest on the screen and biggest at the box-office.

ELMO LINCOLN

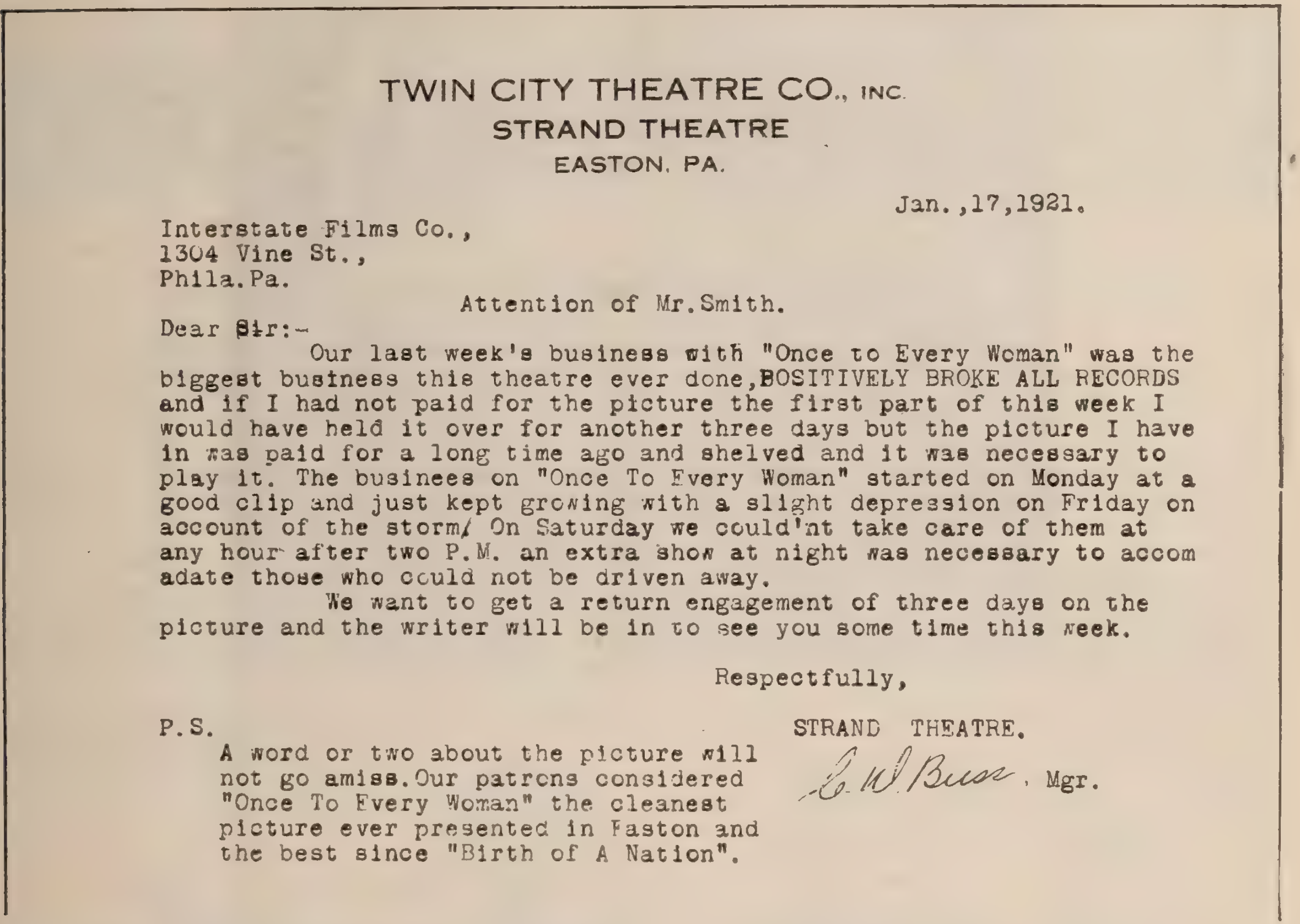
In the Stirring Universal-Jewel Production

"UNDER CRIMSON SKIES"

Directed by REX INGRAM

Story by U.G.HAWKS

Extra Show Needed for "Once to Every Woman"



TWIN CITY THEATRE CO., INC.
STRAND THEATRE
EASTON, PA.

Jan.,17,1921.

Interstate Films Co.,
1304 Vine St.,
Phila.Pa.

Attention of Mr.Smith.

Dear Sir:-

Our last week's business with "Once to Every Woman" was the biggest business this theatre ever done,BOSITIVELY BROKE ALL RECORDS and if I had not paid for the picture the first part of this week I would have held it over for another three days but the picture I have in was paid for a long time ago and shelved and it was necessary to play it. The businees on "Once To Every Woman" started on Monday at a good clip and just kept growing with a slight depression on Friday on account of the storm/ On Saturday we could'nt take care of them at any hour after two P.M. an extra show at night was necessary to accomadate those who could not be driven away.

We want to get a return engagement of three days on the picture and the writer will be in to see you some time this week.

Respectfully,

STRAND THEATRE.
E. W. Buss, Mgr.

P.S.
A word or two about the picture will not go amiss.Our patrons considered "Once To Every Woman" the cleanest picture ever presented in Easton and the best since "Birth of A Nation".

Letter Received From Strand Theatre, Easton, Pa., Concerning Success of Universal Jewel

Splendid Campaign for "Once to Every Woman"

(*Continued from page* 18.)

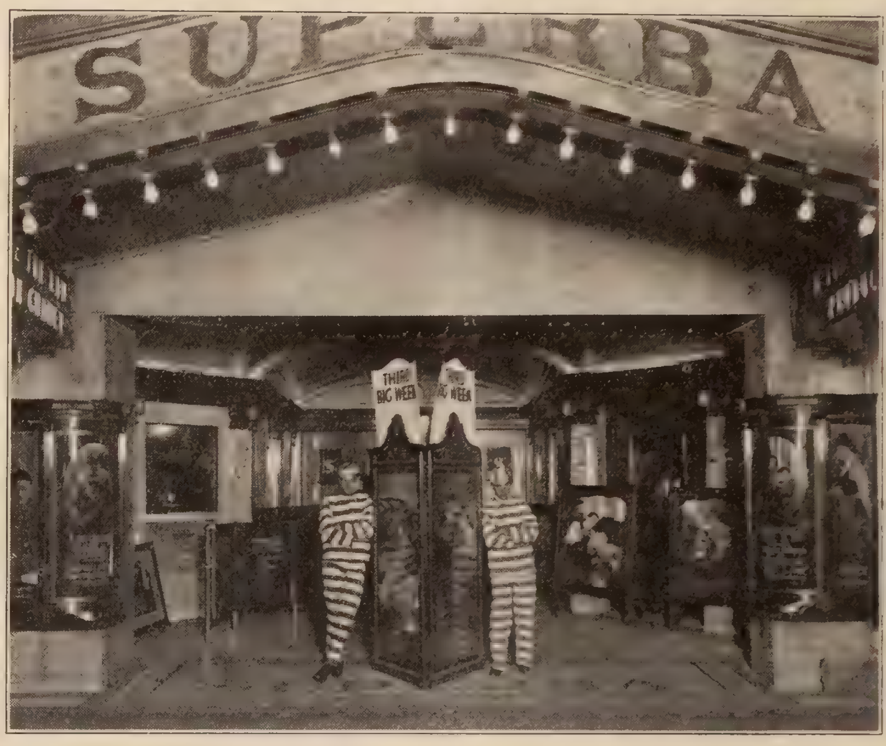
persuaded him to come to Des Moines and to open his new house. When the Casino was planned Mr. A. H. Blank, now president of the A. H. Blank Enterprises, called in Dan for expert advice, and when the house opened Dan, as well as the owner, was quite proud of that wonderful house.

In the interim between the opening of the Casino and the Garden, Mr. Burgum managed and operated practically every house in that city at different times. In May, 1914, the Garden Theatre opened and Mr. Burgum took charge of what was then the marvel of the Middle West and which today through his efficient management holds it's place among the leaders of the theatres dedicated to the cause of the silent drama.

One might wonder why a man with the knowledge and experience possessed by Mr. Burgum should remain at the Garden Theatre despite the fact that he has been offered the management of the newest theatre operated by the same interests which operate the Garden, but after hearing the complimentary remarks spoken about him by the prominent people of Des Moines, one could not criticise his judgment but rather would compliment him on his desire to remain with his first love.

Dan Burgum says that "Once To Every Woman" has made him a friend of the Universal product and that he looks forward to the release of more such pictures as this.

Special Stunts for Jewel Photoplay



Lobby Display for "Outside the Law" at Superba Theatre, Los Angeles

IN order to present a touch of underworld life which is given a big part in the story of "Outside The Law," W. E. Jones, manager of the Superba Theatre in Los Angeles, Cal., stationed two men dressed in convicts' clothes at the entrance to the lobby during the showing of the film at his theatre. At the time this picture was taken the feature attraction was in its third week and still drawing a capacity audience for every show.

This impression of the underworld and its important bearing on the plot of the photoplay aided materially in awakening interest in the production. The two large posters beside the convicts told the theme of the film in a graphic manner.

In addition to the lobby display, Manager Jones had about forty traffic stands bearing the caption: "Don't Park Here! You Are 'Outside The Law!'" placed at the intersecting points of the city's chief business streets.

Particular attention was given to the matter of window displays and one exhibit was composed of burglar's equipment loaned by the Police Department. In the collection were various types of "jimmies," bars, weapons used in attack and several dfferent styles of handcuffs. A history of each article accompanied the display.

Unusual interest was centered in this picture by residents of California because many of the underworld scenes were made with the historic Chinatown of San Francisco as the locale for the story.

This special effort was worth while because of the great run of the picture.

ALL PREVIOUS RECORDS BROKEN

HARRY M. BERMAN, GENERAL MANAGER, EXCHANGES,

UNIVERSAL FILM MFG. CO., 1600 BROADWAY, NEW YORK, N. Y.

"OUTSIDE THE LAW" A POSITIVE KNOCKOUT. EVERYBODY THAT SAW THE PICTURE TICKLED TO DEATH. KEPT CROWD STANDING FROM TWO THIS AFTERNOON 'TIL 10 O'CLOCK. THE MOST PEOPLE THAT EVER CAME TO SEE A PICTURE AT THE ALLEN THEATRE. AT LEAST FIFTEEN HUNDRED PEOPLE TURNED AWAY. BROKE ALL RECORDS INCLUDING DOUGLAS FAIRBANKS IN "MARK OF ZORRO," AND MARY PICKFORD. JOE MAYER CERTAINLY PUT ON A WONDERFUL ADVERTISING AND EXPLOITATION CAMPAIGN. THE BEST I HAVE EVER HAD IN MY FIFTEEN YEARS' EXPERIENCE IN THE MOTION PICTURE BUSINESS.

ALLEN T. HIMMONS, PROP. ALLEN THEATRE,
AKRON, OHIO.

Carl Laemmle presents

An All Star Cast

in a great Overseas Drama of Secret Diplomacy and the Three Loves of Woman

TSURU AOKI
J. BARNEY SHERRY
ARTHUR CAREWE
ETHEL SHANNON
STANHOPE WHEATCROFT

"GIVE me the information and you can have my wife."

TOSSED on the current of three great loves like some petal in a storm, she had been at a loss what to do. But now, her husband, by his words, had written "finis" to one of the loves.

TWO left—how would she solve them. Show this powerful drama of love and intrigue and play to capacity audiences.

featuring
TSURU AOKI
ARTHUR CAREWE
ETHEL SHANNON
STANHOPE WHEATCROFT
J·BARNEY SHERRY
in

"The BREATH of the GODS"

UNIVERSAL-JEWEL
SUPER-PRODUCTION

Directed by Rollin Sturgeon
From the novel by Sidney McCall

Wild Man Day at Grand Circus

GRAND CIRCUS
NOW NOW SHOWING NOW

Showing "Shipwrecked Among Cannibals," Grand Circus Theatre, Detroit, Mich.

CURRENT reports from Detroit, famed as the automobile city, regarding the slump in the automobile industry, in general with other industrial plants, show that the amusement houses of the city have not been materially affected by the decline in production in many plants out there and the number of men idle. It would seem that if good pictures are shown the theatres will always be crowded irrespective of the trade conditions in other industries.

The featuring of the Universal picture, "Shipwrecked Among Cannibals," attracted considerable attention from the theatre-goers in that city. Many others who do not regularly attend the movie houses in their vicinity, but who are interested in the account of the life of the strange races inhabiting the far corners of the globe, came out to view this production.

The accompanying picture shows the poster and lobby displays of the Grand Circus Theatre in Detroit. Carrying out the name of the theatre in a literal sense the entire front of the theatre was decorated with the colored posters depicting the various views of the cannibals taken from "stills" made on the island of New Guinea. The realistic posters proved to be of immense help in attracting the attention of passersby who then stopped to read the message on the sheets. In addition to being highly entertaining the picture has great educational value for everyone.

Numerous letters have been received from exhibitors throughout the country testifying to the box-office powers of "Shipwrecked Among Cannibals." Those managers who billed the production as a circus had wonderful results and in the words of one of these exhibitors "It went over like a circus."

Cannibal Picture Revives Buffalo Theatre

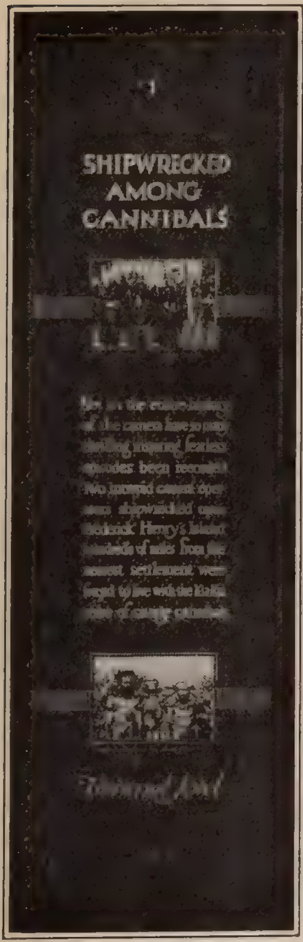
MANAGER HOWARD J. SMITH of the Palace Theatre, Buffalo, put his show-place back in the map with "Shipwrecked Among Cannibals." The Palace, it is only fair to say, is one of the coziest and prettiest motion picture theatres in Buffalo. It is located on the main street of the city, just opposite one of the busiest squares in Western New York, and despite a non-progressive management in the past it has always drawn fair crowds. Its natural advantages were such, in other words, that its business was always good enough to make an improvement somewhat of a task.

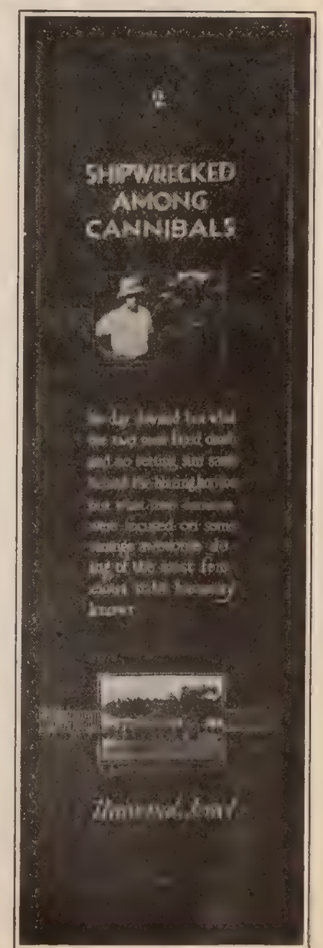
When Mr. Smith, one of the principal owners of the theatre, personally took over the management last fall he was therefore up against one of the stiffest propositions that he had ever faced. "I cast about for some of the strongest attractions I could find," he said recently in discussing his theatre. "I wanted pictures that not only would bring the people to my house, but more than that, I wanted pictures that would make the people talk.

With "Shipwrecked Among Cannibals" Mr. Smith broke all existing records at the Palace Theatre. During the week that it played, more people visited the Palace than ever visited it in a single week in all the ten years of its history. Every record for every day in the week was broken. The picture opened on a Sunday, and not only was every Sunday record for the theatre broken but more than that, the average Sunday business of the theatre was more than doubled, and this despite the fact that the Palace has always been a good Sunday house. Hundreds were turned away nightly.

These results were not accomplished without work. The picture was boosted in a $600.00 newspaper advertising campaign, special ballyhoos were placed on the streets, a tie-up with the Melachrino cigarette company in a guessing contest on the number of cigarettes contained in boxes in a prominent cigar store window, and several other smaller window displays were among the feature stunts pulled. In addition to this one of the local papers —the *Enquirer*—ran a cannibal contest, offering prizes of $10.00, $7.50 and $5.00, and theatre passes, for the six best answers to ten questions about cannibals. The money for the prizes was of course paid by the Palace Theatre and the passses were for the Palace. Then, too, the local Universal film exchange hired a conveniently located neighborhood house and on the Friday before the opening of the picture at the Palace invited all the school teachers of Buffalo—over 2,000—to a private screening of the film. More than 500 attended and the word-of-mouth advertising and the newspaper publicity which resulted from this screening did much to put the picture over in a really big way—in so big a way in fact that the people of Buffalo are still talking about it.

Get the Sensational Lobby Displays that Yank 'em in!


SHIPWRECKED
AMONG
CANNIBALS


SHIPWRECKED
AMONG
CANNIBALS

CARL LAEMMLE PRESENTS

"SHIPWRECKED AMONG CANNIBALS"

UNIVERSAL-JEWEL

CURRENT RELEASES

Special Attractions

Starring

HARRY CAREY

"Sundown Slim"
"West Is West"
"Hearts Up!"
"'If Only' Jim"

Starring

FRANK MAYO

"Hitchin' Posts"
"The Marriage Pit"
"Honor Bound"
"Tiger True"
"Colorado"

Starring

LYONS-MORAN

"La La Lucille"
"Once A Plumber"
"Fixed By George"
"A Shocking Night"

Starring

EDITH ROBERTS

"The Adorable Savage"
"White Youth"
"The Fire Cat"

Starring

CARMEL MYERS

"In Folly's Trail"
"The Gilded Dream"
"Beautifully Trimmed"
"The Mad Marriage"

Starring

EVA NOVAK

"Wanted At Headquarters"
"The Torrent"
"Society Secrets"

Starring

GLADYS WALTON

"The Secret Gift"
"Pink Tights"
"Risky Business"
"Rich Girl, Poor Girl"
"All Dolled Up"

WITH A SPECIAL CAST

"Under Northern Lights"
"Two Kinds Of Love"

Jewels

Starring

PRISCILLA DEAN

"The Virgin Of Stamboul"
"Outside The Law"

"Once To Every Woman"
(with Dorothy Phillips)

"Blind Husbands"

"The Devil's Passkey"

"Shipwrecked Among Cannibals"

"The Great Air Robbery"

"The Breath Of The Gods"
(with Tsuru Aoki)

"Under Crimson Skies"
(with Elmo Lincoln)

Starring

JOE MARTIN

(Two Reels)

"A Prohibition Monkey"
"A Wild Night"

Two Reel Western Dramas

Starring

HOOT GIBSON

"The Trail Of The Hound
"The Saddle King"
"The Driftin' Kid"
"Sweet Revenge"
"Kickaroo"
"Out o' Luck"

Starring

JACK PERRIN

"The Grip Of The Law"
"The Trigger Trail"
"Big Bob"

Red Rider Series

Featuring

LEONARD CLAPHAM

Serials

Starring

EDDIE POLO

"The Vanishing Dagger"
"King Of The Circus"

Starring

EILEEN SEDGWICK

"The Great Radium Mystery"
"The Diamond Queen"

Starring

ELMO LINCOLN

"Elmo, The Fearless"
"The Flaming Disk"

Starring

MARIE WALCAMP

"The Dragon's Net"

"The Moon Riders"
(with Art Acord)

Two Reel Century Comedies

"Their First Tintype"
"Happy Daze"
"Tee Time"
"Fire Bugs"
"His Fearful Finish"
"Puppy Love"
"Fresh From The Farm"
"Leaping Lions and Jailbirds"
"Vamps and Scamps"
"Her Circus Man"
"The Dog Doctor"

One Reel Star Comedies

"Nearly Wed"
"Fresh From The Country"
"Chicken, Country Style"
"The Spirits of '21"
also
"His Lady Friend"
(with Joe Martin)
"My Lady's Ankle"
(with Robert Andersen)
also
"Simple and Sweet"
"Milk And Yeggs"
"Won: One Flivver"
"A Waiting Maid"
"Bring On The Groom"

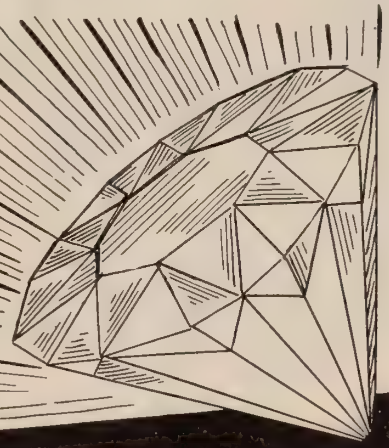
INTERNATIONAL NEWS TWICE - A - WEEK

EVERY THRILL A GEM!

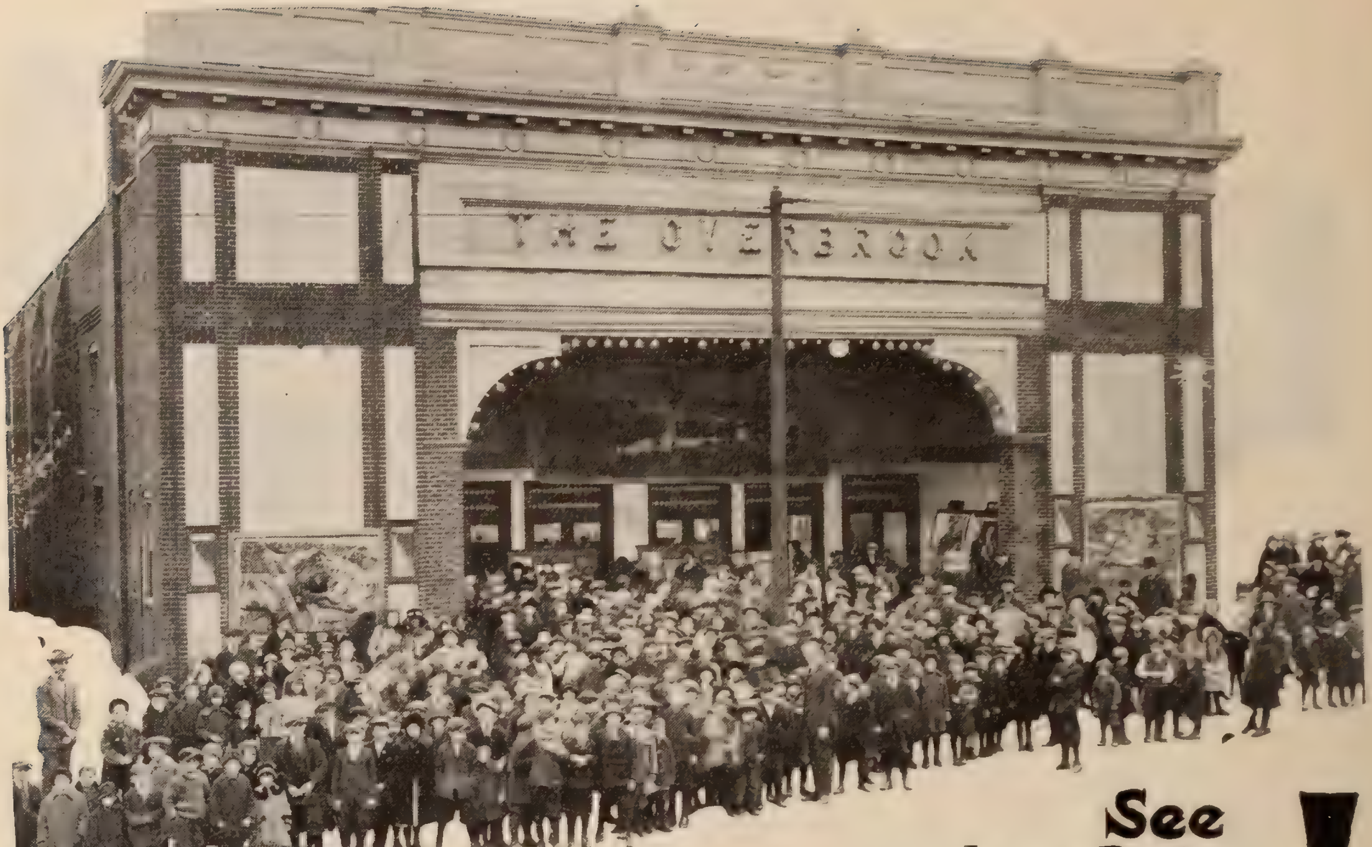
FAST AS LIGHTNING — YET CLEAN!

UNIVERSAL will bet its bottom dollar that here is a chapter-play which will fascinate and thrill any kind of an audience—anywhere. The reason lies not only in its tremendous power to thrill and mystify—it has for its heroine the most daring and beautiful woman on the serial screen. Here's a serial that's better than fifty per cent. of the so-called "features" that you pay big money for. Book It!

BEAUTIFUL
EILEEN
SEDGWICK
in
UNIVERSAL'S STRANGE
AND STARTLING
ADVENTURE SERIAL.
DIRECTED By
EDWARD KULL



"The DIAMOND QUEEN"



See how Polo pulls in the Kids in the Suburban Towns !

IT'S CLEAN!

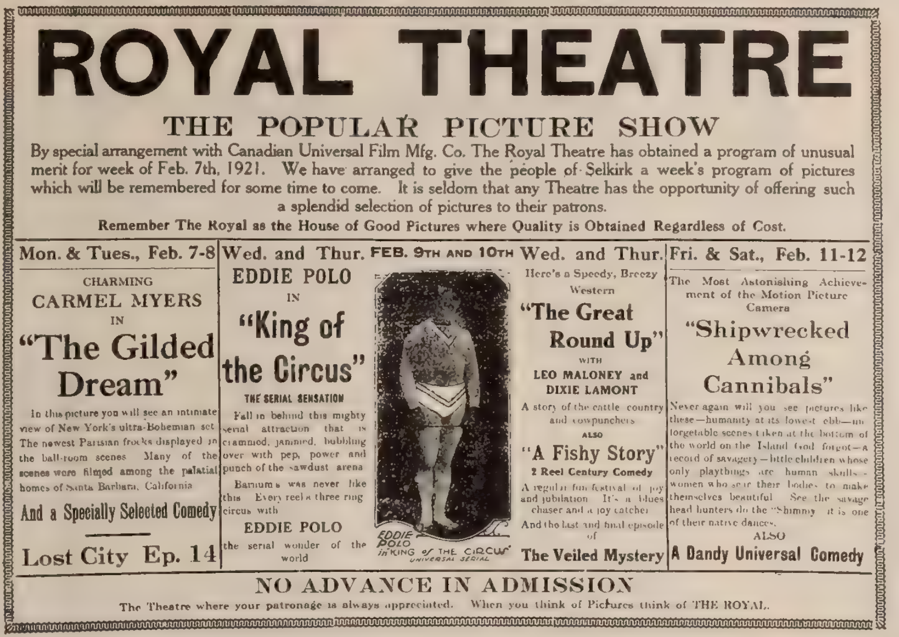
IN the above picture you have living proof of what Polo did in Overbrook, Pa. In following excerpts from exhibitors' letters you have additional proofs of what Polo will do for YOU: "We run it Mondays. Receipts are better Monday than on Sunday. You don't have to boost it—it boosts itself." —Lyric Theatre, Valley Junction, Ia. "Gets the money. They like the circus atmosphere. Eddie is a genuine, honest-to-goodness he-man."—Strand Theatre, Paoli, Ind.

EDDIE POLO in Universal's Serial Sensation

"KING of the CIRCUS"

Directed by J. P. McGowan

Universal Week Big Success



ROYAL THEATRE

THE POPULAR PICTURE SHOW

By special arrangement with Canadian Universal Film Mfg. Co. The Royal Theatre has obtained a program of unusual merit for week of Feb. 7th, 1921. We have arranged to give the people of Selkirk a week's program of pictures which will be remembered for some time to come. It is seldom that any Theatre has the opportunity of offering such a splendid selection of pictures to their patrons.

Remember The Royal as the House of Good Pictures where Quality is Obtained Regardless of Cost.

Mon. & Tues., Feb. 7-8

CHARMING
CARMEL MYERS
IN
"The Gilded Dream"

In this picture you will see an intimate view of New York's ultra-Bohemian set The newest Parisian frocks displayed in the ball-room scenes Many of the scenes were filmed among the palatial homes of Santa Barbara, California

And a Specially Selected Comedy

Lost City Ep. 14

Wed. and Thur. FEB. 9TH AND 10TH

EDDIE POLO
IN
"King of the Circus"

THE SERIAL SENSATION

Fall in behind this mighty serial attraction that is crammed, jammed, bubbling over with pep, power and punch of the sawdust arena

Barnum's was never like this Every reel a three ring circus with

EDDIE POLO

the serial wonder of the world

EDDIE POLO in KING of THE CIRCUS
UNIVERSAL SERIAL

Wed. and Thur.

Here's a Speedy, Breezy Western

"The Great Round Up"

WITH
LEO MALONEY and DIXIE LAMONT

A story of the cattle country and cowpunchers

ALSO

"A Fishy Story"

2 Reel Century Comedy

A regular fun festival of joy and jubilation It's a blues chaser and a joy catcher

And the last and final episode of

The Veiled Mystery

Fri. & Sat., Feb. 11-12

The Most Astonishing Achievement of the Motion Picture Camera

"Shipwrecked Among Cannibals"

Never again will you see pictures like these—humanity at its lowest ebb—unforgetable scenes taken at the bottom of the world on the Island God forgot—a record of savagery—little children whose only playthings are human skulls—women who scar their bodies to make themselves beautiful See the savage head hunters do the "Shimmy" it is one of their native dances.

ALSO

A Dandy Universal Comedy

NO ADVANCE IN ADMISSION

The Theatre where your patronage is always appreciated. When you think of Pictures think of THE ROYAL.

Featuring Special Program at Royal Theatre, Selkirk, Manitoba

THE town of Selkirk, Manitoba, Canada, may not be large in area or in the number of its inhabitants, but it is large in community spirit and in the quality of the amusements offered to its people. The Royal Theatre, which is the leading theatre in the town, planned a complete Universal program for the week of February 7th by special arrangement with the Canadian Universal Film Manufacturing Company.

On Monday and Tuesday Carmel Myers was featured in "The Gilded Dream" with the remainder of the program consisting of the fourteenth episode of "The Lost City" and a Century Comedy.

The bill for the middle of the week was headed by Eddie Polo in "King Of The Circus." This was the introduction of the first episode of the stirring tale of life on the circus lot to the residents of that section of Canada.

In addition to this serial a Western drama, "The Great Round-Up," a Century Comedy and the last chapter of "The Veiled Mystery" was shown. Intense enthusiasm was shown with the opening episodes of the Polo serial and the picpromised to make many friends in Selkirk.

The attraction for the last of the week was the film tour "Shipwrecked Among Cannibals" which is one of the best records of camera history of the little-known tribes of the South Seas. The plan of using all the productions of one moving picture company for the entire week, as many managers other towns did, proved to be entirely satisfactory and the bills for each day were well balanced and proved to be great attractions. The manager of the Royal thought so much of the attractions he was offering to the movie lovers of his town that he inserted a seven-column advertisement in the Selkirk "Weekly Record," and which took up the lower half of the front page. One point he especially stressed in his advertising copy was that there would be no advance in the admission charge for the special week's showing.

FIRST EPISODE BROKE ALL RECORDS

OGDEN, UTAH,
JAN. 9, 1921.

G. A. HAGER, MANAGER,
UNIVERSAL FILM EXCHANGES, INC.
SALT LAKE CITY, UTAH.

EDDIE POLO IN THE FIRST EPISODE OF "KING OF THE CIRCUS" BROKE ALL RECORDS FOR FRIDAY AND SATURDAY BUSINESS AT THE COZY THEATRE. THINK THIS POLO SERIAL WILL BE A WINNER.

S. S. STECK,
MANAGER COZY LYCEUM AND REX THEATRES.

TWO IMPORTANT LETTERS

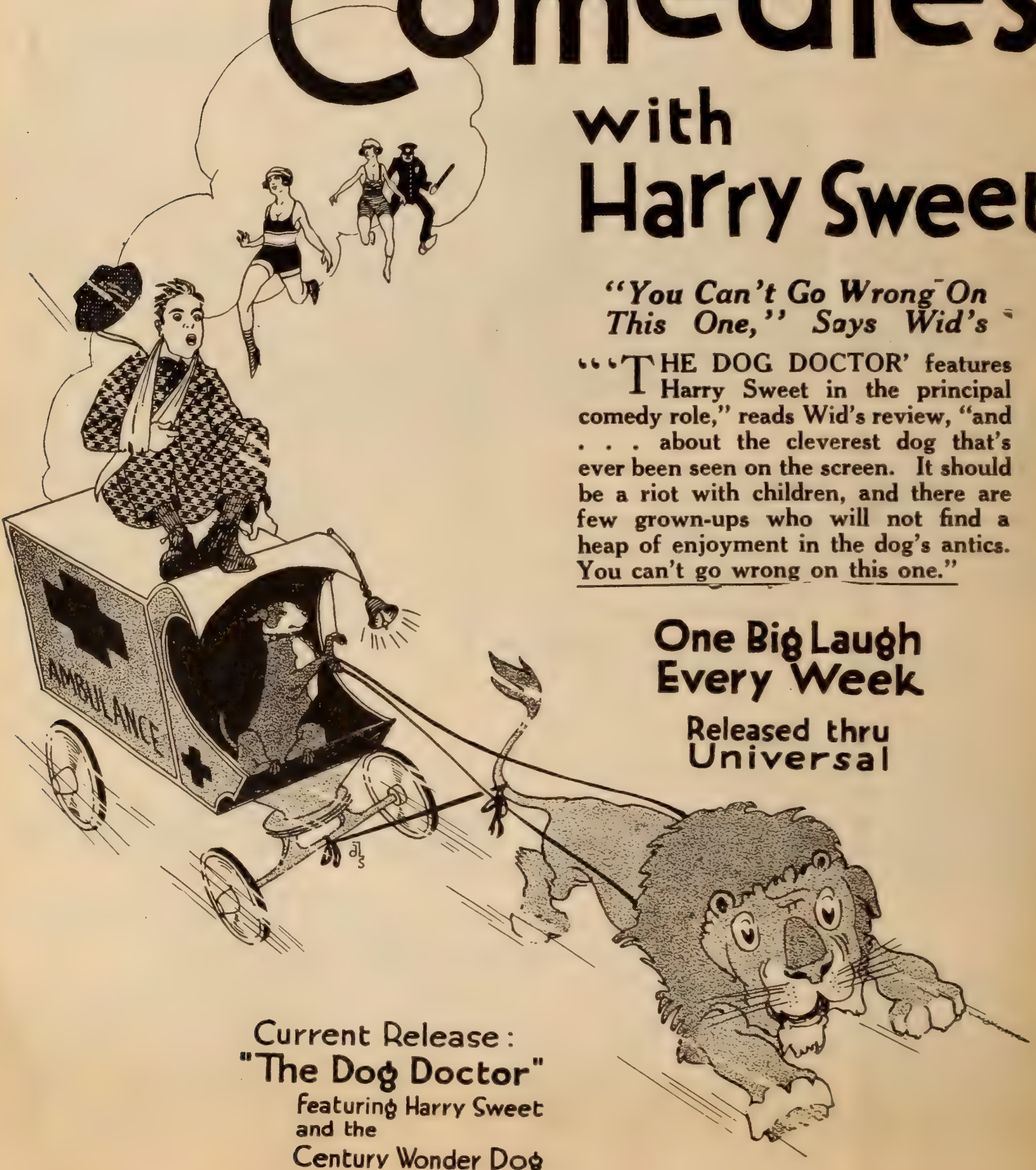
(*Continued from page* 10)

eight years and he has consistently and often repeated his attitude toward exhibitor associations. He has never permitted any employee of his in any one of his exchanges to become a party to any attack on exhibitors' associations, and he is particularly keen for all such organizations when they are working for the best interests of the industry. The fact that Mr. Laemmle holds such views and that these views are widely known and appreciated among exhibitors should have been the best assurance that the Association was working in perfect harmony with all exhibitors' associations in inviting exhibitors individually to join the National Association.

Very sincerely yours,
PAUL GULICK,
Editor of "Moving Picture Weekly."

Century Comedies

with Harry Sweet



"You Can't Go Wrong On This One," Says Wid's

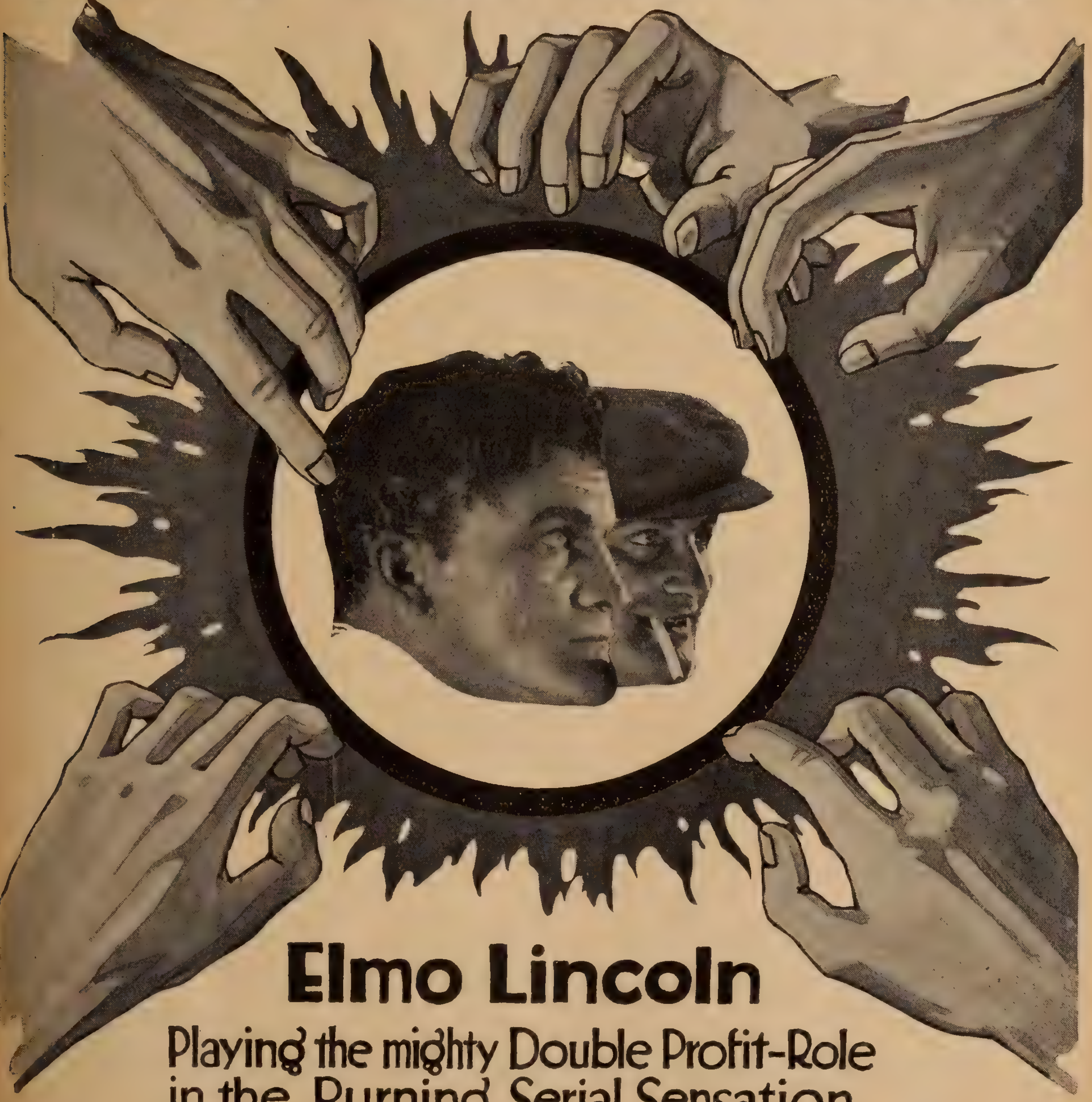
"'THE DOG DOCTOR' features Harry Sweet in the principal comedy role," reads Wid's review, "and . . . about the cleverest dog that's ever been seen on the screen. It should be a riot with children, and there are few grown-ups who will not find a heap of enjoyment in the dog's antics. You can't go wrong on this one."

One Big Laugh Every Week

Released thru
Universal

Current Release:
"The Dog Doctor"
Featuring Harry Sweet
and the
Century Wonder Dog

GRAB THIS HOT ONE!



Elmo Lincoln

Playing the mighty Double Profit-Role
in the Burning Serial Sensation.

Directed by Robert Hill

"THE FLAMING DISK"

"THE DIAMOND QUEEN"

Episode No. 10

"The Betrayal"

Doris	Eileen Sedgwick
Kennedy	Harry De More
Martin Harvey	Alfred Fisher
Zeidt	Frank Clarke
Benson	Al Smith
Bruce	George Cheseboro
Aline Earle	Josephine Scott
Zimba	Al Smith

AS Kennedy's horse swims past, Doris, from her perilous position underwater, seizes Kennedy's leg and drags him down into the water, at the same time clutching the horse's tail with a free hand and being thus drawn thru the water toward shore. While Kennedy's men go to his rescue, Doris, drawn to shore, mounts Kennedy's horse and dashes away. By the time Kennedy and his hirelings resume the chase she has eluded them and safely reached the secluded cottage and underground workshop of her grandfather, Prof. Martin Harvey, where she narrates to Martin and Tim the violent, foul tactics adopted by the trust to discover the unlimited supply of diamonds, and warns them against the menace. It is agreed to communicate only in case of dire need. Zeidt, the diamond king, enraged at Kennedy because of the latter's failure to learn where the girl gets and keeps her diamonds, pays him off and cables Benson, his most capable sleuth, in London, to report to him at once. Benson arrives two weeks later and Zeidt explains the task before him. Zeidt has been trying to place Doris in his mind and is now convinced she is the "widow" who jumped overboard just after the ship on which he, the girl and Benson were passengers, had left Capetown—the same girl Benson was trailing as a diamond smuggler. Zeidt warns Benson against Bruce Weston, who has withdrawn from the trust to aid Doris—the girl he loves—saying he is a man to be feared and reckoned with. Doris secretly loves Bruce, but scorns him, thinking he is numbered among her enemies. Benson outlines a mysterious plan to Zeidt by which he is confident he will reder both Bruce ad Doris powrless. He cables the warden of the Kimberley prison in South Africa a mysterious message and later Aline Earle, formerly Doris' dancing partner on the Kimberley stage, but now serving time for diamond smuggling, is released under surveillance for an indefinite probation on one condition—that she carry out to the letter the instructions the warden gives her. If she fails in any particular, she will be 'ard imprisoned again. Aline agrees. Two months later we see Doris carrying on the humanitarian work of her dead father, befriending crippled children and helpless mothers in the poverty stricken tenements of New York. At the same time we see a mysterious character deliver to Bruce in his home, a note supposedly from Doris, saying she is in dire peril—that if he would prove his friendship to come to her aid at once—that he can trust the bearer of the note implicitly. Bruce, directed by his strange visitor, races in his car, supposedly to Doris' aid. In the tenement district a woman of the streets has a heated argument with a man who accuses her of trying to "frisk" him and calls a policeman. The woman is arrested and is about to be taken away, when Doris pushes her way through the crowd and recognizes the woman as Aline Earle, her former dancing partner. Doris induces the policeman to let her take care of Aline, who begs Doris to take her to her room. In Doris's car, on the way to Aline's room, Aline tells her story of her imprisonment and downfall. At the same time we see Bruce and his strange escort speeding to Doris's aid, supposedly. Zimba, a half-caste twice saved by Doris from cannibals in South Africa and now devoting his life to her service, sees Bruce racing along in his car and, hiring a taxi, follows. Bruce is led into a trap and is attacked by Benson's hirelings in a secluded spot in a park. Aline, leading Doris to a rickety waterfront structure in another part of town, gets her into a room, where she is seized by Benson and his hirelings, who have been lying in ambush. It is Benson's intention to torture Doris into telling where the unlimited supply of diamonds is to be found. Bruce, meantime, is overpowered by his foes.

Doris, now captive in Benson's hands, turns to Aline questioningly—lady, walking close to her, tears off a wig of straggling hair that she had worn, throws back her head and laughs tauntingly in her face.

"The Show-Down"

Two-Reel Western Drama

Snappy	Art Acord
Blackie	Jack Richardson
Gunnison	Ed Burns
Betty	Marcella Pershing

THE fortune left Betty Gray by her father when he died was being rapidly dissipated by Gunnison, her guardian, and Snappy Walton, the dashing young cow-puncher of the ranch, knew it.

For that reason Gunnison feared the love interest which was growing between Betty and Snappy and tried to persuade the girl that he was not fit to associate with any good woman.

It was hard work at first but by gradually poisoning her mind against Snappy, Gunnison got Betty into an unhappy state of doubt and felt that the girl's fortune would be left in his hands.

Snappy left the state, threatening to return and get Gunnison. His return was the signal for Gunnison to send out a death squad into the desert to meet him, with definite instructions to kill him. Outwitting the men sent to cause his death, Snappy set them adrift in the sea of hot sand and rides to Gunnison's cabin for a show-down. The girl has lost all faith in him and it seems as though he were trying to blackmail Gunnison out of money rightfully his. To again try and cause his death Gunnison mines the road so that it will explode when Snappy rides over it. The explosion almost kills Betty but Snappy is uninjured. He saves the girl from a plunge down the cliff and explains that Gunnison is trying to kill him. Still unconvinced the girl follows him to the cabin where he beats Gunnison to a frazzle and extracts from him a confession that he had been trying to frame up a fake blackmail plot to frighten Snappy into leaving him alone with Betty's fortune.

Betty realizes that Snappy is worthy of her love and the two leave the cabin, Snappy to recuperate from the battle and Betty to prepare for their wedding.

"Her Circus Man"

Two-Reel Century Comedy

Featuring HARRY SWEET

HARRY goes to the station to meet his girl but sees her walk off with a city swell she met on the train. later he calls at her house to take her to the circus but again his rival goes off with the girl on his arm. He gets a book entitled "O'Sullivan, the Rubber-Heeled Sleuth," and putting on a mustache comes upon the girl and the dude near the entrance to the circus tent.

The city swell is frightened because he thinks Harry is a real detective and starts to make his retreat. He immediately comes back, however, when he sees Harry take off the disguise and steals Harry's pocket-book so that he can't follow them into the circus.

Harry tries every entrance to locate the girl but each time he is chased away by a guard. Just at the time when the circus manager is offerering $50 for anyone who can ride the mule, he climbs up one of the tent poles and jumps inside the tent, landing right on the mule's back.

When he stays on the mule the manager gives Harry the money. He then runs outside and buys a ticket but when he returns and sits down beside the girl the show is over and they leave him sitting there alone.

You Can Book it Blindfolded —and Never Go Wrong!

YOU don't have to pick and choose from Universal's complete list of short stuff in order to find the best. It's all 100%. You know that Universal always did make the best short stuff. That's true to-day more so than ever—for to-day the list includes such incomparable subjects as the two-reel Century Comedies, two-reel action Westerns, one-reel Star Comedies, two-reel Red Rider series, International News, and, soon—Lyons and Moran two-reel fun-films.

UNIVERSAL SHORT STUFF
"THE BEST SHORT STUFF IN THE WORLD"

UNIVERSAL SHORT STUFF

THE DOG DOCTOR

Two Reel Century Comdy

Featuring
**HARRY SWEET and
THE CENTURY WONDER DOG**

HARRY SWEET is hurrying to his wife's home, as the baby is sick but is delayed by the trolley service. Finally when he does get home he finds that there is immediate need for a doctor. The doctor is called, but as he is out on a case he sends his assistant.

The assistant, who is the Century Wonder Dog, takes the doctor's grip in his mouth and trots out the ambulance, which he pulls to the home. There he finds that it is Brownie, a little pup, who needs the doctor.

He puts the dog in the ambulance and starts back for the hospital. At the hospital he is shown caring for about a dozen other dogs and doing all the work of a doctor or nurse in treating his little patients.

While the Century Wonder Dog is busy in the ward, the villain tries to steal Brownie, but is discovered by the Dog Doctor and Harry. Brownie then responds to the treatment, and is able to leave the hospital without the use of the ambulance.

International News

No. 13

Philadelphia, Pa.—Greatest hospital ship completed. Every modern medical convenience in world's finest relief vessel.

Sub-Title.—A glimpse into the operating room—note the sieve-like walls to allow all the light possible.

Chicago, Ill.—Race "twixt" giants. Steam rollers in speed contest to boost good roads campaign.

San Francisco, Cal.—Chinese oppose loan to home land. American orientals against international aid for present Pekin Government.

In The Public Eye.—Ignace Paderewski, pianist-statesman arrives for a rest from the strenuous activities of Polish politics. . . . New York City.

Sub-Titles.—Captain Charles Nungesser, champion ace of French Army, who shot down 64 German planes, comes to look us over. Vittorio Rolando Ricci, new Ambassador from Italy, arrives. General Pershing assumes the rôle of mason at the cornerstone laying of the Racquet Club. Washington, D. C.

Chicago, Ill.—A monument to a bygone age. 1,250,000 beer cases mark one of the spots where King Gambrinus ruled supreme.

Miami, Fla.—Air glimpses of motorboat classic. The Adieu breaks world's record for 50-miles in national championship meet.

New Orleans, La.—King Carnival rules famous Mardi Gras. Thousands of revellers out in Dixie's annual fete despite rain.

Scranton, Pa.—Great mine caves in. Hundreds of homes ruined in coal field collapse.

Miami, Fla.—Palatial yacht destroyed by fire. Armour's $250,000 yacht a total loss after gasoline tank explosion.

Panama Canal.—Above the fleet in Panama Canal. Exclusive air pictures of the great battleships passing through the great ditch.

Sub-Titles.—A picture that gives the most comprehensive view ever afforded of the great canal, with its marvelous locks and cuts. Over the City of Balboa to the Bay of Panama, with the great Pacific Fleet lying at anchor.

Tad Cartoon.

The Pony Express Rider

Red Rider Series No. 7

Featuring
LEONARD CLAPHAM

MADGE NELSON is the postmistress of Rimrock, and about the only excitement in the town is the efforts of three of her suitors to outdo each other. Carlos Ruiz, who is in love with Madge, sends her a letter with a ring, saying that he is cutting out drink because of her and asking that she wear his ring until he can send for her and claim her.

Dick Cody, the rider for the Double J. C. Ranch, and Dell Norton, a gambler, are also listed among the admirers of the plucky postmistress. Dick Cody sends Carlos a letter advising him to take the pony express through Carson City rather than Rimrock.

Dell Norton decides to hold up the express and "get" Carlos and put him out of the way. Carlos takes the usual trail, and there is some very hard and fast riding shown between the mail stations.

Norton and his men hold up Carlos and steal the ring. The next rider notifies the sheriff that there is something the matter with the pony express, as no mail has come through. Bill Dallas, the sheriff of Rimrock county, and Dick Cody start out after Norton. When they find him he is wearing the ring which he says Madge gave to him. The men believe that the little postmistress has played falsely with them. In the meantime, however, the girl herself takes the mail through to the next station on time and saves the name of the service. When the men come up after her hard ride she is able to explain everything, and they return to the town with everything smoothed out.

International News

No. 14

Washington, D. C.—Women's party in great convention. Politics—the right kind—all year round—is slogan of Suffragist leaders.

..Sub-Titles.—The Rev. Olympia Brown (In center foreground) is 85 years old—but spry as a girl. Forty national organizations of women represented at the presentation of the Suffrage statue to Congress.

Dublin, Ireland. — Bloodhounds trained to track Irish patriots. Royal Constabulary enlist aid in hunt for Republican leaders.

New York City.—1921 bridal creations. This $7,500 symphony in silk is enough to make any bachelor examine his bank roll twice.

Chella, Morocco.—"Magic" festival lures tribesmen of Morocco. Natives travel many miles to see famous "sorcerers" perform.

In The Public Eye.—Archbishop Dougherty of Philadelphia, who will be created a Cardinal at the next Consistory in Rome. (Omit San Francisco, Los Angeles, Seattle, Spokane and Atlanta.)

San Pedro, Cal.—Fighting the Japanese fishermen's methods. Southern California. (For San Francisco, Los Angeles, Seattle, Spokane and Portland prints only.)

Sub-Title.—Cheerful givers to the Atlanta Georgian's "tinfoil Valentine" sold to buy milk for tubercular children.

Hollywood, Cal.—Unusual glimpses into Guina-pig town, showing Mickey Monk bossing a colony of active youngsters.

The Everglades, Fla.—Last of the Seminoles. For the first time picturesque members of vanishing tribe, agree to pose for the camera.

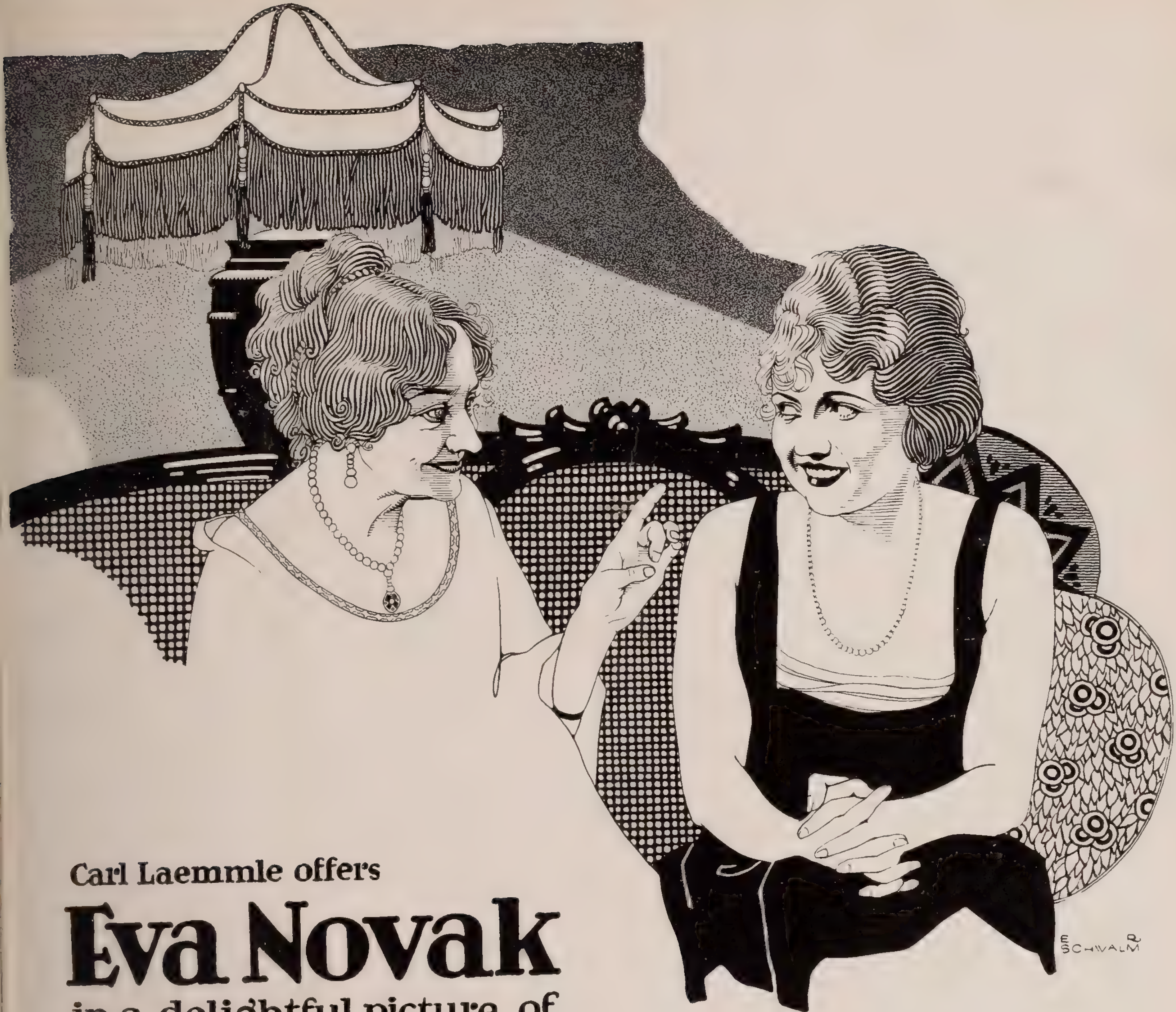
San Francisco, Cal.—Dare-devil dancing. Marjorie Hillick perfects her sense of balance by practising where a false step means death.

Perrine, Fla.—Hunting a 'coon for the President-elect. Successful chase furnishes a toothsome dinner for Mr. Harding.

Sub-Titles.—The hounds getting the scent. Mr. Coon chooses a bad place to hide. The makings of a presidential banquet.

New York City.—Golden-voiced Caruso in death's shadow. Intimate pictures of the world's famous singer.

Sub-Titles.—Caruso gave his voice freely in aid of causes he espoused—here he is singing for his beloved Italy. And here helping the American Red Cross—accompanied by his wife—who has been at his bedside day and night during his illness. A cartoonist of real ability. Sketching has long been one of his favorite pastimes.



Carl Laemmle offers

Eva Novak

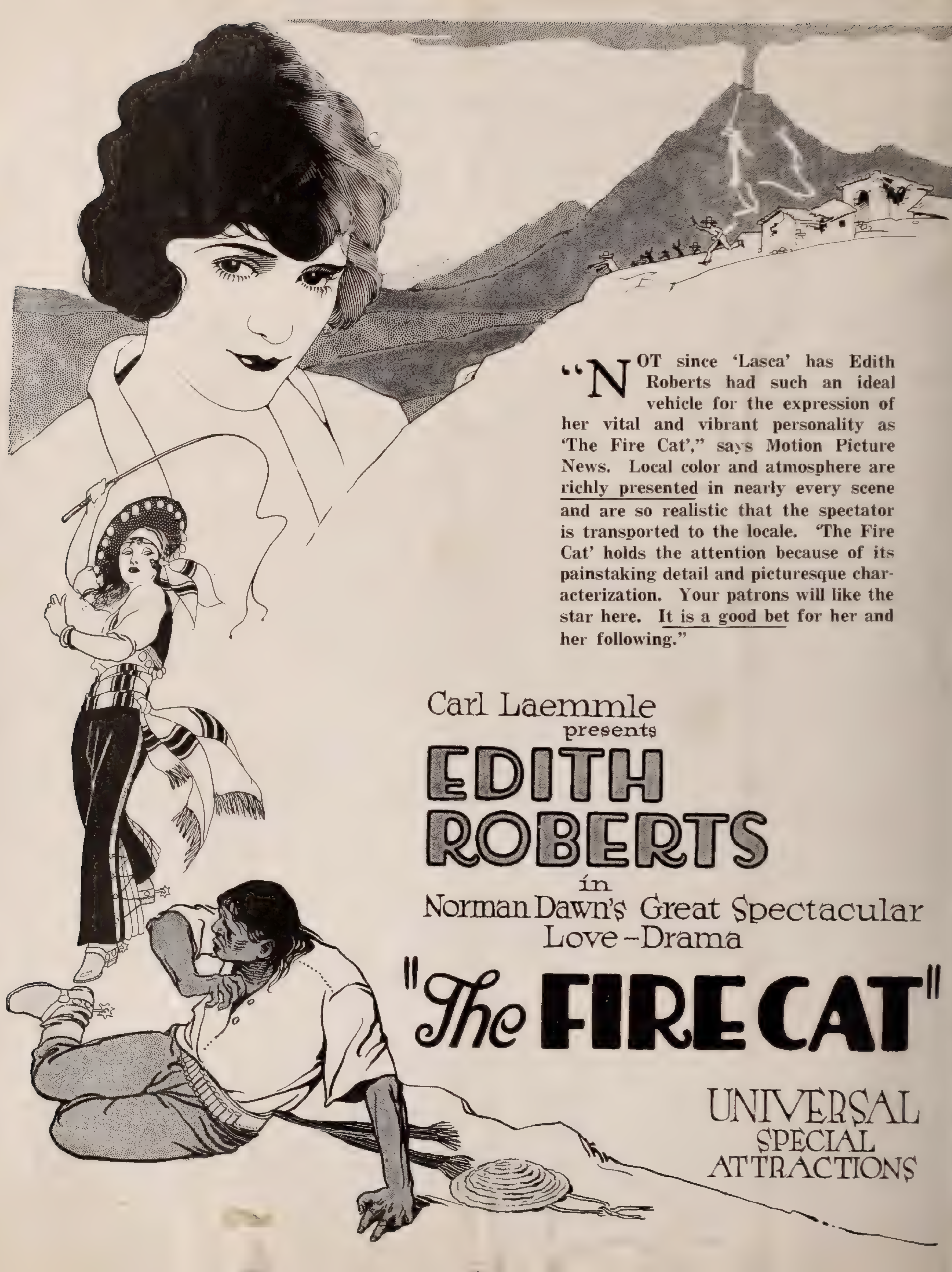
in a delightful picture of
399 ways of getting into
the Exclusive "400"

"SOCIETY SECRETS"

Story by Helen Christine Bennet
Directed by
Leo Mc Carey

ABOVE is an attractive line cut that you can have reproduced in any desired size for your newspaper ads. Use catchlines something like: "Are you ashamed of your parents? See 'Society Secrets' and you'll be ashamed of yourself." "If you don't like your future husband's parents why not educate them? Eva Novak does that in 'Society Secrets'." Or if you want to jazz up your copy a bit, use ideas like: "Do peas roll off your knife? See how to train them in 'Society Secrets'—a picture in which old folks learn new tricks and young folks learn old truths."

Universal Special Attraction



"NOT since 'Lasca' has Edith Roberts had such an ideal vehicle for the expression of her vital and vibrant personality as 'The Fire Cat'," says Motion Picture News. Local color and atmosphere are richly presented in nearly every scene and are so realistic that the spectator is transported to the locale. 'The Fire Cat' holds the attention because of its painstaking detail and picturesque characterization. Your patrons will like the star here. It is a good bet for her and her following."

Carl Laemmle
presents

EDITH ROBERTS

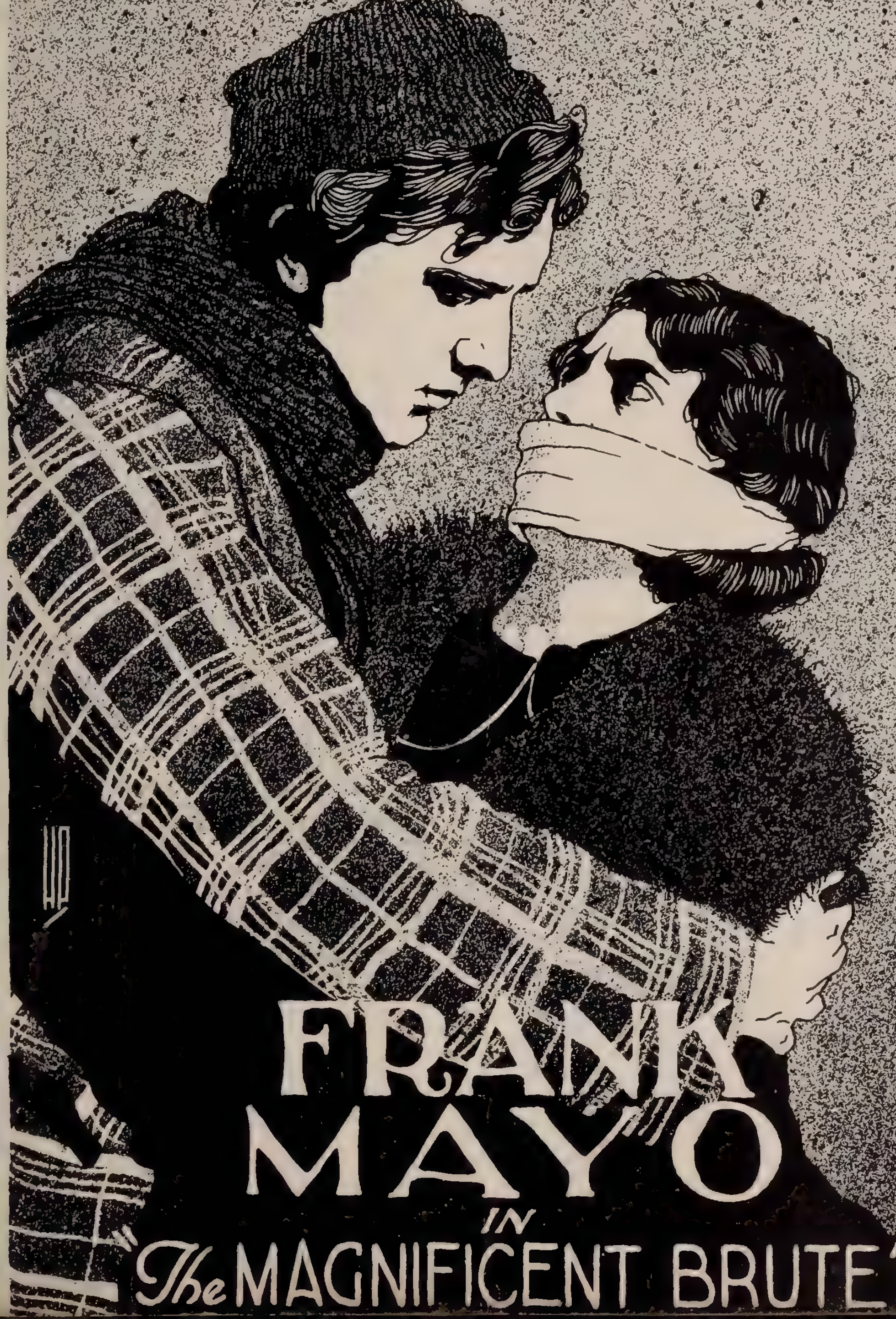
in
Norman Dawn's Great Spectacular
Love-Drama

"The FIRE CAT"

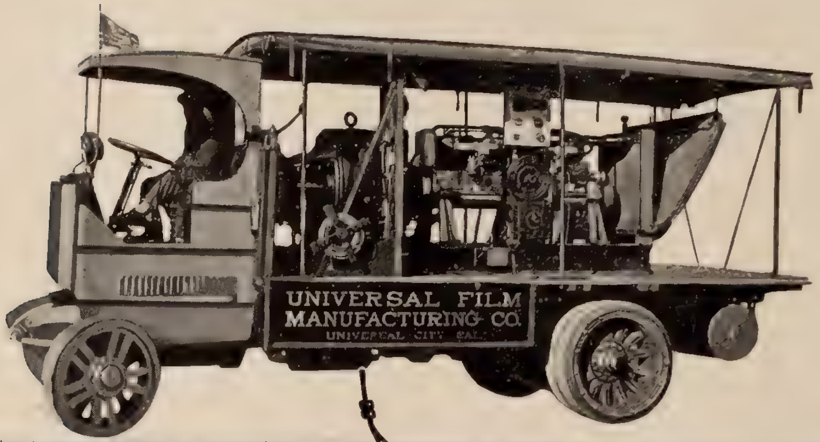
UNIVERSAL
SPECIAL
ATTRACTIONS

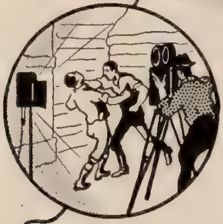
THE MOVING PICTURE WEEKLY

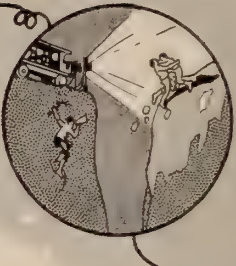
VOL.13 MARCH 19,1921 NO.5

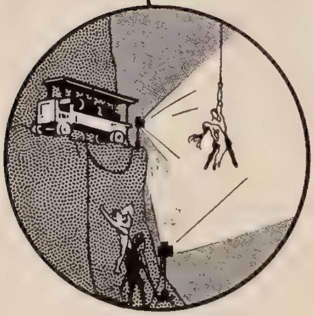

FRANK MAYO
IN
"The MAGNIFICENT BRUTE"

UNIVERSAL'S LIGHT THAT NEVER FAILS!

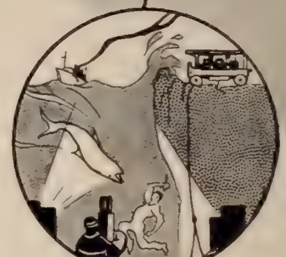




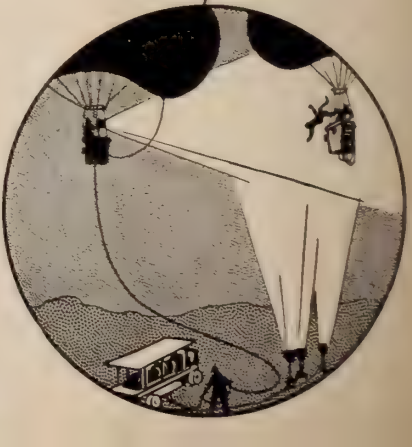




ONE big reason why you can be sure that those "52 Good Pictures a Year" are better pictures at a better price is because the equipment of Universal City includes every known producing facility. The portable power plants, for instance, are always ready —Universal directors can have light for photographing whenever and wherever needed. The power wagons help make it possible to photograph any location exactly as Nature made it— not as the studio imitates it—and this without expensive delays, last-minute makeshifts or poorly-done hurry-up jobs to save rental on other people's equipment.



We have light wherever we need it, in making those



52 Good Pictures a Year—and No Worry

Universal Special Attractions

Extreme Measures Discredit Reforms and Reformers

(Reproduction of an excellent editorial in the N. Y. American)

MOST reformers seem to have good character and good purposes, but notably to lack the balance of good judgment and common sense.

As a result, these reformers, after they have accomplished some admittedly needed reforms, generally go to such lengths in the prosecution of their extreme ideas as to discredit not only themselves, but their whole programme of reform. Reform becomes a business with certain persons.

(Continued on page 32.)

The Dreaded Moment

DESPERATION! — Face to face stood the District Attorney and the man he had sent to jail; between them trembled the woman the District Attorney loved and who was the wife of the ex-convict. What was to happen?

TRAPPED! — The wounded burglar; the pal in need; the innocent woman—cornered in a situation that might mean jail—or worse—for all! A lifetime lived in a moment! Disgrace, death—anything would be better than this fearful suspense.

CARL LAEMMLE *presents*

EDITH ROBERTS

In one of those "52 good pictures a year—and no worry."

"The UNKNOWN WIFE"

The compelling story of a small-town girl who was thrust into a whirlpool of big-city happenings—

Directed by
William Worthington

Service Page for Edith Roberts in "The Unknown Wife"

AT A GLANCE

SUBJECT—"The Unknown Wife."

STAR—Edith Roberts.

PREVIOUS HITS—"The Adorable Savage," "The Fire Cat," "Lasca," "White Youth," etc.

DIRECTED BY—William Worthington.

STORY BY—Bennett Cohen.

SCENARIO BY—Wallace Clifton.

SUPPORTING CAST—Casson Ferguson, Spottiswoode Aiken, William Quinn, Joe Neary, Augustus Phillips, Bert Frank, Mathilde Brundage, Jessie Pratt, Edith Stayart.

LOCALE—A New England town; New York City.

TIME—The present.

PHOTOGRAPHY BY—William Edmond.

THUMB-NAIL THEME—The story of a girl who undertakes to cure the physical ills of an ex-convict and succeeds in effecting his moral reformation. Ignorant of his shadowy past, she falls in love with and marries the man, only to find him under suspicion when they go to the city. But love finds a way to overcome all obstacles and gain real happiness.

ADVERTISING PUNCHES

1—The personal popularity of Edith Roberts, the star.

2—A remarkable supporting cast including screen and stage favorites.

3—The fact that Casson Ferguson, who plays the leading male role, was the hit of 'The Mutiny of the Elsinore" and "Madame X" and has a tremendous popularity among fans.

4—A furious gun-battle between the master-mind of a crime club and the police.

5—The pathetic theme of a man trying to make good when a prison record follows him like an evil shadow.

6—The new and particularly delightful role in which Edith Roberts is seen as a small-town girl.

7—The remarkable character work of Spottiswoode Aiken, the veteran of the screen.

8—William Worthington's splendid direction.

9—A rich vein of wholesome comedy providing a laugh for every thrill.

10—The authorship of the story. It was written by Bennett Cohen, master of melodrama.

CAST

Helen Wilburton	**Edith Roberts**
Henry Wilburton	**Spottiswoode Aiken**
Donald Grant	**Casson Ferguson**
Lefty Mayes	**William Quinn**
Slim Curry	**Joe Neary**
John Mayberry	**Augustus Phillips**
Thomas Gregory	**Bert Frank**
Mrs. Stanwood Kent,	**Mathilde Brundage**
Mrs. Dalton	**Jessie Pratt**
Doris Dalton	**Edith Stayart**
Brooks	**Hal Wilson**

THE STORY

THE story opens in the little town of Camsdenville, six hours out of New York, a place with one through street and a felt factory. Everyone who wants to walk must take Main Street and everyone who wants to work must keep on going until he reaches the felt factory.

Helen Wilburton used to do that. "Donald Grant," alias the Kid, come to town—just out of Sing Sing —and becomes Helen's boarder. They fall in love, and Donald fast recovering health, forgets about the felt factory—until Lefty and Slim, his old pals, steal into town and a furtive whistle sounds in the dusk down by the syringa bushes at the gate.

Donald stalls. The next day is Sunday and he has fallen of late into a strange habit—walking to church with Helen, pushing old Wilburton along in a wheel-chair. He cannot omit the practice without causing comment. Slim and Lefty watch with amazement.

They can come to only one conclusion. The Kid has fallen so low that he will rob a collection box! They slink into church after the others and watch tensely through the services until the plate is passed. The Kid is going to grab it and run! They hide their faces in shame—peering out furtively. And the Kid drops a quarter in the box.

The inevitable explanations follow, and the Kid insists he's going straight. A big scene follows in which the crooks, contrary to precedent, clap him on the back and tell him to go to it. They depart shaking their heads sadly.

Wilburton dies, and the Kid and Helen marry and go to the city. Sought by the police, the Kid cannot get work and Helen seeks a post as stenographer. She becomes the social secretary to Mrs. Stanwood-Kent, whose nephew, John Mayberry, a prominent lawyer, was an assistant district attorney at the time that the Kid was sent up.

Mayberry falls in love with Helen, and on one occasion calls for her when his aunt needs her services.

Helen has concealed the fact that she is married, and now tells Mayberry.

At the attorney's office the next day Mayberry accuses Donald of not playing fair with Helen, and asks him to free her. Donald in turn accuses Mayberry of merely wanting Helen for himself. There follows a tense scene in which Donald attacks Mayberry and is overpowered. Mayberry insists his motives are unselfish and releases Donald.

Donald has just reached his home and is explaining to Helen that Mayberry had made a proposition which seemed to offer hope for the future when there is a rush down the hall, a frenzied knocking at the door and Lefty staggers in, wounded—shot by a cop.

Donald knows he is risking disaster for himself, but hides Lefty in an adjoining flat. A detective rushes in, recognizes Donald as the Kid and tells him that unless he turns Lefty up, he will be arrested himself. Donald refuses, and is backed up by Helen, who insists there has been no one there that night.

Through force of habit he tries the door of the adjoining flat. It opens and he goes in. Lefty darts out the fire-escape and is shot and killed. His last words to the Kid are that honesty is the best policy after all. He clears the Kid in the eyes of the police, and after a scene of explanation and forgiveness between Donald and Helen, the story ends with a return to Camsdenville and the felt factory.

ADVERTISING DISPLAY LINES

Love does not demand a pedigree. She only knew that she loved him. If he was a criminal she would shield him with her life. See a wonderful story thrillingly told. It is "THE UNKNOWN WIFE."

Against the forces of evil was arrayed the love of a girl for a man. Edith Roberts is the girl and "THE UNKNOWN WIFE is the Universal photodrama which tells the thrilling story.

One of Best Screen Stories of Year

Edith Roberts
in "THE UNKNOWN WIFE"
UNIVERSAL

AFTER the theatregoing public has seen Edith Roberts as a South Sea Island maid in "The Adorable Savage," as a Creole beauty in "White Youth" and as a South American girl in "The Fire Cat," they would appreciate seeing her as herself—a young American girl of today. In her latest photodrama, "The Unknown Wife," she takes the rôle of a well-bred girl in a small New England town and handles her part in a delightful manner.

According to William Worthington, Miss Roberts' new director, and who has guided the dramatic footsteps of some of the foremost stars on the screen, the young Universal star does some of the finest work in this rôle that has been filmed in some time. In this story she has an exceptional opportunity for strong emotional acting.

Although Edith Roberts is one of the youngest stars on the screen, she won her laurels as a child actress on the stage before she began acting for the films and since that time has become a popular favorite with the movie public. Her biggest success before the camera was made in unusual parts, but now the public has an opportunity to see her in a familiar rôle such as the one she is playing in "The Unknown Wife."

Casson Ferguson, who plays opposite Edith Roberts in this special attraction, is a brilliant young actor and a great favorite with all who appreciate real acting and character work in the films.

Ferguson comes of an old Southern family, having been born near Alexandria, Louisiana, on what was once one of the finest plantation estates in the state. He was educated in New Orleans and later in Paris, where he studied for the operatic stage. He sang in grand opera in the French capital and in concert throughout Europe. Finding the requirements of grand opera too strenuous for his voice he decided to follow the lighter musical productions, and appeared in musical comedy and in revues in London. He came to America with an English musical show a few years ago and after appearing in New York for some months was engaged by the Paramount Company for a rôle in "Secret Service." Since then he has remained in pictures, appearing in "How Could You, Jane?", "The Only Road," "Jane Goes a Wooing," Johnny Get Your Gun," "The Flame of the Desert" and a number of Universal features During the past year he has scored two big personal hits—as the son of "Madame X" and in the leading rôle in "The Mutiny of the Elsinore."

"In "The Unknown Wife" he plays the part of a youth who has fallen into evil ways and serves five years in the penitentiary. It is the big male role in one of the best screen stories of the year.

Advance Notes for "The Unknown Wife"

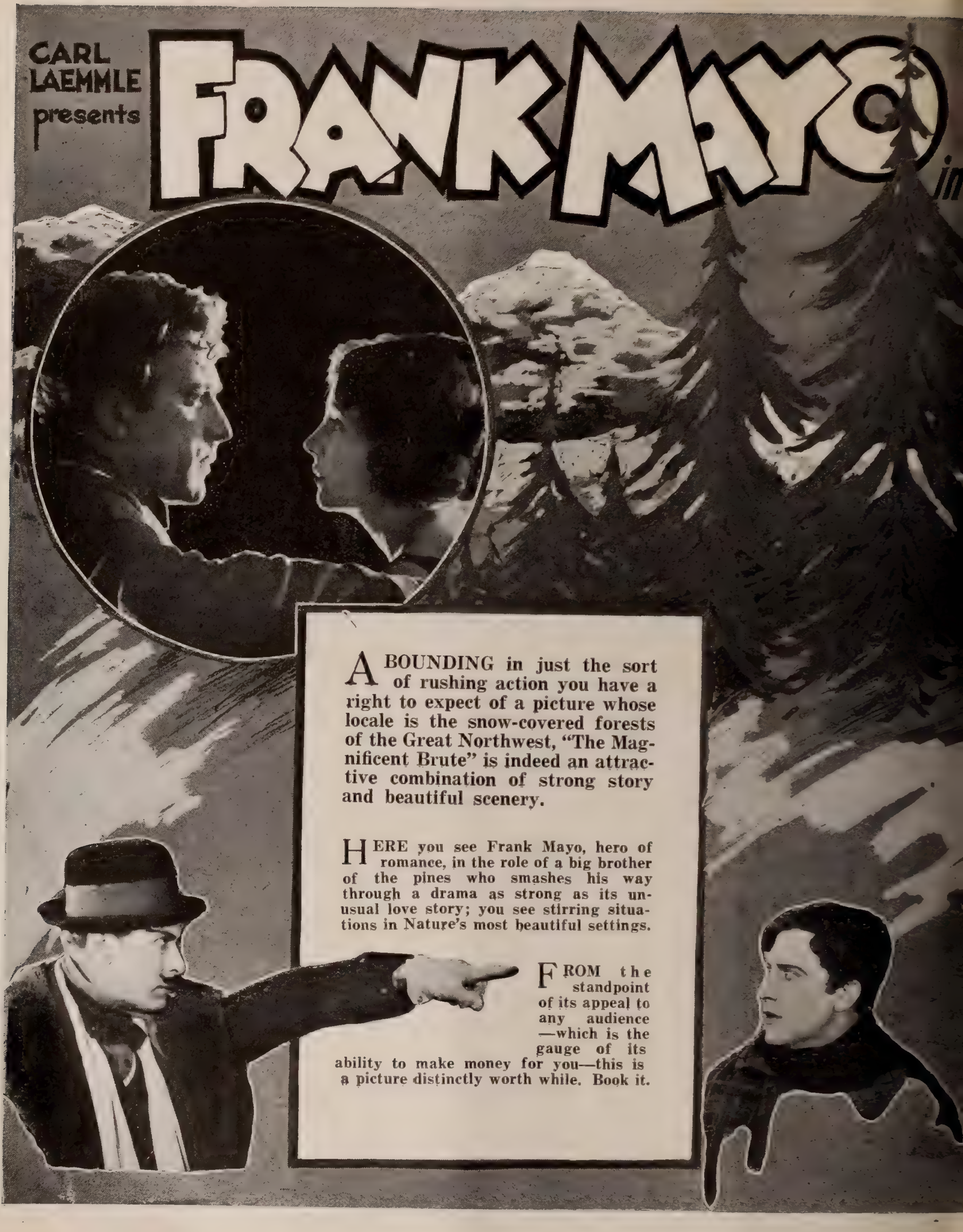
Edith Roberts has a new kind of a rôle in "The Unknown Wife," her latest Universal photodrama in which she is to be seen at the .... Theatre beginning .... The story gets away to a fast start and ends with a whirlwind of action. It was directed by William Worthington at Universal City and gives a brilliant cast a splendid opportunity to emphasize the star's dramatic skill.

Casson Ferguson, Spottiswoode Aiken, Hal Wilson and Joe Neary are three of the widely known and popular players who support Edith Roberts, the Universal star, in "The Unknown Wife," which hundreds of local playgoers are planning to attend when it opens at the .... Theatre on .... Miss Roberts appears as a girl who leaves a church-going community to marry the leader of a band of criminals and from that start the story swings into an amazing sequence of thrillingly dramatic events.

Theatregoers who have usually seen Edith Roberts in some wildly exotic rôle will enjoy the little Universal star's interpretation of a subtle dramatic characterization at the ....Theatre on .... The star appears as a small town girl with a big town problem to solve. She does it with an understanding appeal that wins her new dramatic laurels. Casson Ferguson, the popular young leading man, plays opposite her.

From the restful environment of a small town to the whirling madness of a great city is the rapid change of locale which heightens the dramatic punch of "The Unknown Wife," Edith Roberts' Universal photodrama which will have its local premier at the .... Theatre on .... The story gives the popular star a startlingly different rôle and will add to her fame as one of the most appealing young dramatic stars of the screen.

The inner workings of a well organized band of criminals will be exposed on the screen at the .... Theatre on .... in "The Unknown Wife," the Universal photodrama starring Edith Roberts. The story was written by Bennett Cohen, the widely known novelist, and produced under the direction of William Worthington. The leading male rôle, that of "The Kid," the brain power that drives the crime machine in action, is played by Casson Ferguson.



CARL LAEMMLE
presents

FRANK MAYO in

ABOUNDING in just the sort of rushing action you have a right to expect of a picture whose locale is the snow-covered forests of the Great Northwest, "The Magnificent Brute" is indeed an attractive combination of strong story and beautiful scenery.

HERE you see Frank Mayo, hero of romance, in the role of a big brother of the pines who smashes his way through a drama as strong as its unusual love story; you see stirring situations in Nature's most beautiful settings.

FROM the standpoint of its appeal to any audience—which is the gauge of its ability to make money for you—this is a picture distinctly worth while. Book it.

The MAGNIFICENT BRUTE

The Cave Man of Every Woman's Dreams

Directed by Robert Thornby

ANOTHER OF THOSE
52 GOOD PICTURES A YEAR—*and No Worry*

"Should Satisfy Wherever Played"

Says M. P. News

"There is no doubt about the entertainment quality of the picture. Has enough on its credit side to please any type of patron. The action never drags. A first-class program feature. IT SHOULD SATISFY WHEREVER PLAYED."

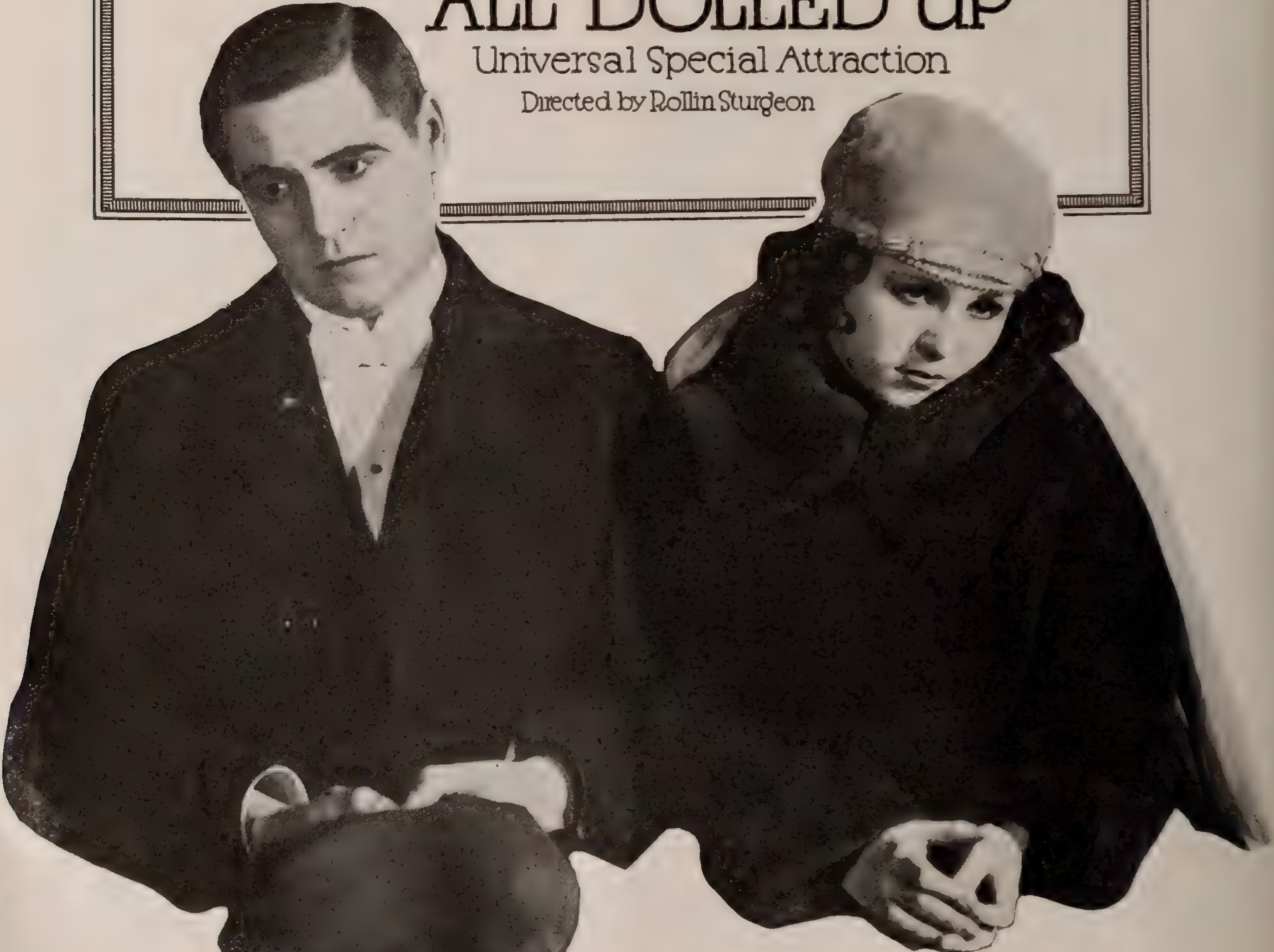
Carl Laemmle offers

Gladys Walton in

"ALL DOLLED UP"

Universal Special Attraction

Directed by Rollin Sturgeon



Service Page for Frank Mayo in "The Magnificent Brute"

AT A GLANCE

SUBJECT—"The Magnificent Brute."

STAR—Frank Mayo.

PREVIOUS HITS—"The Brute Breaker," "Lasca," "The Red Lane," "Honor Bound," "Tiger True," "Colorado," etc.

DIRECTED BY—Robert Thornby.

STORY BY—Malcolm Stuart Boylan.

SCENARIO BY—Lucien Hubbard.

SUPPORTING CAST—Dorothy Devore, Percy Challenger, J. J. Lanoe, Alberta Lee, Lillian Ortez, Ely Stanton, William Eagle-Eye, etc.

LOCALE—The Canadian Woods.

TIME—The Present.

PHOTOGRAPHY BY—William Fildew.

THUMB-NAIL THEME—The story of an ultra-modern girl who trifles with the affections of a primitive man; of his blind fury on discovering that he has been used as a pawn in her social game, and of what transpires when she discovers love unravels a deep mystery and saves his life.

ADVERTISING PUNCHES

1—The extreme popularity of the virile star.

2—The vigorous character of the story, whose scenes are laid in the majestic north woods.

3—A forest fire which surpasses in realism any similar scene yet filmed.

4—The wondrous valley of the Yosemite used as a background for many scenes.

5—A series of man-to-man combats which eclipse the terrific fights in "The Brute Breaker."

6—The authorship of the story, by Malcolm Stuart Boylan, son of Grace Duffie Boylan, the novelist, and the screen adaptation by Lucien Hubbard, scenario editor at Universal City and widely known as an "action" dramatist.

7—The never-failing charm of the primitive—the lure of nature in the raw.

8—The presence in the cast of Dorothy Devore, formerly a popular comedy star.

9—The excellence of the cast, including the correct type for every character.

10—The superb direction of Robert Thornby and the artistic photography of William Fildew.

CAST

Victor	**Frank Mayo**
Yvonne	**Dorothy Devore**
Fontaine	**Percy Challenger**
Mrs. Fontaine	**Alberta Lee**
Marquis Courtiere	**J. J. Lanoe**
Indian	**William Eagle-Eye**
Kendrick	**Charles Edler**
Randall	**Dick Sutherland**
Woodsman	**Ely Stanton**
Woodsman	**Buck Moulton**
Maid	**Lillian Ortez**

THE STORY

VICTOR RAOUL is hastening from his cabin in the woods to the trading post at St. Ignace. It is there his partner, M. Fontaine, has his home, and it is there he will find Yvonne, from the convent in France, whom he hasn't seen in five years. With Yvonne has come from Paris the Marquis Courtiere, the Paris representative of the fur firm of M. Fontaine Et Cie, and it is a different Yvonne who greets Victor distantly as he strides into M. Fountaine's drawing-room.

Kendrick, a bully lately come to the St. Ignace country, has been giving whiskey to Victor's Indian as a joke at the Inn of the Voyageurs. Victor warns Kendrick to leave his guide alone. A knife hurled by the latter narrowly misses Victor and is returned in a manner to make Kendrick more cautious.

Victor takes the first opportunity of a private word with Yvonne to remind her of their romance of other years. "In five years a child can grow into a woman," is her answer. "We were but children then, playing at love." Leaving Yvonne, Victor is snubbed by the Marquis and his ill humor is such that he vents his spite on M. Fontaine in a bitter quarrel which is overheard by the Marquis, Yvonne and others. He makes charges of irregularity in Courtiere's accounts with the firm—charges which impel Fontaine to ask apologetically for an account from Courtiere.

Late that night old Fontaine is found apparently dead and his safe robbed. News comes of the finding of Fontaine's body and Victor is accused by those who had heard his quarrel. In a thrilling battle he fights his way to liberty and calls at the Fontaine home to beg Yvonne to believe in him. Victor sets out for his cabin in the woods, the Marquis hurriedly organizing a posse to track him down.

About dawn Fontaine, who was not killed, recovers sufficiently to shake his head feebly when Yvonne asks if Victor struck him down. But before he can tell who did, he relapses into unconsciousness. Yvonne leaves hurriedly with Victor's faithful Indian to head off the posse at the cabin.

Victor on arriving at the cabin finds Kendrick planting the stolen strong box beneath the floor of his cabin to make conviction certain. It was only a slight miscalculation of strength that left Fontaine living instead of dead, as Kendrick and the Marquis intended. With Fontaine out of the way and witnesses ready to testify to Victor's quarrel with him, conviction of Victor should be certain. Victor bests Kendrick in a thrilling battle which ends just as the Marquis and posse arrive. Victor sees them coming and clambers into a storeroom in the roof of the cabin. By a ruse the Marquis gets Yvonne to scream when she arrives at the cabin. This is intended to bring Victor to her rescue so that he can be shot down as he runs, but Victor drops unexpectedly from the roof, covers the posse with their own guns and with Yvonne backs out of the cabin—into the waiting hands of two Northwest Mounted Troopers. The Marquis demands the arrest of Victor as the assailant of Fontaine. The troopers relate that Fontaine has recovered and testified that Kendrick attacked him. Kendrick thereupon accuses the Marquis of paying him to do the job. The troopers have a warrant issued in France accusing the Marquis of misappropriating funds which should have been transmitted to the main office at St. Ignace in payment for furs. As the troopers ride down the trail with the prisoners, Victor sighs as he tells Yvonne of the hours he had labored to make that cabin beautiful for her to live in. Yvonne looks up into his eyes as she answers him, "I am here, Victor."

ADVERTISING DISPLAY LINES

Violently loved by a man she secretly adored—was she in terrible Danger or on the way to Lovelight Bay? See "THE MAGNIFICENT BRUTE."

As big and silent as the pines in his beloved forest—as furious in battle as a wind-lashed tree — as gentle in love as a woman. You will like Frank Mayo in "THE MAGNIFICENT BRUTE."

THE MOVING PICTURE WEEKLY
A MAGAZINE FOR MOTION PICTURE EXHIBITORS

Published Weekly by the MOVING PICTURE WEEKLY PUB. CO.
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PAUL GULICK, *Editor.*
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Vol. 13 MARCH 19, 1921 No. 5

EDITORIALS

REPRESENTATIVES introducing moving picture censorship bills in the legislatures of Nebraska and Utah, two States recently active in this work, are not welcomed as public benefactors, but, on the contrary, are being generally denounced on all sides for directing unfavorable publicity towards their fellow lawmakers. The leading newspapers of these Western States have come out firmly against all advocates of the recent "anti-everything bills."

In the following editorial the *Salt Lake Telegram*, of Salt Lake City, Utah, reports on the present activity shown in the legislature to ban uncensored films in the State:

"A few days ago a light in the Utah legislature proposed a law requiring the erection of fences in the business districts of cities of this state to keep burglars out. Now comes Representative Parker of Cache county with a proposal to put a wall around the state which will keep everybody out. The situation would be funny if it were not for the fact that the last elections brought so many of the same view to the Utah legislative halls.

"Mr. Parker starts with a proposal to prohibit the showing of any film in the state in which a cigarette appears, even in a minor rôle. He concludes by locking the state up tight on Sunday, prohibiting picture shows as well as exhibitions and entertainments of all kinds. We do not understand why he does not order the keys thrown away lest these institutions operate the other six days of the week.

"Meanwhile the urgent business of the state legislature lags. How can it be otherwise when the competition for the stellar rôle of stupidity is so keen? Our legislative friends have notoriety and fame hopelessly confused, as the individual members vie with each other for the crowning freak of the session. At the same time the state is forced into competition with Zion City, Ill., for the laughs and jibes of the country at large."

THE *Evening World-Herald*, of Omaha, Nebraska, states its views on this same question in the following editorial.

"We wonder if the people of Nebraska and the legislature of Nebraska have a definite idea of just what it is that the motion picture censorship bill presented by the "Nebraska Children's Code Commission" means.

By whom is the censoring to be done? What voice shall the people have in choosing them? According to what rules and standards shall the censorship be administered?

Censorship, as all men and women who believe in democracy sense instinctively, is a serious proposal freighted with menace to popular liberty—to the freedom of thought and ideas and expression. Censorship of motion pictures is directly that.

Who among our citizenship are competent to say, in the name of all of us, just what ideas, bearing on social and moral questions it is permitted to present in Nebraska, and what ideas are to be banned?

The children's code commission, in the legislation it asks, says we should create three censors for Nebraska at an annual salary of $3,000 each. These three shall appoint such other "operators, clerks, inspectors, and other employees as shall be necessary, and fix the compensation therefor." And all of them, censors and censors' appointees, shall be paid all expenses incurred in addition to their salaries.

How shall the three be chosen?

Shall they be elected by the people? No. Appointed by the governor whom the people have elected? No. They shall be named by the secretary of the state department of public welfare."

WHEN International News Reel No. 18, containing pictures of the inauguration of President Harding, were thrown on the screens of Broadway theatres, March 4, a few hours after the actual ceremonies in Washington, the New York audiences were treated to a novelty. The Harding inauguration pictures were immediately followed by pictures of the Wilson inauguration, taken eight years ago, and which showed in strange contrast to those of today.

The double inauguration pictures were possible to no other news reel, as International has the only negatives in this country of the first Wilson inauguration. They show Wilson smilingly accepting the high office from William Taft. His vigor and cheerfulness are in strange contrast to the pictures of 1921, in which he could not conceal his broken health and care-worn appearance.

The 1913 inauguration pictures obtained by International News are said to have been the first movie news picture exhibited the same day as being taken. E. B. Hatrick, now general news manager of the International News, conceived the idea of putting the inauguration pictures on the screen in Washington, the same day. The same pictures were shown in New York the following morning. It is significant of the progress of the news reel business that the time has been cut down to a few hours from camera to screen in the case of important news.

Publicity Stories for Frank Mayo in “The Magnificent Brute’

NORTH WOODS DRAMA MAYO IN STAR PART

FRANK MAYO, the vigorous star of “The Brute Breaker” and other big Universal features, will be the principal attraction at the .... Theatre on .... in his newest and fastest action drama, “The Magnificent Brute.”

The story was written especially for Mayo and adapted to the screen by Lucien Hubbard, who added dramatic twists and thrills to suit the broad versatility of the star.

Presented against an awe inspiring scenic background of the mighty Yosemite, the story deals with Victor Raoul, a fur trapper of the Canadian North who visits the haunts of civilization but once a year. He falls in love with the daughter of his partner, Yvonne, a Parisian bred girl who is strangely out of place in the wilderness and who toys with the big fellow for sheer amusement. How he is accused of murder and escapes in the trackless forest, later to be saved by the girl, is just one of the incidents which leads to the whirlwind climax.

A furious man-hunt, a fight that dwarfs the famous battle of “The Brute Breaker” for action and a love story that starts with a spark and develops into an inferno, are additional situations which will keep the spectators in doubt as to the story's outcome until the last scene.

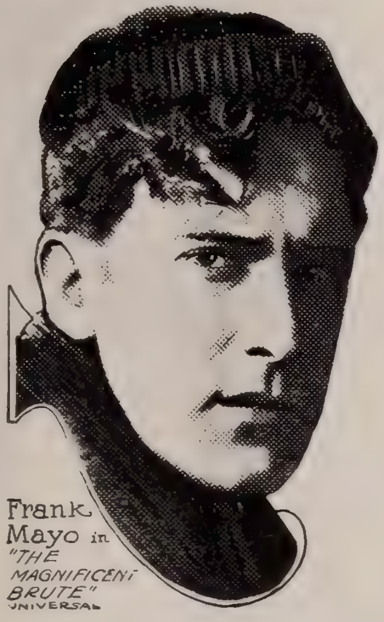
Frank Mayo is said to be at his very best in the rôle of Victor Raoul, the giant of the north woods, whose passions are elemental and whose code of honor primitive.

SCHOOLED IN PARIS REFUSES FUR TRAPPER

ONE of the most daring love escapades ever conceived by a romantic girl causes a furious chase and a terrific man-killing battle in “The Magnificent Brute,” the Universal photodrama which opened last night at the .... Theatre with Frank Mayo in the starring rôle.

The story takes place in the majestic north woods where the primitive emotions have full sway and the elements conspire to break the spirits of the men who brave the fury of nature to earn a livelihood.

As Victor Raoul, Frank Mayo appears in the rôle of a trapper who goes to the city to find love. Yvonne Fontaine, an ultra-modern girl just from Paris, tells him that they had only played at love five years before. She sends him back to his forest in



an ugly mood. An hour later Fontaine, his partner, is found in what appears to be a dying condition. Victor is accused. He returns to tell Yvonne that he is innocent. She reserves judgment and Victor starts for his hidden cabin in the great woods. When her father recovers consciousness and tells her that Victor did not strike him down, the girl sets out to head off the posse. She finds Victor at his cabin in a furious fight against eight men and saves his life.

Then an amazing thing happened which is told so forcibly on the screen that it would be unfair to those who will see the production to tell it now.

CAUGHT IN SNOW-SLIDE FILMS LOST IN STORM

SEVERAL thousand dollars were added to the estimated cost of producing “The Magnificent Brute” by a playful prank of nature. “The Magnificent Brute” is the latest Universal feature, starring Frank Mayo, and it is coming to the .... Theatre next ....

As many of the most important scenes in this story are laid in the frozen wilds of the Canadian forests, Robert Thornby, the director, took the entire company to the valley of the Yosemite. This is but a twelve hours ride from the flowers and sunshine of Southern California, but here nature shows itself in different guise. The giant pines and the deep snow make this location unapproachable as a background for a story of the far north.

It was while taking a scene on the edge of a mountain, with the camera and lighting effects backed against the hill and the company playing a scene in front of a forest of pines, that a snow slide occurred. It was one of the worst of the kind that had occurred in the Yosemite this year and did considerable damage throughout the valley. The actors were in a position to see the avalanche of snow rushing down the mountain side and ran for safety, warning the director, cameraman and their assistants. The valuable cameras and film magazines were saved, but much of the electrical equipment was destroyed and damaged. The portable power plant was damaged to the extent of several thousand dollars, besides necessitating the spending of several days on location while repairs were made.

Those who see “The Magnificent Brute,” however, will agree with Universal that the picture is worth all that it cost, and more. It is said to be the best feature in which Frank Mayo has appeared since “The Brute Breaker” and to eclipse that photoplay in many ways.

ON NORTHERN TRAILS SHOWN BY UNIVERSAL

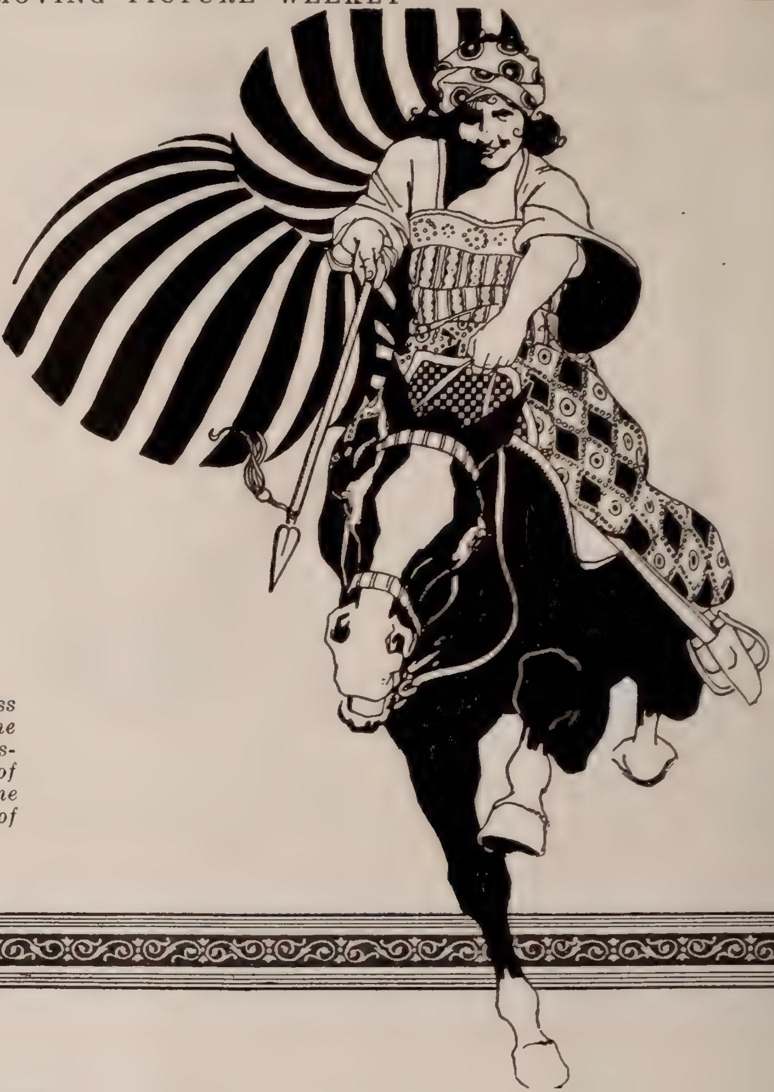
VICTOR RAOUL, a magnificent brute from the forest, goes into the trading post of St. Ignace to see his senior partner, Fontaine, and incidentally his daughter, Yvonne, who has just returned from Paris.

When the girl left for Europe five years before she promised big Victor that she would return to him. On the night of their meeting at Fontaine's home in St. Ignace she said that their love was just a sham. Victor goes out into the night sullen and unhappy. An hour later Fontaine is found in what appears to be a dying condition. Victor, eluding capture as the one suspected, returns to the house to tell Yvonne that he is innocent. Then he strikes out into the trackless immensity of the woods with his pursuers hot upon his trail.

That is the situation that starts things moving in “The Magnificent Brute,” the Universal photodrama which opens at the .... Theatre on .... with Frank Mayo as Victor Raoul.

The story was filmed in the heart of the Yosemite and at Universal City under the direction of Robert Thornby from Lucien Hubbard's adaptation of the story by Malcolm Stuart Boylan.

Playing opposite the star in a particularly vivacious rôle will be seen Dorothy Devore, the former comedy star who has turned her talent into dramatic channels.



See the untamed Virgin charge across the blazing desert at the head of the fiery Black Horse troop—see her rescue her lover from the revenge of Achmet Hamid and you will see one of the greatest picture spectacles of modern times.

WHEN you employ a man you do so on his record or on some reliable recommendation. You do that because it's prudent business. And it's just as much prudent business to book pictures that way. That's why we can't be too emphatic when we say that what "The Virgin of Stamboul" has done for thousands of other exhibitors it will do for you—and its record shows that it has made money in big city and small town — everywhere. Take it from reliable sources — you'll profit by booking the "Virgin."

CARL LAEMMLE presents

PRISCILLA DEAN

In the Gorgeous Universal-
Jewel Production De Luxe.

"The VIRGIN OF STAMBOUL"

Directed by Tod Browning

Story by H. H. Van Loan

Publicity Stories for Edith Roberts in "The Unknown Wife"

GAINS HEALTH AND GIRL NEW LIFE FOR "THE KID"

"THE UNKNOWN WIFE" is the title of Edith Roberts' latest Universal photodrama which will begin an engagement at the .... Theatre on .... The story is one of the most absorbing of recent months, affording splendid opportunities for the star and for her excellent support, chief among whom is Casson Ferguson, who achieved such great success recently in "Madame X" and "The mutiny of the Elsinore." Ferguson was selected to support Miss Roberts because of his particular fitness for the rôle of "The Kid," the brain power behind a band of young criminals.

As the story opens he is found in a New England factory town where he has been sent to regain his health after a prison term. In the town dwells a girl who runs a boarding house to support her invalid father, and there the Kid goes to rest up and make his plans to rob the factory.

After a month his pals arrive under the shadow of night and hide out in the village to see what their chief is doing. It is a Sunday morning and they see him wheeling the girl's father to church. "The Kid has sunk so low that he's going to rob the collection plate,' 'they thought. But The Kid hadn't reached that depth. He had reformed.

At least he thought he had until he found himself involved with the police in one of the strangest tangles ever conceived to lead up to a smashing climax.

"UNKNOWN WIFE" HERE SEEN IN NEW FEATURE

DARING plot, more daring love and furious dramatic action are promised playgoers who attend the .... Theatre on .... when Edith Roberts, the irresistible Universal star makes her first local appearance in "The Unknown Wife."

The story is from the pen of Bennett Cohen and crackles with speedy action. Even more thrills were introduced when Wallace Clifton wrote the scenario and William Worthington produced it on the screen with dramatic interpretations of his own.

"The Unknown Wife" deals with "The Kid," the creative brain behind a band of young criminals, who leaves the country by his pals. He arrives in Camsdenville, a New England village, and rests up while he plans to rob the factory.

Perhaps guided by fate he becomes a boarder at the home of Helen Wilburton, a slip of a girl who is trying to suport her invalid father. Gradually he succombs to her wholesome influence and determines to live straight. They fall in love and are married.

Edith Roberts
UNIVERSAL

Then comes a relentless oppression of the past. Because of his shadowy career, the Kid is unable to find employment. To support the two of them, the girl secures a position as a secretary in the home of the district attorney who sent her husband to prison.

The dramatic thrills that accompany the story from that point on are too unique to be guessed and give "The Unknown Wife" an appeal which will further establish Miss Roberts as one of the most popular feminine stars of the screen.

"ALIAS JIMMY VALENTINE" FINDS STRAIGHT PATH

ONLY love can erase the stain of prison from a man's heart.

That was the conclusion that theatregoers who attended the .... Theatre last night came to after seeing Edith Roberts, the irresistible Universal star, in what will probably be listed among her greatest interpretations of emotion, "The Unknown Wife."

As the story opens she is seen as the daughter of an invalid who keeps a boarding house for a scant living. Into her home, and then into her life, comes "The Kid," the brain-dynamo that drives the silent wheels of a criminal machine, a machine made up of daring and desperate men who run the gauntlet of the law to live.

The Kid arrives to regain his prison-broken health and to plan the robbery of the town's factory. Instead he regains moral poise under the girl's influence, determines to live down the past, and a wonderful love story develops.

How they marry and go to the city to find that The Kid's past bars their way to either success or happiness brings the story to a climax that crackles with thrills and sizzles with unexpected drama.

"The Unknown Wife" was written by Bennett Cohen and produced under the direction of William Worthington. If the applause of playgoers at the .... Theatre last night can be taken as a guide, it should prove immensely popular among those thousands who like action, love interest and the inimitable Edith Roberts.

MONTH OF GRAND OPERA STARS HAVE FESTIVAL

THE production of "The Unknown Wife," the principal attraction now at the .... Theatre, was like a month of grand opera.

Edith Roberts, the star, is a concert singer with a particularly appealing soprano; William Worthington, the director, was a former grand opera singer, while Casson Ferguson, Miss Roberts' leading man, sang in concert, light opera and musical comedy before he became a photoplayer.

All three of the important film folk are trained singers and in the lull between scenes of "The Unknown Wife" they sang together until the crowd that gathered from other parts of Universal City wanted them to forget picture making and sing throughout the day.

William Worthington started his career as a singer, appearing in grand opera and concert after his studies in France and Germany.

Casson Ferguson left Alexandria, La., as a boy with an idea that he might someday learn to sing. He studied in Paris and was acclaimed one of the best young tenors of the musical colony.

Spottiswoode Aiken ,who plays Miss Roberts' invalid father, brought his violin; Joe Neary, who has the rôle of one of the trio of light fingered gentry, is a "bear" with the saxaphone, and the two actors augmented the regular orchestra which every company of screen players is supplied with during production.

The Love that threatened a Country's Destiny!

Show this
ALL-STAR CAST

TSURU AOKI
J. BARNEY SHERRY
STANHOPE WHEATCROFT
ARTHUR CAREWE
ETHEL SHANNON
MARION SKINNER

DIRECTED BY
ROLLIN STURGEON

A MARVELOUS DRAMA
OF DIPLOMATIC INTRIGUE

ADAPTED FROM SIDNEY McCALLS FAMOUS STORY

"The Breath of the Gods"

UNIVERSAL—JEWEL
PRODUCTION DE LUXE

The Small Theatre is lucky ------ it plays only proven pictures !

YOU—the small theatre owner—are the luckiest cuss in the picture business, because you don't have to play anything but proven pictures. Take "The Devil's Passkey," for instance—it was the big house that had to prove this up—you simply sat back and waited to see what would happen. And it's happened. "The Devil's Passkey" has been proven to be one of the biggest small-town pictures ever made. For example, read what a small town—Exeter, N. H. (neighborhood patronage)—says: "If you have not used it, get it! It is the first picture I ever brought back for a second time." (Signed) G. W. Yeaton, Ioka Theatre.

CARL LAEMMLE
PRESENTS Von Stroheim's
MASTER PICTURE

"The DEVIL'S PASSKEY"

UNIVERSAL-JEWEL PRODUCTION de LUXE

Every Page
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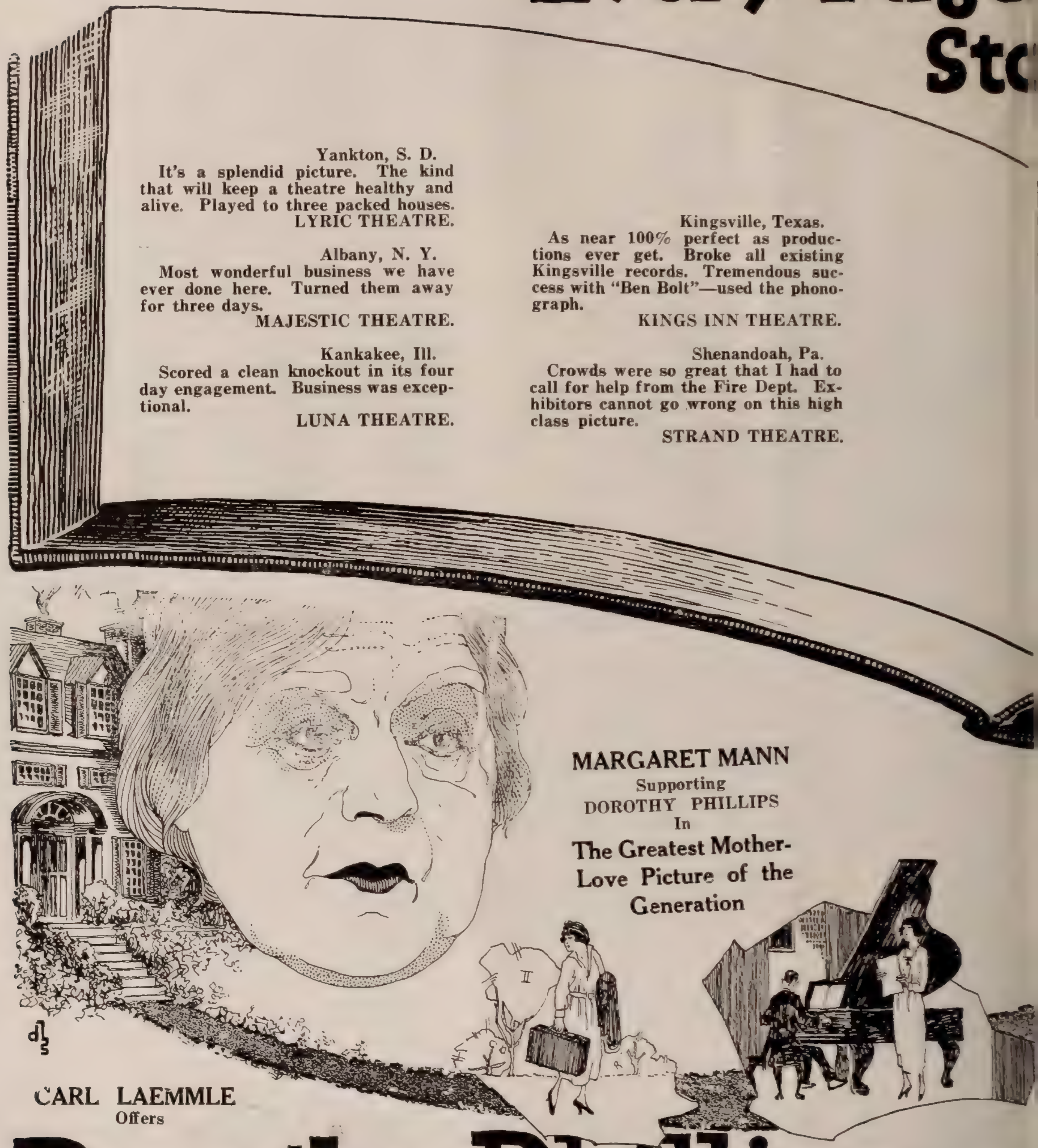


Yankton, S. D.
It's a splendid picture. The kind that will keep a theatre healthy and alive. Played to three packed houses.
LYRIC THEATRE.

Albany, N. Y.
Most wonderful business we have ever done here. Turned them away for three days.
MAJESTIC THEATRE.

Kankakee, Ill.
Scored a clean knockout in its four day engagement. Business was exceptional.
LUNA THEATRE.

Kingsville, Texas.
As near 100% perfect as productions ever get. Broke all existing Kingsville records. Tremendous success with "Ben Bolt"—used the phonograph.
KINGS INN THEATRE.

Shenandoah, Pa.
Crowds were so great that I had to call for help from the Fire Dept. Exhibitors cannot go wrong on this high class picture.
STRAND THEATRE.

MARGARET MANN
Supporting
DOROTHY PHILLIPS
In
The Greatest Mother-Love Picture of the Generation

CARL LAEMMLE
Offers

Dorothy Phillips in

UNIVERSAL — JEWEL

Tells the Same
ry

Fort Dodge, Ia.

A bear and then some. Played it three days and business constantly improved. Put on singer with especially pleasing results.

RIALTO THEATRE.

Davenport, Ia.

Did a smashing business. Was talked about all over the Tri-Cities. This wonderful picture will get business for every exhibitor. Trying to arrange a return engagement.

CAPITOL THEATRE.

Cedar Falls, Ia.

There was not a dry eye in the house during the singing of "Ben Bolt." This is an "AA" super-production in every sense of the word.

REGENT THEATRE.

Easton, Pa.

Our last week's business was the biggest we have ever done. Positively broke all records. The cleanest picture ever presented in Easton and the best since "Birth of a Nation."

STRAND THEATRE.

Viroqua, Wis.

Proved to be one of the best attractions. Not a single adverse criticism. Business good.

STAR THEATRE.

Directed by Allen Holubar

"Once to Every Woman"

PRODUCTION DE LUXE

"biggest crowds in years"

Carl Laemmle
presents
The
Greatest
American
Melodrama
ever
Screened

ASCHER'S MERRILL THEATRE, MILWAUKEE

"'OUTSIDE THE LAW' opened at Merrill today to biggest crowds in years, turning away just as many. Comments received are evidence of greatly satisfied audiences. One look at the crowds in the lobby and on the sidewalk enough to prove 'Outside The Law' one of the biggest box-office attractions ever released. In our opinion, a truly wonderful production."

PRISCILLA DEAN Supported by LON CHANEY

"smashed all records"

Tod Browning's amazing Universal Jewel Production de Luxe

HOLMAN THEATRE, MONTREAL

" 'OUTSIDE THE LAW' smashed all records of attendance and receipts, competing against first-run double bills of West End theatres of this city. Had to send S. O. S. call to police force. Real riot. Women fought with men to get tickets. S. R. O. only one hour after opening. Ticket office closed and house jammed one hour and a half after opening both Saturday and Sunday. It is the talk of Montreal."

"OUTSIDE THE LAW"

"most wonderful melodrama"

Carl Laemmle presents the Greatest American Melodrama ever Screened

LIBERTY THEATRE, KANSAS CITY

"I HAVE just finished the first week of 'Outside The Law' in my Liberty Theatre. That we broke all records for attendance is not surprising. This picture surely went over big and pleased everybody. I recommend it highly as the most wonderful melodrama and great money-maker. I am waiting for your next Priscilla Dean."

PRISCILLA DEAN

Supported
by
LON CHANI

“Tremendous business”

Tod Browning’s amazing Universal Jewel Production de Luxe

ELLANAY THEATRE, EL PASO

“ ‘OUTSIDE THE LAW’ opened up with tremendous business. It broke all records by over three hundred and fifty dollars. Almost blocked the traffic with the crowd in front of the theatre waiting to get in from time show was open till last show. Priscilla Dean does the best work of her career. Despite increased admission prices, patrons complimented picture highly. Indications are that the week’s business will surpass anything done in the history of the show business in El Paso. More people were turned away than saw the picture.”

“OUTSIDE THE LAW”

Through The West With The Tam Girl

Priscilla Dean wearing her tam, now a popular standard model.

TWO of the best exploitation campaigns ever put over in the Middle West were used to introduce the Universal-Jewel photoplay "Outside The Law" to Milwaukee, Wisconsin, and Akron, Ohio. As a direct result of the advance publicity and advertising this feature film proved to be the sensation of the theatrical world in those two cities.

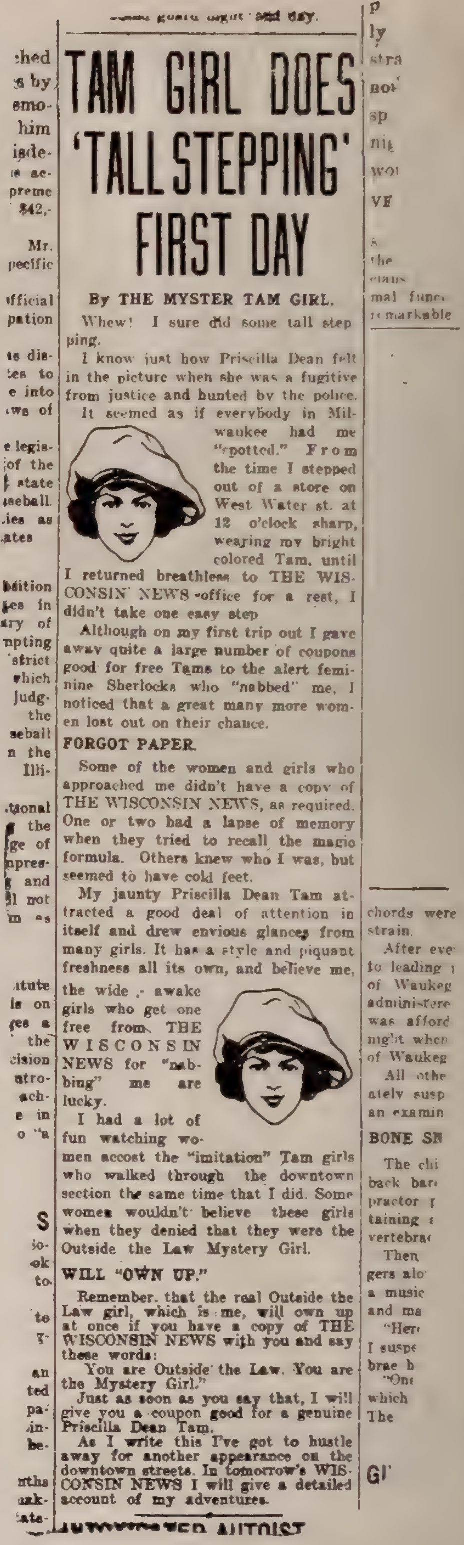
When the picture was booked for the Merrill Theatre in Milwaukee, the manager of the theatre, working with the Universal exploitation department, immediately secured the co-operation of *The Wisconsin News*, the leading daily newspaper in that city. During the week of the showing of "Outside The Law" all records at the Merrill Theatre were broken.

The managing editor of the paper was favorably impressed with the Priscilla Dean Tam Girl stunt. A cleverly-laid campaign informed the readers of the paper that they could secure a free tam by identifying the young woman reporter who would be sent through the business section of the city dressed as the "Priscilla Dean Tam Girl." A coupon would be given to every one who approached the reporter, showed her a copy of the current issue of *The News* and said, "You are Outside The Law: You are The Mystery Girl."

Before she started out each day her route was outlined, giving the hour she was expected to be in certain stores. There were several other girls wearing tams similar to the Priscilla Dean model sent through the shopping districts and they were often mistaken for the real girl.

Every evening an account of the reporter's experience was printed on the front page of the newspaper, and one of her column articles is reproduced here. Her experiences were very amusing: many of the women who accosted her forgot the complete formula or else did not have a copy of the day's paper with them. Before they could locate the girl with the tam again, she had disappeared in the crowds.

The advertising manager of the *News* jumped to the chance to tie up the campaign with the local stores. He secured special advertisements from the merchants in whose stores the Tam Girl was scheduled to appear.



TAM GIRL DOES 'TALL STEPPING' FIRST DAY

By THE MYSTER TAM GIRL.

Whew! I sure did some tall stepping.

I know just how Priscilla Dean felt in the picture when she was a fugitive from justice and hunted by the police.

It seemed as if everybody in Milwaukee had me "spotted." From the time I stepped out of a store on West Water st. at 12 o'clock sharp, wearing my bright colored Tam, until I returned breathless to THE WISCONSIN NEWS office for a rest, I didn't take one easy step

Although on my first trip out I gave away quite a large number of coupons good for free Tams to the alert feminine Sherlocks who "nabbed" me, I noticed that a great many more women lost out on their chance.

FORGOT PAPER.

Some of the women and girls who approached me didn't have a copy of THE WISCONSIN NEWS, as required. One or two had a lapse of memory when they tried to recall the magic formula. Others knew who I was, but seemed to have cold feet.

My jaunty Priscilla Dean Tam attracted a good deal of attention in itself and drew envious glances from many girls. It has a style and piquant freshness all its own, and believe me, the wide - awake girls who get one free from THE WISCONSIN NEWS for "nabbing" me are lucky.

I had a lot of fun watching women accost the "imitation" Tam girls who walked through the downtown section the same time that I did. Some women wouldn't believe these girls when they denied that they were the Outside the Law Mystery Girl.

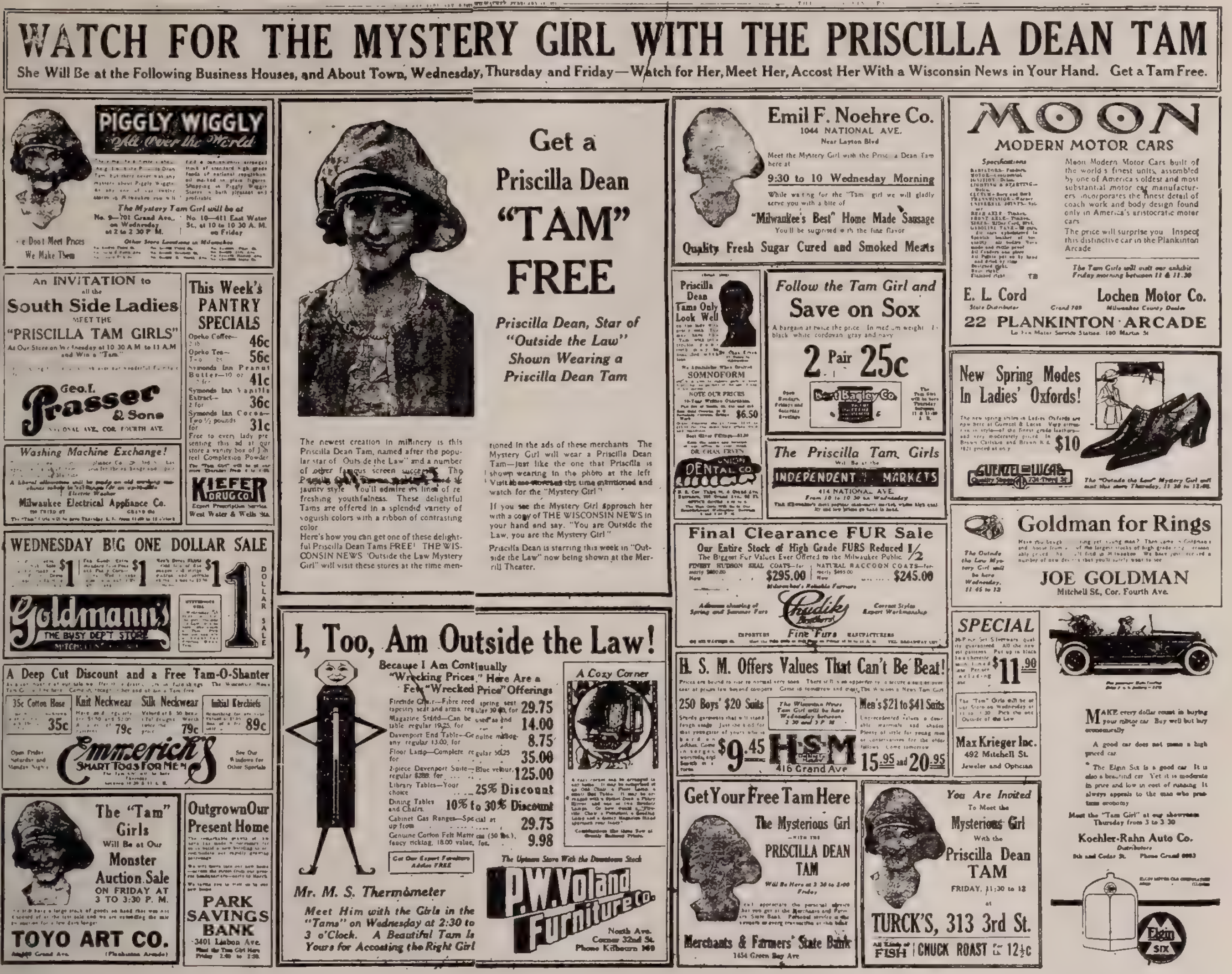
WILL "OWN UP."

Remember, that the real Outside the Law girl, which is me, will own up at once if you have a copy of THE WISCONSIN NEWS with you and say these words:

You are Outside the Law. You are the Mystery Girl."

Just as soon as you say that, I will give you a coupon good for a genuine Priscilla Dean Tam.

As I write this I've got to hustle away for another appearance on the downtown streets. In tomorrow's WISCONSIN NEWS I will give a detailed account of my adventures.



WATCH FOR THE MYSTERY GIRL WITH THE PRISCILLA DEAN TAM

She Will Be at the Following Business Houses, and About Town, Wednesday, Thursday and Friday—Watch for Her, Meet Her, Accost Her With a Wisconsin News in Your Hand. Get a Tam Free.

PIGGLY WIGGLY
All Over the World

We Dont Meet Prices
We Make Them

The Mystery Tam Girl will be at
No. 9—701 Grand Ave., on Wednesday at 2 to 2 30 P. M.
No. 10—411 East Water St., at 10 to 10 30 A. M. on Friday

Other Store Locations in Milwaukee

An INVITATION to all the
South Side Ladies
MEET THE
"PRISCILLA TAM GIRLS"
At Our Store on Wednesday at 10 30 A M to 11 A M and Win a "Tam."

Geo. F. Prasser & Sons
NATIONAL AVE. COR. FOURTH AVE.

This Week's PANTRY SPECIALS
Opeko Coffee— 46c
Opeko Tea— 56c
Symonds Inn Peanut Butter—10 oz 41c
Symonds Inn Vanilla Extract—2 for 36c
Symonds Inn Cocoa—Two ½ pounds for 31c
Free to every lady presenting this ad at our store a vanity box of Jonteel Complexion Powder

KIEFER DRUG CO.
Expert Prescription Service.
West Water & Wells Sts.

Washing Machine Exchange!

A liberal allowance will be made on old washing machines
Milwaukee Electrical Appliance Co.

WEDNESDAY BIG ONE DOLLAR SALE
$1 $1 $1
1 DOLLAR SALE
Goldmann's
THE BUSY DEPT STORE

A Deep Cut Discount and a Free Tam-O-Shanter
35c Cotton Hose 35c
Knit Neckwear 79c
Silk Neckwear 79c
Initial Kerchiefs 89c
Open Friday Saturday and Monday Nights
Emmerich's
SMART TOGS FOR MEN
See Our Windows for Other Specials

The "Tam" Girls
Will Be at Our
Monster Auction Sale
ON FRIDAY AT 3 TO 3:30 P. M.
TOYO ART CO.

Outgrown Our Present Home
PARK SAVINGS BANK
3401 Lisbon Ave.

Get a Priscilla Dean "TAM" FREE

Priscilla Dean, Star of "Outside the Law" Shown Wearing a Priscilla Dean Tam

The newest creation in millinery is this Priscilla Dean Tam, named after the popular star of "Outside the Law" and a number of other famous screen successes. The Priscilla [illegible] jaunty style. You'll admire its lines of refreshing youthfulness. These delightful Tams are offered in a splendid variety of voguish colors with a ribbon of contrasting color.

Here's how you can get one of these delightful Priscilla Dean Tams FREE! THE WISCONSIN NEWS "Outside the Law Mystery Girl" will visit these stores at the time mentioned in the ads of these merchants. The Mystery Girl will wear a Priscilla Dean Tam—just like the one that Priscilla is shown wearing in the photo at the left. Visit these stores at the time mentioned and watch for the "Mystery Girl."

If you see the Mystery Girl approach her with a copy of THE WISCONSIN NEWS in your hand and say, "You are Outside the Law, you are the Mystery Girl."

Priscilla Dean is starring this week in "Outside the Law" now being shown at the Merrill Theater.

I, Too, Am Outside the Law!

Because I Am Continually "Wrecking Prices," Here Are a Few "Wrecked Price" Offerings

Fireside Chair—Fibre reed spring seat tapestry seat and arms, regular 39.00, for	29.75
Magazine Stand—Can be used as end table, regular 19.25, for	14.00
Davenport End Table—Genuine mahogany, regular 13.00, for	8.75
Floor Lamp—Complete, regular 50.25 for	35.00
2-piece Davenport Suite—Blue velour, regular $200, for	125.00
Library Tables—Your choice	25% Discount
Dining Tables and Chairs	10% to 30% Discount
Cabinet Gas Ranges—Special at up from	29.75
Genuine Cotton Felt Mattress (50 lbs.), fancy ticking, 18.00 value, for	9.98

Get Our Expert Furniture Advice FREE

A Cozy Corner

Mr. M. S. Thermometer

Meet Him with the Girls in the "Tams" on Wednesday at 2:30 to 3 o'Clock. A Beautiful Tam Is Yours for Accosting the Right Girl

The Uptown Store With the Downtown Stock
P. W. Voland Furniture Co.
North Ave. Corner 32nd St.
Phone Kilbourn 169

Emil F. Noehre Co.
1044 NATIONAL AVE.
Near Layton Blvd
Meet the Mystery Girl with the Priscilla Dean Tam here at
9:30 to 10 Wednesday Morning
While waiting for the "Tam" girl we will gladly serve you with a bite of
"Milwaukee's Best" Home Made Sausage
You'll be surprised with the fine flavor
Quality Fresh Sugar Cured and Smoked Meats

Priscilla Dean Tams Only Look Well
SOMNOFORM
NOTE OUR PRICES
$6.50
DR. CHAS. ERVEN
UNION DENTAL CO.

Follow the Tam Girl and Save on Sox
A bargain at twice the price. In medium weight in black, white, cordovan, gray and navy
2 Pair 25c
Bert Bagley Co.

The Priscilla Tam Girls
Will Be at the
INDEPENDENT MARKETS
414 NATIONAL AVE.
From 10 to 10 30 on Wednesday

Final Clearance FUR Sale
Our Entire Stock of High Grade FURS Reduced ½
The Biggest Fur Values Ever Offered to the Milwaukee Public
FINEST HUDSON SEAL COATS—formerly $600.00 Now $295.00
NATURAL RACCOON COATS—formerly $495.00 Now $245.00
Chudik Brothers
Fine Furs
Correct Styles Expert Workmanship

H. S. M. Offers Values That Can't Be Beat!
250 Boys' $20 Suits $9.45
Men's $21 to $41 Suits 15.95 and 20.95
HSM
416 Grand Ave

Get Your Free Tam Here
The Mysterious Girl
—WITH THE—
PRISCILLA DEAN TAM
Merchants & Farmers' State Bank
1654 Green Bay Ave

You Are Invited
To Meet the
Mysterious Girl
With the
Priscilla Dean TAM
FRIDAY, 11:30 to 12
at
TURCK'S, 313 3rd St.
FISH | CHUCK ROAST 12½c

MOON
MODERN MOTOR CARS
Moon Modern Motor Cars built of the world's finest units, assembled by one of America's oldest and most substantial motor car manufacturers, incorporates the finest detail of coach work and body design found only in America's aristocratic motor cars.
The price will surprise you. Inspect this distinctive car in the Plankinton Arcade.
The Tam Girls will visit our exhibit Friday morning between 11 & 11.30
E. L. Cord, State Distributor
Lochen Motor Co., Milwaukee County Dealer
22 PLANKINTON ARCADE

New Spring Modes In Ladies' Oxfords!
$10
GUENZEL & LUCAS

Goldman for Rings
The Outside the Law Mystery Girl will be here Wednesday, 11 45 to 12
JOE GOLDMAN
Mitchell St., Cor. Fourth Ave.

SPECIAL
$11.90
Max Krieger Inc.
492 Mitchell St.
Jeweler and Optician

MAKE every dollar count in buying your motor car. Buy well but buy economically.

A good car does not mean a high priced car.

The Elgin Six is a good car. It is also a beautiful car. Yet it is moderate in price and low in cost of running. It always appeals to the man who practices economy.

Meet the "Tam Girl" at our showroom Thursday from 3 to 3 30
Koehler-Rahn Auto Co.
Distributors
Elgin SIX

Double page advertisement used in The Wisconsin News during "Outside The Law" showing in Milwaukee, Wis.

During the height of the campaign a special two-page advertisement was run in the paper containing specially prepared copy from the leading merchants in the city. Practically every d of business institution was represented on the display page. This succeeded in crowding the various stores with eager and enthusiastic shoppers at the time for the appearance of the girl with the coupons for the free tams.

Far surpassing any moving picture exploitation campaign previously held in Akron, Ohio, was the campaign used for the first showing of "Outside The Law" in the State of Ohio, which broke all records at the Allen Theatre in Akron. Most of the campaign was directed through the newspapers of the city as the Allen Theatre, which is one of the prettiest houses in Northern Ohio, does not go in for sensational lobby displays.

On the opening Sunday it was necessary to have police protection in the block upon which the theatre stands. The succceding days of the week of February 13th held up the first day's average attendance. Allen Theatre records established by Douglas Fairbanks in "The Mark of Zorro" and by Mary Pickford before the mid-winter drop in the moving picture business, were smashed.

Perhaps the greatest and most intense interest during the campaign in the scheduled showing of the picture, was created by the threat of a court action by Joseph Mayer, of the Universal exploitation department, to compel the manager of the Allen Theatre to show the picture at an advanced admission charge.

The entire summary of the controversy which drew space on the front page of all the Akron papers is contained in the following telegram to the MOVING PICTURE WEEKLY from R. J. Henderson, of the *Beacon Journal.* The matter was later arbitrated and the film shown at the usual rate of admission.

Editor Moving Picture Weekly,
1600 Broadway, New York, N. Y.

Threats of court action on the part of Joe Mayer, District Representative of the Universal Film Co., will not keep Manager A. T. Simmons of the Allen Theatre from showing "Outside The Law" which is advertised to open at the Allen on Sunday. Simmons announced that he would show the film unless he was restrained by the courts and has employed attorneys to represent him should the Universal ask an

(*Continued on Page* 26)

"three cheers for Priscilla Dean"

STRAND THEATRE, WACO, TEXAS

"THREE cheers for Priscilla Dean—three cheers for Lon Chaney—and a hundred for Tod Browning. 'Outside The Law' is breaking all theatre records in Waco, even that of 'The Devil's Passkey,' which held the record until now."

STANDARD THEATRE, CLEVELAND

"'OUTSIDE THE LAW' broke all records at the Standard Theatre, Cleveland, despite the strongest opposition ever known in this city, which consisted of "Forbidden Fruit"—"The County Fair"—"The Love Light"—"Without Limit"—"The Truth About Husbands"—and "Way Down East."

Carl Laemmle presents the Greatest American Melodrama ever Screened

CATCH THIS WOMAN!
TRICKY EYES
DANGEROUS SMILE
EXQUISITELY GOWNED
NIMBLE FINGERS

PRISCILLA DEAN

Supported by
LON CHANEY

"constant stream of people"

BARBEE LOOP THEATRE, CHICAGO

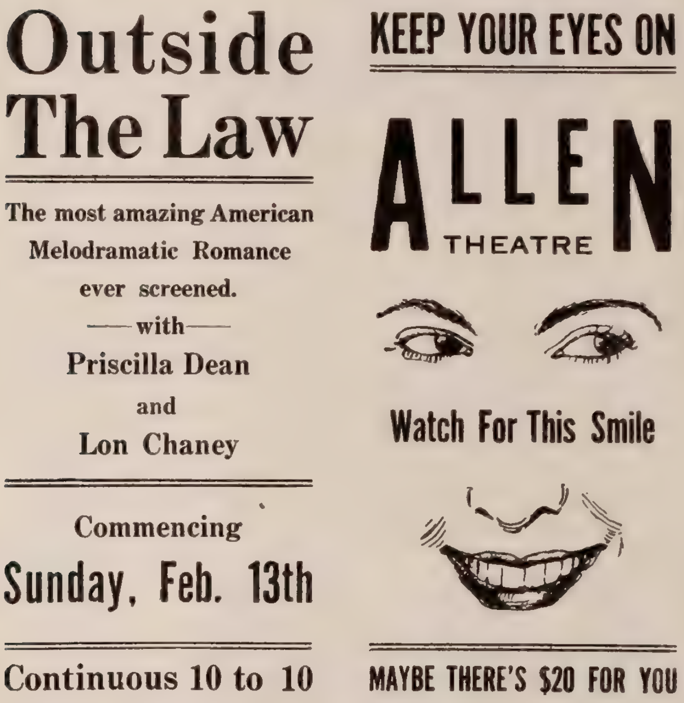
"'OUTSIDE THE LAW' opening at my Loop Theatre broke all previous box-office records by eight-forty-five. Constant stream of people still coming. Attendance has exceeded my most sanguine expectations. Compelled to continue show until midnight to take care of the crowds."

BIJOU THEATRE, GREEN BAY, WIS.

"MOUTH-TO-MOUTH advertising did more for us than anything else during four-day run. 'Outside The Law' proved a wonderful attraction. Everyone who saw it was greatly enthused. Is even now, after completion of run, the talk of the town."

Tod Browning's amazing Universal Jewel Production de Luxe

"OUTSIDE THE LAW"



Outside The Law

The most amazing American Melodramatic Romance ever screened.

—with—

Priscilla Dean

and

Lon Chaney

Commencing

Sunday, Feb. 13th

Continuous 10 to 10

KEEP YOUR EYES ON

ALLEN THEATRE

Watch For This Smile

MAYBE THERE'S $20 FOR YOU

Handbill distributed by Allen Theatre, Akron, Ohio

THROUGH THE WEST WITH THE TAM GIRL

(*Continued from page* 23)

injunction. The film is now locked in a safety deposit box under Simmons' name. According to Simmons the break with the film company officials is due to a disagreement in the admission price to be charged. The owners of the film demand that the price be $1. While Simmons insists that the show be placed on at the regular addmission price of 35 cents. The disagreement is the result of a two months' parley between the Akron exhibitor and the Universal representative, Joseph Mayer. An agreement was reached, according to Simmons, to show the picture on a percentage basis. Two weeks ago the film arrived in the city in order that the theatre musicians might arrange their program. The film was accompanied by an order that $1 be the price of admission. Simmons objects to this on the ground that it is not giving his patrons a fair deal in advancing the price on a special attraction. Simmons is ready to stand pat on his judgment and intends to exhibit the film for two weeks at 35 cents. Mayer arrived in Akron today. He asserts that inasmuch as the picture has been showing in other cities at from one to three dollars it is impossible to consider showing it n Akron for 35 cents. "If Simmons don't come to our terms we'll sue him," says Mayer." The film has a value of $300,000 is the claim of the owners. Attorneys for both sides in the disagreement are due to hold a conference late Friday in an attempt to bring about a settlement, as the film has been extensively advertised and should its showing be called off will mean a big loss to both the Allen and the Universal.

R. J. HENDERSON,
Beacon-Journal.

The giving away of 100 Priscilla Dean Tams through the Akron *Daily Times,* proved to be one of the most successful tie-ups of the campaign. A mysterious woman called "Silky Moll" (the name used by Miss Dean in "Outside The Law) appeared on the streets of Akron at certain hours, wearing a Priscilla Dean Tam, a standard tam-o-shanter, now on the market.

Women who approached her and repeated the right formula received a coupon for one of the tams. Every day "Silky Moll" wrote about her experiences in the *Times* On the first day it was estimated that more than 3,000 women visited the business section of Akron, solely to catch "Silky Moll."

The remarkable success of the Universal-Jewel production in Akron is said to be due largely to the elaborate advertising and exploitation campaign put over by A. T. Simmons, proprietor and manager of the Allen, assisted by Joseph H. Mayer, of the Universal Exploitation Department. Newspaper men in that city say the picture has received more publicity than any film ever shown in Akron. . It is admitted that no advertising campaign on a picture ever reached the proportions of that put behind "Outside The Law" by Mr. Simmons.

The publicity campaign included the use of teasers of many kinds, mystery posters, and tie-ups with several Akron newspapers. During the week preceding the initial showing "Outside The Law" received several two and three column heads on the front page of the Akron papers. In all more than twelve columns of publicity were printed concerning the picture before its showing.

Another fruitful tie-up was made with the Akron *Press,* having to do with different expressions of Miss Dean's eyes. Hundreds of Akron residents took an active interest in solving the problems presented concerning the star. A third stunt which created great interest was the search for a girl with a thub print resembling that of Miss Dean. Thousands of heralds boosting this search were scattered through Akron. Interest ran high. Miss Katherine Ward, of No. 895 E Market street, Akron, was found to have the most closely resembling thumb-print She was the recipient of a handsome gift by the management of the Allen.

The Priscilla Dean Tams also were used for further exploitation. Yeager's, one of the leading department stores, devoted a window to tams, with picture of Miss

(*Continued on page* 27)

Does Your Finger Print Look Like Priscilla Dean's?

Have you ever had your finger print made? No two finger prints are alike, although many are similiar. If your finger print resembles that of Priscilla Dean you may win a prize of $20.00.

The Allen Theatre will award a $20 cash prize to the one whose finger print bears the closest resemblance to that of the Star in "Outside the Law."

To make the print, rub the finger with a soft pencil or make an impression on an ink pad. Press it on paper and send it to the Manager of the Allen Theatre not later than Friday, February 11th. Winner will be announced at the theatre, Sunday, February 13th.

"Outside The Law" broke all records at the Roebling Theatre, Brooklyn, N. Y.

BROOKLYN RECORD FOR DEAN PICTURE

M. & S. Roebling Theatre,
Brooklyn, N. Y., Feb. 28th.

Universal Film Mfg. Co.,
1600 Broadway,
New York.

My Dear Mr. Rosensweig,

We played your "Outside The Law" for a five-day run. Besides breaking all records for any picture played to date at the M. & S. Roebling Theatre, it brought complete satisfaction to all our regular patrons and to a great many who had visited this theatre before.

Hoping other exhibitors will book this feature and do as well, I am,

Yours cordially,

ELIAS MAYER.

THROUGH THE WEST WITH THE TAM GIRL

(*Continued from page* 26)

Dean and cards announcing the coming picture. The ushers and ticket sellers at the Allen also wore bright red tams.

Further newspaper publicity and general interest was obtained from a series of 24-sheet stands bearing the caption: "If you Dance on Sunday—You are Outside the Law"?

There was some consternation in Akron as to the possibility the city was being visited by Blue Law agitators. The posters were followed by pictorial stands.

Among the interest-creating stunts worked by Simmons and Mayer were the mailing from Cleveland of 16,000 teaser post-cards to Akron residents, and for the second week, telephonic communication with every telephone subscriber in Akron, asking if they had seen "Outside the Law."

The Priscilla Dean Tam tie-up with the *Evening Times* created so much interest that Mr. R. F. Walker, the manager of the newspaper, wrote to Mayer as follows:

"We want to compliment you upon the Silky Moll feature, which we have been running during the present week, in which we are giving away Priscilla Dean Tams. This has been a very successful enterprise and has given a great deal of publicity, both to this newspaper, Allen Theatre and to the well-known star, Priscilla Dean. We want to thank you for your co-operation in this matter and assure you we are always open for any feature as good as this."

In this connection, Universal announces that many exhibitors are arranging with Baer Brothers of Chicago, the manufacturers of the Priscilla Dean Tam, for similar tie-ups.

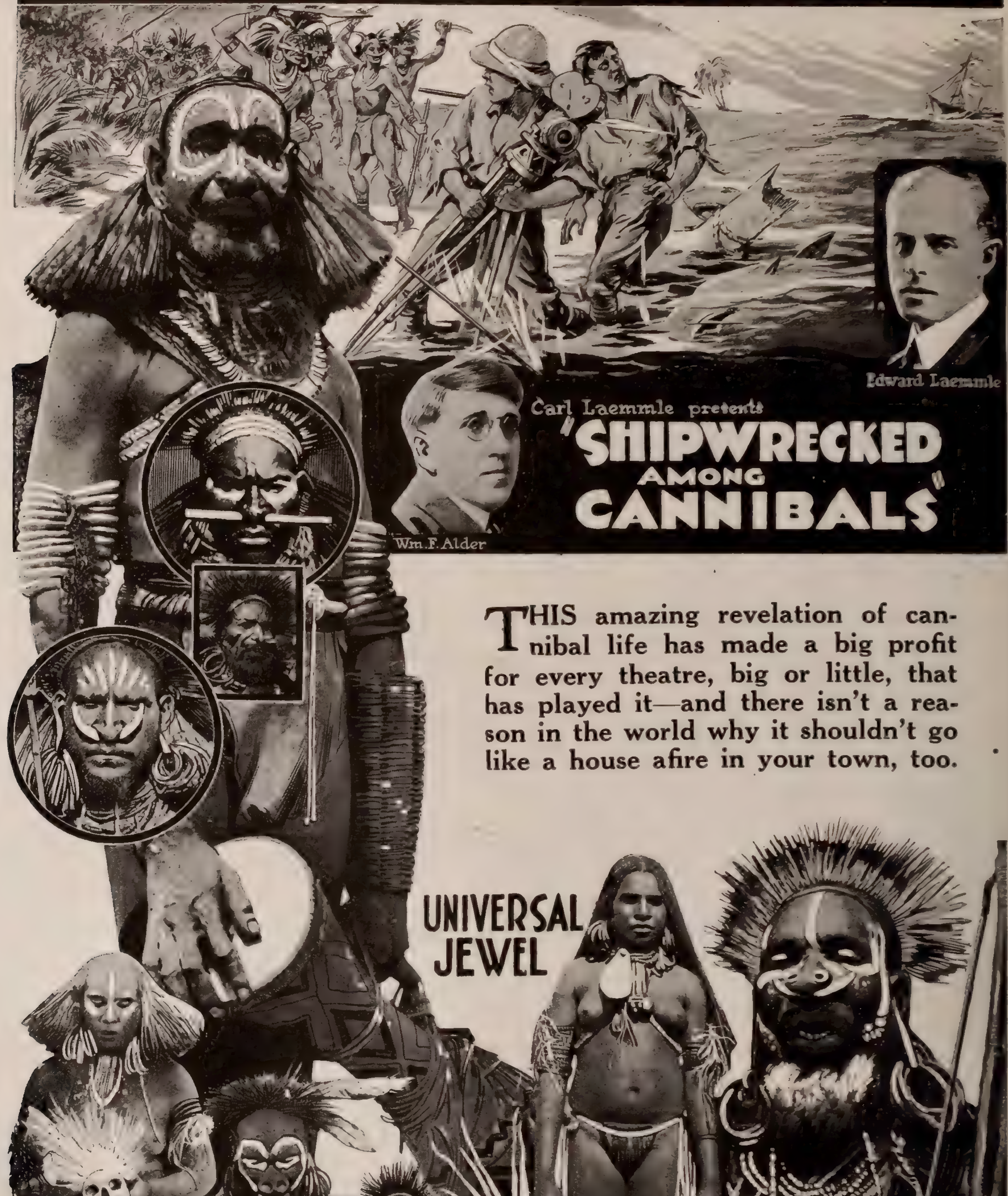
Record Run In Vancouver

VANCOUVER, B. C., MARCH 2ND.

CLAIR HAGUE,
UNIVERSAL FILM CO., LTD.,
TORONTO, ONT.

"OUTSIDE THE LAW" AND "PASSKEY" BOTH OPENED UP MONDAY, DOING THE BIGGEST BUSINESS EVER EXPERIENCED IN VANCOUVER. THE ONLY BUSINESS OTHER HOUSES ARE DOING WAS FROM OVERFLOW FROM MAPLE LEAF AND ALLEN. TUESDAY NIGHT MAPLE LEAF HAD TO GIVE EXTRA SHOW IN SPITE OF DOWNPOUR OF RAIN.

LOUIS JACOBS.


Edward Laemmle
Carl Laemmle presents
"SHIPWRECKED AMONG CANNIBALS"
Wm. F. Alder
UNIVERSAL JEWEL

THIS amazing revelation of cannibal life has made a big profit for every theatre, big or little, that has played it—and there isn't a reason in the world why it shouldn't go like a house afire in your town, too.

WITH all its tidal wave of stormy action, "Under Crimson Skies" also carries an absorbing love story of such tender pathos and such smashing drama as to make it one of the big entertainments of the season. Your folks will thank you for having shown it.

It's still making big money because it's the greatest sea story ever screened.

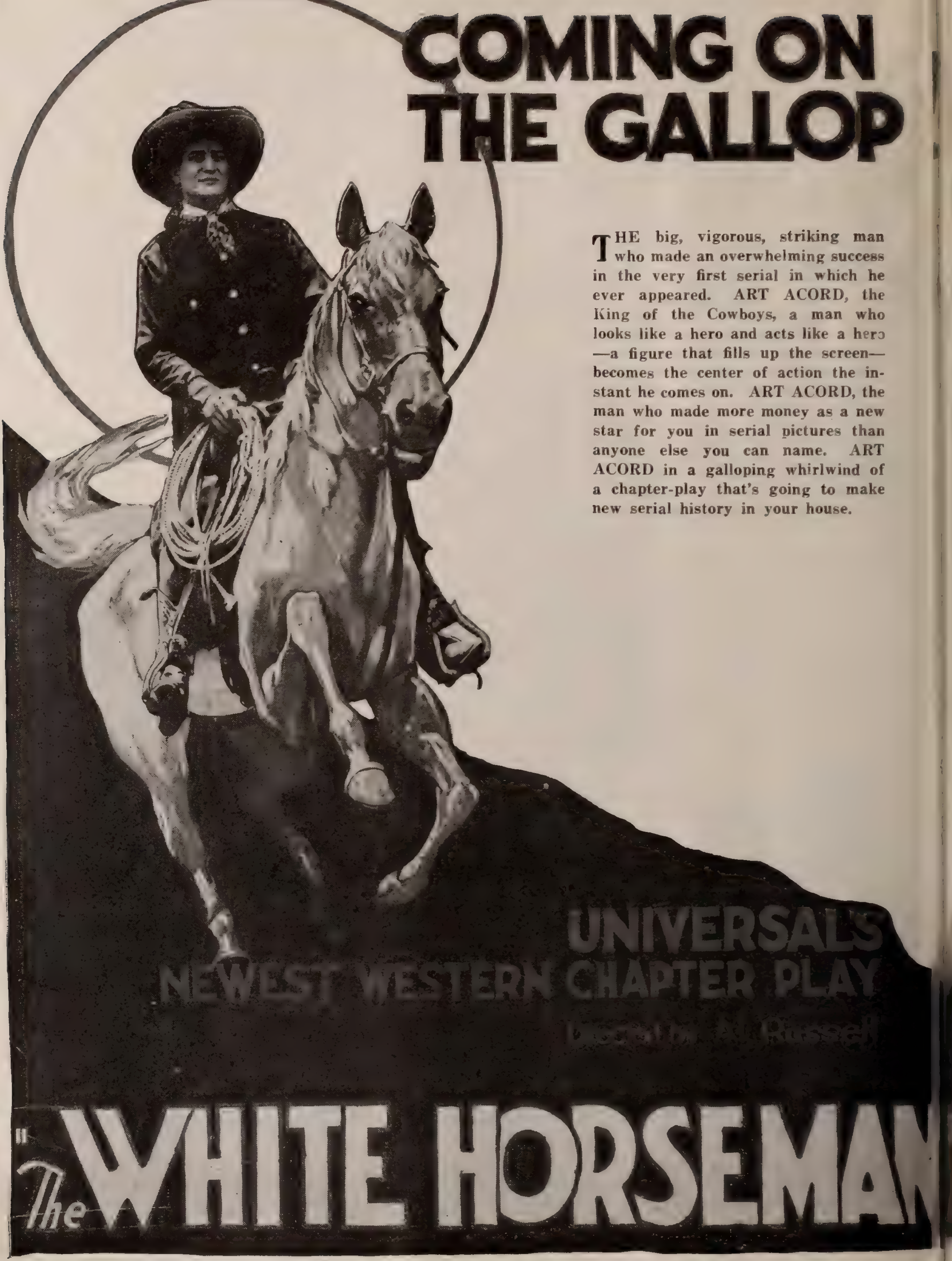
ELMO LINCOLN
in

UNIVERSAL-JEWEL SUPER PRODUCTION

"UNDER CRIMSON SKIES"

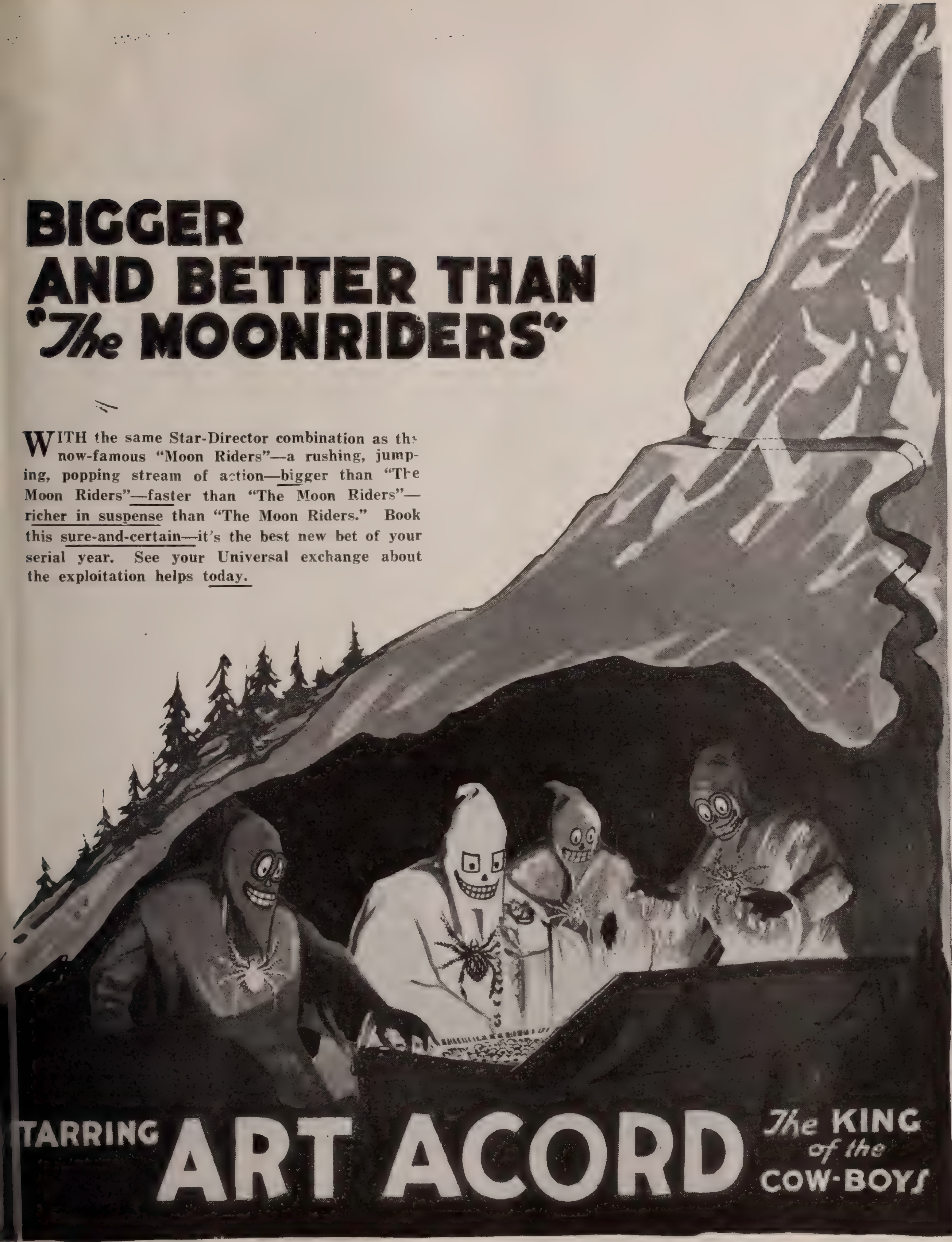
COMING ON THE GALLOP

THE big, vigorous, striking man who made an overwhelming success in the very first serial in which he ever appeared. ART ACORD, the King of the Cowboys, a man who looks like a hero and acts like a hero—a figure that fills up the screen—becomes the center of action the instant he comes on. ART ACORD, the man who made more money as a new star for you in serial pictures than anyone else you can name. ART ACORD in a galloping whirlwind of a chapter-play that's going to make new serial history in your house.


UNIVERSALS
NEWEST WESTERN CHAPTER PLAY
Directed by Al Russell
The "WHITE HORSEMAN

BIGGER AND BETTER THAN "The MOONRIDERS"

WITH the same Star-Director combination as the now-famous "Moon Riders"—a rushing, jumping, popping stream of action—bigger than "The Moon Riders"—faster than "The Moon Riders"—richer in suspense than "The Moon Riders." Book this sure-and-certain—it's the best new bet of your serial year. See your Universal exchange about the exploitation helps today.


TARRING ART ACORD
The KING of the COW-BOYS

Extreme Measures Discredit Reforms and Reformers

(*Continued from page* 1.)

And it is a business of busybodies, of meddling, interfering cranks, with queer crochets and conceptions—cranks with such a disproportionate idea of the importance of their alleged reforms that they would establish their peculiar fads and affectations even at the sacrifice of the basic rights and liberties of the public and the free democratic institutions of the nation.

Such reformers are a distinct menace to the peace and happiness, to the prosperity and liberty of the Republic.

Their organized effectiveness and their pernicious and persistent activity give them an influence out of all proportion to their numbers, their power or their worth.

Their narrow, shallow, irritating interference with the simplest enjoyments and plainest rights of the public is making the very names of reform and reformer detested, and is sure to bring about a reaction which will result in causing even proper regulative measures to be thrown overboard along with these objectionable Jonahs of reform that are endangering the safety of the whole reformship through a storm of popular indignation and repudiation.

Perhaps the most iniquitous form of reformer, the one who is most willing and most likely to sacrifice the whole cause of reform to his own narrow prejudice and extreme views, is the man who is anxious to suppress the moving picture with an undemocratic, un-American and wholly unnecessary censorship.

This extreme of meddling reform is UN-DEMOCRATIC because it interferes with one of the greatest, one of the simplest, one of the most wholesome and most beneficial forms of entertainment of the whole mass of the people.

It is UN-AMERICAN because it seeks to establish an autocratic body of limited numbers and limited intelligence with the power to dictate to the American people what their taste in such simple pleasures must be and what the limits and character of their enjoyment shall be.

It is UN-AMERICAN because it sets up a body professing superiority in wisdom, in morality, in judgment, above that of the whole people, and authorizes this body despotically to control, to limit, to modify, or even to suppress the most popular form of public enjoyment without the knowledge of the public, and without any opportunity for the public to express its own opinion as to what it wants or what it does not want.

This method of oppression and suppression under the name of reform is UNNECESSARY, ABSOLUTELY UNNECESSARY, because the police powers of every State and every section and every city and every district of every city are ample or more than ample to cause the elimination of all film exhibitors, or of theatrical exhibitions of any kind, which are in any way offensive to the public taste or subversive of public morals.

The objection on the part of these selfish and self-satisfied reformers to the exercise of the police power is that the police power must be exercised with a knowledge of the public and subject in a degree to the judgment and approval of the public, while under the autocratic plan proposed by these reformers for their own benefit, and possibly for their own employment, a small body of prejudiced, bigoted, narrow-minded, short-sighted zealots can sit in a back room and exercise despotic powers without regard or consideration for the wish or the welfare of the people.

The crying need of reform to-day is reform of the reformers, and the placing of moral and ethical movements in the hands of men of more brains, more heart, more judgment and more soundly American character.

The average reformer has become a pest, comparable to the cootie in objectionableness and to the boll weevil in destructiveness.

The whole structure of our American liberties is likely to be eaten away and undermined by them, and great moral forces, like the press, that are eager to support all legitimate reform movements, are compelled to array themselves against the pestiferous activities of these reform plagues in order to protect their own rights and liberties and the rights and liberties of the people.

—From the *New York American*,
Monday, February 7, 1921.

CURRENT RELEASES

Special Attractions

Starring

HARRY CAREY

"Sundown Slim"
"West Is West"
"Hearts Up!"
"'If Only' Jim"

Starring

FRANK MAYO

"The Marriage Pit"
"Honor Bound"
"Tiger True"
"Colorado"
"The Magnificent Brute"

Starring

LYONS-MORAN

"La La Lucille"
"Once A Plumber"
"Fixed By George"
"A Shocking Night"

Starring

EDITH ROBERTS

"White Youth"
"The Fire Cat"
"The Unknown Wife"

Starring

CARMEL MYERS

"In Folly's Trail"
"The Gilded Dream"
"Beautifully Trimmed"
"The Mad Marriage"

Starring

EVA NOVAK

"Wanted At Headquarters"
"The Torrent"
"Society Secrets"

Starring

GLADYS WALTON

"The Secret Gift"
"Pink Tights"
"Risky Business"
"Rich Girl, Poor Girl"
"All Dolled Up"

WITH A SPECIAL CAST

"Under Northern Lights"
"Two Kinds Of Love"

Jewels

Starring

PRISCILLA DEAN

"The Virgin Of Stamboul"
"Outside The Law"

"Once To Every Woman"
(with Dorothy Phillips)

"Blind Husbands"

"The Devil's Passkey"

"Shipwrecked Among Cannibals"

"The Great Air Robbery"

"The Breath Of The Gods"
(with Tsuru Aoki)

"Under Crimson Skies"
(with Elmo Lincoln)

Starring

JOE MARTIN

(Two Reels)

"No Monkey Business"
"A Wild Night"

Two Reel Western Dramas

Starring

HOOT GIBSON

"The Saddle King"
"The Driftin' Kid"
"Sweet Revenge"
"Kickaroo"
"Out o' Luck"
"The Cactus Kid"

Starring

JACK PERRIN

"The Grip Of The Law"
"The Trigger Trail"
"Big Bob"

Red Rider Series

Featuring

LEONARD CLAPHAM

Serials

Starring

EDDIE POLO

"The Vanishing Dagger"
"King Of The Circus"

Starring

EILEEN SEDGWICK

"The Great Radium Mystery"
"The Diamond Queen"

Starring

ELMO LINCOLN

"Elmo, The Fearless"
"The Flaming Disk"

Starring

MARIE WALCAMP

"The Dragon's Net"

Starring

ART ACORD

"The White Horseman"

Two Reel Century Comedies

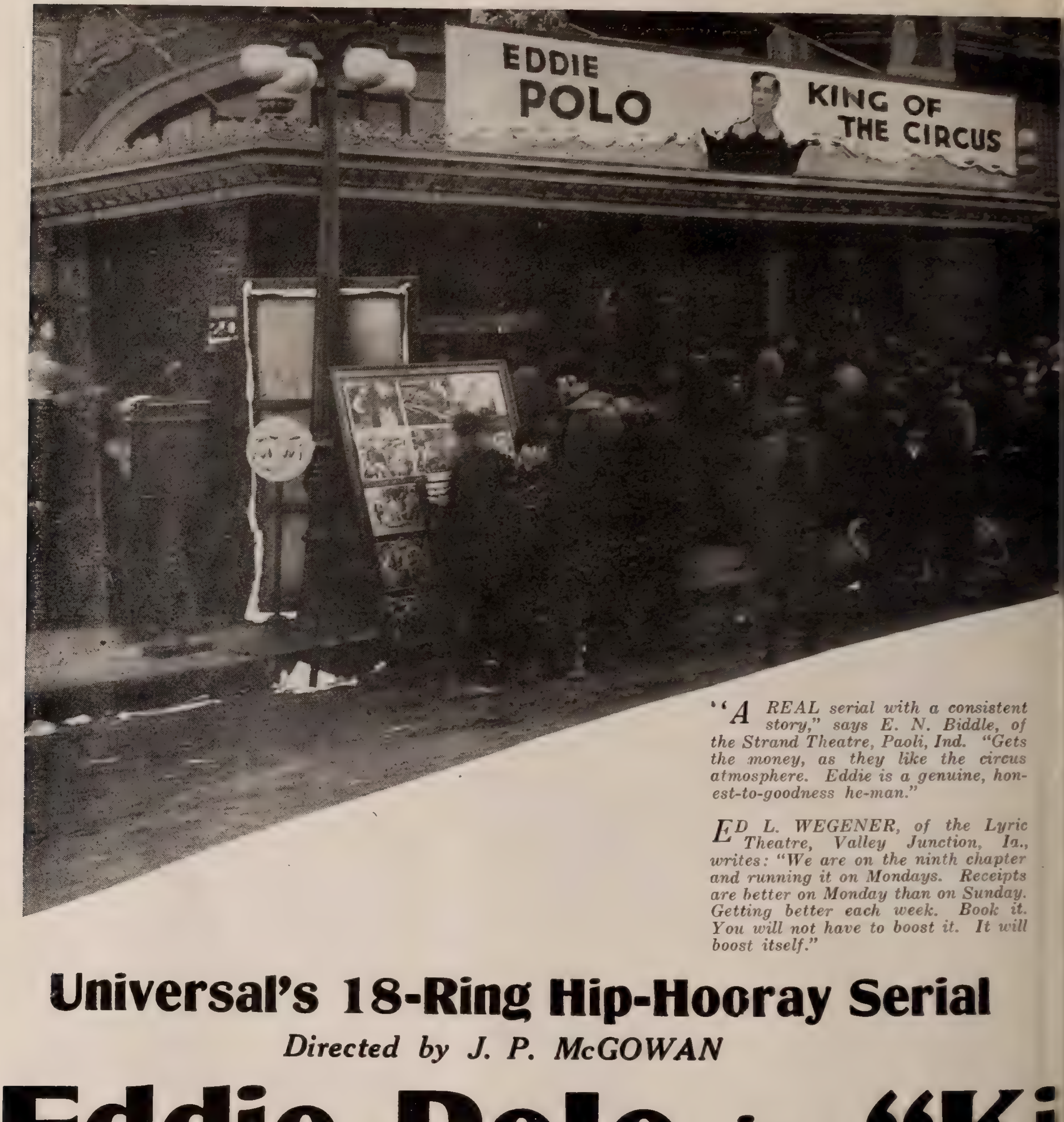
"Happy Daze"
"Tee Time"
"Fire Bugs"
"His Fearful Finish"
"Puppy Love"
"Fresh From The Farm"
"Leaping Lions and Jailbirds"
"Vamps and Scamps"
"Her Circus Man"
"The Dog Doctor"
"Stuffed Lions"

One Reel Star Comedies

"Fresh From The Country"
"Chicken, Country Style"
"The Spirits of '21"
also
"His Lady Friend"
(with Joe Martin)
"My Lady's Ankle"
(with Robert Andersen)
also
"Simple and Sweet"
"Milk And Yeggs"
"Won: One Flivver"
"A Waiting Maid"
"Bring On The Groom"
"When Eve Fell"

INTERNATIONAL NEWS TWICE - A - WEEK

Photographic Proof that Universal



"A REAL serial with a consistent story," says E. N. Biddle, of the Strand Theatre, Paoli, Ind. "Gets the money, as they like the circus atmosphere. Eddie is a genuine, honest-to-goodness he-man."

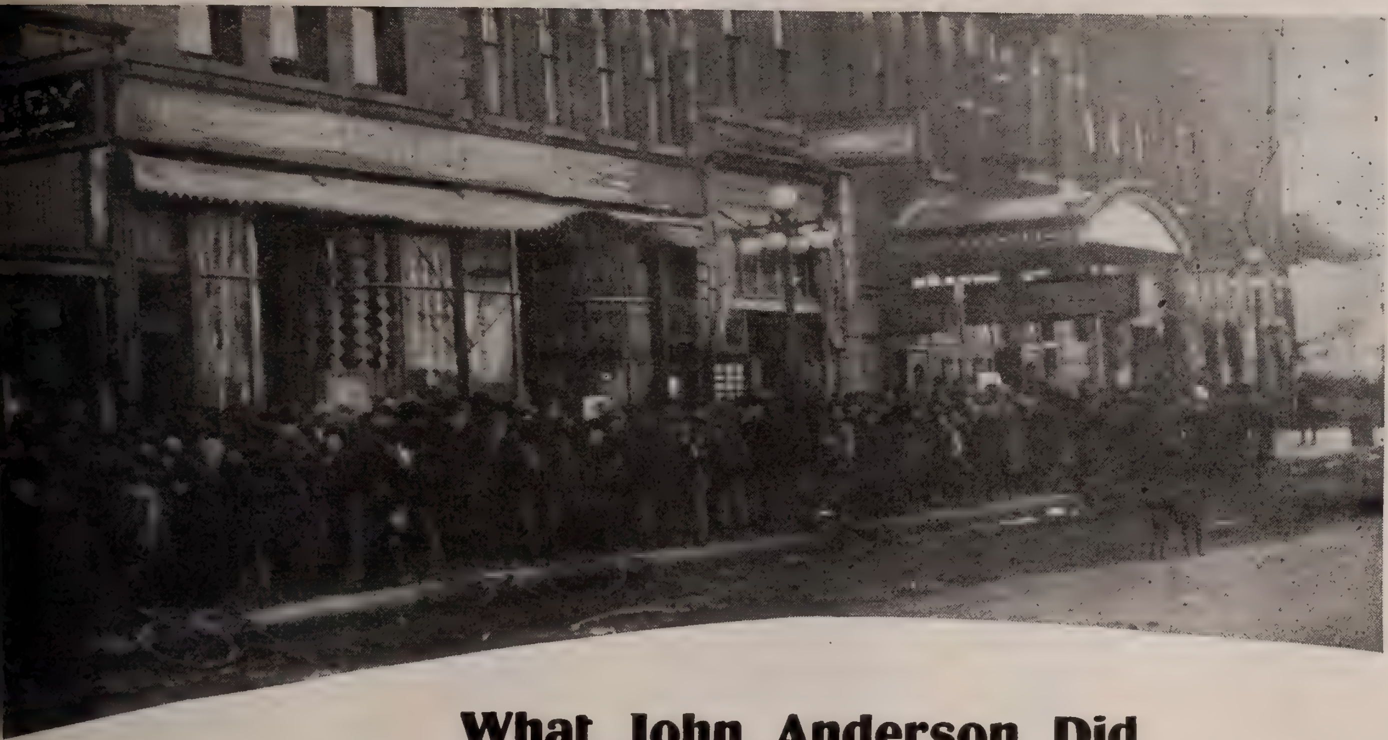
ED L. WEGENER, of the Lyric Theatre, Valley Junction, Ia., writes: "We are on the ninth chapter and running it on Mondays. Receipts are better on Monday than on Sunday. Getting better each week. Book it. You will not have to boost it. It will boost itself."

Universal's 18-Ring Hip-Hooray Serial

Directed by J. P. McGOWAN

Eddie Polo in "Ki

Fast, Clean Serials Always Pay



What John Anderson Did

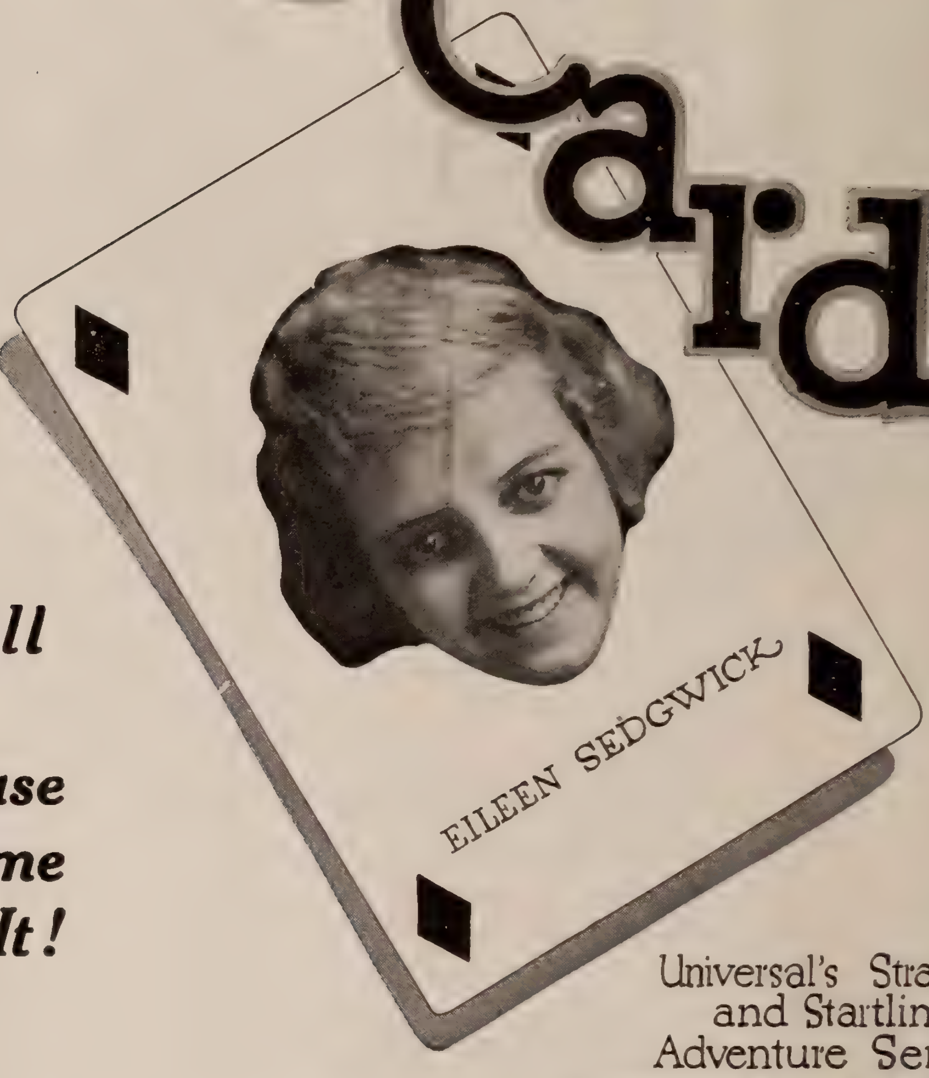
SPEAKING of John Anderson of the Princess Theatre, Boone, Ia., Exhibitors Herald says, in part: "Mr. Anderson's consistent serial policy has been demonstrated a policy of success. Theatre men in every part of the country should profit by his excellent example. He has tested the serial form of entertainment and a consistent policy of presenting that type of attraction perhaps more thoroughly than any other theatre man in America. The accompanying illustration, taken after the first performance of the initial episode of "King Of The Circus" is convincing proof of his wisdom in the course pursued over a period of eleven years. If there is in any quarter concern as to alleged waning popularity of serials, the fact that Mr. Anderson planned to run "King Of The Circus" at matinee performances only and was forced by popular demand to include it in the evening program should serve as convincing evidence to the contrary."

—EXHIBITORS HERALD.

ng of the Circus"

Some Card!

A Startling Succession
of Sensations
—and Clean!



You Will
Draw a
Full House
Every Time
---Play It!

Universal's Strange
and Startling
Adventure Serial
Directed by Ed. Kull

"The DIAMOND QUEEN"

"Bring On The Groom"

One-Reel Star Comedy

Featuring Dorothy Wolbert

JACK has been commissioned by his company to sail for Honolulu and calls on Betty to tell her the good news. They decide to get married before he sails the next day, but her father says that Dottie, the older sister must be married first. He offers a dowry of $10,000 for the man who marries her.

Jack finds a man out of work who consents to be married for that sum. However, when he lifts the veil of his intended bride he runs out of the house and leaves Dottie fainting in the minister's arms.

The next suitor offered on the altar of love is Eddie, a second story gentleman who has been in business in the neighborhood. Jack bargains with him that he won't call a cop if he marries a girl for the sum of $10,000. But when he gets a closeup of the blushing bride, begs that they call a cop and in the excitement makes his escape.

A regular Prince Charming who is introduced next, is taken back to the asylum by his keepers just before the ring is put on the bride-to-be. Chances for the double marriage seem very slight when Phenias, the childhood sweetheart of Dottie arrives and asks to marry her. He has been a minister educating the Heathen for the last ten years and this is his first vacation. He then marries Jack and Betty.

"A Bunch Of Kisses"

Two-Reel Century Comedy

Featuring Charles Dorety and Louise Lorraine

WHILE Charley is working in his auto repair and vulcanizing shop his rival spends most of the time hanging around the shop talking to the girl presiding over the cash register. Every time the owner of the garage comes up for air after being under one of the animated cars left in the shop to be repaired, he finds the other man holding the girl's hand.

Part of the equipment in the place is an antique car that has baffled all the mechanics who have tried to solve the puzzle. Charley has the "nuisance" help him bring the car down from one of the upper floors. When he is underneath the machine his volunteer helper fools with the engine causing an explosion which nearly puts Charley out of the way.

The new suitor then steals the girl and they start off in one of the flivvers. Every few blocks the girl loses her hat and the man has to stop the car and go back and recover it. Twice Charley, following in a car behind almost catches up to them but they start the flivver and speed away. Finally he steps on the hat and when the other fellow goes back to get it, he knocks his hat off.

Jumping into the car Charley rides off with the girl to the ministers and they become as one. In the last scene they are shown riding off together on the way to their "tin wedding" anniversary.

"The Cactus Kid"

"Texas Ranger" Series

Featuring Ed. (Hoot) Gibson

Dick Harris	Hoot Gibson
Jeremiah Smucker	Duke Lee
Allen Johnson	Charles Newton
Queen Johnson	Consuela Henley
"Red" Leary	Benjamin Corbett

DICK HARRIS, the Texas Ranger, is loafing around the "Ace High" hotel in the boom oil town when he sees Jeremiah Smucker, a wildcat promoter selling worthless oil leases. Dick laughs at Smucker's efforts to dispose of the options and scares away an easy victim. The oil promoter, not knowing that Dick is a ranger, warns him to keep quiet when he is putting across a business deal.

Allen Johnson, an easy going rancher, sends a letter to the promoter stating that he will arrive on the afternoon train with the cash to buy up some of the oil leases. The afternoon stage is held up by Smucker and "Red" Leary. Queen Johnson slips away on one of the horses and meeting Dick on the road tells him about the holdup while she rides for the other Rangers.

Dick drives away the bandits and becomes very friendly with the rancher and his pretty daughter, who in his estimation, certainly is a "Queen Bee." After Johnson has paid for the leases, Smucker discovers that they are really of great value and schemes to get them back. The girl is kidnapped by "Red" and her father receives a message saying that she will be returned if $5,000 ransom is paid.

The oil man happens along just about this time and offers out of pure generosity to buy back the leases. Johnson jumps at the chance and hands him the paper while Smucker goes for the money.

Dick, in the meantime has discovered where Queen is held a prisoner and arrives at the oil shack as she is about to make her escape. To elude "Red" she climbs up the super structure of one of the oil derricks with "Red" following at her heels.

Dick sees them, and, climbing to the top of the derrick, battles with "Red" on top of the tall structure. He sends him hurtling to the ground.

Rushing back to town Dick confronts Smucker with the statement that before his ally had died he had signed a confession implicating his chief in the ransom plot. When Dick flashes his Ranger badge upon Smucker, the oil man is frantic to get possession of the confession. In exchange for the lease Dick hands him the sheet of paper which, when it is examined is without writing of any description.

Laughing at the promoter's wrath Dick returns to the Johnson home, and Queen and the big Ranger decide to prospect on the land together.

International News

No. 16

Washington, D. C.—The next Cabinet. Charles E. Hughes, picked for Secretary of State by President-elect Harding.

Boston, Mass.—The new "Siamese Twins"—but these are from Poland and have been together quite a few years.

Manhattan Beach, N. Y.—Snow birds frolic on blizzard bound beach. A picture guaranteed to make you feel cool. (Omit from Boston, N. Y. State prints—Not N. Y. City.)

Burlington, Vt.—Vermont University stages a unique fete. Tractor brings joyful sleigh parties to winter carnival. (For Boston and N. Y. State—Not New York City.)

Court Asked to Halt New Loans to Europe.—William Randolph Hearst, who enjoined the United States Government from selling its German ships to England, now brings suit to restrain the Secretary of Treasury from loaning further billions of American money to bankrupt foreign nations.

Chicago, Ill.—Starved sea-gulls invade city lots. Thousands of birds desert Lake Michigan in quest of food.

Ashbourne, England.—Whole town plays in this football game. Historic shrove-tide match in which goals are five miles apart, dates back several hundred years. (Omit from Boston.)

East Boston, Mass.—Steamer almost sinks at dock. The City of Rockland nearly submerged and diver goes down to look her over. (For Boston only.)

Lake Tahoe, Cal.—Makes perilous flight to icebound lake over high mountain range. (Photographed from a D.H. Government plane piloted by Lt. H. A. Halversen.)

International News Presents The American Navy's Historic Visit To Chile.—The guns of the Pacific Fleet roar a salute as President Allesandri of Chile goes aboard the New Mexico to greet Admiral Rodman and his staff.

"No License"

One-Reel Star Comedy

Featuring Billy Fletcher

BILLY and his sweetheart decide to defy Dad and get married without his consent. Her father, packing for a trip to Europe, by accident places the young couple's marriage license in his brief case. They follow him to the boat but fail to recover the license.

There is only one stateroom left, which they take and hope to get the license before the ship sails. Father is in the next stateroom. Billy puts on a mustache and trails dad all over the deck but can't put his hands on the bag.

Finally, when the old gent leaves the bag in his stateroom Billy changes clothes with the steward and steals the bag. A minister is secured but, when they look in the brief case there is no license.

They both go out to look for the missing document and run into the girl's father. They tell him that they are married. Billy sneaks back to the room and finds the license under a pillow. The ceremony is started all over again but a witness is needed. The steward meets the father and asks him if he would stand up for a wedding.

He enters the stateroom and sees his daughter who he thought was already married. He threatens to turn Billy over to the ship's officers but finally gives his consent to the marriage.

International News

No. 17

Bridgeport, Conn.—Uncle Sam's largest submarine launched. Mrs. J. A. Germain, real Indian Princess, christens giant of under-sea craft.

Washington, D. C.—Aerial glimpses of the snow covered Capitol. Made by Navy Air Photographic Department. (Omit from Chicago and New York prints.)

Panama Bay.—Inter-Fleet sailing races. Arizona crew wins contest between speedy yachts of Atlantic and Pacific armadas. (Omit from Boston prints.)

Wellesley, Mass.—College girls in winter carnival. Interesting glimpses of Wellesley's big celebration. (For Boston only.)

New York City.—"Harding Blue" rules Inaugural styles. Latest creations in the popular color named after the new First Lady of the Land.

Los Angeles, Cal.—Bicycle racing revived in west. Two-wheel speedsters compete in State Championship meet.

Great Yarmouth, England.—Princess Mary aids ex-fighters' children. King George's daughter opens home for former soldiers' youngsters. (Omit from Boston, Philadelphia, Dallas, San Francisco, Los Angeles, Portland and Spokane.)

Lake Charles, La.—(For Philadelphia only.)—Mack's Athletics get an early start. Connie's boys begin brisk training to break hoodoo.

Boston, Mass.—New England Governors meet. Six State executives gather for vital railroad conference. (For Boston prints only.)

Oak Cliff, Texas.—Texas Legion Post in big celebration. Great throng joins Veterans in impressive ceremonies. (For Dallas only.)

San Bernardino, Cal.—Finest orange show. Citrus fruit growers surpass previous displays in this year's lavish exhibit. (For Los Angeles, San Francisco, Seattle, Portland and Spokane only.)

Ft. Standish, Mass.—Fishing schooner driven on rocks. Craft wrecked in storm which sweeps Boston Harbor.

Porter, Indiana.—Central Railroad wreck. (Special for Chicago and New York.)

Meteora, Greece. — International News presents the Monks of the Clouds. First moving pictures ever made of the world's famous monasteries perched on top of Thessaly Mountain. (Photographed by Captain Ariel Varges.)

International News

No. 18

Albany, N. Y.—New Yorkers storm capitol in transit fight. Mayor Hylan and Senator Johnson lead throng protesting against bill to raise fares and deprive cities of home rule.

Sub-Titles.—Mayor Hylan (right) and Senator Hiram Johnson, who is representing the city in the fight to prevent the breaking of the contract which provides for a five-cent fare. Major La Guardia, Republican President of the Board of Aldermen, who declares the question of Justice for New York is not a part of the issue. Into the Capitol—one of the New York delegations who backed up Mayor Hylan's protest. (For N. Y. State and New York City prints.)

Warsaw, Poland. — Impressive scenes on Poland's Memorial Day. General Pilsudski, the President, joins with thousands in solemn street demonstrations. All Warsaw joins with President Pilsudski in ceremonies honoring the heroic dead. (For New York City and Chicago only.)

Porter, Indiana.—Express trains in fatal crash. Thirty-five meet death in collision between New York and Michigan flyers. (Omit New York City and Chicago prints.)

New York City.—Film Industry raises big funds for relief. $660,000 collected for starving children of Europe. (S. L. Rothapfel, Chairman, signs New York's check.)

Sub-Titles.—C. C. Pettijohn signs the $500,000 check covering funds raised outside of New York. James J. Rick, representing Herbert Hoover, receives the money that means life for many thousands of European children.

Aboard the Arizona, Panama.—Atlantic Fleet wins Navy boxing title. Pacific champions put up a game but losing fight.

Johannesburg, S. Africa.—South Africans dance for British Governor. The natives stage primitive welcome for Prince Arthur of Connaught.

Pocatello, Idaho.—Crack dog teams in race for speed title. Interesting glimpses of the Ashton Cup Contest for fleet huskies of the Northwest. (Omit from Boston, Baltimore and Washington prints.)

Plymouth, Mass. — Mending Plymouth Rock. Miss Dorothy Reed, Mayflower descendant, mends fissures in the historic landmark. (For Chicago and Boston only.)

Washington, D. C.—Parting memento for Mr. Daniels. Mary McIntype unveils painting of Battleship New Mexico, given to the Secretary as farewell gift. (For Baltimore and Washington prints only.)

Washington, D. C.—Warren G. Harding inaugurated.

International News

No. 15

Keyport, N. J.—Seek sunier clime in flying pullman. Wealthy business men off on long air journey to escape winter's rigors.

Cambridge, Mass.—Harvard oarsmen begin limbering up. First indoor training for big squad of candidates.

America's Center of Population.—You'd think to look at this, it was 5th Ave. at 42nd street, Manhattan—before the blizzard.

Olympic Peninsula, Wash.—Storm fells giants of northwest forests. Tornado wreaks havoc in majestic woods and dynamite is used to clear the roads.

Philadelphia, Pa.—Sails for "Red Hat." Archbishop Dougherty starts for Rome to be made a Cardinal.

New York City.—New York snowbound! Unexpected blizzard turns the metropolis into an Arctic desert, but huge tractors afford speedy relief.

Fort Meyer, Va.—Training honor guard for President-elect. Crack Third Cavalry put through its paces in preparation for Inauguration ceremonies.

Everglades, Fla.—Gathering the alligator crop—bare-handed. Henry Copinger thrives on what looks like a very strenuous job.

You Can't Go Wrong on a straight Road

UNIVERSAL AVENUE

WHEN your destination is money-making Short Stuff the straightest and most direct road is Universal Avenue. It's a road that you can travel safely without a map or guide. What's more, it's the road that saves you time, trouble and money, because you don't have to stop off at places that look good on the outside but are all wrong on the inside. Along Universal Avenue you can stop anywhere and be sure your stopping-place is the ideal spot in the world of short stuff. Go the limit and meet success!

"The Best Short Stuff in the World"

UNIVERSAL SHORT STUFF

"No Monkey Business"

One-Reel Century Comedy

Featuring Joe Martin

JOE has been out celebrating with some of his friends and arrives home just a short while before the milkman. His wife is sitting up waiting for him and has a royal Simian welcome prepared for him. Joe, however, stops downstairs to have some more refreshments.

A figure closely resembling the devil appears and drinks with him, after which the devil disappears in a cloud of smoke. Poor Joe has only recovered from this sight when he sees a crocodile and an ostrict coming after him.

He rides on the back of the ostrich to his room. When he climbs into his bed he finds a large snake between the covers and several other kinds of reptiles and birds. After this experience he is willing to swear off drinking and promises his wife not to indulge in any more "monkey business."

"The Fighting Actor"

Two-Reel Western Drama

Featuring Art Acord

CAST

Bob Weston	Art Acord
Helen	Marcella Pershing
Hank Forbes	Bob Kortmann
Lucius Cassius	Joe North
Palmer	Ed Burns

BOB WESTON and Lucius Cassius McBoyle, members of a failing "Romeo and Juliet" troupe, are forcibly evicted from their side-door pullman as their train goes through the little Western burg of Cattle City; but they had intended stopping there, anyhow, as they are due to play there. The city is alive with punchers and when the two newcomers arrive they meet with a warm reception. The old man, McBoyle, is frightened when his plug hat is shot off. Bob resents this treatment and sails into the punchers, but he is roped from behind and hoisted onto a wild bronco. He surprises them all by riding the horse successfully and bringing it back tamed. Among those who view the feat are John Palmer, a wealthy rancher, and his daughter, Helen. The latter is impressed with Bob's appearance, so much so, in fact, that she comes to town the very next day ostensibly to "shop," but actually to get another glimpse of the actor. She finds Bob just as he has been spilled from a ladder by her own dog, Bob having been doubling in the role of bill-poster. In the laugh which ensues Helen and Bob get well acquainted. She congratulates him on his riding. Bob informs her that he was brought up on a ranch. Old McBoyle, terribly agitated, informs Bob that their troupe is busted and they are stranded. Bob gives the old fellow all the money he has to help him on his way. Helen asks her father to give Bob a job, but Palmer has no use for those "actor-fellers." Hank, Helen's most ardent cowboy admirer, sees her talking with Bob. He hastily warns Bob it would be healthy for him to leave town, but Bob laughs at him. Helen's buckboard runs away with her in it. Bob mounts a horse and effects a thrilling rescue. Palmer changes his mind and gives Bob the job he wants.

Bob finds that Hank is foreman of the Palmer ranch. Hank's jealousy of Bob is obvious, for he has made a hit with Helen, so Hank makes it as unpleasant for Bob as he can. He complains to Palmer that Bob will not obey him, but Helen intercedes for Bob, telling her father that Hank is merely jealous. One night Bob sees Hank cheating at cards while playing with some of the boys in the bunkhouse. Bob denounces him. This leads to a fight and Hank is beaten up. Knowing that his position is no longer secure and enraged by his failure to get Helen, Hank swears vengeance on the whole outfit and forms his plans with two helpers. The next day Palmer drives to town, leaving Helen to care for the house. Hank sends all of the boys but his two off on an inspection trip. Bob's suspicions are aroused, but he has nothing tangible on which to base them. He lags behind, however, greatly worried. Hank goes to the house and tries to rob the safe. He is surprised in the act by Helen, who holds a gun on him. One of Hank's men steals up behind Helen and disarms her. The Chinese cook hears the fight, takes one look and madly rides for help. He finds Bob and the others and they all ride back. Bob arrives first and is set upon by all three men. He has a hard fight; but the others arrive in time, closely followed by old Palmer. The latter concludes that he needs a new foreman—and he finds that he has acquired a prospective son-in-law as well.

"Stuffed Lions"

Two-Reel Century Comedy

Featuring The Century Lions

AT the village taxidermist's shop there is an unusual tribe of animals all stuffed with real liquor and which are very popular with the animal lovers of the town. By pressing on the side of any of the stuffed birds or animals the favored customer could secure a drink.

The police of the town are conducting a campaign against all mendicants and use a roller-skate squad to round up the "Weary Willies." Harry Sweet, to escape from the police, runs to the taxidermist shop where the owner's daughter saves him and then persuades her father to give him a job.

He is not a very great success and right on the first day of the job he mistakes the signs of the customers and sells the stuffed animals. To give him another chance to be useful the proprietor sends Harry to the railroad station to get a crate of lion cubs. Harry takes the cubs out of the case and puts them in a basket but they get out when he turns away for a second.

The colored parter at the station then places a cigarette near a case of dynamite and the place goes up in smoke, liberating the ferocious old lions. There is a great rush to get out of the way. The lions follow Harry to the shop and chase the taxidermist and his family in and out of the rooms.

They run along the ledge outside the apartment windows to get into the room where Harry has barricaded himself. Finally the roller-skate police arrive and chase the lions all over the shop still on their skates. The cops succeed in rounding up the lions and locking them in one of the rooms until they can get their cages and thus prevent them from doing any more damage.

"When Eve Fell"

One-Reel Star Comedy

Featuring
Dorothy Wolbert and Eddie Barry

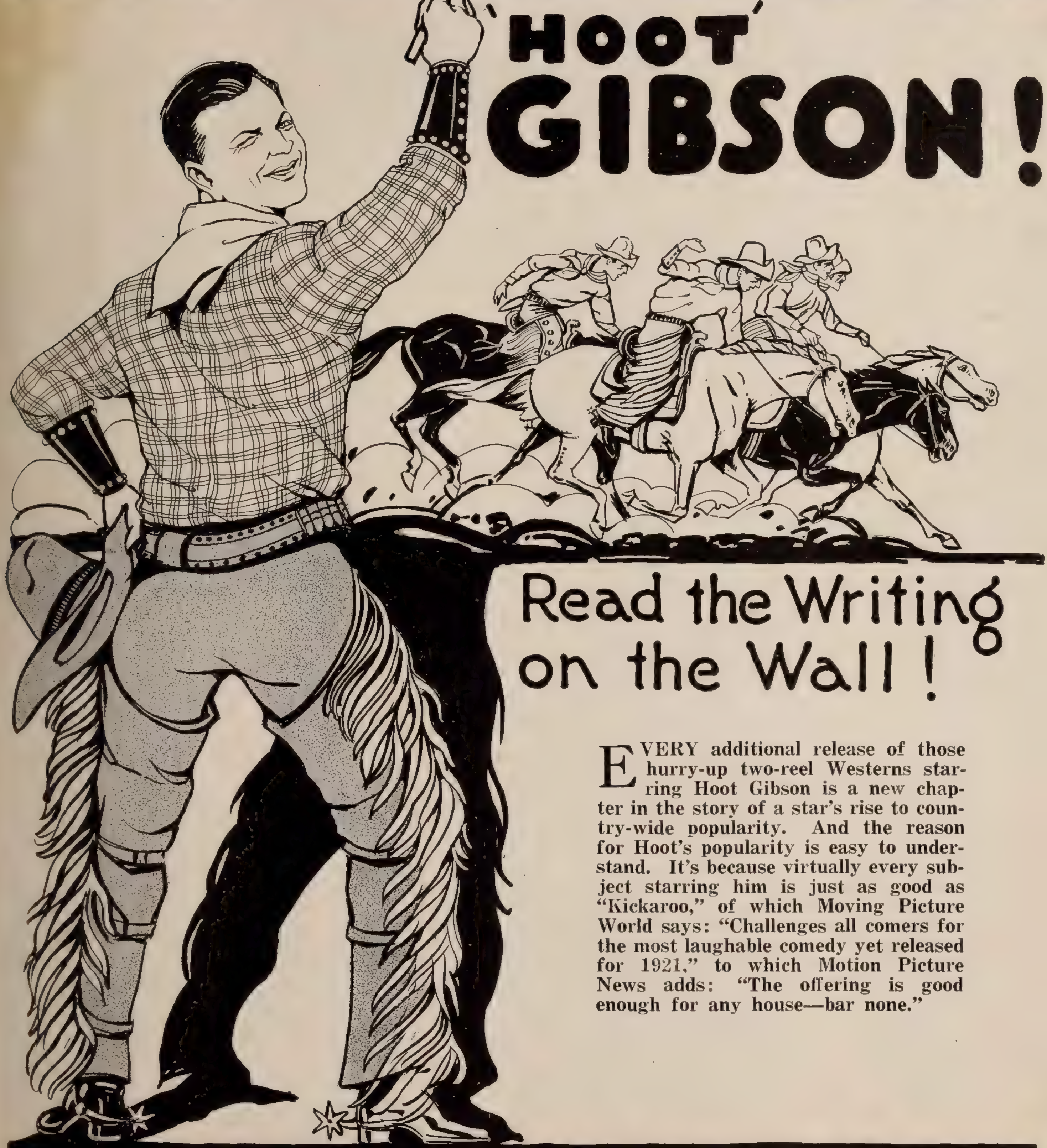
THE newlyweds have an aunt who is very fond of art. Before paying them a visit she has a statue of Eve sent up to the house. When the young couple go out, Dottie, the maid, breaks the statue. She then runs out to get the statue doctor, in the person of Eddie Barry, to mend the piece of marble.

While she is on the way back with the doctor the young husband returns and finds the broken statue lying on the floor. Immediately he runs out to buy one. The doctor repairs the statue but when he is carrying Eve down-stairs he drops her. Dottie chases him out of the house and starts out to buy another one.

Just at this time the mistress of the house enters and is stunned at the sight of the marvelous statue in pieces on the parlor floor. She hears the doorbell ring and goes to greet the aunt. While at the door, Eddie Barry who has repaired the statue, places it back on the pedestal.

In vain trying to prevent the aunt from seeing the empty pedestal, the wife has to bring her into the parlor. There they see the statue and the aunt comments on the beauty of the figure. While they are standing there the husband rushes in with another statue in his arms and Dottie skids across the room clutching a duplicate Eve. Gulping down his astonishment the husband is able to explain that they liked the statue so much they decided to place one in each room.

KEEP YOUR EYE ON 'HOOT' GIBSON!



Read the Writing on the Wall!

EVERY additional release of those hurry-up two-reel Westerns starring Hoot Gibson is a new chapter in the story of a star's rise to country-wide popularity. And the reason for Hoot's popularity is easy to understand. It's because virtually every subject starring him is just as good as "Kickaroo," of which Moving Picture World says: "Challenges all comers for the most laughable comedy yet released for 1921," to which Motion Picture News adds: "The offering is good enough for any house—bar none."

[redacted] 2-REEL ACTION WESTERNS - [redacted]

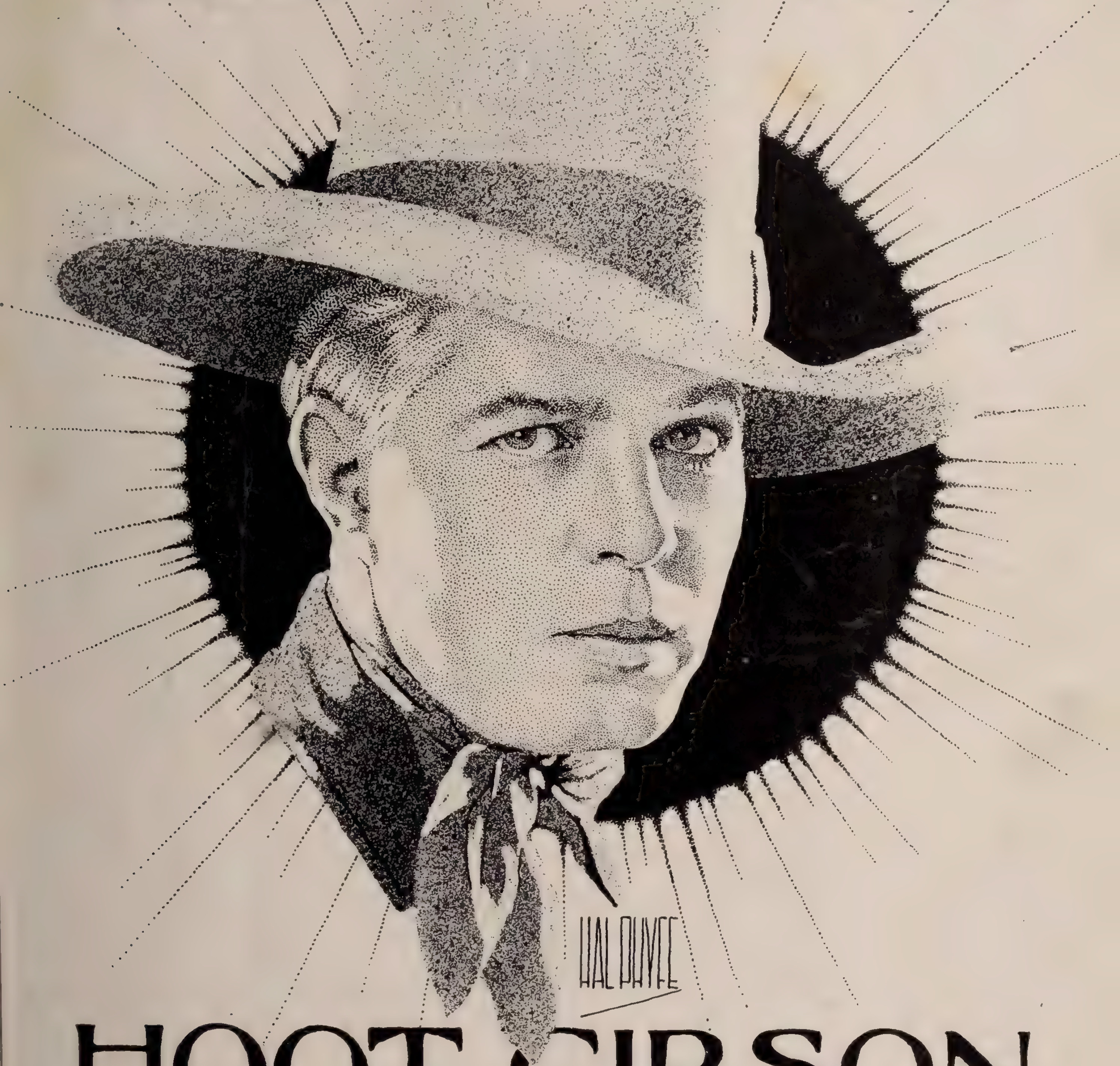
Carl Laemmle
makes the first
real
MILLION
DOLLAR
PICTURE

Von Stroheim's
Coming
UNIVERSAL
JEWEL

"FOOLISH WIVES"

THE MOV E WEEKLY

VOL 13. MARCH 26. 1921 NO 6



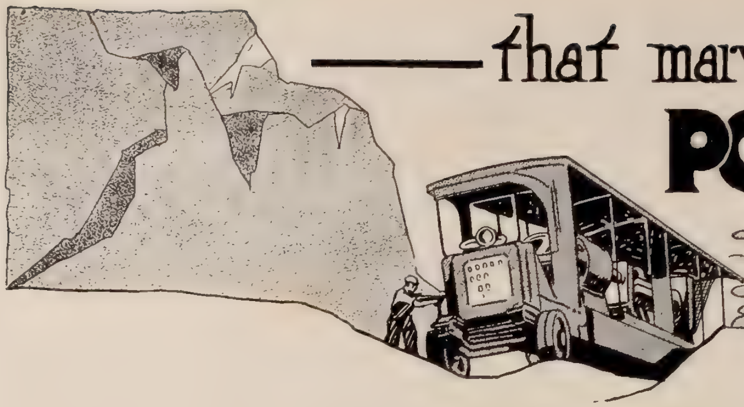
HOOT GIBSON

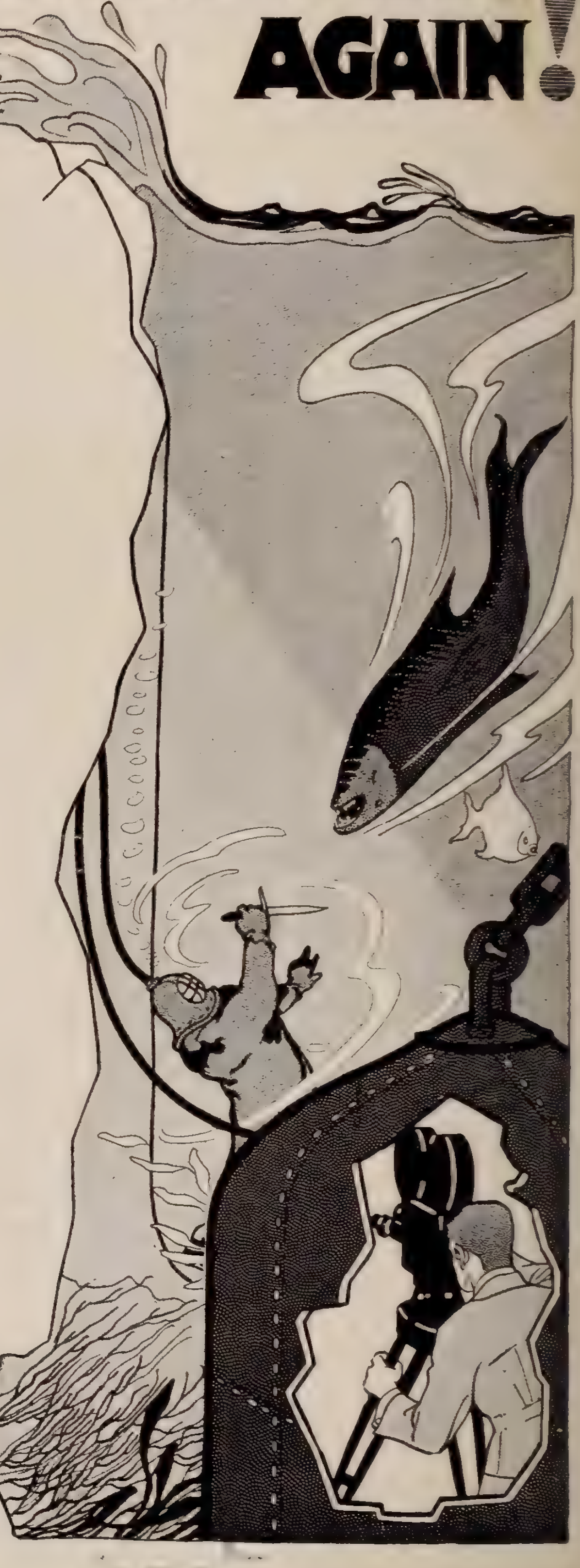
IN

"THE CACTUS KID"

TWO REEL WESTERN DRAMA

—that marvelous UNIVERSAL POWER WAGON AGAIN!





YOU have to have lights to make pictures—and good lights to make good pictures. If you want an outdoor setting but have no portable lighting system you have to beg, borrow or steal the necessary equipment or else make your picture in the studio—which means that its realism will suffer.

Universal takes its lights right with it wherever it goes—to the mountain tops or the bottom of the sea. Universal pictures are the realest pictures that the art produces because the Universal Power Wagons let us make those pictures wherever we like.

Which is simply another reason why you can be sure of "52 Good Pictures a Year and No Worry" in Universal Special Attractions—and another reason why you often get what is really a Special at Weekly Feature Rates.

52
Good Pictures a Year—and No Worry

Universal Special Attractions

"No Censorship" Says Gompers

"In New York State it is proposed to enact legislation providing for state censorship. I hope the New York Legislature will demonstrate a better understanding of our time than to add one more to the already too long list of repressive and coercive measures of our various law books.

* * * * * * * * *

"It is regrettable that advocates of governmental motion picture censorship again are active in the endeavor to place one more restriction upon the exercise of freedom of expression. I trust they will not be successful.

* * * * * * * * *

"But there must somewhere be an end to restriction, the censorship, to the exercise of the arbitrary judgement of a few over the doings of the masses, or we shall lose our democratic character entirely and become a nation of subjects."

Statement by SAMUEL GOMPERS,
President American Federation of Labor.

"Back-stage" Story of a H

"Cut out the romance!
I'm not your leading lady.
So — break!"

Carl Laemmle
offers

EVA NOVAK

—prettier than the
Girl o'your dreams

UNIVERSAL

ard-luck Chorus Girl!

"Say, father-in-law, this chicken may be only a showgirl but she is white! So cut out the bribe stuff and come clean!"

"Perhaps you can razz poor, little me from the chorus, but you can't bully my husband—even if he is your own son!"

IMAGINE a hard-boiled show-girl softened by love; imagine her living on a farm—and liking it; imagine her thrust into a seething caldron of dramatic events—and behind it all the unquenchable spirit of youth, and you just about begin to get an inkling of what to expect of this picture. Here you have every ingredient known for popularity so welded and so presented as to make of the whole pure entertainment—entertainment of the sort that makes motion pictures popular, and of the sort that makes most popular the theatre that shows them. You'll be glad you booked it.

One of those 52 Good Pictures a Year—and no worry

"The SMART SEX"

Directed by
William Worthington

SPECIAL ATTRACTION

Service Page for Eva Novak in "The Smart Sex"

AT A GLANCE

SUBJECT—"The Smart Sex."
STAR—Eva Novak.
PREVIOUS HITS—"The Torrent" and "Society Secrets."
DIRECTED BY—Fred Leroy Granville.
STORY BY—Emma Bell Clifton.
SCENARIO BY—Doris Schroeder.
SUPPORTING CAST—Frank Braidwood, Geoffrey Webb, Mayre Hall, C. Norman Hammond, Dorothy Hagan, Calvert Carter, Mrs. Margaret Mann, Jim O'Neill and Evelyn McCoy.
LOCALE—A New York theatre on amateur night, a farm and a country estate.
TIME—The present.
THUMB-NAIL THEME—The story of a schoolgirl who leaves a stranded troupe with her trick goose and steps into a series of serio-comic adventures which lead her to a dramatic climax out of which she finds love and happiness.

ADVERTISING PUNCHES

1—The spectacle of a barn-yard goose co-starring in a picture and getting over dramatic and humorous emotion.
2—The rapidly-growing popularity of Eva Novak.
3—The presence in the supporting cast of two popular young leading men, Frank Braidwood and Geoffrey Webb ,the latter a favorite of the London stage.
4—Excellent work by Mrs. Margaret Mann, whose mother-role in "Once To Every Woman" is being so widely commented upon.
5—The fact that Fred Leroy Granville, who directed "The Girl And The Goose" photographed many big Universal features, went to England to direct his first picture and was brought back by Mr. Laemmle.
6—Serio-comic glimpses behind the scenes of a theatre during "amateur night."
7—The novelty of a beautiful actress being forced by poverty to appear as an amateur at a cheap theatre.
8—A fascinating mystery story involving the theft of a fortune in gems.
9—The selection of L. L. Lancaster, former chief of all photographic work at Universal City, to film the story and his remarkable lighting effects.
10—The rapidly changing locale; from a teeming city to a restful farm; from a cheap lodging house to the bridal chamber of a mansion.

CAST

Rose	**Eva Novak**
Guy	**Frank Braidwood**
Edith	**Mayre Hall**
Mr. Vaughn	**C. Norman Hammond**
Mrs. Vaughn	**Dorothy Hagan**
Mr. Haskins	**Calvert Carter**
Mrs. Haskins	**Margaret Mann**
Danny	**Jim O'Neill**
Dorothy	**Evelyn McCoy**

THE STORY

ARABELLA, a goose, is the principal property of the small time show of which Rose Darrow is the prettiest chorus girl. The show breaks up and Arabella is seized by the hungry troupers as a means of allaying their hunger. Rose pleads for the life of the bird and starts out to walk the railroad ties back to New York, the goose waddling behind her.

Rose goes to her old lodging house in New York, where, she hopes, the landlady will care for her and Arabella until she can get a job. The landlady agrees to take Rose on credit but not the goose. Sorrowfully Rose wanders into the street, followed by the waddling Arabella and to the amusement of the passersby.

Their walk brought them to a vaudeville house which advertised for amateurs. Posing as an amateur Rose goes on the stage and puts on a comedy skit with Arabella in support. The act is a success and Rose wins the prize of the evening, $20.00.

In the box of the theatre and helping her win the money with his applause is Fred Vaughn, son of a wealthy diamond merchant. Rose sees him, admires him and sees that he likes her. That is as far as it got.

To live as cheaply as possible until the opening of the theatrical season, Rose goes to a farm near New York and arranges for board and lodging for herself and Arabella. She has not been there long when Danny, a waif from nowhere, arrives. Rose persuades the farmer to give him a job driving the wagon from which he delivered truck garden stuff over a route.

Near the farm is the magnificent country estate of the Vaughns. Things are going badly for Fred. He persists in drawing to straights and flushes at poker and loses his allowance for eight years in advance. His father drives him forth one evening just as he has climbed into his evening clothes for a poker party. Morning finds him sleeping on a park bench. As he awakens Danny drives up with his vegetable wagon. He falls from the seat and breaks his leg. For the deviltry of it Vaughn agrees to drive his route for him. The younger Mr. Vaughn arrives at his own back-door later with a vegetable basket on his arm and his evening clothes a trifle wrinkled. His parents are horrified but he insists upon delivering his cargo of food all through the fashionable neighborhood. At the farm Rose learns with sorrow of Danny's accident but recognizes Vaughn as the man who applauded her act from the box of the dingy little amateur theatre.

Fred asks Rose to marry him. She refuses until he can get his parents' consent. "I'll drive that vegetable wagon until you accept Rose as my fiancee," he tells his folks. In the hope of showing her to be unworthy of their son they invite Rose to spend a week with them. To their amazement Rose wins the affection of everyone.

One evening Carter, a diamond agent, delivers a case of priceless jewels to Vaughn at his home. They are discovered missing. Danny, who has arrived at the house to tell Rose that Arabella, the goose, is sick, is suspected. So is Fred and Guy, Guy being one of his gambling friends.

Through Rose's cleverness it is discovered that Carter switched jewel cases on Vaughn. He is arrested as he tries to leave for South America.

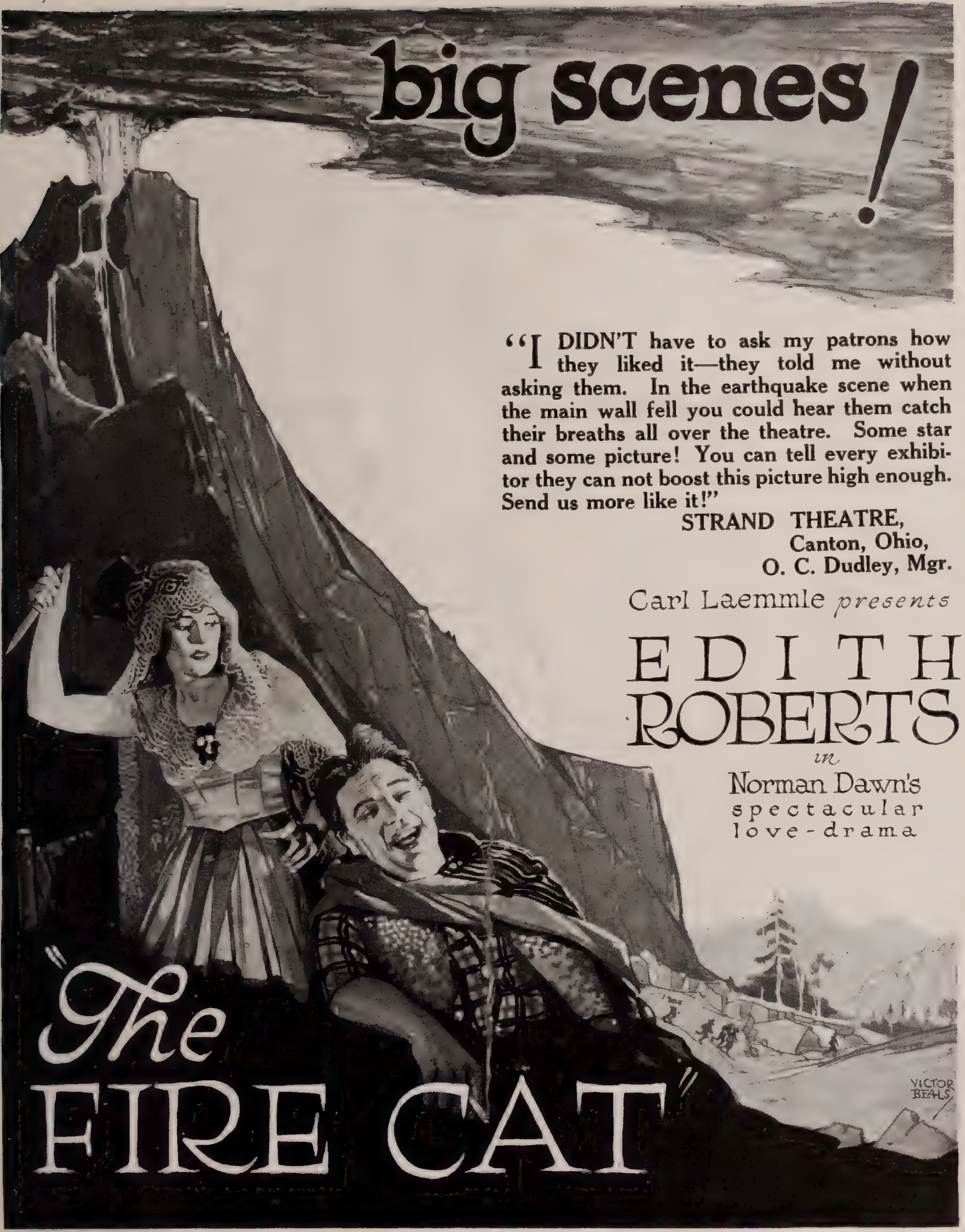
The little Goose Girl, through her sweetness and cleverness, meets the approval of the Vaughns and as the story closes is scheduled as Fred's bride.

ADVERTISING DISPLAY LINES

He played poker and lost his allowance for eight years in advance. She had not eaten for two days. You'll get a thrill out of "THE SMART SEX."

No luck from day to day. That was why Rose started out with a trained goose on the wildest and funniest adventure that could be imagined. See it all in "THE SMART SEX," a Universal picture with Eva Novak.

Love, like flowers, grows best in the country. At least it does for Eva Novak in "THE SMART SEX," her latest Universal photoplay.



"I DIDN'T have to ask my patrons how they liked it—they told me without asking them. In the earthquake scene when the main wall fell you could hear them catch their breaths all over the theatre. Some star and some picture! You can tell every exhibitor they can not boost this picture high enough. Send us more like it!"

STRAND THEATRE,
Canton, Ohio,
O. C. Dudley, Mgr.

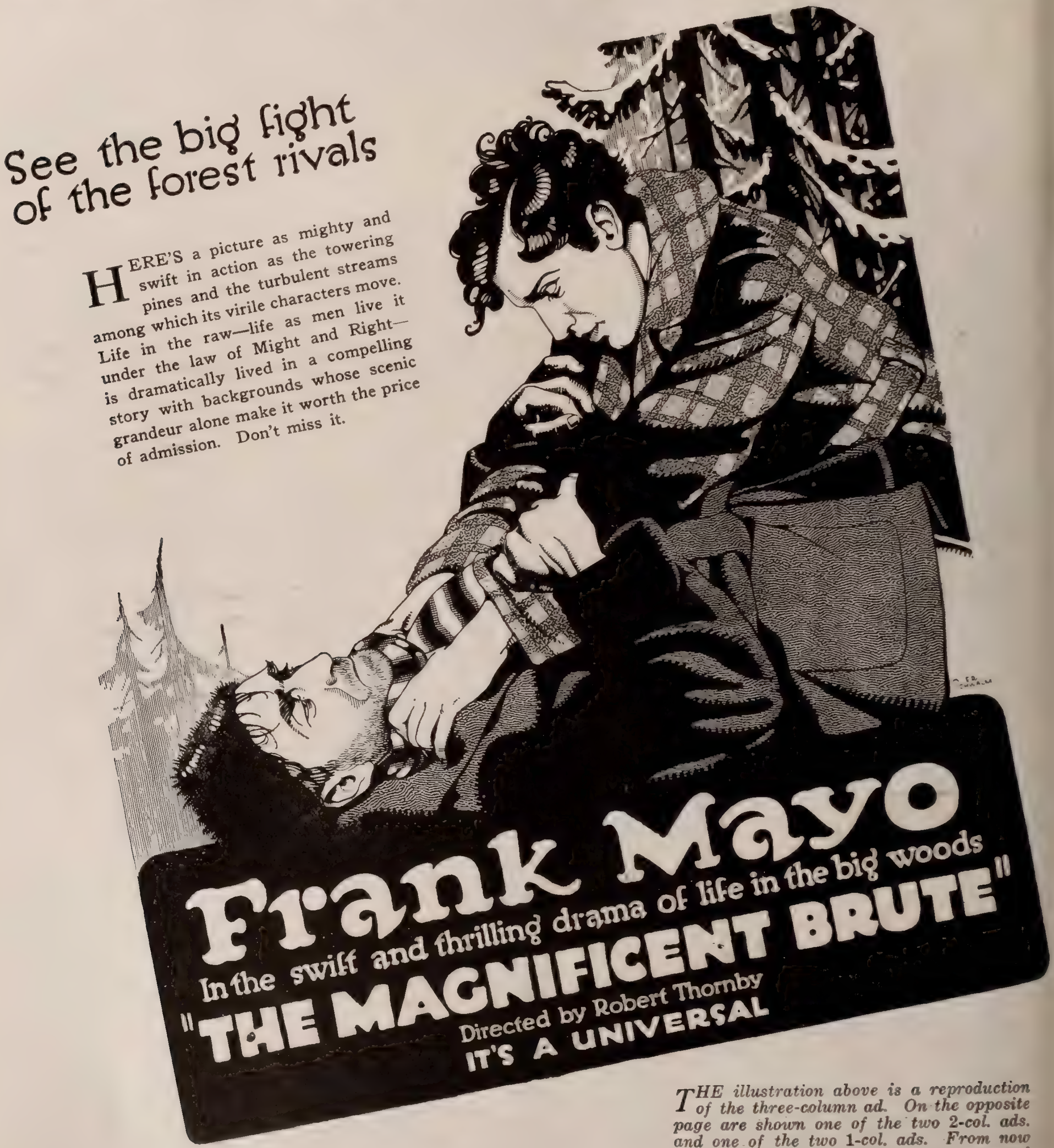
Carl Laemmle *presents*

EDITH ROBERTS

in

Norman Dawn's
spectacular
love-drama

USE BIG SPACE TO



See the big fight of the forest rivals

HERE'S a picture as mighty and swift in action as the towering pines and the turbulent streams among which its virile characters move. Life in the raw—life as men live it under the law of Might and Right—is dramatically lived in a compelling story with backgrounds whose scenic grandeur alone make it worth the price of admission. Don't miss it.

Frank Mayo

In the swift and thrilling drama of life in the big woods

"THE MAGNIFICENT BRUTE"

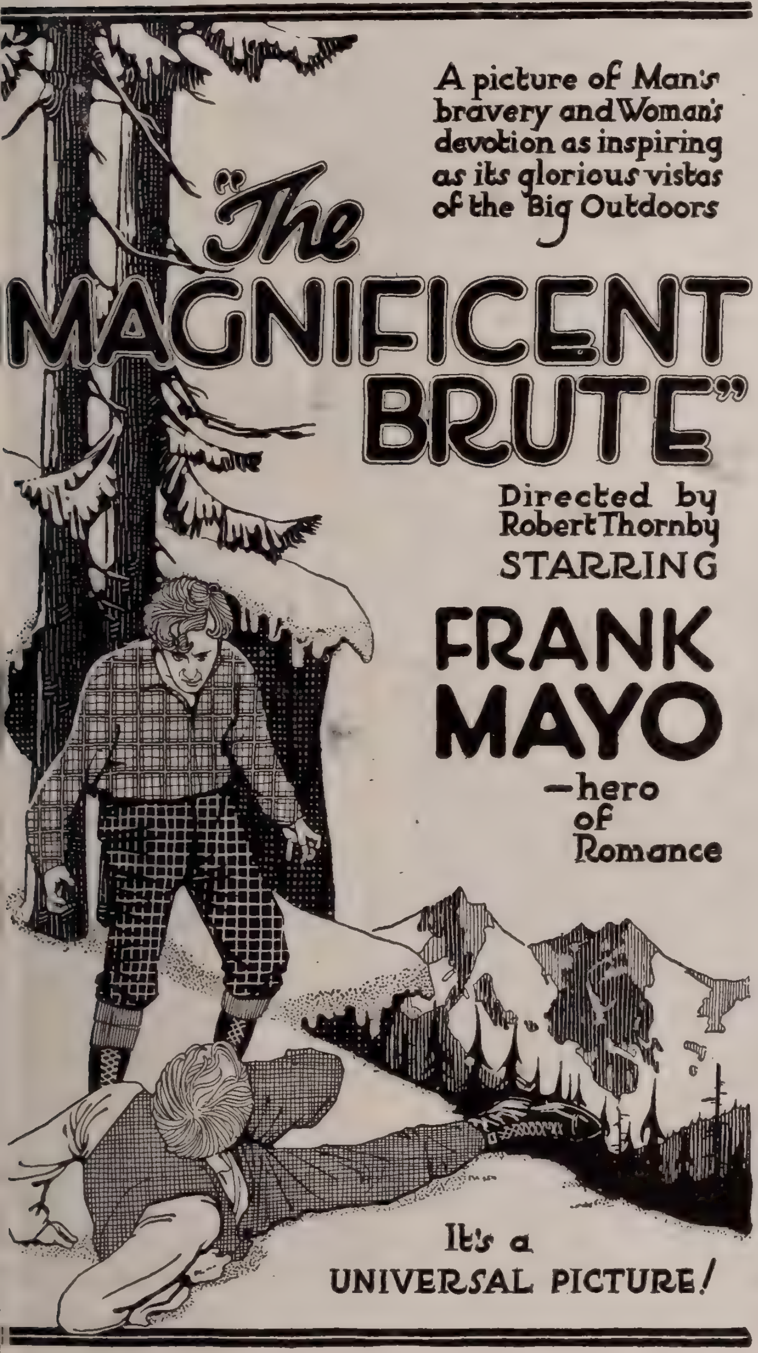
Directed by Robert Thornby

IT'S A UNIVERSAL

THE illustration above is a reproduction of the three-column ad. On the opposite page are shown one of the two 2-col. ads. and one of the two 1-col. ads. From now on there will be five different ads. prepared for every Universal Special Attraction.

MAKE BIG MONEY

ONE way to beat your competition to a frazzle and to build your business in general is to use big newspaper space. Here you see three of the five newspaper ads. on "The Magnificent Brute." Each of those "52 Good Pictures a Year" is armed for big business with compelling advertising ammunition. For the benefit of your box-office—SHOOT!



A picture of Man's bravery and Woman's devotion as inspiring as its glorious vistas of the Big Outdoors

"The MAGNIFICENT BRUTE"

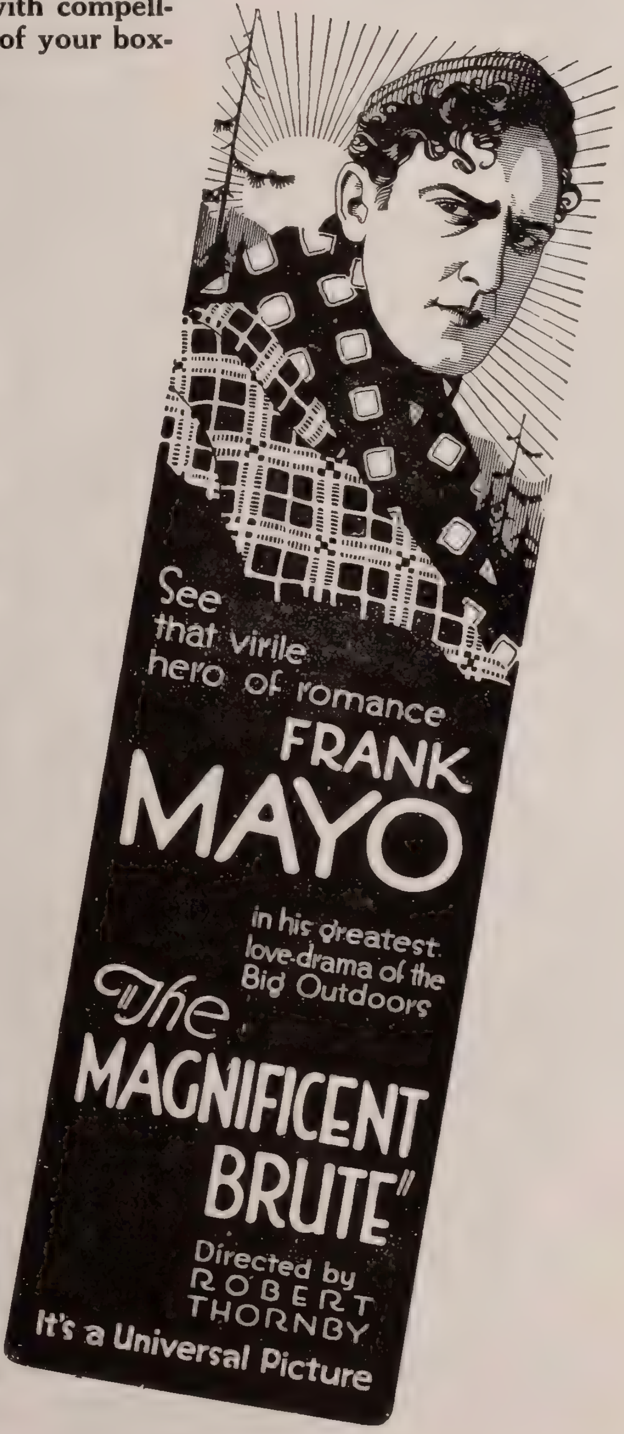
Directed by Robert Thornby

STARRING

FRANK MAYO

—hero of Romance

It's a UNIVERSAL PICTURE!



See that virile hero of romance

FRANK MAYO

in his greatest love-drama of the Big Outdoors

"The MAGNIFICENT BRUTE"

Directed by ROBERT THORNBY

It's a Universal Picture

A Perfect Sample
Universal
52 Times

M. P. NEWS SAYS:

"THERE is no doubt about the entertainment quality of the picture. Has enough on its credit side to please any type of audience. The action never drags. It should satisfy wherever played."

M. P. WORLD SAYS:

"ENTERTAINING picture. Develops under exciting situations. Action is good and rounds the piece up with a strong climax."

WID'S SAYS:

"CONSIDERABLE action and suitable story for the star. Interesting bit of entertainment."

EX. HERALD SAYS:

"CAN be depended upon to please. Contains sure-fire ingredients. All the qualities demanded by lovers of romantic fiction are in this picture."

EX. TRADE REVIEW SAYS:

"GOING to please any audience. Interestingly portrayed and has absolutely no trace of the so-called "padding." Every foot of film just thrills with realism. Young and old will enjoy the story of every-day life. There is no questionable sex or risque situation.

VICTOR BEALS

# of the Pictures
Offers You
in the Year

THERE'S a world of difference between promise and performance. Universal proves it every week in the year—proves it by living up to the letter of its promise of "52 Good Pictures a Year—and no worry." True, some of the Universal Special Attractions are better than others—but they're all good. Take the case of "All Dolled Up," for instance. It would be absolutely impossible for any producer to produce a picture as good as that every week, just as it would be impossible for you to play to capacity houses at every performance every day. But the average is mighty high — you do get a good picture every week — and very often a Special like "All Dolled Up" at weekly feature rates. Universal's "52" proposition is a good business asset for you. Pictures like "All Dolled Up" prove it!

Carl Laemmle
presents
GLADYS
WALTON
in
the fastest and
most wholesome
comedy of the year

Directed by
Rollin Sturgeon

Universal
Special Attraction

"ALL DOLLED UP"

THE MOVING PICTURE WEEKLY
A MAGAZINE FOR MOTION PICTURE EXHIBITORS

Published Weekly by the MOVING PICTURE WEEKLY PUB. CO.
1600 BROADWAY, NEW YORK CITY

PAUL GULICK, *Editor.*
(Copyright, 1921, Universal Film Mfg. Co. All Right Reserved.)
Vol 13 MARCH 26, 1921 No. 6

Preserve Film Of Cannibal Life

WHEN the Universal production "Shipwrecked Among Cannibals" was exhibited in Washington, D. C., it received recognition of its educational value from the Smithsonian Institution, which is one of the foremost scientific institutes in America. In addition to having a wide popular appeal for the general public it was said to possess great interest for scientific men interested in native life on the Island of New Guinea.

During the exhibition in Washington at the Leader Theatre the attention of Dr. Walter Hough, Curator of Ethnology at the Smithsonian Institution, was called to the picture. Upon his recommendation the following letter was sent to Mr. Carl Laemmle, president of the Universal Film Manufacturing Co., asking for a copy of the film to be kept permanently in Washington:

January, 29, 1921.

The Universal Film Co.,
1600 Broadway,
New York, N. Y.

Gentlemen:—

There was recently displayed at one of the local motion picture theatres in this city (the Leader Theatre, I believe) a film depicting the life of natives of New Guinea. It was viewed by Dr. Walter Hough, our Curator of Ethnology, who reports that it is of great ethnological value, and should be permanently preserved. I beg to inquire, therefore, if you have a duplicate of this film that you would be willing to present to the national collections for permanent preservation? It would be recorded as a gift in the name of your company, and suitable mention of the donation would be made in the Museum's Annual Report.

Dr. Hough was of the impression that for public exhibition certain portions of the film had been cut out. If this is the case I would explain that for ethnological purposes the complete film would naturally be desired.

Trusting that you will find it possible to comply with our request, and assuring you that the film will be permanently preserved in the archives of the Museum, I am

Very respectfully yours
W. DE C. RAVENEL,
Administrative Assistant to the Secretary

In answer to this request the following is a copy of the letter notifying the Smithsonian Institution that a print of this picture would be shipped to Washington:

February 1, 1921

Mr. W. de C. Ravenel,
Administrative Assistant to the Secretary,
Smithsonian Institution, U. S. National Museum,
Washington, D. C.

Dear Sir:—

I am in receipt of your letter dated January twenty-fifth, and take great pleasure in giving the Smithsonian Institution a copy of our picture "Shipwrecked Among Cannibals," for its archives.

We, too, realized the tremendous importance of bringing such a picture to this country, and for that reason we sent our expedition to New Guinea at enormous cost to ourselves, in order to secure these films. A copy of "Shipwrecked Among Cannibals" will be shipped to the Smithsonian Institution within the course of the next week.

Assuring you of our willingness at all times to be of assistance to the Institution, I remain,

Very truly yours,
UNIVERSAL FILM MANUFACTURING COMPANY
(Signed) CARL LAEMMLE,
President.

A special expedition was sent to the Island of New Guinea to obtain the scenes shown in "Shipwrecked Among Cannibals." Everywhere the picture has been shown it has created unusual interest and has received praise from all classes.

VALUE OF PICTURE PALACES.

It is the opinion of George Bernard Shaw, author and playwright, that much of the objection to moving pictures is by persons who condemn without seeing the pictures they object to. In discussing this subject recently he said:

"I am glad that the police have at last testified to the civilizing influence of pictures. I was once invited to a conference of eminent persons, including the head master of a famous public school, for the purpose of checking the alleged pernicious effects of the cinema on the youth of the country. I heard the eminent persons speak with sincere horror of the immoralities of the picture theatre.

"I asked where the immoral films were to be seen, as I had visited cinemas in many European countries, and had found their morals oppressively conventional, as might be expected from entertainments which have to be presentable to audiences of all classes and races, appearing simultaneously in cathedral towns and Chinese seaports, model villages and uban eastends.

"The eminent persons were unspeakably shocked at my assuming that they had actually seen what they were denouncing, or that they had ever been in a picture palace in their lives. Besides myself there was only one man present who spoke from personal experience of the pictures; and he was the master of a school for defective children in a very poor neighborhood.

"He testified eloquently to the value of the picture palaces as a refuge from the streets for children who had to be locked out while their mothers were out working.

"What other chance have such children of seeing well-dressed people in handsome houses, behaving themselves courteously? If it makes them discontented with squalor and poverty and savage manners, so much the better."

Publicity Stories for Eva Novak in "The Smart Sex"

HUMOR OF AMATEUR NIGHT SAVES MYSTERIOUS GOOSE

AMATEUR night at a dingy Bowery theatre.

What a great chance for the student of human nature to watch humanity as it passes in review before him.

The ungrammatical introduction of the manager. The whispered conversation between the nervous performer and the unsympathetic orchestra leader. The sea of faces, upturned with a lust for mockery glowing like phosphorus through the shadows. The pathetically faltering monologue. The cat-calls from the gallery. Then the inevitable "hook."

The next act.

A woman with streaks of gray in her hair where the dye has washed out. She starts to sing. A glorious voice reverberates in the building. The sneering crowd below her is hazy in her age-dimmed eyes. Instead she sees the magnificently-dressed crowd who left the Odeon weeping when the voice that had thrilled Paris ten years before, broke. Again the voice lifts to a splendid note and crashes flat. Again she has failed in her ceaseless effort to "come back," even through appearance at amateur nights.

The amateur theatre, its humor and pathos, is cleverly used as an incident in "The Smart Sex," the Universal comedy-drama which is now showing at the .... Theatre with Eva Novak in the starring role.

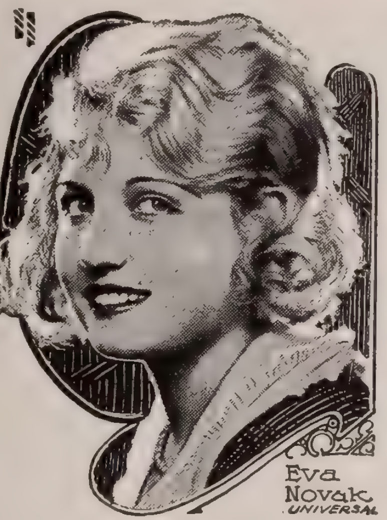
The story was filmed at Universal City under the direction of Fred Leroy Granville and is considered to be one of the best examples of the thrilling photodrama blended with humor into which the human emotions enter with unusual force.

FIRST PRIZE BRINGS GIRL HAPPY HOME AND HUSBAND

HUMOR is skillfully blended with thrills in "The Smart Sex," the Universal comedy-drama which opened last night at the .... Theatre, with beautiful Eva Novak in the starring rôle and a barn-yard goose strutting in support.

The story was produced at Universal City under the direction of Fred Leroy Granville and is one of the most entertaining screen offerings of the year.

The heroine of the story is a stranded show girl, who walks the railroad tracks to the city accompanied by Arabella, the goose. She applies for food and shelter at a boarding house, but leaves hurriedly when the landlady indicates that she has to pay her rent with the goose in addition to having some of the white meat for herself at Sunday dinner. Trying her luck at an amateur theatrical performance, the girl and the goose win the first prize and start for the country to economize until the opening of the theatrical season. There she meets Fred Vaughn, a rich young fellow who helped her win the amateur prize with his applause. They fall in love, but their happiness is clouded by a daring robbery of which the girl is accused.



How she exonerates herself and wins the love of everyone with whom she comes in contact is told in a forceful climax which gives a brilliant contrast to the humorous under-current of the story.

EVA NOVAK PLAYS NEW PART TAKES ROLE OF SHOW GIRL

"THE SMART SEX," which has been viewed as "the most entertaining comedy-drama of the year," will be the principal attraction at the .... Theatre on .... when local playgoers will again have an opportunity to see Eva Novak, the star, who preceded her current success only recently with "The Torrent" and "Society Secrets."

The story was directed at Universal City by Fred Leroy Granville from the original theme by Emma Bell Clifton and a clever dramatization by Doris Schroeder.

A particularly popular cast will be seen in Miss Novak's support. As the interpreters of the principal masculine rôles will be seen Frank Braidwood, well regarded as a leading man among screen fans, and Geoffrey Webb, the handsome young favorite of the London stage, which he recently left to join the colony of film celebrities at Universal City. Mrs. Margaret Mann, whose greatest work was in "Once to Every Woman," has an appealing mother rôle in "The Smart Sex," while Mayre Hall, C. Norman Hammond, Dorothy Hagan, Calvert Carter, Jim O'Neill and Evelyn McCoy have the remaining supporting characterizations.

As a stranded show girl with only a goose for company, the star walks the railroad tracks to the city, appears at an amateur theatrical show for the price of a meal and meets a dashing young fellow who is instrumental in rapidly transplanting her from the metropolis to a sleepy country town where she encounters an amazing series of dramatic and humorous adventures.

UNIVERSAL FEATURE TO SHOW WONDERFUL GOOSE

SPARKLING comedy is cleverly blended with appealing pathos, which leads to a smashingly dramatic climax in "The Smart Sex," the widely discussed Universal comedy-drama which is to have its initial showing locally on .... night at the .... Theatre.

Eva Novak, who smiled her way into the hearts of playgoers and made her popularity permanent through such excellent examples of dramatic art as her starring role in "The Torrent" and "Society Secrets," is the featured player of "The Girl and the Goose."

As the story opens the girl is seen trudging up a railroad track with a goose waddling alongside. They are leaving a theatrical company that has become stranded in the country town. From then on the wayfarers are thrown into enough serio-comic situations to keep a serial snappy for eighteen episodes, but it all ends well and with a concluding twang on the heartstrings that will be pleasing to those for whom romance has an appeal.

"The Smart Sex" was produced at Universal City under the direction of Fred Leroy Granville. With an interesting understanding of the dramatic value of contrasts he presents the story in a rapidly changing locale; from the teeming city to the pastoral countryside and from the unsavory pit of an amateur theatre to the luxurious home of a millionaire.

Theatregoers who seek the unusual in screen stories will find in "The Smart Sex" that satisfaction which comes from a skillful presentation of a clever comedy-drama by players admirably suited to their roles.

The Drama of a Love that Rocked a Throne

THROUGHOUT history there are incidents where the Fate of a nation hung on so small a thing as a woman's whim—which proves once more that the whole drama of the world revolves about elementals. Here you have a story along these same lines, but with this big difference: "The Breath Of The Gods" is modern in treatment and modern in setting. It is a powerful story of to-day—a picture whose drama is as deep and as compelling as Truth itself. What's more, it's timely, and your folks are going to thank you for having presented it. Try it and profit.

Show This ALL-STAR CAST

TSURU AOKI
J. BARNEY SHERRY
STANHOPE WHEATCROFT
ARTHUR CAREWE
ETHEL SHANNON

"The BREATH OF THE GODS"

UNIVERSAL-JEWEL

Directed by Rollin Sturgeon
from the Novel by Sidney McCall

Fooled!

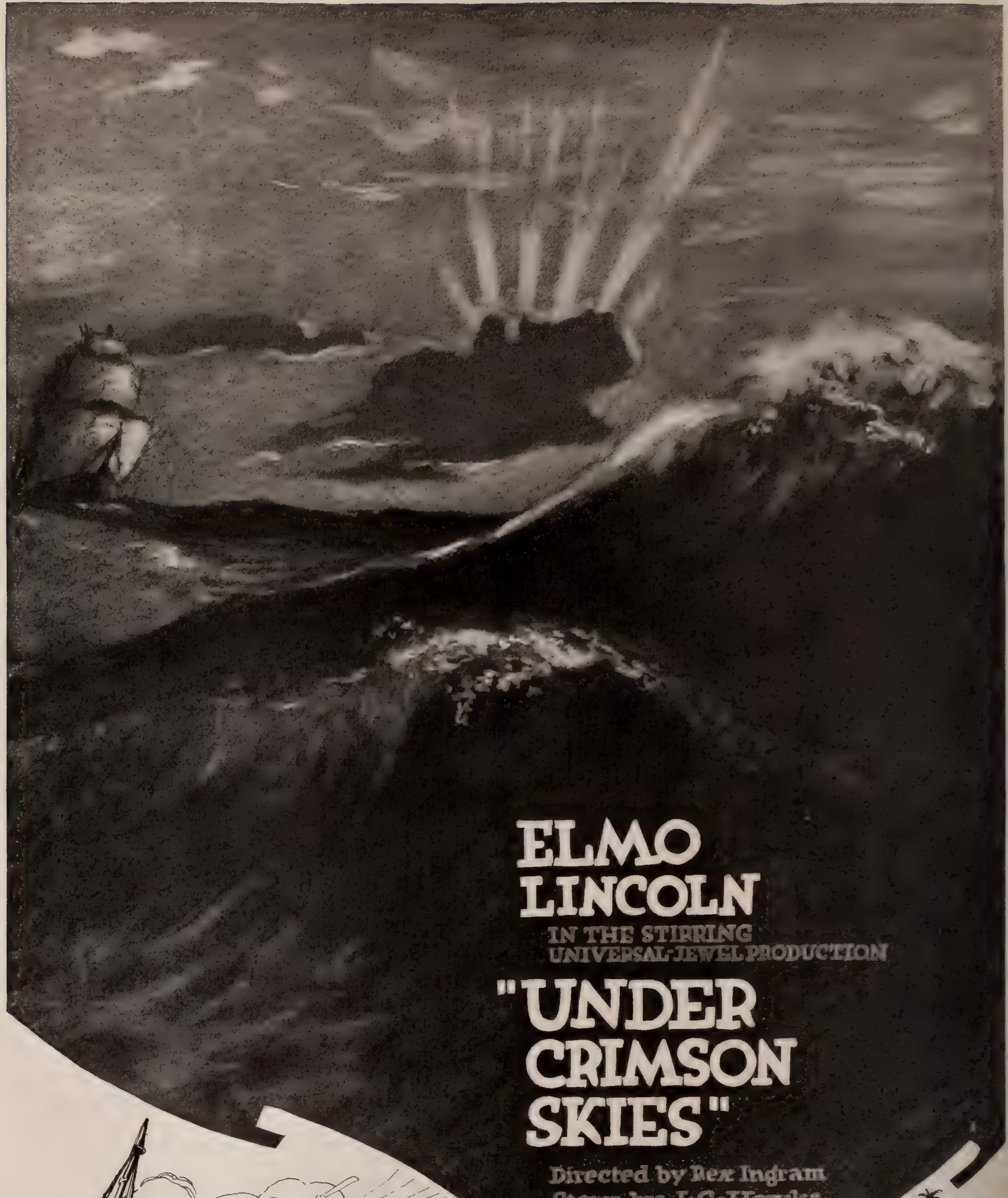
the exhibitor who once believed that a big picture could not go "big" in a small town!

Carl Laemmle presents

Priscilla Dean in "The Virgin of STAMBOUL"

Directed by
Tod Browning

Universal - Jewel


ELMO LINCOLN
IN THE STIRRING UNIVERSAL-JEWEL PRODUCTION
"UNDER CRIMSON SKIES"
Directed by Rex Ingram
Story by J·G·Hawks

These Startling Lobby Paintings

Pull Every Age & Every Sex!

-Get them from Your Universal Exchange

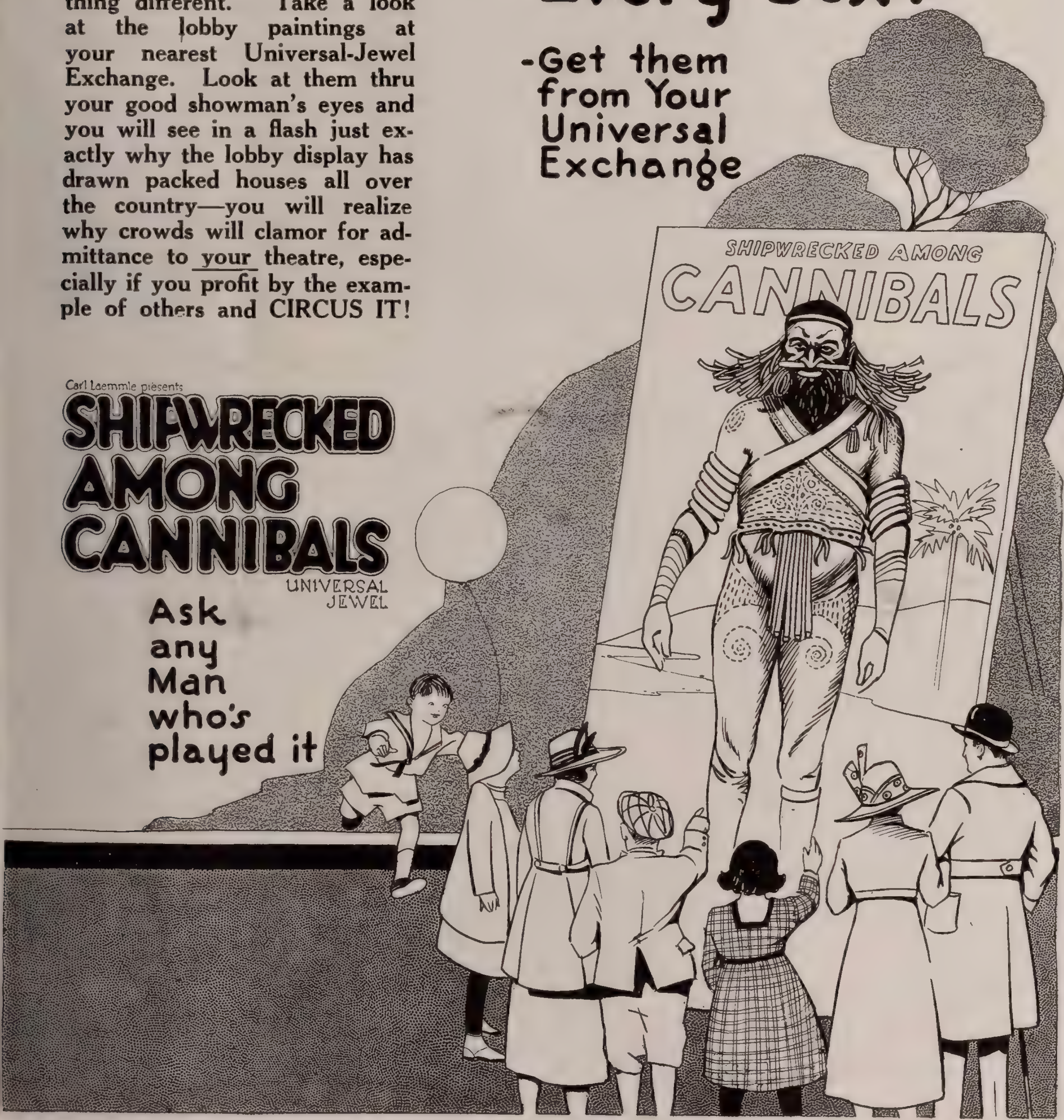
YOU know what it means in the picture business to be able to present "something different." Here is that "something different." Take a look at the lobby paintings at your nearest Universal-Jewel Exchange. Look at them thru your good showman's eyes and you will see in a flash just exactly why the lobby display has drawn packed houses all over the country—you will realize why crowds will clamor for admittance to your theatre, especially if you profit by the example of others and CIRCUS IT!

Carl Laemmle presents

SHIPWRECKED AMONG CANNIBALS

UNIVERSAL JEWEL

Ask any Man who's played it



Goose Supports Star in "The Smart Sex"

Stranded musical comedy show "prop" starts Eva Novak on series of adventures

IN the latest Eva Novak feature picture, the Universal star shares first honors with a goose which should quickly win the favor of screen audiences everywhere. After its efforts in this picture the strutting bird will occupy a permanent niche in the hall of fame for animal players at Universal City.

In this story Miss Novak appears as the most attractive chorus girl of a small time musical comedy company which expires in a provincial town. One of the "props" carried in the show is a goose to which the girl has become attached, and the awkward bird is her sole possession when the troupe goes on the rocks.

An amateur night in a vaudeville theatry estate of the Vaughns whose chief a prize thanks to the faithful goose. The money thus earned enables her to go to a farmhouse to stay until the theatrical season reopens.

Not far away from the farm is the country estate of the Vaughans whose chief worry is the son of the family who labors under the conviction that money was made to spend in having a good time. How the chorus girl meets the rich young man and how, under her wholesome influence, he begins to see life from a different angle presents a series of situations that in turn, interest, amuse and thrill.

New "Breezy" Eason Release

A KID and a dog form an irresistible combination, according to heart specialists, and this fact is clearly shown in the photoplay "The Great Adventure," which has just been screened at Universal City and is scheduled for an early release. Little "Breezy" Eason, the son of director Reeves Eason, will be seen in the starring rôle with "Micky," his dog playing in support.

This is exactly the type of story in which playgoers will appreciate the qualities of this little star. It was written by James Edward Hungerford, and contains just the right proportion of humor, pathos and drama.

"Breezy" Eason and "Micky"

Mr. Eason says that "Micky" should be called "Bevo" because he is only near bull, but "Breezy" stoutly protests that "Micky" is a thoroughbred at heart even if physically he bears a close resemblance to a dashhund and a Fox terrier.

The "big folks" in the story are Gertrude Olmstead, Mollie Schaeffer, L. C. Shumway and Fred Herzog, all of them enthusiastic admirers of the little fellow who did his first important screen work with Gladys Walton in "Pink Tights" and immediately won his way to popularity.

Another Carey Picture

NEARING completion at Universal City and ready for early release is a new Harry Carey western story "The Freeze Out," from the pen of George C. Hull. The production marks the return to the Universal studios of Jack Ford, who directed Carey in some of his biggest successes.

"The Freeze Out" is a new version of the story of the reformation of a bad western town through the influence of a wandering adventurer aided by the ambition to win the favor of the town's best woman. After announcing that he would open up a new gambling place, "Ohio," the stranger meets the woman. Under her influence he opens up his elaborate "joint" and discloses a school and public library instead of the gambling hall.

Harry Carey, as the mysterious stranger whose smile hides a fighting nature, is shown at his best in this picture. In the supporting cast are: Helen Ferguson, Charles Le Moyne, Joe Harris, J. Farrell McDonald, and Lydia Yeamans Titus.

Don't fail to see the Episode Poster Sketches on the following pages

POLO

18 WEEKS OF GASPING THRILLS

UNIVERSAL'S GORGEOUS SERIAL SENSATION

"KING OF THE CIRCUS"

After All, The Posters Do The Trick

NEXT to the star the greatest "puller-in" for serials is the Episode Poster. Good, actionful posters outside draw the crowds inside.

Eddie Polo is the idol of serial fans everywhere. He is one of the greatest drawing cards playing in serials to-day.

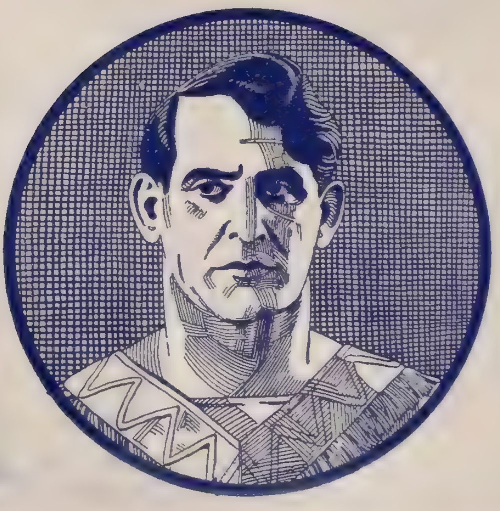
When you play him let people know it. Advertise the fact. Use "paper" and use it liberally. Spread the news. Pass the good word along.

Go the Limit on Posters

IN the adjoining pages of this section are sketches of the eighteen episode posters printed in the original in five colors. Every one of them is jamful of action to pull 'em in. The artist has eliminated the lettering in the sketches that stands out so strikingly on the posters.

Keep Pounding Away

WHEN You have a good thing like "The King of the Circus"—DON'T KEEP IT A SECRET. Tell them what you've got. Tell them repeatedly. Bang away at 'em week after week. Use your episode posters everywhere. Then just try to make room for the crowds that will pack your sidewalk for eighteen money-making weeks.

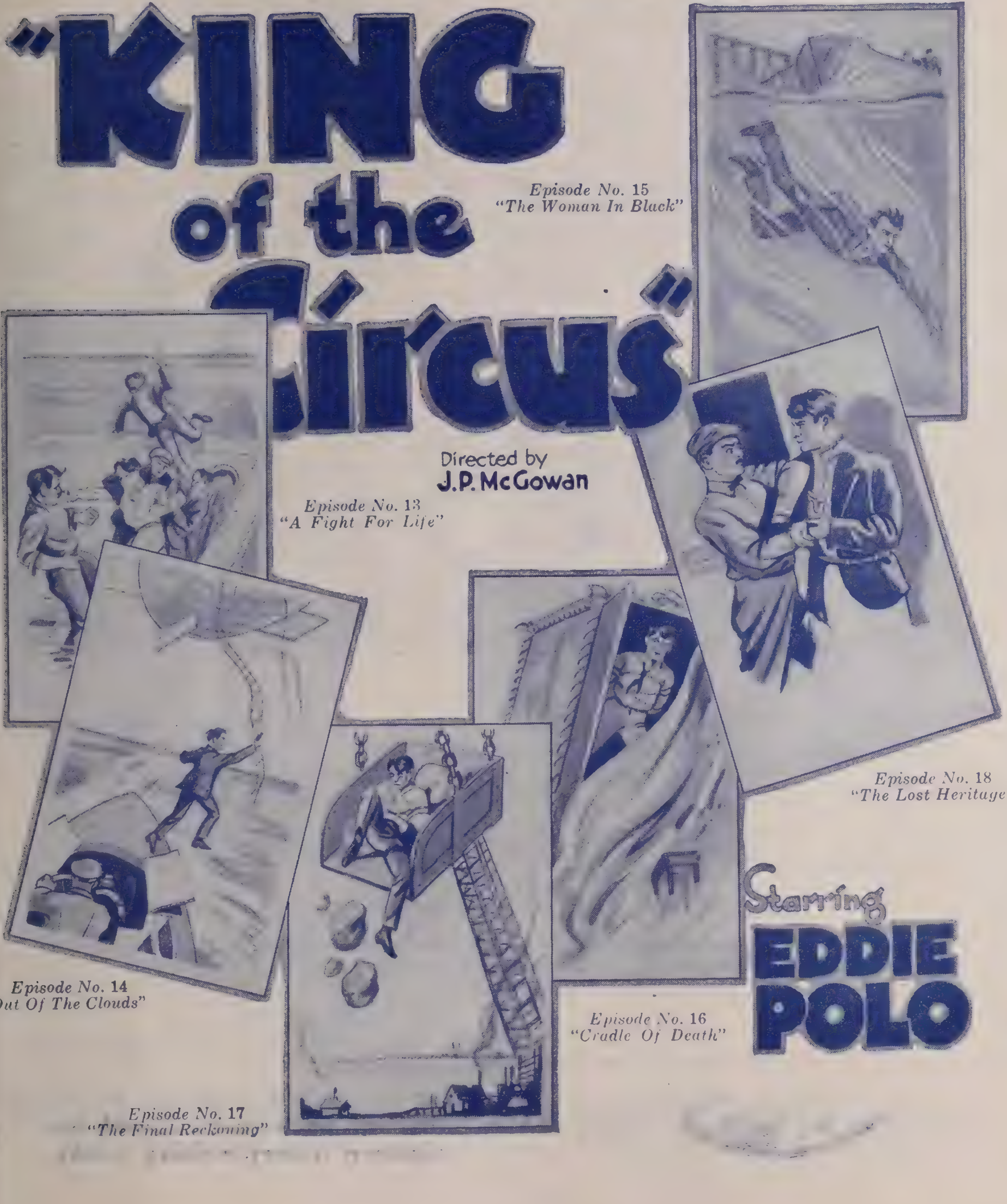


EPISODE POSTERS 13 to 18

"KING of the CIRCUS"

Directed by
J.P. McGowan

Starring
EDDIE POLO



Episode No. 15
"The Woman In Black"

Episode No. 13
"A Fight For Life"

Episode No. 18
"The Lost Heritage"

Episode No. 14
"Out Of The Clouds"

Episode No. 16
"Cradle Of Death"

Episode No. 17
"The Final Reckoning"

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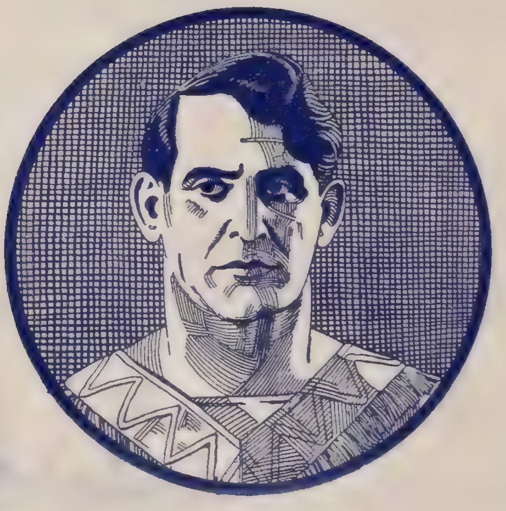
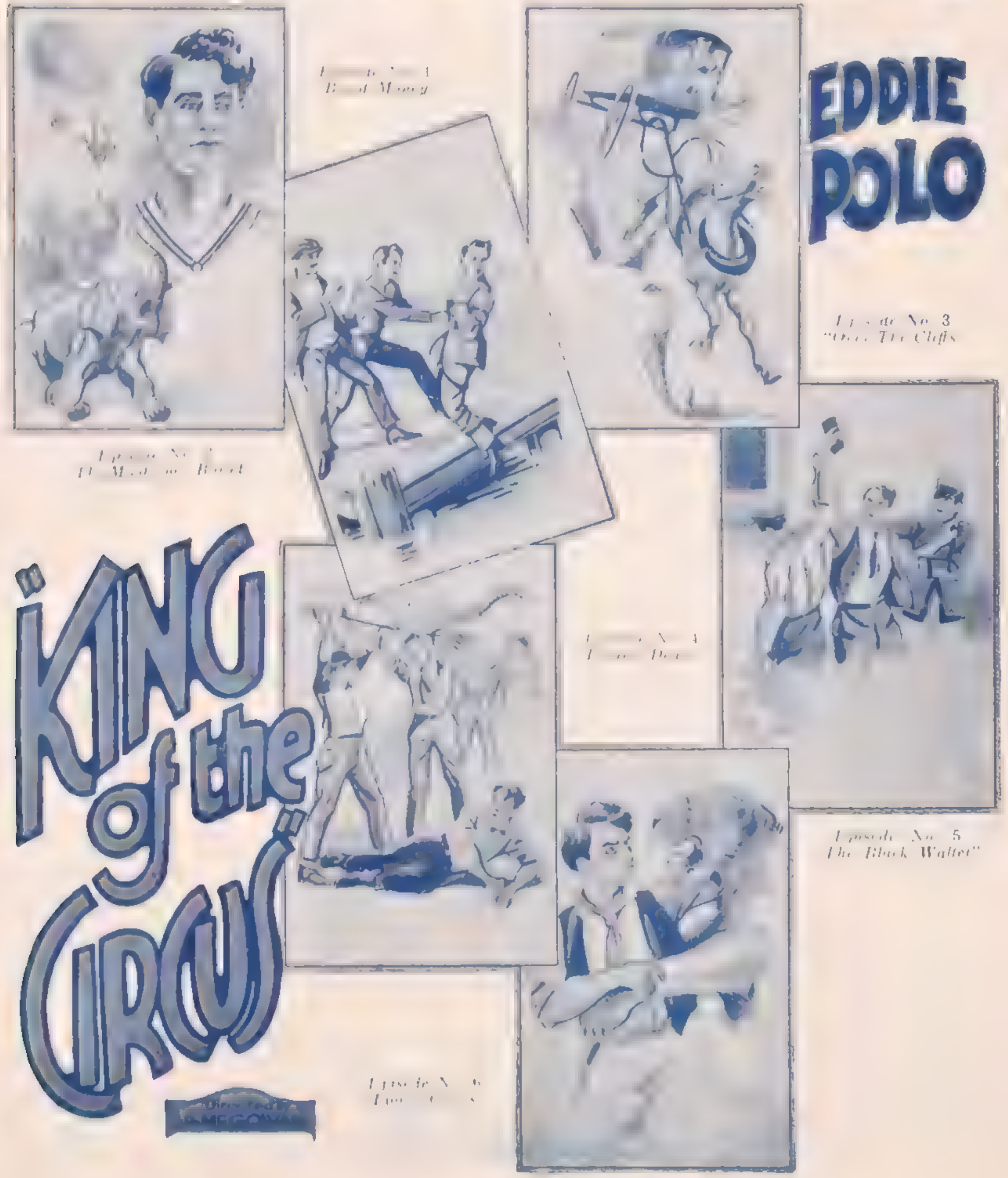


EPISODE POSTERS 1 to 6


EDDIE POLO
"KING of the CIRCUS"
Directed by J. P. McGOWAN

Episode No. 2
Blood Money

Episode No. 1
The M[illegible] Beast

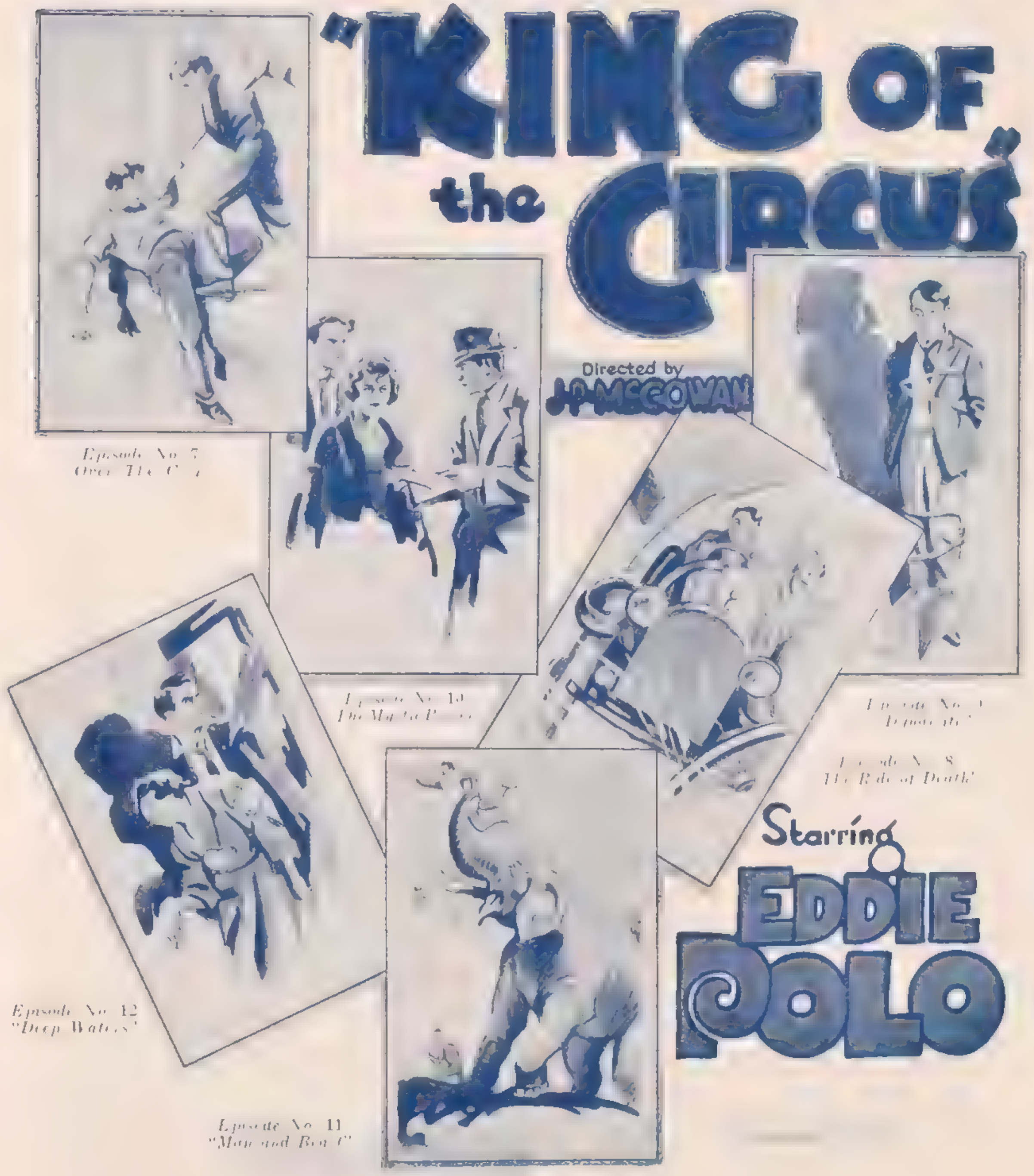
Episode No. 3
"Over The Cliffs"

Episode No. 4
[illegible]

Episode No. 5
The Black Wallet"

Episode No. 6
[illegible]

EPISODE POSTERS 7 to 12


"KING OF the CIRCUS"
Directed by J. P. McGOWAN
Starring
EDDIE POLO

Episode No. 7
Over The C[illegible]

Episode No. 10
The [illegible]

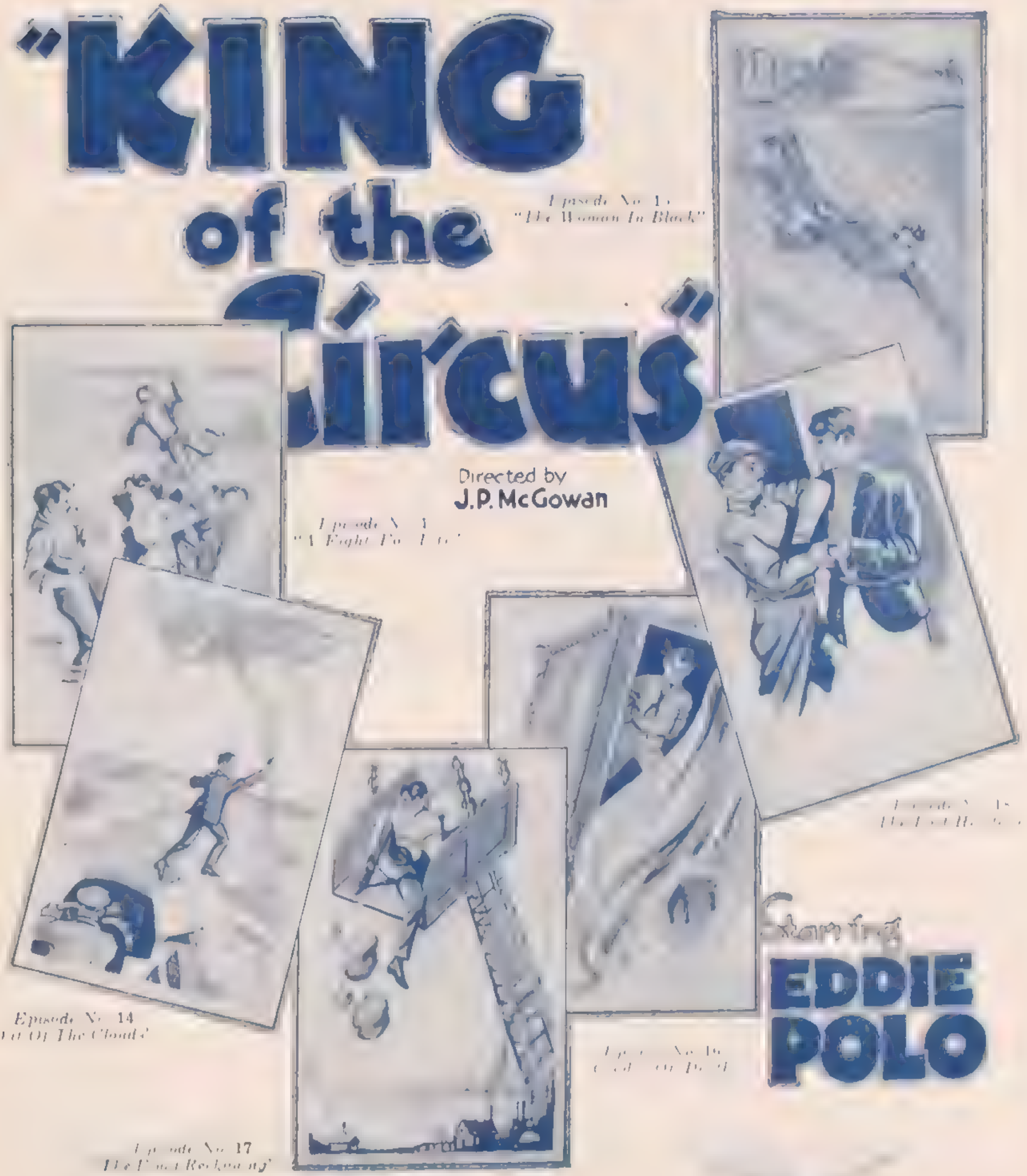
Episode No. 9
[illegible]

Episode No. 8
The Ride of Death'

Episode No. 12
"Deep Waters"

Episode No. 11
"Man and Bea[illegible]"

EPISODE POSTERS 13 to 18


"KING of the Circus"
Directed by
J.P. McGowan
Starring
EDDIE POLO

Episode No. 13
"The Woman In Black"

Episode No. 15
"A Fight For Life"

Episode No. 18
The [illegible]

Episode No. 14
"Out Of The Clouds"

Episode No. 16
[illegible]

Episode No. 17
The Final Reckoning"

"BROKE ALL RECORDS"

"Eddie Polo in the first episode of the 'King of the Circus' broke all records for Friday and Saturday business. This Polo serial is a winner."

COZY THEATRE,
Ogden, Utah.

"GETS THE MONEY"

"A real serial with a consistent story. Gets the money, as they like the circus atmosphere. Eddie is a genuine, honest-to-goodness he-man."

STRAND THEATRE,
Paoli, Ind.

"RECEIPTS ARE BETTER ON MONDAY THAN ON SUNDAY"

"We are on the ninth chapter and running it Mondays. Receipts are better on Monday than on Sunday. Getting better every week. Book it. You will not have to boost it. It will boost itself."

LYRIC THEATRE,
Valley Junction, Ia.

"KING of the CIRCUS"

"Best That Has Ever Run In My House."

---Mgr. Biehler

"I HAVE run practically every serial you have released and I am now running "King of the Circus." I wish to state that of all the serials that I have run — and they were all good — this is the best that has ever run in my house. It has shown itself to be that by the increaased amount of money taken in at the box office. We have had patrons who never would wait for the serial, come each and every week to see Eddie Polo."

Palace Theatre,
Hamburg, N. Y.

Eddie Polo in

Directed by J. P. McGOWAN

"KING of the CIRCUS"

"The Best Serial on the Screen To-day"

"We started Eddie Polo in the "King of the Circus" four weeks ago, and we think it is the best serial on the screen to-day. It is playing to standing room only. Our advice is, 'book it.' "

EMPIRE THEATRE
Aledo, Ill.

"Thrills and Action Aplenty."

--Says Wids

"The circus atmosphere will make a favorable impression upon serial fans. The tent show scenes will undoubtedly hold attention. Thrills and action are furnished the onlooker aplenty."

Starring

Eddie Polo

"KING of the CIRCUS"

Best Serial of Circus Life

EDDIE POLO
KING OF THE CIRCUS
The World's Serial Idol
IN
UNIVERSAL'S GORGEOUS SENSATION
Directed by J.P.McGOWAN
UNIVERSAL SERIAL
POLO
UNIVERSALSERIAL

Crowd at opening episode of "King Of The Circus" at Grand Theatre, Detroit

ANOTHER example of the tremendous nation-wide popularity of Eddie Polo, the Universal serial star, was shown at the opening episode of "King of the Circus" at the Grand Theatre, Detroit, Mich. As an illustration of the interest shown in the announcement of the coming of the new Polo serial, a picture, reproduced on this page, was taken of the crowd gathered for the opening performance.

The fact that Eddie Polo was a former expert acrobat and circus performer gives this serial unusual drawing power because everyone realizes that it is full of thrills and true to the life under the circus top.

At the Grand Theatre, the manager took recognition of the fact that every normal boy has a keen desire to read or see anything telling about circus life, and so booked the picture for a Saturday showing so that the kids could come along with their big brothers and sisters. There was a special matinee arranged for every Saturday afternoon for the children.

Just now Eddie is enjoying a rest after his return from Cuba where many of the chapters of his newest serial, "The Seal of Satan" were filmed. There is a fascinating mystery and much action in this story set amid historic spots in Cuba.

The serials starring Eddie Polo are always received with great interest by the Cuban people, and he is by far the most popular of the American serial players seen in the films there. In connection with this there is an interesting story concerning his hold upon the Cuban film fans.

The first picture that the Cuban people can remember in which he was the star was one in which he took the part of "Roleaux." Since that time no veteran Cuban theatregoer thinks of calling him anything but "Roleaux." All the little Cuban children love to see him in fighting rôles and if he should appear in a picture where the fighting does not take place at the very start, they are very impatient until Eddie looks angry, shakes his fist and "goes to it" as the kids there say.

Best serial seen in Hamburg, N. Y.

Palace Theatre,
Hamburg, N. Y.,
Feb. 22, 1921.

Mr. M. A. Chase,
Manager, Universal Film Exch.,
257 Franklin St., Buffalo, N. Y.

Dear Mr. Chase:—I have run practically every serial you have released in your Exchange, and I am running "King Of The Circus" and wish to say that of all serials I have run, which were all good, "King Of The Circus" is the best that has ever run in my house. It has been shown to be that by the increased amount of money taken in at the box-office, and we have had patrons who never would wait for the serial come each and every week to see Eddie Polo in "King Of The Circus."

I want more serials of this kind and will book every one of the above type that you release.

Congratulations and best of luck to the Universal.

Yours very truly,
(Signed) GEORGE J. BIEHLER, Manager.

Card distributed by Victoria Theatre, Harrisburg, Pa.

COME AND SEE **EDDIE POLO** IN HIS NEW SERIAL

SPECIAL CHILDREN'S TICKET!

This Ticket and 2 Cents War Tax, will Admit Any Child Under 15 years of age to the Victoria Theatre if presented.

BET. 4 AND 6 O'CLOCK

On the afternoon of Monday, Tuesday or Wednesday, February 7th, 8th or 9th.

See Eddie Polo in His Best Serial

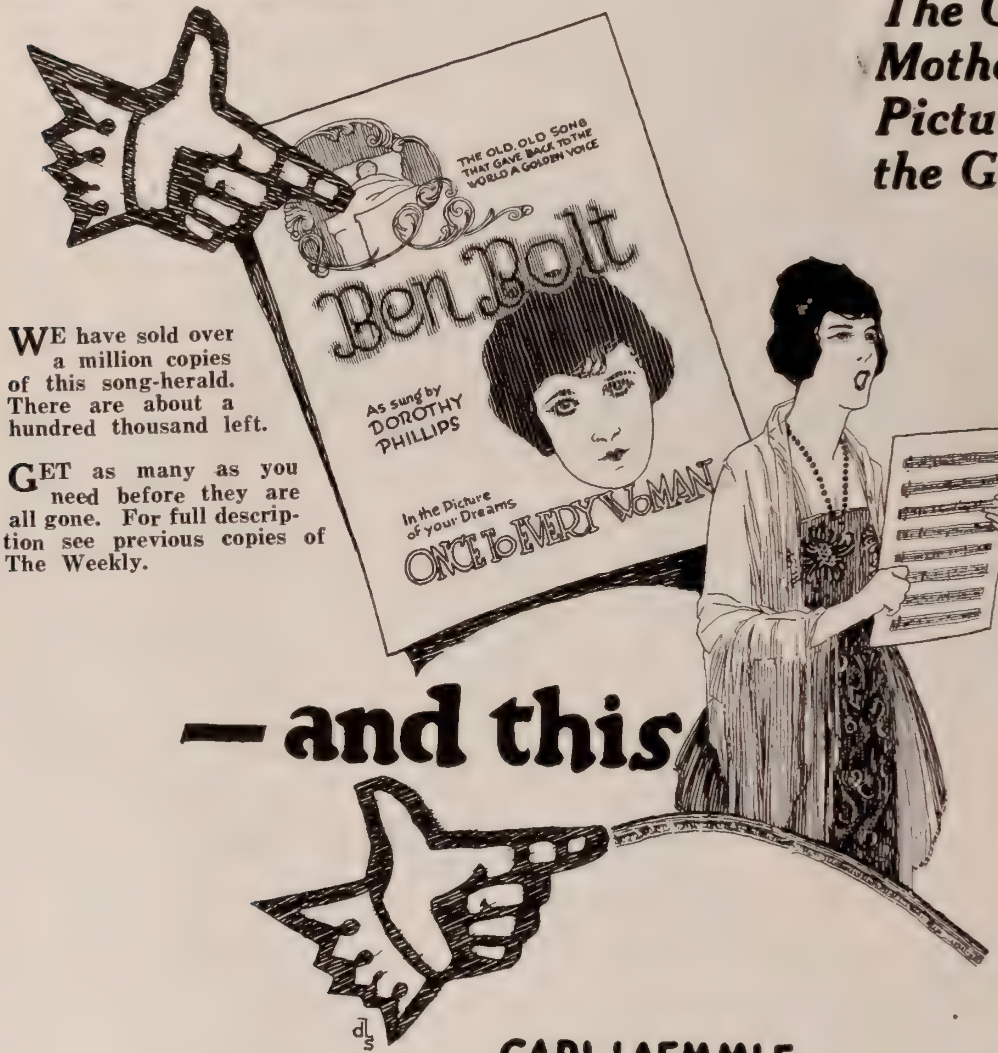
KING OF THE CIRCUS

VICTORIA THEATRE

The Testimonial-proven Way

Do this

The Greatest Mother-Love Picture of the Generation!


THE OLD, OLD SONG THAT GAVE BACK TO THE WORLD A GOLDEN VOICE
Ben Bolt
As sung by DOROTHY PHILLIPS
In the Picture of your Dreams
ONCE TO EVERY WOMAN
ds

WE have sold over a million copies of this song-herald. There are about a hundred thousand left.

GET as many as you need before they are all gone. For full description see previous copies of The Weekly.

—and this

USE the singer in putting this great mother-love picture over. We refer you to the Ascher Bros.' met as fully described in The Weekly of Dec. 11, 1920.

EVERY testimonial received from exhibitors bears out our oft-repeated statement of its remarkable and unfailing success.

CARL LAEMMLE PRESENTS

DOROTHY PHILLIPS

IN THE UNIVERSAL
-JEWEL PRODUCTION
DIRECTED BY ALLEN HOLUBAR

to Put This Picture Over!

then you'll say this!

East Pittsburg, Pa.

"Thanks for booking "Once to Every Woman" into this theatre. Three capacity audiences laughed, cried and applauded."

SEDLER THEATRE.

Oskaloosa, Iowa.

"The idea of using a singer in connection with this picture as suggested by your office, was carried out, and it added very materially to the entertaining value of the feature.

"Several times during the run of three days we had to hang out the old S. R. O. sign."

PRINCESS THEATRE.

Fort Dodge, Iowa.

"Once to Every Woman" sure was a bear and then some. We played it three days and business constantly improved to the finish. We put on a singer with specially pleasing results."

RIALTO THEATRE.

Mundy, Tex.

"My very hardest customers to please came out and said it was the best picture they ever saw. I put on the songs as you told me and had 100 per cent pleased patrons. If we had more pictures like this one there would be no blue Sunday laws."

PEOPLE'S THEATRE.

Glen Falls.

"We had a singer singing "Ben Bolt" and the songs that we received from you were one of the best advertising stunts that can be pulled for this wonderful picture. We did the most remarkable business we have ever done."

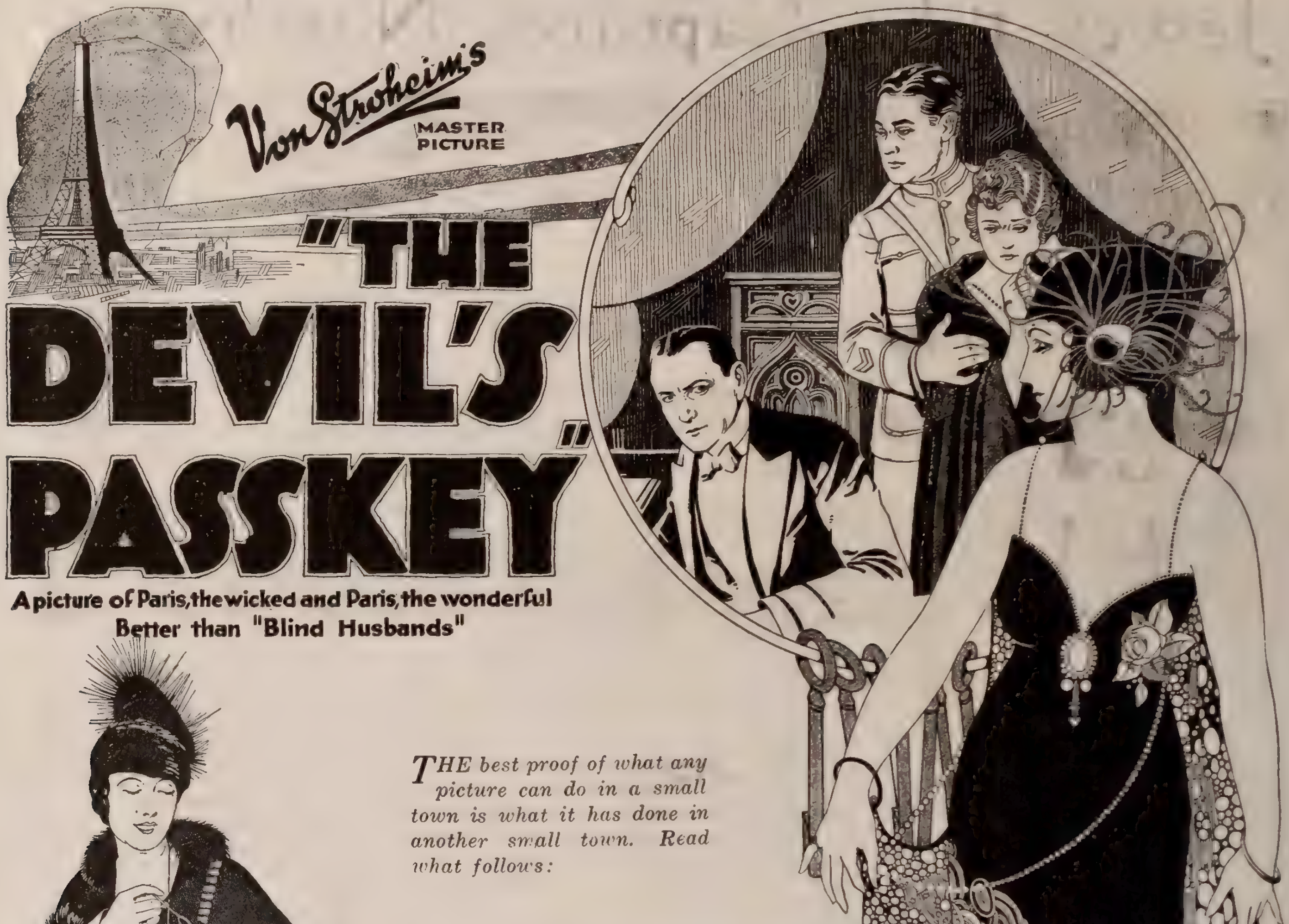
MAJESTIC THEATRE.

Washington, D. C.

"Highly pleased our audiences all last week. The combination of your worthy picture and a soloist who rendered songs during the running of the feature proved to be 100 per cent entertainment value."

MOORE'S THEATRE.

ONCE To EVERY WOMAN



Von Strohcim's MASTER PICTURE

"THE DEVIL'S PASSKEY"

A picture of Paris, the wicked and Paris, the wonderful
Better than "Blind Husbands"

THE best proof of what any picture can do in a small town is what it has done in another small town. Read what follows:

" 'THE DEVIL'S PASSKEY' proved a knockout—so much so that I extended my run an additional two days. I regard the picture as the most artistic and most interesting production Universal ever released—even better than 'Blind Husbands,' which I also played to capacity audiences."—Thomas Rigler, Manager Park Theatre, Hannibal, Mo.

UNIVERSAL-JEWEL PRODUCTION DE LUXE

Jewel Film Captures Northwest

THEATER
OUTSIDE
THE LAW
in "OUTSIDE THE LAW"

"Outside The Law," showing at Strand Theatre, Tacoma, Wash., and Rivoli Theatre, Portland, Ore.

ALL previous box-office records have been broken wherever the Universal-Jewel production "Outside The Law" has been shown according to reports being received every day from the field. This feature is rapidly becoming the most exploited Universal picture. Exhibitors, almost without exception, have adopted for their own use the campaign ideas which made such a success of the premiers in New York and Boston.

At Barbee's Loop theatre, where the photoplay had its Boston opening, all attendance records were broken. William S. Barbee, manager of the theatre, continued the show until after midnight, in order to take care of the first day's crowd.

H. M. Rouda, manager of Asher's Merrill Theatre, Milwaukee, Wis., wired the Universal office that he had to turn away as many on the opening day as could be accommodated in the theatre. The week's run was described as exceptional, despite unusually strong opposition.

Call Police In Montreal

The police were called to restore order at the Holman theatre when the pisture was shown in Montreal. The theatre filled up in less than an hour and on succeeding days standing room was at a premium. In Kansas City, Sam Harding, manager of the Liberty Theatre, did a tremendous business and said that this was the best melodrama he had ever played.

The Rivoli Theatre, Portland, Ore., established a precedent with "Outside The Law," and for the first time in its history, held a picture over for the second week. Dave Brill, manager of the Portland office of the Universal Film Manufacturing Company, has reported record breaking showings in five other towns in that territory.

Another theatre which is said to have had exceptional success with the Dean picture, is the Standard Theatre, in Cleveland. In that city, "Outside The Law" had to buck unusual opposition, including "Forbidden Fruit," "The Live Light," "The Country Fair," "The Truth About Husbands," and "Way Down East."

Biggest of the Year

Among other theatres which have reported phenomenal success with the Tod Browning-Priscilla Dean picture are the Bijou Theatre, Racine, Wis., where Manager Owen McKivett lauds the picture as the biggest production of the year; the Ellanay Theatre, El Paso, Tex., where the manager broke records despite increased admission; the Wigwam Theatre, Reno, Nev., which had its biggest week in fourteen years; the Laughlin Theatre, Long Beach, Cal., which turned hundreds away, and the Strand Theatre, Waco, Texas, where other records went by the board.

In preparing Chicago for the introduction to "Outside The Law," a simple but very effective exploitation campaign was put over by Harry Reichenbach. Novel newspaper advertisements and throwaways were used to surprise Chicago in addition to the "You Are Outside The Law" 24-sheet teaser posters and the Priscilla Dean Tam Contest, which has been worked successfully in other cities.

Chicago Ad. Stunts

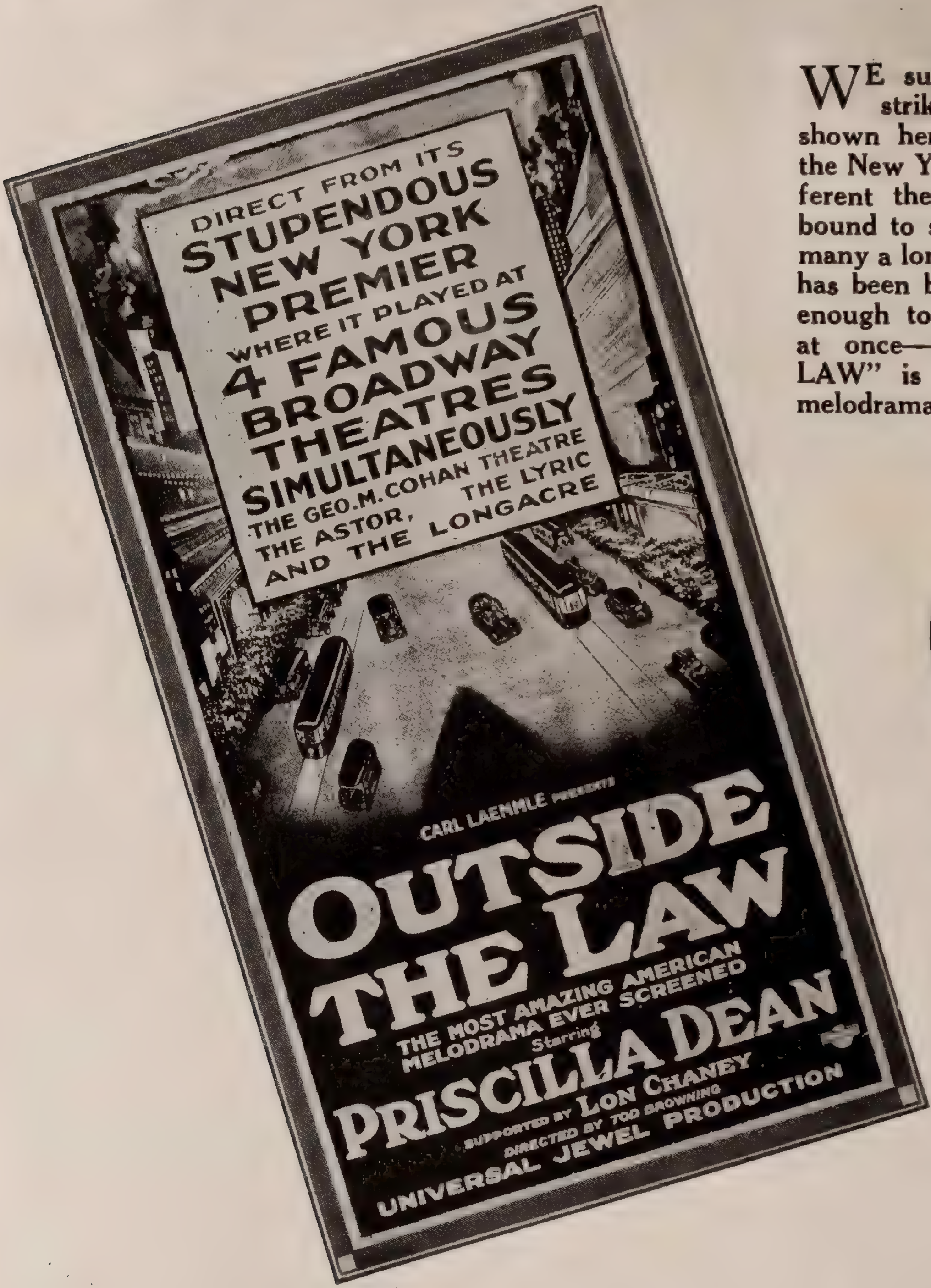
One of the stunts used in the campaign and which gave newspaper readers a laugh was an ad printed in the Chicago papers announcing the coming of "Outside The Law," and bearing at the bottom a half-completed cryptic inscription signed "Carl Laemmele." Readers were instructed to cut out the ad, soak it for two minutes in cold water, and then hold it to the light and read it.

After the reader had gone to this trouble, the message was not found to be any easier to read, but he had the fact impressed upon his mind that "Outside The Law" would open at the Loop Theatre the following Sunday.

Another stunt, worked by throwsaways, was the printing of thousands of small heralds bearing series of incomplete letters on each side, so arranged, that, upon holding it to the light, the full announcement of "Outside The Law" could easily be read. More than 20,000 of these were distributed to Chicago school children.

The now famous Priscilla Dean Tam stunt was worked through co-operation with the "Herald and Examiner." A capable newspaper woman appeared on the streets dressed as the "Tam Girl." Two column display stories concerning the exploits of the "Tam Girl" were carried daily for more than a week.

Be sure to Use th


DIRECT FROM ITS
STUPENDOUS
NEW YORK
PREMIER
WHERE IT PLAYED AT
4 FAMOUS
BROADWAY
THEATRES
SIMULTANEOUSLY
THE GEO. M. COHAN THEATRE
THE ASTOR, THE LYRIC
AND THE LONGACRE
CARL LAEMMLE PRESENTS
OUTSIDE THE LAW
THE MOST AMAZING AMERICAN MELODRAMA EVER SCREENED
Starring
PRISCILLA DEAN
SUPPORTED BY LON CHANEY
DIRECTED BY TOD BROWNING
UNIVERSAL JEWEL PRODUCTION

WE suggest your use of the striking three-sheet Poster shown here, for the reason that the New York showing at four different theatres simultaneously is bound to stimulate interest. It is many a long year since any picture has been big enough and thrilling enough to show at four theatres at once—but "OUTSIDE THE LAW" is the greatest American melodrama ever screened.

PRISCILLA DEAN

LON CHANEY

The Surest, Biggest Success of 1921

s 3-Sheet Poster

For other exploitation methods, Study your Campaign Book

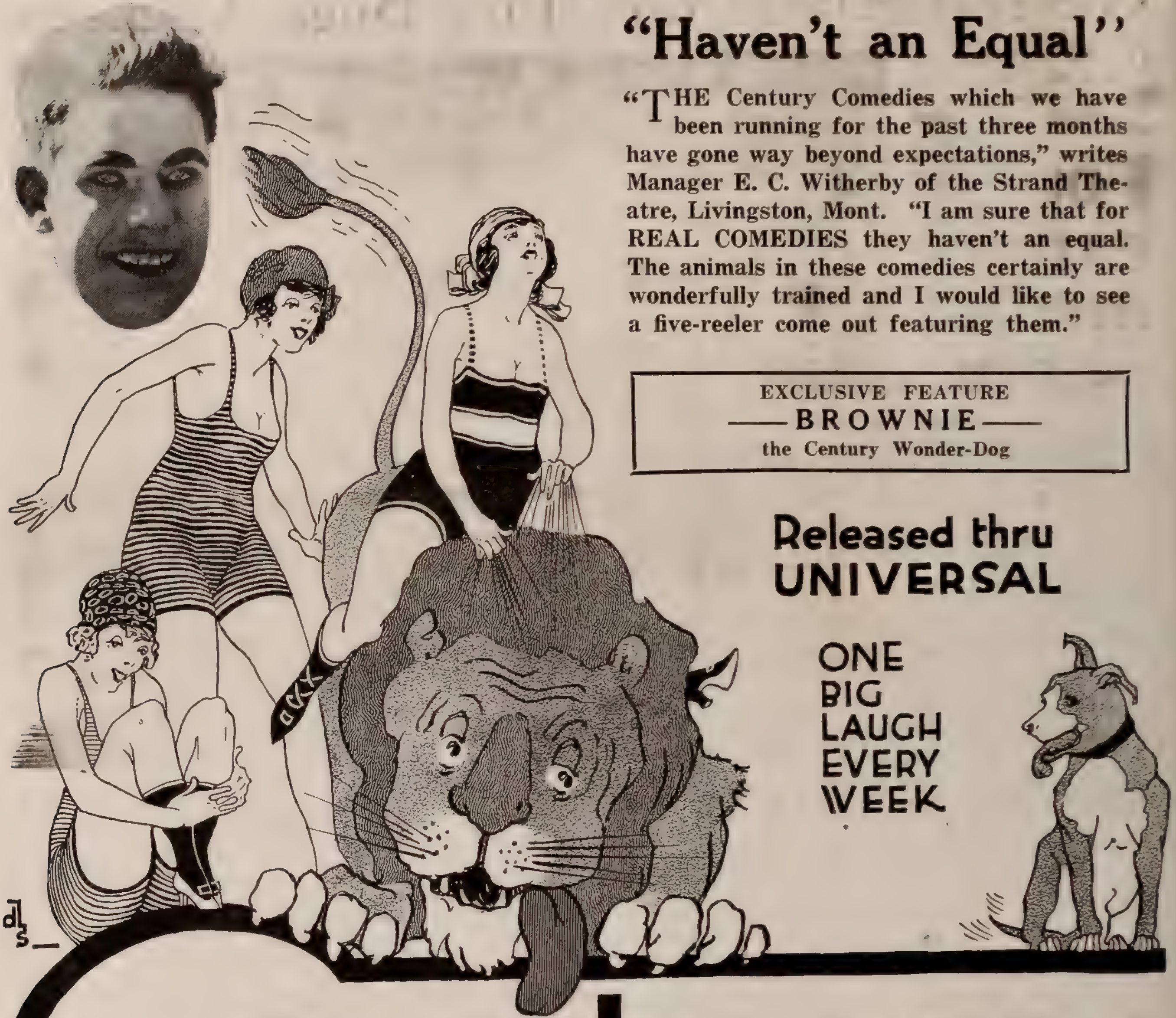
There is so much money being made on "OUTSIDE THE LAW" by exhibitors that you'll have only yourself to blame if you don't make your share. As soon as you have your booking nailed down look up your Campaign Book on this picture (if you've mislaid it, get another from your Universal Exchange) and see the wealth of ideas and advertising material shown therein. After you've learned the best line to work in exploitation methods. — — — — — — —

Find others in your Moving Picture Weekly

In practically every issue of The Moving Picture Weekly since the release of "OUTSIDE THE LAW" at least one good new different method of exploiting this picture has been shown—in every case, something that has brought in the coin by the wagon-load to an exhibitor. Go back through your Moving Picture Weekly File and see which of these proven, practical exploitation plans you can best use. You'll find plans adapted to towns from a milion population down to five hundred. It's all in the Weekly if you'll look for it. In any case — — — — — —

Get help of your Universal Exchange

If you're pressed for time and can't stop to work out methods that you'd like to use, call on your Universal Exchange. They'll give you help that will pull every last dollar out of your town on this picture. Remember—"OUTSIDE THE LAW" is the surest and biggest success of 1921—they'll show you proof of that—and then they'll show you how to make it so in your own theatre. Call on your Universal Exchange without fail in everything connected with "OUTSIDE THE LAW."



"Haven't an Equal"

"THE Century Comedies which we have been running for the past three months have gone way beyond expectations," writes Manager E. C. Witherby of the Strand Theatre, Livingston, Mont. "I am sure that for REAL COMEDIES they haven't an equal. The animals in these comedies certainly are wonderfully trained and I would like to see a five-reeler come out featuring them."

EXCLUSIVE FEATURE
—BROWNIE—
the Century Wonder-Dog

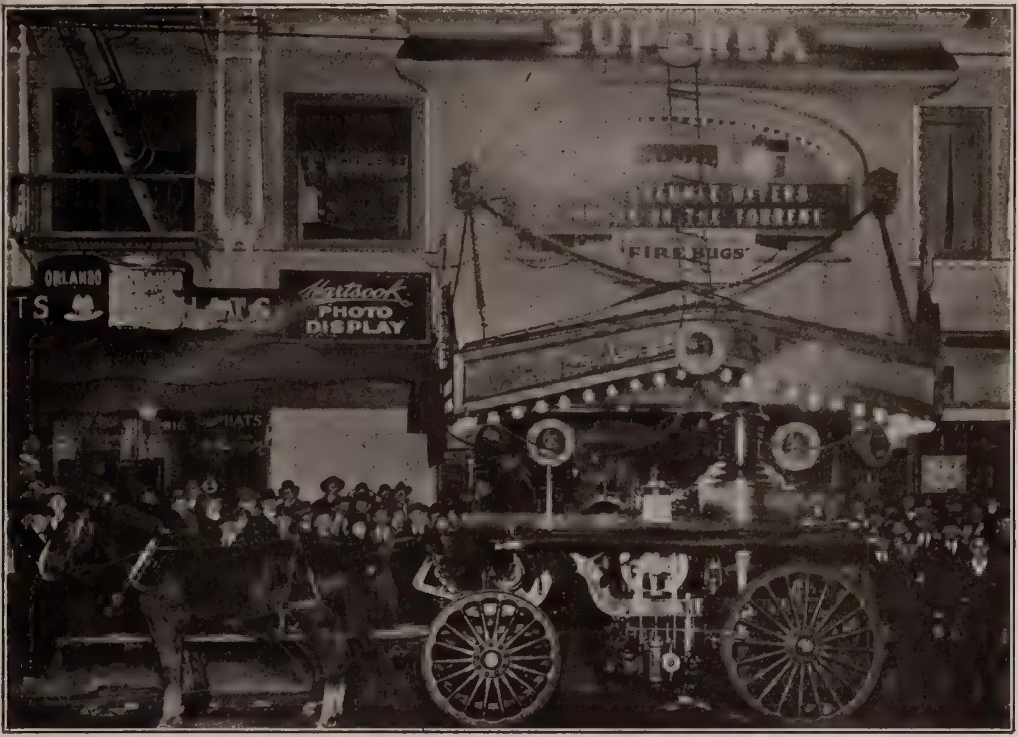
Released thru UNIVERSAL

ONE
BIG
LAUGH
EVERY
WEEK

Century Comedies

with
Harry Sweet

General Alarm for "Fire Bugs" Comedy



Los Angeles Fire Department assists Superba Theatre in exploiting the Century comedy "Fire Bugs"

IF sufficient thought mixed with a little enterprise is applied to the exploitation of a Comedy reel it can always be turned into a feature. This fact was recently demonstrated by Manager Hearne, of the Superba Theatre, Los Angeles, Cal., in the way in which he handled the Century comedy "Fire Bugs." This comedy furnished the motive for much serious discussion by members of the city fire department on the cause and prevention of fires.

The feature picture on the bill the week of the showing of the Century Comedy was: "The Torrent" with Eva Novak in the leading rôle. The week's bill was advertised as "Fire Prevention Week," and twice each day a fire engine manned by members of the regular fire department drove up before the Superba Theatre.

Chief Scott and his lieutenants then addressed the crowd in front of the playhouse on the proper way to fight different kinds of fires. Later from the stage of the theatre an additional talk along the same lines of fire prevention was delivered and practical demonstrations given. Each patron upon entering the theatre received a card containing a summary of the chief's daily remarks.

The co-operation of the fire department was secured in arranging the lobby displays. The front of the theatre was decorated with fire hose and other equipment borrowed for the occasion.

Nobel Hearne recently became manager of the Superba after serving as assistant manager for more than a year. During that time he had charge of arranging the lobby displays and special features for the programme and his capable handling of this work led to his promotion to the managership.

COMEDIES OF "HEADLINE" QUALITY

CANADIAN UNIVERSAL FILM CO.,
CALGARY, ALBERTA.

EDMONTON, ALBERTA,
MARCH 4TH, 1921.

Gentlemen: On your personal word we booked your two-reel Century comedies and we can safely say that the whole series that we have played has been uniformly good, but the last seven or eight have been more than fillers.

They have reached that stage where we are often in doubt whether we should feature them; for they are, in our opinion, "headliners" that give consistent satisfaction and, what is more to the point, keep the audience in one continuous roar of laughter.

The introduction of the animals, birds, etc., also makes for novelty and the comedy of the cast is invariably clever.

We should be sorry to have to relax on any other comedy series, for they could not maintain that uniform excellence attained by your Century comedies.

REGENT PHOTOPLAY CO., LIMITED,
(Signed) A. M. Lawrence.

CURRENT RELEASES

Special Attractions

Starring

HARRY CAREY

"Sundown Slim"
"West Is West"
"Hearts Up!"
"'If Only' Jim"

Starring

FRANK MAYO

"The Marriage Pit"
"Honor Bound"
"Tiger True"
"Colorado"
"The Magnificent Brue"

Starring

LYONS-MORAN

"La La Lucille"
"Fixed By George"
"A Shocking Night"

Starring

EDITH ROBERTS

"White Youth"
"The Fire Cat"
"The Unknown Wife"

Starring

CARMEL MYERS

"In Folly's Trail"
"The Gilded Dream"
"Beautifully Trimmed"
"The Mad Marriage"

Starring

EVA NOVAK

"Wanted At Headquarters"
"The Torrent"
"Society Secrets"
"The Smart Sex"

Starring

GLADYS WALTON

"Pink Tights"
"Risky Business"
"Rich Girl, Poor Girl"
"All Dolled Up"

WITH A SPECIAL CAST

"Under Northern Lights"
"Two Kinds Of Love"

Jewels

Starring

PRISCILLA DEAN

"The Virgin Of Stamboul"
"Outside The Law"

"Once To Every Woman"
(with Dorothy Phillips)

"Blind Husbands"

"The Devil's Passkey"

"Shipwrecked Among Cannibals"

"The Great Air Robbery"

"The Breath Of The Gods"
(with Tsuru Aoki)

"Under Crimson Skies"
(with Elmo Lincoln)

Starring

JOE MARTIN

(Two Reels)

"No Monkey Business"
"A Wild Night"

Two Reel Western Dramas

Starring

HOOT GIBSON

"The Saddle King"
"The Driftin' Kid"
"Sweet Revenge"
"Kickaroo"
"Out O' Luck"
"The Cactus Kid"

Starring

JACK PERRIN

"The Grip Of The Law"
"The Trigger Trail"
"Big Bob"
"The Midnight Raiders"

Red Rider Series

Featuring

LEONARD CLAPHAM

Serials

Starring

EDDIE POLO

"The Vanishing Dagger"
"King Of The Circus"

Starring

EILEEN SEDGWICK

"The Great Radium Mystery"
"The Diamond Queen"

Starring

ELMO LINCOLN

"Elmo, The Fearless"
"The Flaming Disk"

Starring

MARIE WALCAMP

"The Dragon's Net"

Starring

ART ACORD

"The White Horseman"

Two Reel Century Comedies

"Happy Daze"
"Tee Time"
"Fire Bugs"
"His Fearful Finish"
"Puppy Love"
"Fresh From The Farm"
"Leaping Lions and Jailbirds"
"Vamps and Scamps"
"Her Circus Man"
"The Dog Doctor"
"Seeing Is Believing"

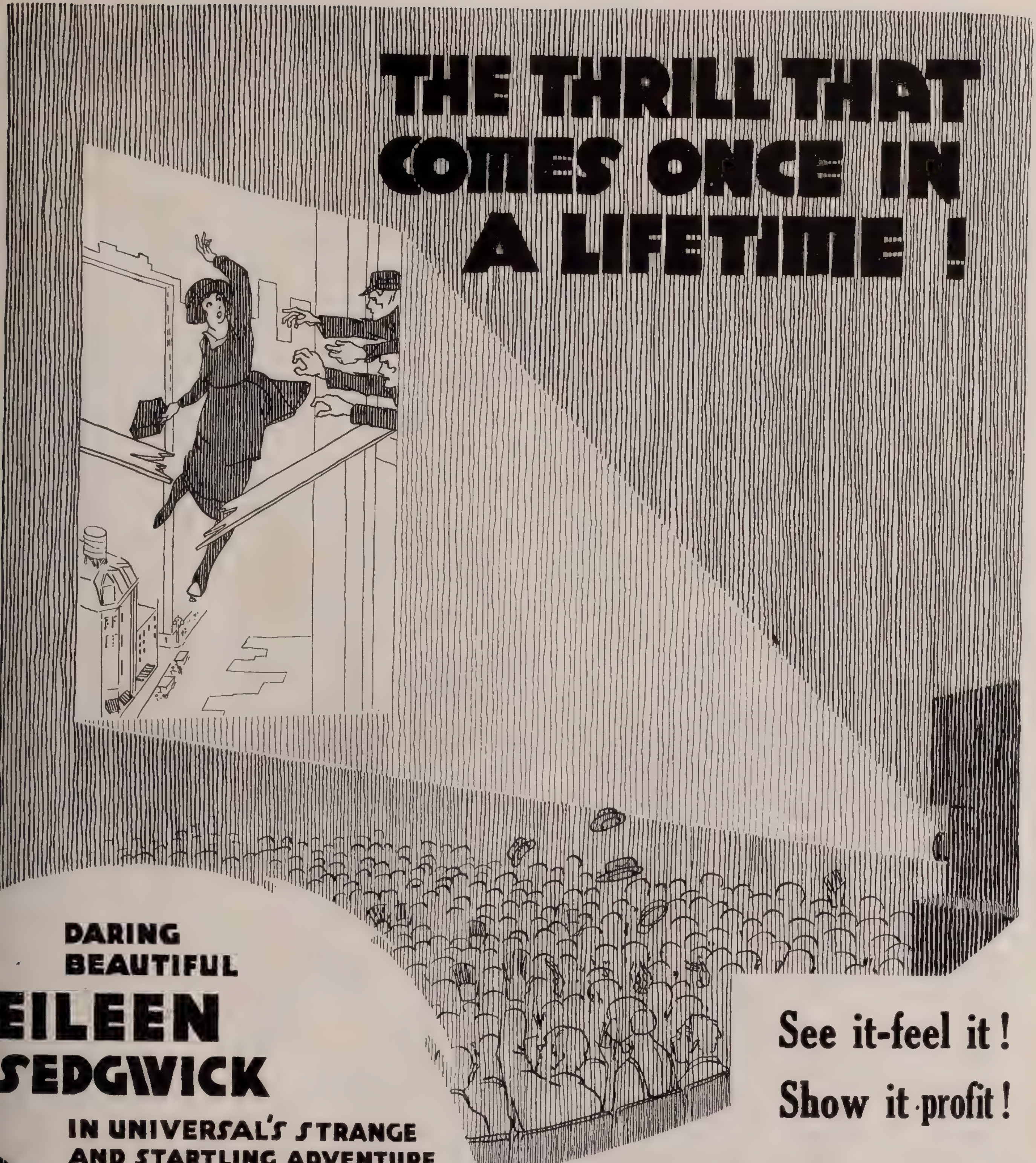
One Reel Star Comedies

"Chicken, Country Style"
"The Spirits of '21"
"His Lady Friend"
(with Joe Martin)
"My Lady's Ankle"
(with Robert Anderson

also

"Simple and Sweet"
"Milk and Yeggs"
"Won: One Flivver"
"A Waiting Maid"
"Bring On The Groom"
"Twin Husbands"
"When Eve Fell"

INTERNATIONAL NEWS TWICE-A-WEEK


THE THRILL THAT COMES ONCE IN A LIFETIME!

DARING
BEAUTIFUL

EILEEN SEDGWICK

IN UNIVERSAL'S STRANGE AND STARTLING ADVENTURE SERIAL

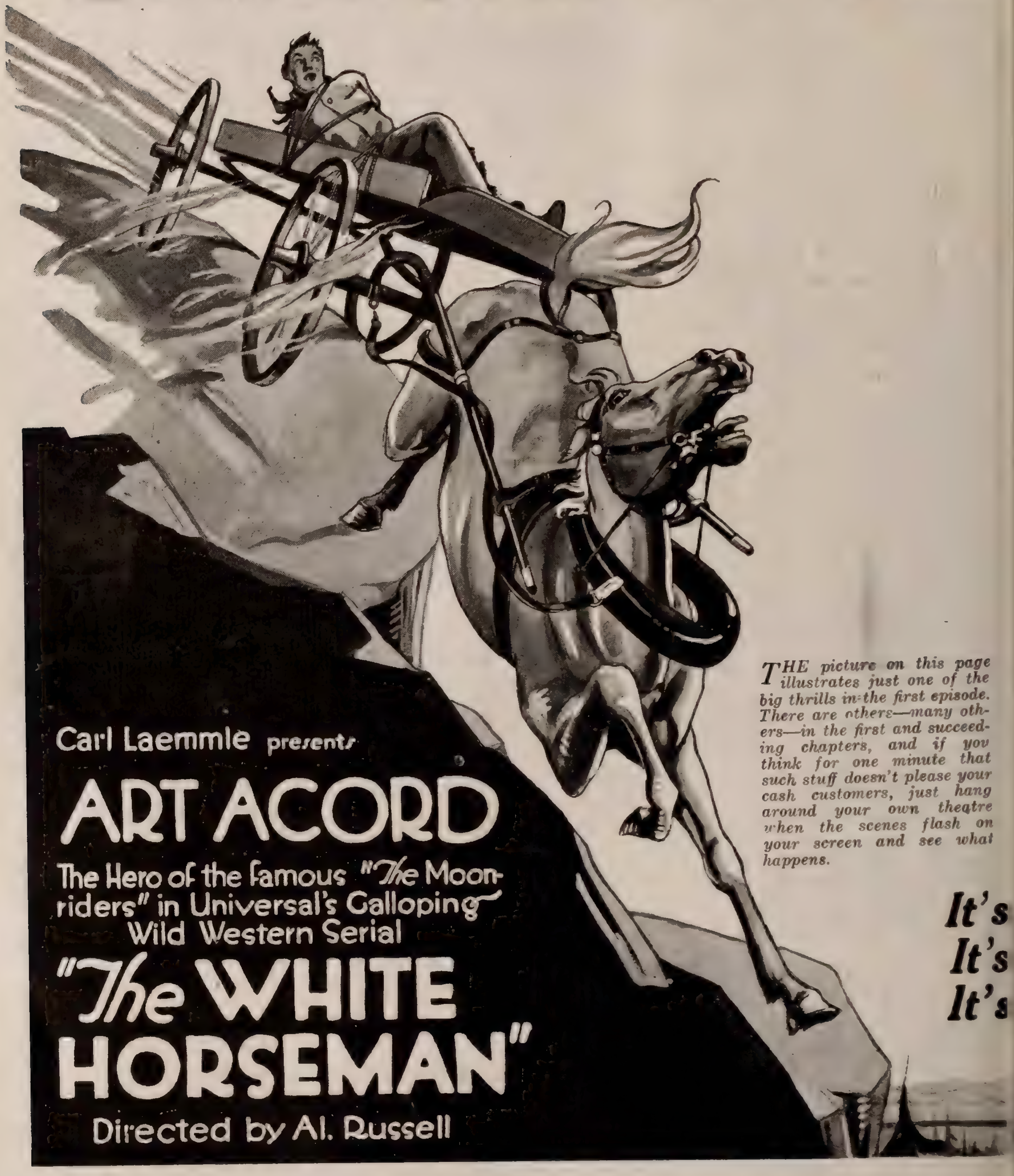
See it-feel it!

Show it-profit!

DIRECTED BY ED. KULL

"The DIAMOND QUEEN"

Go the limit on this Seria



Carl Laemmle presents

ART ACORD

The Hero of the famous "The Moon-riders" in Universal's Galloping Wild Western Serial

"The WHITE HORSEMAN"

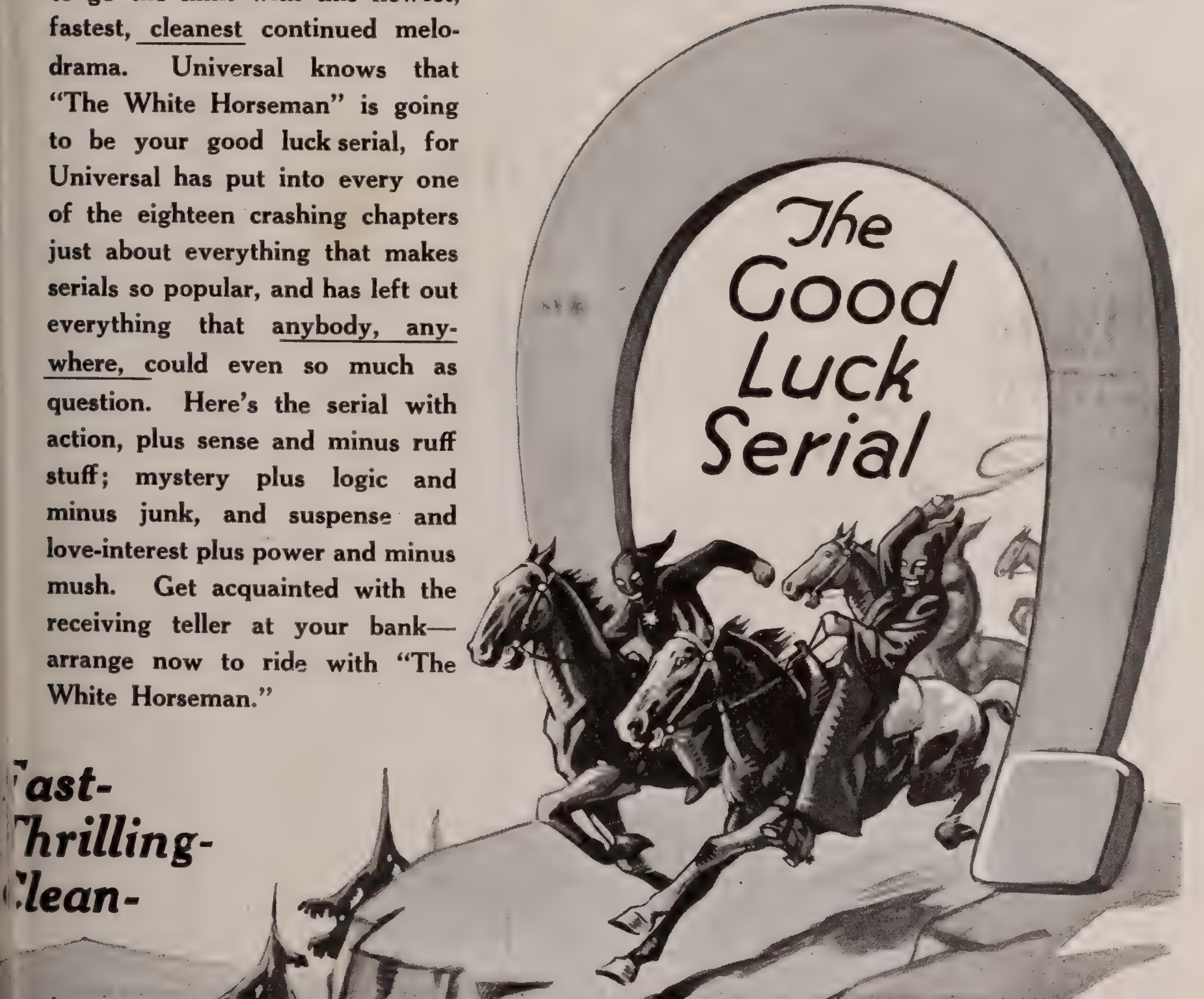
Directed by Al. Russell

THE picture on this page illustrates just one of the big thrills in the first episode. There are others—many others—in the first and succeeding chapters, and if you think for one minute that such stuff doesn't please your cash customers, just hang around your own theatre when the scenes flash on your screen and see what happens.

It's
It's
It's

—It's a Sure Winner!

UNIVERSAL has been making successful serials for quite a number of years, and you can bet that Universal knows what it's talking about when it advises you to go the limit with this newest, fastest, cleanest continued melodrama. Universal knows that "The White Horseman" is going to be your good luck serial, for Universal has put into every one of the eighteen crashing chapters just about everything that makes serials so popular, and has left out everything that anybody, anywhere, could even so much as question. Here's the serial with action, plus sense and minus ruff stuff; mystery plus logic and minus junk, and suspense and love-interest plus power and minus mush. Get acquainted with the receiving teller at your bank—arrange now to ride with "The White Horseman."



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"THE DIAMOND QUEEN"

Episode No. 12

"In Torture's Grip"

Doris	**Eileen Sedgwick**
Bruce	**George Cheeseboro**
Benson	**Al Smith**
Zimba	**Al Smith**
Zeidt	**Frank Clarke**
Aline	**Josephine Scott**
Reitman	**Lew Short**

OVERPOWERED, tied and gagged, Bruce is carried by the gangsters into a nearby deserted hut in the park, while the leader of the three hastens off to get in touch with Benson by phone. Benson orders the gangster to leave two men on guard with Bruce and to report to him with the other gangster, saying he may need him.

Aline accuses Doris of being in league with the South African diamond smugglers, identifies her as the girl to whom $100,000 worth of stones was entrusted to smuggle to London at the time Benson was trailing Aline and her confederate, Reitman. Doris taken by surprise at this false accusation, protests her innocence, but Aline laughs vengefully, saying she has now evened the score with Doris for "squealing" on her to Benson at the time when Doris hurriedly sailed for America.

Benson now sends Aline into another room, and, alone with Doris, shows his crookedness when he offers to fix things so she will not be taken back to Kimberley as a diamond smuggler, if she will split fifty-fifty with him on her diamonds. But Doris scorns him. Seeing he is outbluffed, Benson, in a rage, sets out to torture Doris into revealing the source of the unlimited supply of diamonds.

Zimba, meanwhile, waiting until the gang leader and his man had departed from the park hut, leaving Bruce tied and gagged under guard of the other two men, watches his opportunity and tries to free Bruce. But Bruce succeeds in freeing himself and throws himself into the fray. Bruce and Zimba turn the tables on their foes and force them to confess where Doris is being held. With Zimba as his sole aid, Bruce dashes to his auto, which he finds where he left it when he was lured into ambush by Benson's men, and speeds wildly to the rescue of Doris.

As Benson's torture of Doris goes on, we see Bruce's desperate race to the water-front shack. Doris endures her ordeal bravely, refusing to speak. She swoons just as Bruce and Zimba arrive at the shack. Benson's two men race into the outer room as Bruce and Zimba dash up the steps into the shack, and a fierce fight commences. Bruce, felling his opponent, is about to follow up his advantage when he hears a scream of agony in the next room. Benson has brutally knocked Doris to the floor, senseless, when she steadfastly refused to reveal her secret.

Bruce attempts to enter the room, the door is locked. He backs away to get a flying leap at the door, then literally plunges through it, sprawling on the floor in the room beyond. As he hurriedly leaps to his feet to make for Benson, the detective whips out a gun and covers him, Benson using Doris as a shield. In another adjoining room Aline beats her fists against the locked door, a prisoner. In the outer room Zimba is battling with his foe. Slowly Bruce lifts his hands over his head, with Benson holding the bead on him.

International News

No. 19

Fisher Island, N. Y.—Submarine grounds on treacherous rocks. Crew makes shore safely after the O-7 founders.

Warsaw, Poland. — Impressive scenes on Poland's Memorial Day. General Pilsudski, the president, joins with thousands in solemn street demonstrations. (For Los Angeles only.)

Sub-Title.—All Warsaw joins with General Pilsudski in ceremonies honoring the heroic dead.

San Francisco, Cal.—De Palma in midget car wins thrilling race. Demon rider speeding at rate of 111 miles an hour, leads big field in western classic.

Sub-Title.—De Palma, the winner. (Omit Los Angeles.

Catalina Islands, Cal.—Chicago Cubs open training season. Springtime is sure a tough season for ball players—look at this.

Sub-Titles. — Warming up. Alexander the Great getting in shape for another anti-hit campaign. Johnny Evers, manager, and William Wrigley, owner of the Cubs.

Rome, Italy.—Plane crashes into house. Captain Borla, famous Italian aviator, meets death in flight over fiancee's home.

San Francisco, Cal.—Desert atmosphere for Broadway dancers. California sand dunes furnish inspiration for classic whirlers.

Washington, D. C.—New Cabinet on the job. President Harding's aides assume duties. Secretary of War Weeks busy with army details.

Sub-Titles.—Secretary of Agriculture Wallace taking the oath of office. Postmaster General Hays (right) gets some last-minute hints from his predecessor, Mr. Burleson. Josephus Daniels introduces naval officers to the new Secretary of the Navy, Edwin Denby, and Assistant Secretary Theodore Roosevelt. Attorney General Daugherty receives the good wishes of a delegation of home-town folk from Ohio.

Miami, Fla.—Polo experts in spirited tryouts. Snappy riding marks elimination contests for berths on team to meet England's best.

Miraflores Lock, Panama Canal.—Four destroyers at a time go through the Canal. Odd glimpses of the Atlantic Fleet's big and little fighters on the homeward journey.

International News Presents Daring Flight Through Snow-Bound Yosemite.—Photographed from a Walter T. Varney plane, piloted by Lieutenant Harold Coffee.

Sub-Titles.—Flying within 150 feet of the floor of the valley—no landing possible for many hundred miles—and the towering canyon rising 5,000 feet on either side. Skimming the canyon's walls, where a miss of the motor means death. Glimpses of the shimmering Yosemite Falls as the plane glides smoothly by. Circling the famous Half Dome, 5,000 feet high.

"Twin Husbands"

One-Reel Star Comedy

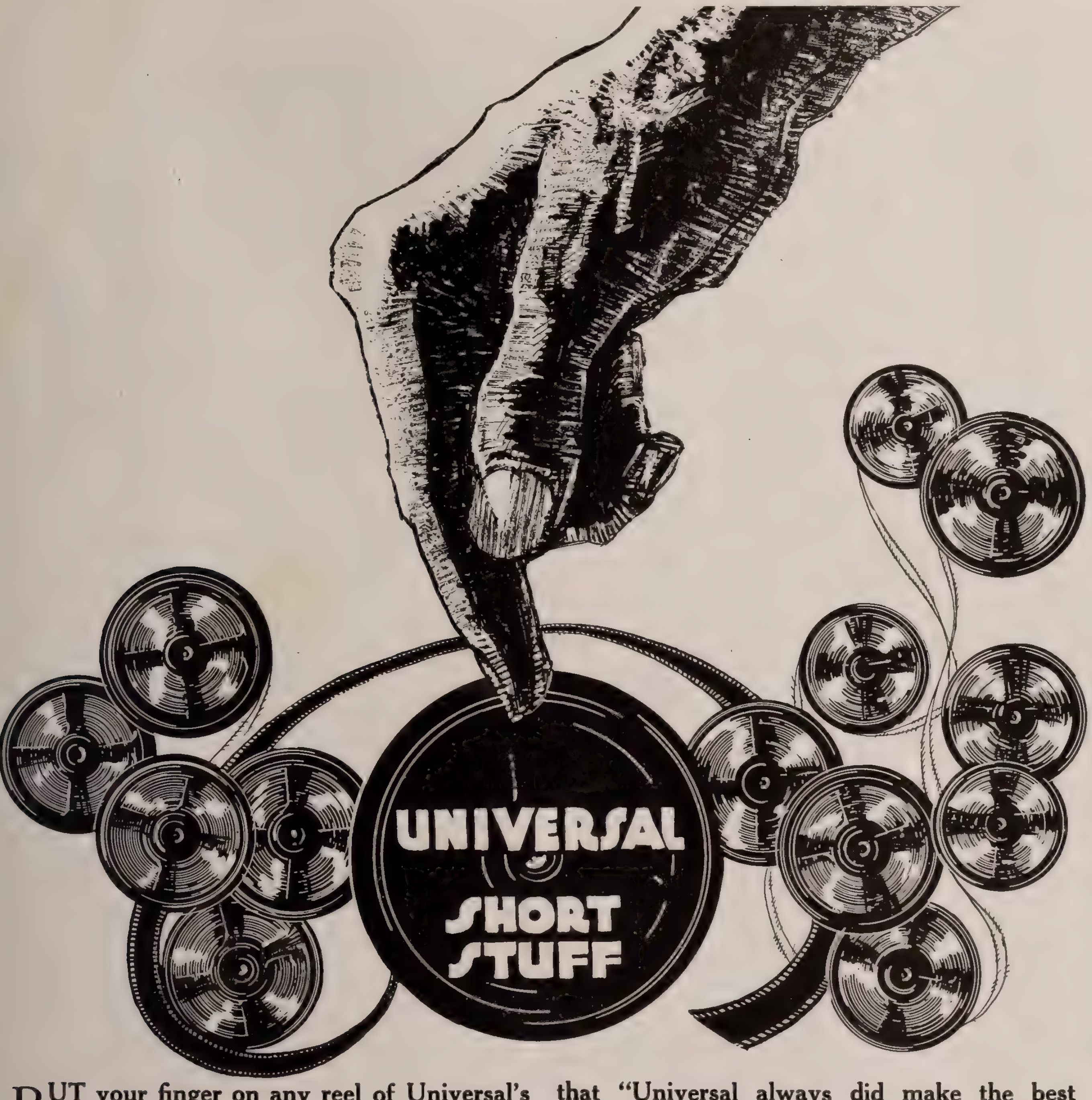
Featuring

DOROTHY WOLBERT

UNDER the terms of her father's will Betty will forfeit a large legacy if she marries before she is of age. Unknown to her guardian, who has control of the distribution of the estate, she is married and is living in a little house in the suburbs. When the guardian arrives at the house one day, Betty tells Dottie, the maid, to keep her husband out of the way until the final papers are signed giving her control of her money.

Her husbands' twin brother arrives in town the same day and when he shows up at the house, Dottie grabs him and tells him to hide in a closet. She has just gotten him locked safely in the closet when she sees the real husband enter the front door. Dottie then has a merry time putting first one in the closet and then turning around only to see the other one trying to enter the room where Betty and the guardian are talking. Dottie does not know that they are twins and thinks that she must be seeing double.

The husband is suspicious of the actions of the maid, and, entering the room, finds his wife in the arms of the other man. Betty signals to her husband to keep quiet and tells her guardian that the newcomer is the maid's husband. He is about to leave when he sees the other twin in the hall and asks Betty for an explanation. She hurries him out on the porch, however, and finally gets him out of the house. Then the discovery is made that the two brothers were the unknowing cause of all the excitement and everyone breathes more easily.



PUT your finger on any reel of Universal's list of short stuff and you point to the best possible reel in its particular field that it's possible for brains plus money to produce. It makes no difference what you're after—Universal has it and has it better than anyone else. That's why exhibitors tell each other that "Universal always did make the best short stuff." The proof is found in our two-reel Century Comedies, two-reel Westerns, two-reel Red Rider Series, one-reel Star Comedies, International News, two-reel Lyons & Moran Comedies, etc. Don't "shop" for your short stuff—book all of it through Universal and be sure of the best.

THE BEST SHORT STUFF IN THE WORLD

"THE WHITE HORSEMAN"

Episode 3

"The Mummy Man"

AS the Spider is about to shove his knife into Ramsey the latter yells that he will tell. To turn attention from himself, he says Jean has the secret and that he doesn't know anything about it.

The Spider is beside himself, for he believes Jean is dead, killed by the descending roof of the cave. He throws the lever and starts the roof back up, but he cannot get into the cave because the door opens inward and is therefore blocked until the roof has risen above it.

In the meantime Allen has discovered the rope by which the Spider closed the trap-door in the roof. Jerking it, Allen discovers that it opens the trap-door. He lifts Jean through it and climbs out himself just as the outer door swings open and the Spider and gang rush in to find the room deserted. Once outside, Allen leads Jean to the horses. They leave on a run. The Spider and his gang are not long in discovering the means of escape and realizing that the fugitives will make for the horses, they set out to head them off. They reach the corral too late, but seeing their prisoners riding down a nearby trail they rejoice, for Allen and Jean are headed for a blind chasm over which no horse has ever jumped. The outlaws mount and follow, certain that they will soon have their prisoners again.

In the cave Ramsey manages to get his bonds cut and escape from his single guard. He mounts his own horse and, pursued by the guard, sets out for the shack on the ranch.

Allen and Jean reach the chasm and leap it in safety. The outlaws are afraid to follow but they know they can take a short cut and catch the pair at Back Wolf Canyon. Allen and Jean reach Black Wolf Canyon first, but when they see the outlaws riding toward them they realize they are bound to be caught eventually. Accordingly, Allen tells Jean to ride to the shack. He hopes to hold them off till help arrives. Jean leaves by the side trail and Allen leads the gang toward the shack.

Ramsey arrives at the shack and is held up by Zona, but knocks the gun from her hand. She rides to the cave for safety with Ramsey following. Before she can get inside and close the chasm he slips in behind her. Ramsey catches Zona fleeing down the dusky corridors and is about to choke her when he is terrified by the appearance of a mummy. Zona seizes her opportunity to escape and locks Ramsey in the cave, where he is attacked by the mummy man.

Allen is fighting off the outlaws at the shack while Jean, racing along the road, falls off her horse when the saddle cinch slips. Upon regaining consciousness she stops at a nearby cabin where she is captured by one of the Spider's gang.

Back at the shack Allen finds himself out of ammunition and climbs out on the gable of the cabin. One of the gang below sees him and shoots him, causing him to fall to the ground, wounded.

At the end of the episode, Ramsey is in the cave, in the clutches of the mummy man; Zona is in the clutches of an outlaw near the entrance to the caves; Jean is struggling with the outlaw in the lonely shack, and Allen lies on the ground outside his own ranch cabin shot by one of the bandits.

"The Midnight Raiders"

CAST

Lightnin' Ferguson	**Jack Perrin**
Sheriff Tim McGuire	**Otto Nelson**
Letty McGuire	**Louise Lorraine**
Jake Levering	**Jim Corey**

THE Night Riders, a mysterious band of masked men, have been waging a ruthless war on peaceful citizens and creating a reign of terror and dread. Their leader is known as "The Terror." Tim McGuire, the marshal, is not the man he once was, though he thinks he is, and he has been able to do nothing toward breaking up the gang. Letty, his daughter, is loved by both Jake Levering, a ranch owner, and Lightin' Ferguson, McGuire's deputy. A band of indignant citizens interview McGuire and demand that he do something. They suggest that he detail Ferguson on the job. Ferguson deplores this and asks that the old man be given another chance. McGuire, enraged, sends Ferguson to the end of the district after a horse thief, while McGuire goes out to play a lone hand. Letty is worried about him and lets Ferguson know it before he goes. The result is that Ferguson disobeys orders for the first time and follows the marshal to save him from his folly. He reaches him in time to save McGuire from the Terror and his band, who have captured him. Instead of being grateful over the rescue, McGuire discharges Ferguson for disobeying orders and humiliating him by carrying him back. Ferguson is made a Lone Rider by the citizens to break up the band, regardless of the marshal. Ferguson finds the marshal sternly opposed to his love affair, but he manages to see Letty nevertheless.

The riders make a raid on the marshal's home while Ferguson is there, stealing a meeting with Letty. Ferguson pursues them. Letty is abducted by them. Ferguson finds that some of the Riders are behind him and that he is in a trap. The leader of the band outdistances the others. Ferguson notes this, waits for him and attacks him. The rest of the band take Letty to a shack to await their leader. Ferguson and the Terror fight; then apparently the Terror emerges triumphant and rides off. McGuire organizes a posse and rides out.

The Terror comes to the shack where Letty is held. He announces that Ferguson is dead. He is about to brand Letty with a torch when one of the masked men knocks him down and covers the rest with a gun. It is Ferguson. But other men jump him and there is a great fight. McGuire and his posse arrive just in time to effect a rescue. The Terror is shown to be Jake Levering, the rancher. McGuire, brought to his senses by his daughters' peril, admits he was wrong and gives Ferguson his job as well as his daughter.

International News

No. 20

Washington, D. C.—President Harding's assembled Cabinet and its first duty is to pose for the movies on the White House lawn.

Balboa, Canal Zone.—Panama children expert swimmers. Youngsters exhibit remarkable skill before Admiral Rodman and Pacific sailors.

New York City.—Uncle Sam's best girl honored. Miss Pauline Henkel gets Drew Post's Legion medal for war work. (Colonel Galbraith, Legion Chief, makes the award.) (For New York City only.)

Lovell's Island, Mass. — Steamer runs on rocks in dense fog. The City of Columbus loses her bearings and runs aground.

New York City.—Police School turns out crack athletes. Rookey cops give a fine exhibition at graduation review.

Oldtown, Maine.—Indian women win battle for vote. "Governor" Solomon's wife, heap fine orator, leads successful fight for share in Penobscot tribal politics.

Sub-Titles.—Mrs. Solomon's rhetoric convinces her royal husband he'd better give in. And in the voting that follows, the woman's candidate for the important post of ferryman, is victorious. The little Penobscots are learning to be good Americans.

Brooklyn, N. Y.—Oil tanks explode. Flames defying firemen's efforts, wreak havoc in big plant.

Allied Armies Seize Three German Cities.—At Marshal Foch's command 25,000 troops occupy Ruhr district.

Carl Laemmle offers

GLADYS WALTON

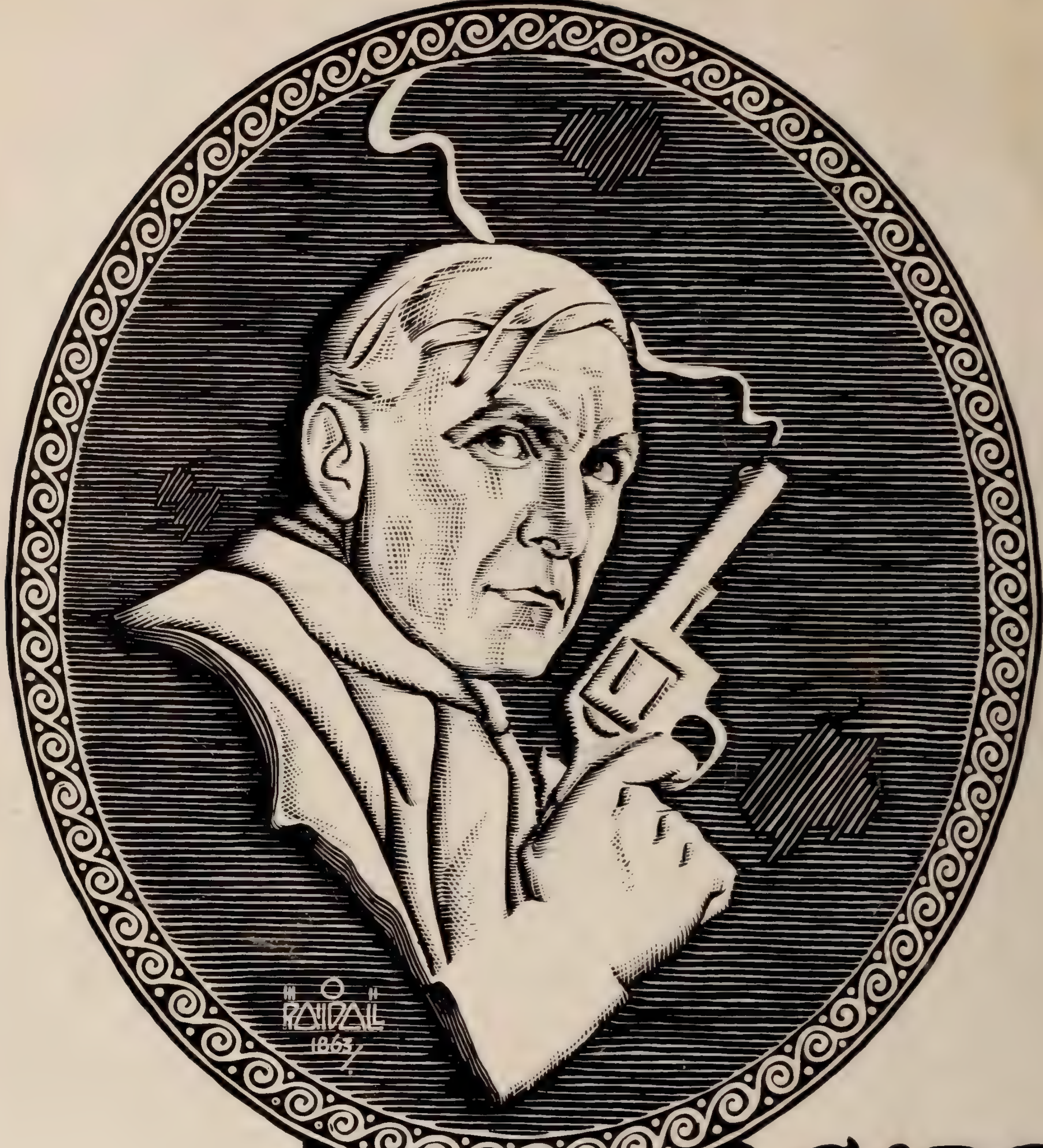
YOU can easily get pictures that cost more than this, but you'll have a mighty difficult time finding, at any cost, a picture that will please more. For "All Dolled Up" is an exceptionally good picture from the entertainment standpoint. You can be sure of 100% satisfaction on the part of your patrons when you present it.

in the
UNIVERSAL SPECIAL ATTRACTION

"ALL DOLLED UP"

Directed by
ROLLIN STURGEON
Story by
JOHN COLTON

It's one of those
"52 Good Pictures a Year—
and no worry"



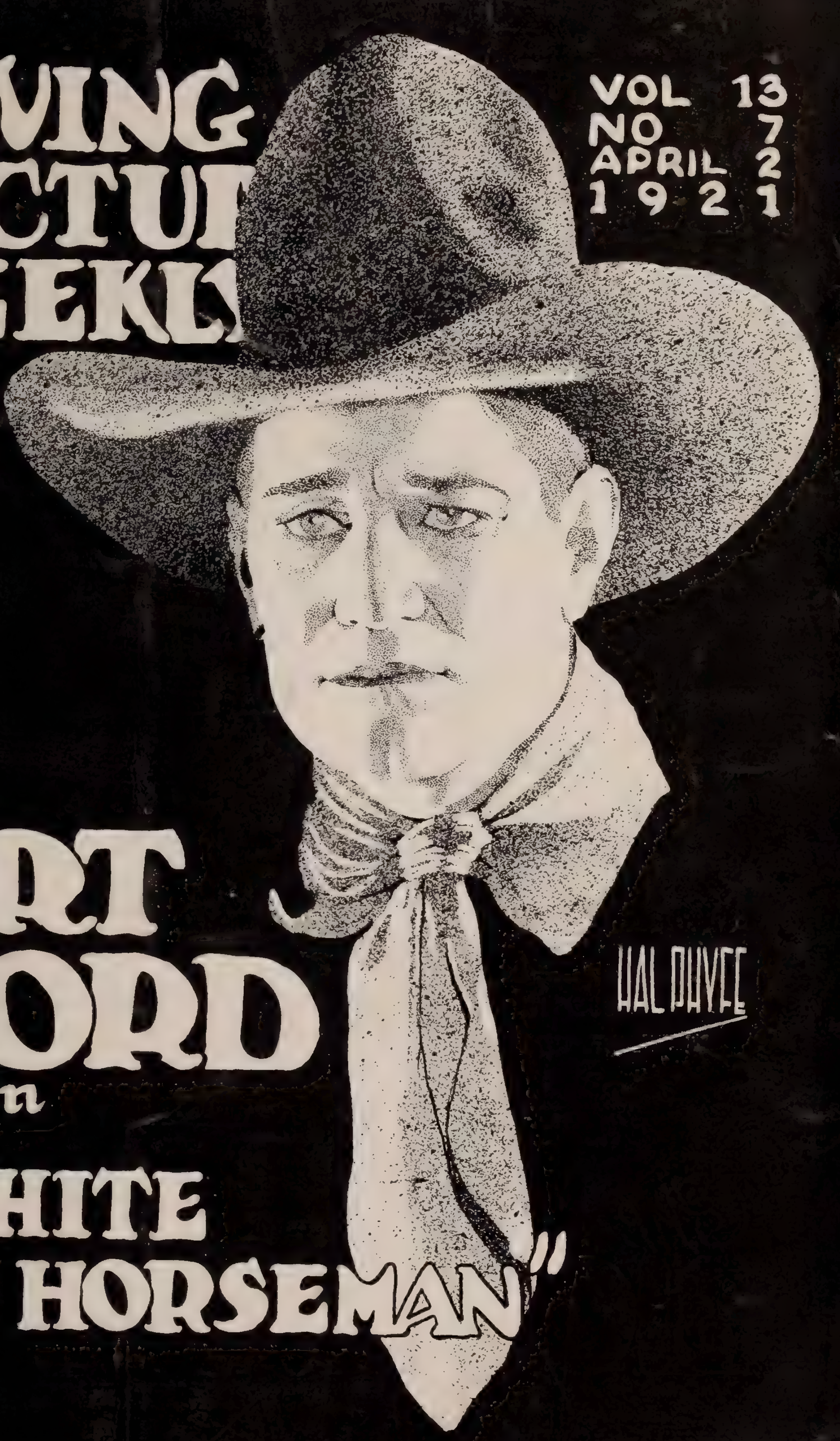
HARRY CAREY

A westerner who plays daily
to millions yet who never
seems to be acting. Appearing
only in . . . .

UNIVERSAL SPECIAL ATTRACTIONS

The MOVING PICTU WEEKL

VOL 13
NO 7
APRIL 2
1921



ART ACORD

in

"The WHITE HORSEMAN"

Carl Laemmle takes pleasure
in announcing

that
Wonderful
boy —

BREEZY EASON

in the most dramatic
and appealing boy-
picture ever made
for grown-ups

Directed by
Reeves Eason

EVERY mother's son in your audiences was once a boy—every mother wants a boy—everybody likes to see a boy in pictures. And here's just exactly that boy picture that you've wanted for young and old. A vigorous, humorous drama of a red-blooded kid in which you can see yourself, as a boy, "ketchin' villuns.". As BREEZY says in his own words: "GEE, but it's excitin' ware me an' Miss Olmsted traps the villuns in their shack, GEE!" See this picture at your Universal Exchange for your own personal amusement and entertainment. Your booking will take care of itself. It's one of your "52 Good Pictures a Year—and No Worry."

"The BIG ADVENTURE"

Universal Special Attraction —

What Do You Want?

THIS is a service magazine. It contains many pages of suggestions and plans for putting over Universal pictures. That is why the magazine is published and sent to you, Mr. Exhibitor.

Now we want to ask a little service from you. The Universal is anxious to know from every exhibitor who uses these press sheets on its Special Attractions whether it contains the right kind and assortment of prepared advertisements. The advertising department is now preparing two single column ads, two double column ads, and a three column advertisement. These are all line drawings and so arranged that the name of the theatre can be put at the top.

Are these ads sufficient for your use?
Do you suggest any change?

Send your answer to E. S. MOFFAT, Advertising Manager,
Universal Film Manufacturing Co., 1600 Broadway, N. Y. C.

PICTURED above are two reproductions of the attractive, 11 x 14 lobby cards obtainable at your Universal Exchange.

Carl La

A TYPICAL Human Harry Carey Western that's chock full of action, thrills and laughs from the first flash until the final fade-out. It's the realistic sizzling action-Western of which movie fans can't get enough.

And no wonder! There's just one Harry Carey and he's in Universal Special Attractions exclusively.

THE entire set of eight cards is in the same style, being printed on very fine stock in a dark green tone. In addition, Universal has prepared for you a very beautiful hand-colored card, 22 x 28 in size.

A crac

realistic

UNIVERSAL SPECIAL ATTRACT

Harry Carey in "

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offers

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tion play

YOU don't have to be told at this stage of the business what good-looking, actionful Lobby Cards do for your box-office as well as for your lobby. They are the best of curiosity-arousers — the finest of crowd-reminders. When you book "The Freeze Out" get the complete set of these cards. Be alive! take advantage of the service Universal offers you. It means money to you!

HUMAN Harry Carey! What greater tribute can be paid to an actor than to have it repeated time and again that his acting is so fine and true that he does not seem to be acting at all!

ON DIRECTED BY JACK FORD

The Freeze Out''

Service Page for "The Freeze Out"

AT A GLANCE

SUBJECT—"The Freeze Out."

STAR—Harry Carey.

PREVIOUS HITS—"Marked Men," "Overland Red," "Sundown Slim," "Bullet Proof," "West Is West," etc.

DIRECTED BY—Jack Ford.

STORY AND SCENARIO BY—George Hull.

SUPPORTING CAST—Helen Ferguson, Joe Harris, Charles LeMoyne, J. Farrell McDonald, Lydia Yeamans Titus and the Harry Carey Flying Squadron.

TIME—A decade ago.

LOCALE—The West.

THUMB-NAIL THEME—A stranger enters a western town and announces that he is going to open a straight gambling house... Zoe Whipple, the girl, hates him for presuming to injure the community with another dive. Behind closed doors he installs a library and school instead of the gambling hall, winning the love of the girl.

ADVERTISING PUNCHES

1—The reputation of Harry Carey for fast action.

2—A fascinating love story, the outcome of which is not sure until the final scenes.

3—One of the most nerve-racking gun fights ever staged.

4—The presence of Helen Ferguson in the leading feminine role.

5—Some of the most beautiful scenery ever recorded by the camera.

6—The spontaneous comedy-relief afforded by the clever characterization of J. Farrell McDonald.

7—The theme of the story; based upon woman's unceasing battle against evil.

8—Interesting views of the inner workings of a gambling dive.

9—The short but effective part of Lydia Yeamans Titus in the supporting cast.

10—The direction of Jack Ford and the fact that Maj. Kenneth Marr, formerly second in command of the Lafayette Escadrille was his assistant in the making of the picture.

CAST

"Ohio" (the Stranger)	**Harry Carey**
Zoe Whipple	**Helen Ferguson**
Headlight Whipple	**Joe Harris**
Denver Red	**Charles LeMoyne**
Bobtail McGuire,	**J. Farrell McDonald**
Mrs. McGuire	**Lydia Yeamans Titus**

THE STORY

IN the town of Broken-Buckle were two chief attractions—the gambling hall for all male residents over the age of sixteen, run by Headlight Whipple, and the little public school for the future generation, conducted by Zoe Whipple, the foster-sister of Headlight. Zoe, with her institution for making men, was a strange contrast to the owner of the school for breaking men, and she loathed all those having anything to do with the gambling hall.

"Ohio," a stranger, was just loping into town when he met a cowboy hitting the trail hard. The puncher told him that he had just shot the dealer in the gambling hall after being robbed in a crooked game. The stranger thought the shooting justified and helped throw the pursuers off the trail.

At the Headlight saloon "Ohio" calmly announced that he was going to start a straight gambling hall. The bunch in the place laughed at him, but Zoe when she heard the news was indignant that another gambling den was to be opened.

The village drunkard is taken into partnership by "Ohio" and together they set to work to clear the land on the drunkard's property for the new house. When they saw that the stranger was serious, the gamblers tried to put him out of the way by burning the half-finished building.

Failing in this they gave whisky to the business partner of "Ohio." Zoe Whipple, seeing the condition of the drunkard and believing that "Ohio" gave him the liquor, uses a horse whip on the stranger. Later when she learns that her foster-brother made the man drink, she tries to apologize for her actions and asks "Ohio" why he let her horsewhip him. She begins to admire the stranger in spite of his business.

Seeing the growing friendship between Zoe and "Ohio," Headlight and Denver Red picked an argument with him. Whipple, though yellow to the core, was forced to accept "Ohio's" challenge to fight. In the pistol duel Whipple shot before the word and fired wild. "Ohio" took his gun away from him and drove him out of town.

On the day set for the opening of the new hall Zoe accepted an invitation to attend the ceremonies. Most of the town was assembled in front of the building, held in check by Bobtail McGuire, when "Ohio" and Zoe arrived.

When the doors were opened the gaping crowd saw not a business-like gambling joint but a completely equipped school and library.

"Ohio" then decided to stay in Broken-Buckle and help Zoe clean up the town.

YOUR THEATRE

He was a gambler and his luck started when he drew the Queen of Hearts. See Harry Carey in "The Freeze," his latest Universal action-drama.

Don't marry a man to reform him; reform him first and then let some other girl marry him. Harry Carey gets reformation in 'The Freeze Out."

She loved him and hated him, she horse-whipped him and kissed him. You will get a new kind of a thrill out of "The Freeze Out" with Harry Carey starring.

Harry Carey
IN
"THE FREEZE OUT"
UNIVERSAL

NO MAIL ORDER SUIT FOR HARRY CAREY

Another misunderstanding! Harry Carey needs all his tact to win the girl in "The Freeze Out," his latest picture

IF you liked Harry Carey's acting in "'If Only' Jim," you will be a life long Carey fan after seeing him in "The Freeze Out," his latest photodrama of the West. This is a typical Carey story, combining his dramatic ability with some of the best screen humor ever filmed. With a strong story and a supporting cast with an enviable reputation in their own right, this latest Carey release fully lives up to the high standards set by his previous pictures.

Harry Carey has revolutionized the costumes worn by players in Western photodramas. Instead of the old-fashioned chappes, the flopping sombrero and the always conspicuous brace of six-shooters, the Ace of the Western drama dressed exactly as he does when he is riding his own ranch in the San Francisquito Canyon in Southern California.

"The Freeze Out" is Carey's idea of a modern Western story and, he says, the modern West is just as romantic as the swach-buckling West of fiction.

In an ordinary blue suit with a single gun tucked into the front of the trousers, Carey believes that a man can be just as formidable as though he encumbered his legs with sheep-skin chappes, girdled his waist with a small arsenal and was constantly interrupted by the necessity of holding on to his enormous sombrero. For a hat Carey wears an ordinary stetson, and the only capitulation to the exaggerated style of the old West is a pair of conservative boots into which he tucks his trousers to keep them from getting tangled up with the stirrups.

"The Freeze Out" was written by George C. Hull from the author's own experience in the modern West and is a vigorous story that gives the popular Harry Carey every chance to get over flashing bits of humor and smashing drama. The supporting cast will be well received, including as it does Helen Ferguson, Joe Harris, Charles Le-Moyne, Lydia Yeamans Titus and J. Farrell McDonald.

WHAT'S AT THE PLAYHOUSE TO-NIGHT?

THERE is a laugh for every dramatic punch in Harry Carey's most recent screen success, "The Freeze Out," which will be the attraction at the .... Theatre next .... Carey's admirers have learned that this star can appeal to the humor as well as the heart of an audience and his latest feature gives him plenty of opportunities to do both.

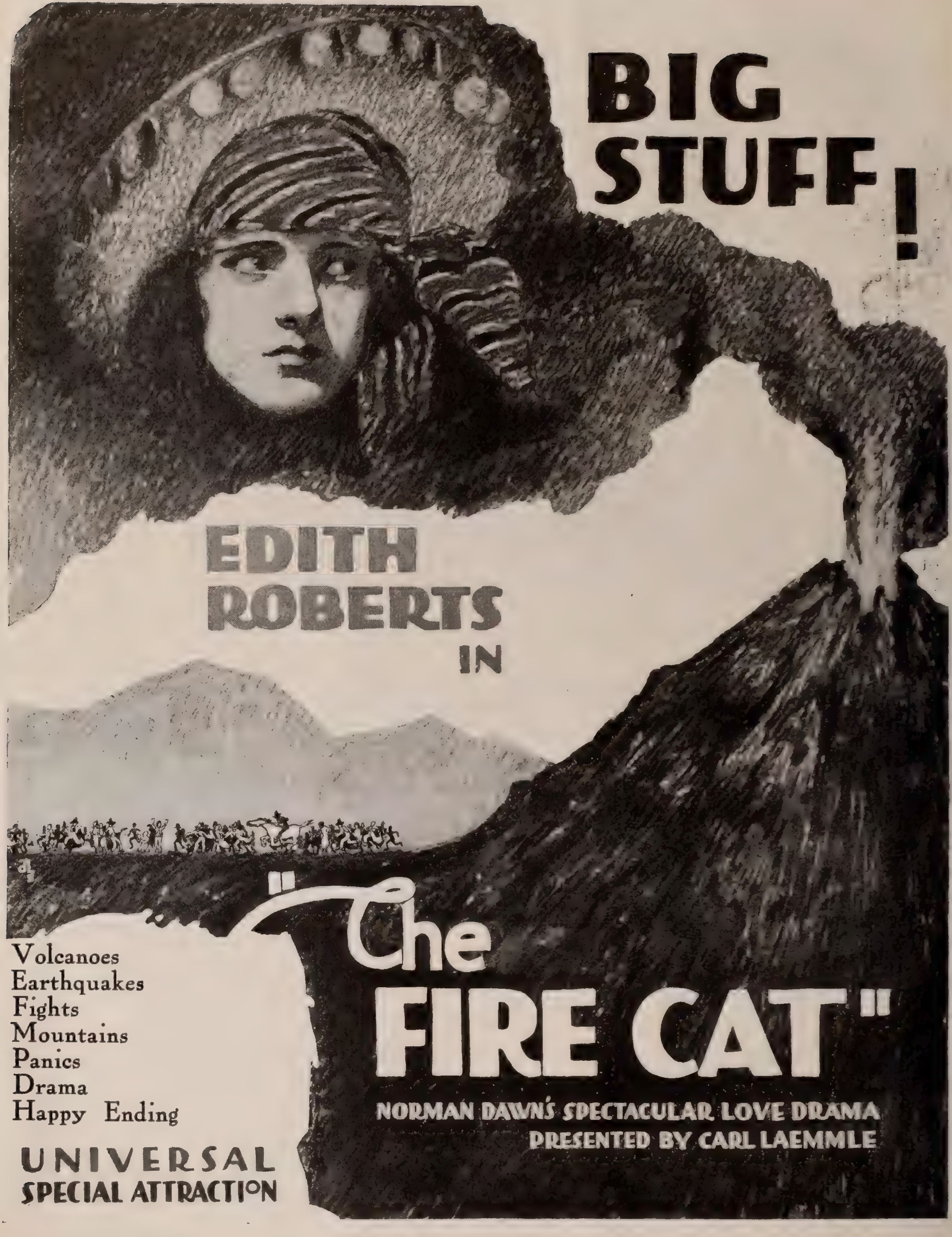
SOME of the most beautiful photography ever put on the screen gives an added appeal to "The Freeze Out," Harry Carey's Universal story, which is now playing to capacity audiences at the .... Theatre. Harry Fowler photographed the production under the direction of Jack Ford. Helen Ferguson, J. Farrell McDonald, Joe Harris, Lydia Yeamans Titus and Charles LeMoyne are among the screen favorites who support the star.

HELEN FERGUSON, who has been seen in many big dramatic roles, will appear in Harry Carey's support in "The Freeze Out," his current Universal screen drama, which will be shown at the .... Theatre on .... The story was produced at Universal City under the direction of Jack Ford and affords Carey one of his most unusual roles.

HISTORIANS who recall the distant age of hard liquor will be able to gain first-hand information of the effect of merry mucilage upon the human form in "The Freeze Out," Harry Carey's latest Universal screen play, with his showing at the .... Theatre. J. Farrell McDonald, the widely-known character actor, appears as the village drunkard and executes the hesitation and the gin-jig with humorous variations.

HARRY CAREY, the star of "The Freeze Out," the Universal action-drama which is now playing at the .... Theatre, was a law student in New York City before he went West to becme a cowboy. His father was a judge of the surrogate court and young Carey upset the plans of his family when he selected a life on the plains rather than the studious existence of an attorney.

If you liked Harry Carey's acting in "'If Only' Jim," you will be a life-long Carey fan after seeing him in "The Freeze Out," his latest photodrama of the West. This is a typical Carey story, combining his dramatic ability with some of the best screen humor ever filmed. With a strong story and a supporting cast with an enviable reputation in their own right, this latest Carey release fully lives up to the high standards used by his previous pictures.



BIG STUFF!

EDITH ROBERTS

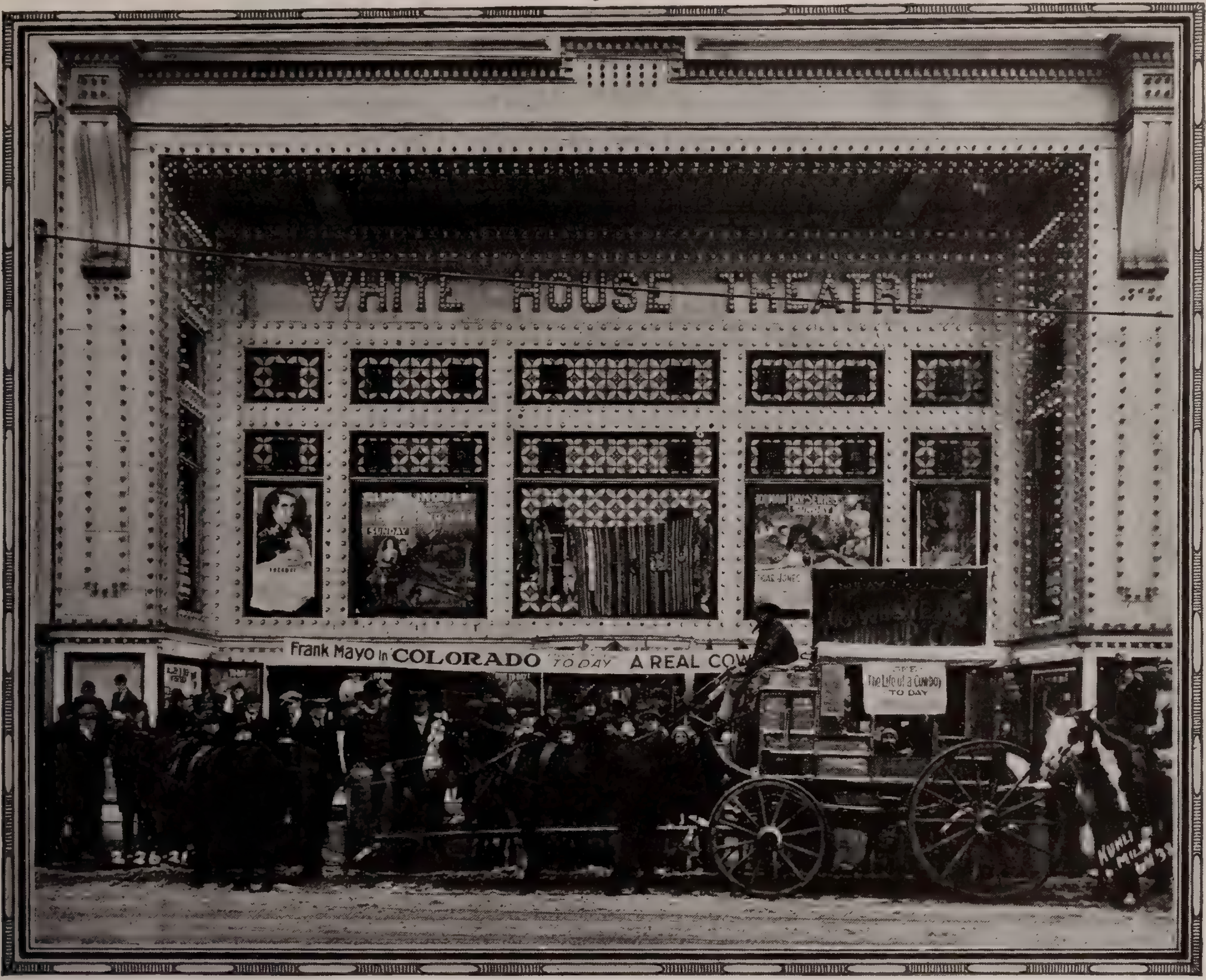
IN

"The FIRE CAT"

NORMAN DAWN'S SPECTACULAR LOVE DRAMA
PRESENTED BY CARL LAEMMLE

Volcanoes
Earthquakes
Fights
Mountains
Panics
Drama
Happy Ending

UNIVERSAL
SPECIAL ATTRACTION


WHITE HOUSE THEATRE
SUNDAY
Frank Mayo in COLORADO TODAY A REAL COW
SEE The Life of a Cowboy TO DAY
2-26-21

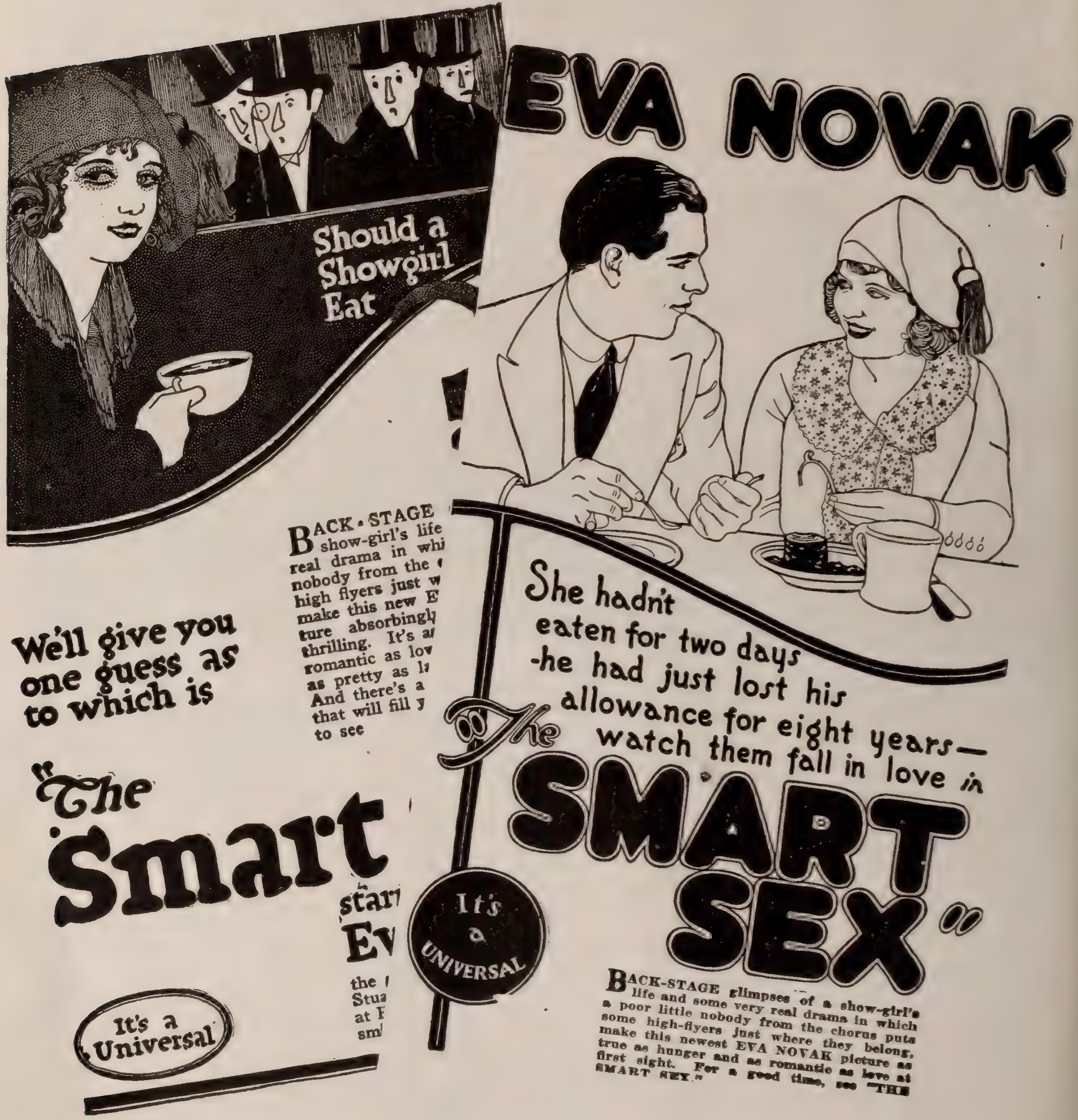
Ancient stagecoach hauled through the streets of Milwaukee to advertise "Colorado" with Frank Mayo.

Universal Film Co.: The life of a cowboy was splendidly portrayed by Frank Mayo in "COLORADO," shown at our theatre on February 24, 25 and 26. Our patrons were immensely pleased with the picture, and the box-office receipts prove that it is one of the biggest attractions we have played this year, both from that standpoint and judging from the dramatic power of the picture. The unique lobby display attracted the attention of every person passing by, and hundreds even walked out of their way to see it.

O. L. MIESTER,
Manager, Whitehouse Theatre.

Use Big Space Liberally!

Make a real noise when you have
a picture like this!



Should a Showgirl Eat

BACK-STAGE
show-girl's life
real drama in whi
nobody from the
high flyers just w
make this new E
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thrilling. It's a
romantic as lov
as pretty as la
And there's a
that will fill y
to see

We'll give you one guess as to which is

"The Smart

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It's a Universal

EVA NOVAK

She hadn't eaten for two days -he had just lost his allowance for eight years— watch them fall in love in

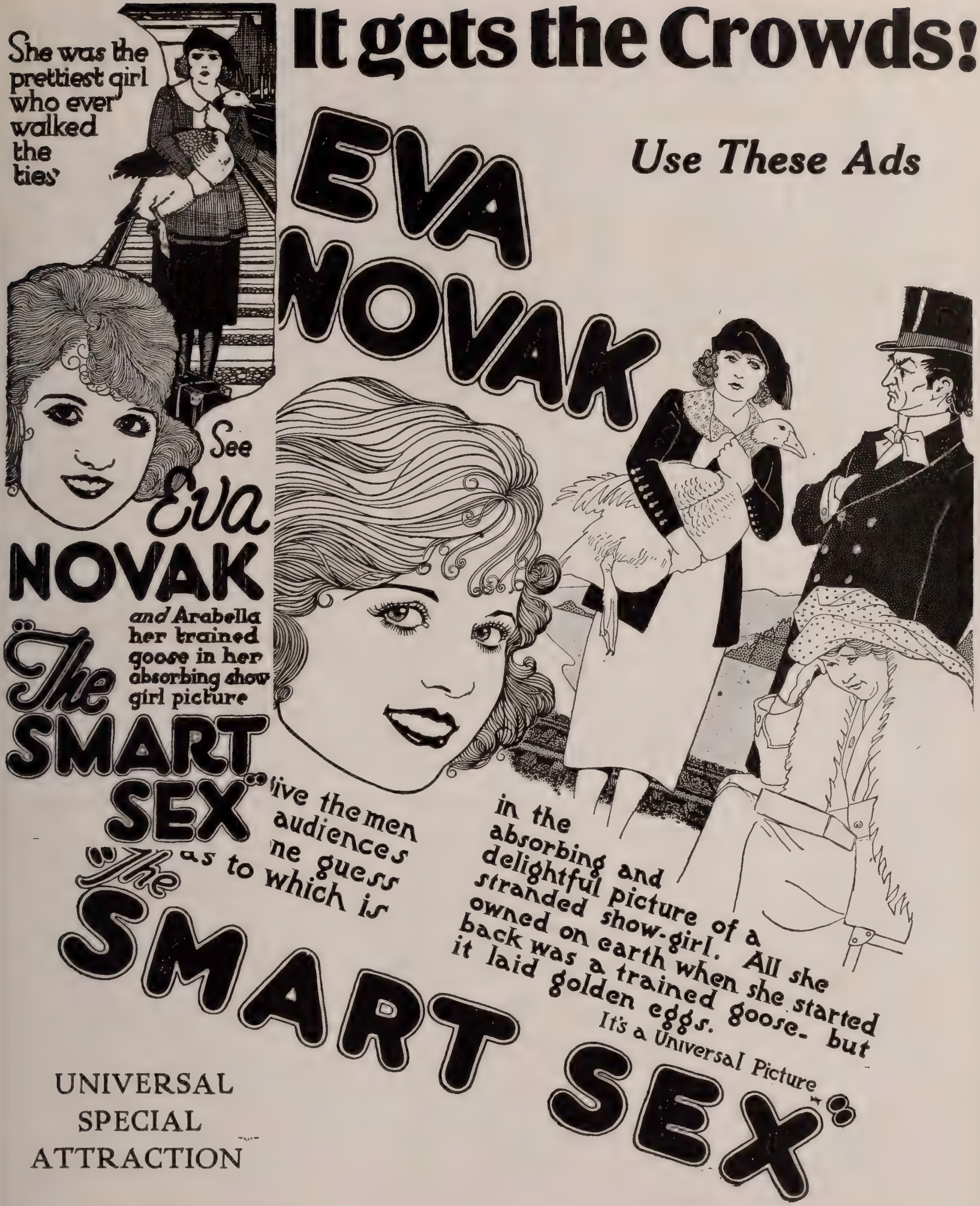
"The SMART SEX"

It's a UNIVERSAL

BACK-STAGE glimpses of a show-girl's life and some very real drama in which a poor little nobody from the chorus puts some high-flyers just where they belong, make this newest EVA NOVAK picture as true as hunger and as romantic as love at first sight. For a good time, see "THE SMART SEX."

It gets the Crowds!

Use These Ads


She was the prettiest girl who ever walked the ties'
See
Eva
NOVAK
and Arabella her trained goose in her absorbing show girl picture
"The SMART SEX"
EVA NOVAK
ive the men
audiences
ne guess
as to which is
"The SMART SEX"
in the absorbing and delightful picture of a stranded show-girl. All she owned on earth when she started back was a trained goose- but it laid golden eggs.
It's a Universal Picture

UNIVERSAL
SPECIAL
ATTRACTION

THE MOVING PICTURE WEEKLY
A MAGAZINE FOR MOTION PICTURE EXHIBITORS

Published Weekly by the MOVING PICTURE WEEKLY PUB. CO.
1600 BROADWAY, NEW YORK CITY

PAUL GULICK, *Editor.*
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Vol 13 APRIL 2, 1921 No. 7

Co-Operation For Mutual Service

FROM the viewpoint of the reader a magazine has the most value to him if it is sent through the mails so that he receives a flat book and can add it to his file. It would be impractical to send each individual copy wrapped up flat, so, therefore, the best method for rolling and wrapping a magazine for the mails has been adopted by THE MOVING PICTURE WEEKLY.

When this magazine leaves the mailing room it is rolled as tightly as possible so that when the subscriber receives the magazine, by rolling the book in the opposite direction a perfectly flat book is obtained. This will avoid the annoyance of having a book that curls and rolls in reading. The WEEKLY can then be added to the office file and the appearance of a bound volume maintained.

If the magazine is not being received in this way we should like to hear from the exhibitors so that we can correct the mailing system. Every exhibitor owes it to himself to keep up to date in his industry and to profit by the exploitation campaigns which have proved to be effective in other cities.

This magazine contains much information of practical use to every operator of a moving picture playhouse and the greatest results can only be obtained by the subscriber if the WEEKLY is kept on file for reference. In addition to the information about coming Universal attractions and special features, the successful methods used by exhibitors in other cities are presented in the magazine.

The notice printed on page one contains a special message for exhibitors in every town and we would like to receive an expression of opinion from them. If there is any other service that could be supplied with this book which would help the exhibitor in putting over his pictures write us your suggestion.

Beginning with "All Dolled Up," the Gladys Walton feature just released, Universal press sheets are to be devoted mainly to exploitation ideas and practical advertising suggestions.

Universal now is extending its exploitation activites to include its five-reel feature pictures, made by stars such as Harry Carey, Edith Roberts, Frank Mayo, Gladys Walton, Carmel Myers, Eva Novak and others. The first move in this direction is a change in the form and substance of press sheets.

Heretofore the press sheets for Universal Special Attractions have been in one sheet form, with two or three scene cuts and one or two ad. cuts. A few exploitation suggestions have been included in them.

The new style Universal press sheet for Special Attractions consists of four pages and is filled with scene cuts, ad. cuts, suggested lobby displays and a variety of exploitation cuts, available for teaser ads., throwaways or postcard teasers. The material is said to include an entire advertising and publicity campaign for the picture devised so that it can be varied to fit any size house or any community.

A feature of the suggested and demonstrated lobby displays, prologue ideas and other exploitation novelties, is the fact great stress has been laid upon simple ideas that can be adopted by any exhibitor, no matter how small his house.

BROUGHT INTO FOCUS

Publicity for "The White Horseman" serial 18-19
Announcing new Harry Carey feature... 2-3
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Address of nearest exchange........ 37

**Smithsonian Institution,
United States National Museum,
Washington, D. C., Mar. 16, 1921.**

**The Universal Film Mfg. Company,
1600 Broadway, New York City.
Gentlemen:**

Referring to my letter of January 29 and to your reply of February 1, it gives me great pleasure to acknowledge the receipt of copies of the films of the picture "Shipwrecked Among The Cannibals" therein mentioned. The generosity and courtesy which have been shown in furnishing these films is very much appreciated, and I would assure you of the Museum's sincere thanks for this welcome addition to the national collections.

**Very truly yours,
W. de C. RAVENAL,
Administrative Assistant to the Secretary.**

Special Publicity Stories for "The Freeze Out"

"ACE" OF WESTERN DRAMA SHOWS FLASHING WIT

HEART interest, suspense and drama are the outstanding features of "' The Freeze Out" which will attract playgoers to the .... Theatre next .... when the Universal production is given its final local showing with Harry Carey in the starring role.

The Ace of the Western drama finds a new type of starring vehicle in "The Freeze Out." Throughout the five reels he has an opportunity to demonstrate his mastery of subtle drama and flashing wit.

George Hull wrote the original story and Jack Ford, who has produced many of the Carey successes, directed the filming.

Heading the supporting cast will be seen Helen Ferguson, the capable dramatic actress who was a feature of "The Mutiny of the Elsinore" and other productions of similar magnitude. There will also be seen such well regarded screen players as Joe Harris, J. Farrell McDonald, Charles LeMoyne, Lydia Yeamans Titus and many others.

The struggle of a girl to reform a crooked community and the co-operation of a big stranger with a cheery smile who rides into camp to open another gambling house, is, in brief, the theme of the story.

Scintilating bits of comedy relieve the tense drama at intervals and give variety to a story which moves swiftly through a series of engrossing and powerful situations.

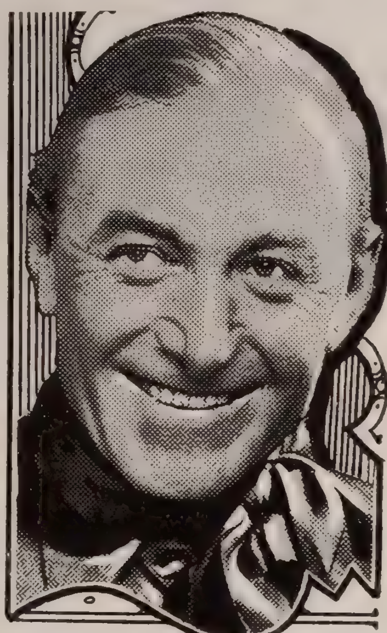
Sparkling photoplay, unusual lighting effects and good direction enhance the dramatic value of the story and will make "The Freeze Out" pleasing to those thousands who regard Harry Carey as the screen's foremost exponent of the out-of-doors.

MINING TOWN ROMANCE PRESENTS CAREY AS STAR

HARRY CAREY takes the kinks out of a crooked town and wins the girl of girls in "The Freeze Out," his latest Universal photodrama of life in the old West.

The picture, in which the star does some of his best dramatic work, is to be the principal attraction at the .... Theatre on ....

"The Freeze Out" was produced at Universal City and in the picturesque cattle country nearby, under the direction of Jack Ford, and is heralded as one of the year's most unusual pictures. Instead of force the star uses armed diplomacy to enforce his will upon the lawless community and the effect is even more thrilling that if he had clattered into camp at the head of his famous Flying Squadron.



HARRY CAREY
UNIVERSAL

Helen Ferguson, who will be remembered as the leading woman in "The Mutiny Of The Elsinore" and other successes, plays opposite the star in "The Freeze Out," giving the role the dramatic fire which always characterizes her work and which the role requires.

In addition to the screen presence of Miss Ferguson, playgoers who see "The Freeze Out" will witness the best work of J. Farrell McDonald. The widely-known character actor does a serio-comic role of the village drunkard which will perhaps bring back old memories to those who feel that they could get along nicely without the eighteenth amendment.

Joe Harris, who has been seen in many villainous roles, plays the "heavy" in this picture, while Charles LeMoyne appears as a bad-man only slightly less unscrupulous.

Jack Ford directed "The Freeze Out" from a story by George Hull and the production abounds in beautiful scenery, photographed by Harry Fowler.

HORSEWHIPPING OF STAR GIVES THRILL TO PICTURE

GRINNING, fighting, human Harry Carey entertained hundreds of his admirers last night at .... Theatre where "The Freeze Out," his fast Universal photodrama of the West, began the engagement which has been anticipated ever since he made his recent hit with "'If Only' Jim."

"The Freeze Out" varies in type from the usual Harry Carey picture and gives the star a chance to get over the little subtleties and flashes of humor which have made him the Ace of the Western drama.

The story opens with The Stranger arriving in Broken-Buckle, a wild and lawless little Western town, to open a gambling house. He discovers that the existing palace of chance, "The Headlight," is being operated in accordance with the crooked ideas of Whipple, its proprietor, and decides to drive Whipple out of town. Zoe, the girl who conducts the store, hates all gamblers and Whipple in particular. The news that The Stranger is going to further corrupt the morals of the community is not pleasing to her and she puts every obstable in his path, even to a horse-whipping.

As the story draws toward its climax, however, it seems that the big, good-natured stranger, has thrived on opposition and he is seen putting the finishing touches to his building. When the doors are thrown open the spectators see not a gambling hall but a library and a school room.

Whipple, in the meantime, has been driven from town and the only other excitement is an approaching wedding.

The presentation of "The Freeze Out" is well done by a popular cast, including Helen Ferguson, J. Farrell McDonald, Lydia Yeamans Titus, Joe Harris and Charles LeMoyne.

The story, written by George C. Hull, was produced under the direction of Jack Ford.

NEW MINER'S INSTITUTE PROVES GREAT SURPRISE

HEADLIGHT WHIPPLE has a monopoly in the gambling business at Broken-Buckle, but a stranger arrived and proved an anti-trust law unto himself.

In a few weeks he had repaired Broken-Buckle—that is, as far as it could be repaired, and he was building a rival gambling hall in partnership with the village drunkard.

That is the unique situation that gives "The Freeze Out," Harry Carey's latest Universal photodrama, a snappy start which will please playgoers who attend the opening performance at the .... Theatre on ....

"The Freeze Out" shows Harry Carey in a somewhat different mood. He uses armed diplomacy to accomplish his purposes in the story and does the unexpected things in an unprecedented manner. The result is a photodrama entirely unlike the usual type, but extremely appealing.

The Picture-Singer Idea–A W

"WE used a singer as you suggested and we believe there was not a dry eye in the house during the singing of 'Ben Bolt.' Give us more like it."—Mrs. A. H. Erickson, Regent Theatre, Cedar Falls, Ia.

"WE had a singer sing 'Ben Bolt' and the songs that we received from you were one of the best advertising stunts that can be pulled for this wonderful picture. Turned them away."—Charles E. Greenstone, Majestic Theatre, Albany, N. Y.

"I GOT a large phonograph from a a local dealer with Geraldine Farrar's 'Ben Bolt' record and an operatic record. Success was tremendous. The picture broke all existing Kingsville records."—Henry C. Stearns, Kings Inn Theatre, Kingsville, Tex.

"THE combination of your worthy picture and a soloist who rendered songs during the running of the feature proved 100% entertainment. Production gave the people a great thrill."—Tom Moore, Moore's Theatre Corporation, Washington, D. C.

These Exhibitors Made Big Money With our Proven Presentation Plan ---- You Can Do The Same!

Carl Laemm
Allen H
Universal-Jewel P

DOROTHY PHILLIPS in "

nderful Success Everywhere!

"I PUT on the songs as you told me and had 100% pleased patrons. If we had more pictures like this there would be no Blue Sunday laws."—P. V. Williams, People's Theatre, Mundy, Texas.

"HERE'S one you can't lose on. Used a singer and filled the house. Many remarked 'the best show you ever had'—and we've had some big ones. Used exhibitors' reports for slides. They brought results."—C. H. Thomas, Community Theatre, Galva, Ia.

"CENSORSHIP and Blue Laws would have to go out of business if we could get offerings like this with greater regularity. Exploitation possibilities great. Put it on with a singer and watch 'em break down your doors."—Fred S. Meyer, Palace Theatre, Hamilton, O.

"MANY of our patrons expressed their appreciation and thanked us for showing this picture. We used a singer as suggested and it made a wonderful hit."—W. I. Neagle, Princess Theatre, Oskaloosa, Ia.

resents
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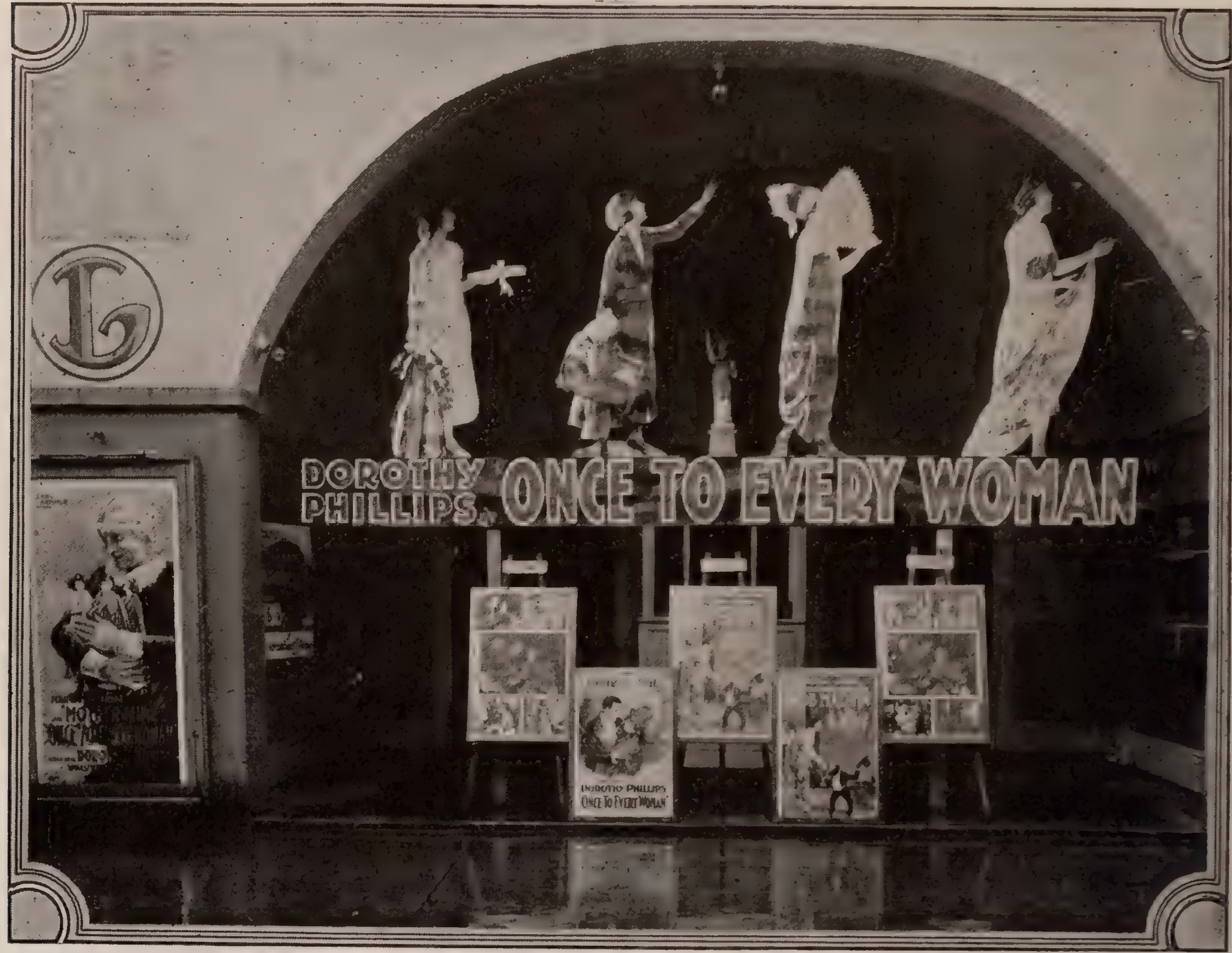
uction de Luxe

NCE TO EVERY WOMAN"



Cutouts made from 24-sheet poster used to exploit "Once To Every Woman" at Star Theatre, Astoria, Ore.

CAPITOL THEATRE.

Davenport, Iowa,
February 1st, 1921.

Mr. E. B. Haines, Manager,
Universal Film Exchanges, Inc.,
Des Moines, Ia.

Dear Mr. Haines: I am sending you this letter by Special Delivery to advise you that "Once To Every Woman" did a smashing business for us and was talked about all over the Tri-Cities (Davenport, Iowa; Rock Island and Moline, Ill.)

This wonderful picture will get big business for every exhibitor. I am trying to arrange my dates to play a return engagement.

With kindest regards,

Yours very truly,
J. H. BLANCHARD, Managing Director,
Blanchard Amusement Co.,

MAJESTIC THEATRE.

East St. Louis, Ill.,
February 10th, 1921.

Mr. Barney Rosenthal, Manager,
Universal Film Exchange, Inc.,
St. Louis, Mo.

Dear Mr. Rosenthal: It is most gratifying to let you know that "Once To Every Woman" registered the greatest hit of any picture that I ever played in my twelve years' showmans. smashing all former box-office receipts.

It is a rare achievement to do this, for I am not reluctant in stating that we have played the biggest productions. "Once To Every Woman" certainly deserves the highest recommendation, which I cheerfully give, with appreciation.

Sincerely,
(Signed) HARRY REDMON,
Proprietor.

Carl Laemmle
presents

An All Star Cast

in a great Overseas Drama
of Secret Diplomacy and the
Three Loves of Woman

TSURU AOKI
J. BARNEY SHERRY
ARTHUR CAREWE
ETHEL SHANNON
STANHOPE WHEATCROFT

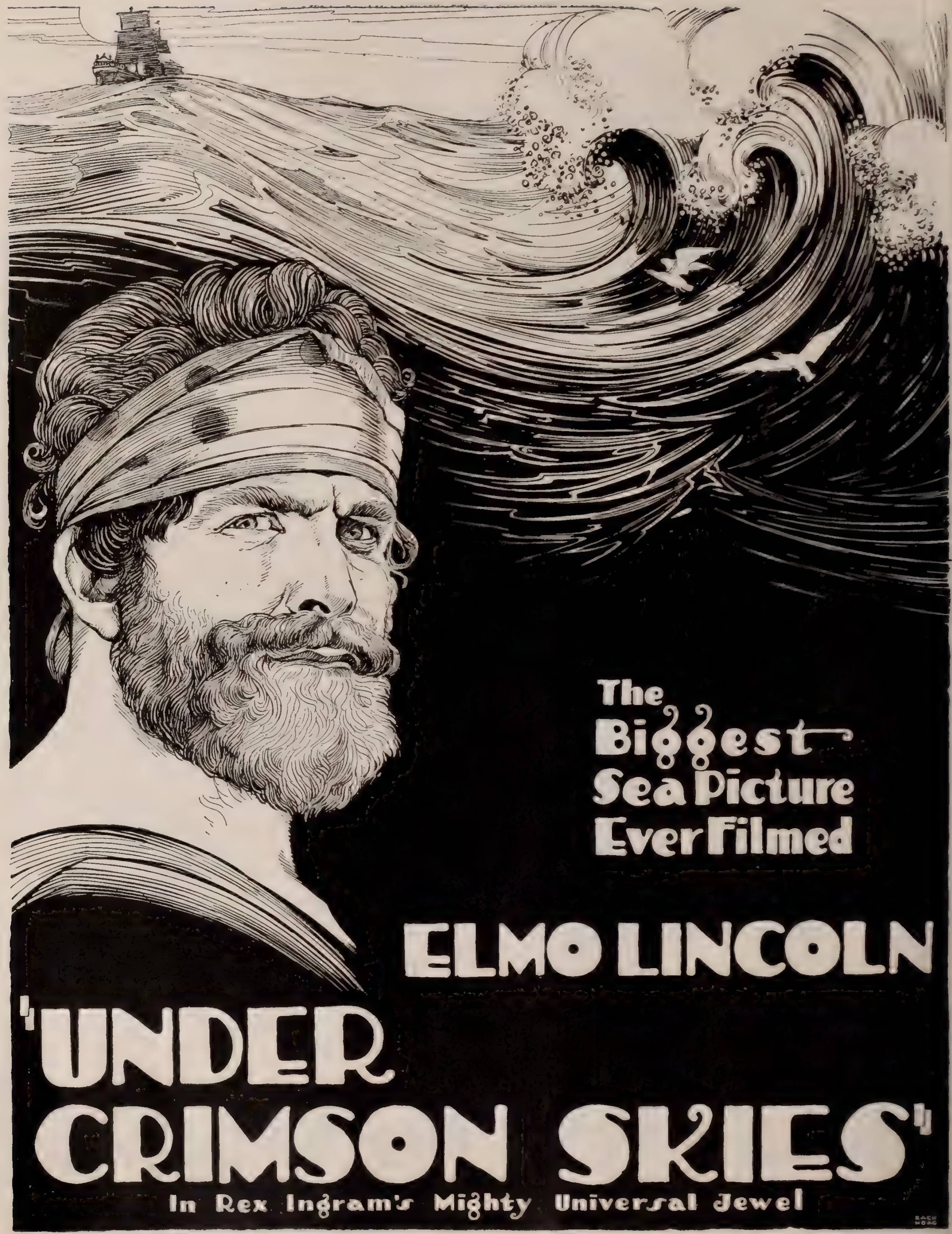
HERE is a great heart-appeal story that could only have been given the world by the camera—a marvelously beautiful tale of the three loves of woman, portrayed by a galaxy of talented players and produced with a lavishness and fidelity in detail which mark it as one of the most notable pictures ever produced. Your patrons are sure to like it. Book it.

featuring
TSURU AOKI
ARTHUR CAREWE
ETHEL SHANNON
STANHOPE WHEATCROFT
J. BARNEY SHERRY
in

"The BREATH of the GODS"

UNIVERSAL-JEWEL
SUPER-PRODUCTION

Directed by Rollin Sturgeon
From the novel by Sidney McCall


The Biggest Sea Picture Ever Filmed
ELMO LINCOLN
'UNDER CRIMSON SKIES'
In Rex Ingram's Mighty Universal Jewel

When Greek Meets Greek at "The Black Beetle"

Carmel Myers enjoying a rest after serving as a waitress in "The Dangerous Moment," her next picture.

THROUGH the arch of Washington Square in New York City passes each day some of the strangest and most interesting types of humanity ever gathered together in the name of art. Out of the beaten trade paths of the sight-seeing buses and the Western tourists, are the haunts of artists, great and near-great writers and dramatists.

Many false ideas have been spread abroad concerning the life in this quarter and its romances. To show the real Greenwich Village on the screen requires an intimate and thorough knowledge of this Utopia of dreams. This interesting side of New York life has been faithfully reproduced by Universal for the next Carmel Myers picture, "The Dangerous Moment."

The film, which has just been finished and will be released soon, was directed by Marcel de Sano from the story by Douglas Doty, formerly editor of the Cosmopolitan magazine. The plot was taken from the police records of New York City and the story adheres closely to the facts and incidents in the original case.

The basic theme of the story concerns the murder of the son of the proprietress of a little Greek restaurant. A waitress in the restaurant was accused of the crime. She was captured in the studio of a noted artist and proved her innocence after a sequence of highly dramatic events.

The opening scenes were made in a replica of the Bohemian restaurant known in the story at "The Black Beetle," where the murder occurred. It is a wierdly decorated grotto in the heart of Greenwich village where the tables are filled with strange creatures dabbling in art of one form or another.

Gladys Walton Plays Modern Cinderella

THE suggestion of hundreds of playgoers that Gladys Walton be starred in a modern screen version of "A Kentucky Cinderella," the widely read novel by F. Hopkinson Smith, is being followed. Miss Walton is now at work on the story under the direction of Harry Harris and while it will be released as "Desperate Youth," it will be based upon the popular novel and follow the theme in all of the romantically dramatic incidents which have endeared the work to the public.

"Desperate Youth" has its opening scenes in the mountains of Kentucky, where Rosemary's father is working a placer mine with indifferent success. At her father's death Rosemary is sent to her rich aunt in Alabama, who treats her with the sort of cordiality usually accorded a poor relation. But the little Cinderella soon finds her own romance and blossoms forth in a burst of glory.

The most magnificent home in California, built as a replica of a famous Georgia mansion and fitted with the most magnificent Colonial furniture, was leased for four weeks for the Southern scenes, while the mountain scenes will be filmed in the Topenga Canyon.

The cast will include Louis Willoughby, J. Farrell McDonald, Harold Miller, Muriel Godfrey Turner, Hazel Howell, James Blackwell, Mrs. L. V. Harris and many others.

Miss Walton, who was so well liked in "Pink Tights," "Risky Business" and "Rich Girl, Poor Girl," should be especially charming in the role of Rosemary Merridew.

The new screen adaptation of "A Kentucky Cinderella" was made by George C. Hull and A. P. Younger.

Art Acord starting off on his daily film stunts

Noted Spanish Beauty Dies

Beatriz Dominguez
ART ACORD
in The WHITE HORSE-MAN' Universal Serial

BEATRICE DOMINGUEZ, noted as the most beautiful Spanish type actress on the American screen, died recently in the Clara Barton hospital, Los Angeles, Cal., following an operation for appendicitis. The young woman was taken ill during the filming of the fourth episode of "The White Horseman," a new Universal serial.

Although she did not play the principal supporting role to the star, Art Acord, her role was of major importance. Her death will require many changes in the story of "The White Horseman."

Just prior to being engaged for the Acord serial, Miss Dominguez completed a colorful role in "The Horsemen of the Apocalypse," in which she appeared as an Argentine dancer.

It was as a Spanish dancer, both on and off the screen, that she was best known. She first came to the attention of filmdom when she gained fame as La Belle Seville, a featured Spanish dancer at the San Diego Exposition. Shortly afterward she was engaged by Universal.

She has appeared in a number of pictures and will be remembered as the exotic tropical beauty in "Under Crimson Skies," a recent Universal-Jewel production; as the Peruvian cabaret singer and dancer in "The Fire Cat," a recent Edith Roberts picture, and as the fearless Indian girl in "The Moon Raiders," a former Art Acord serial production by Universal.

Miss Dominguez enjoyed great popularity in South and Central American countries. Universal reports that she was one of the most favored actresses on the screen in Mexico. She lived in that country for several years, while her father, a native of Barcelona, Spain, was attached to the Spanish embassy in Mexico City. The Dominguez moved to California during the early day of the anti-Diaz revolutionin Mexico.

The young actress recently was invited by Mexican exhibitors associations to tour that country and make a series of personal appearances. She planned to accept the invitation upon the completion of "The White Horseman."

Miss Dominguez was considered by artists to be the most perfect Castillian type on the stage or screen.

"IF the kids love you, you're made." That was the remark made by a well-known motion picture exhibitor some years ago, and although this exhibitor is now one of the foremost film producers in the world, the truth of his observation remains unchanged.

Art Acord, the cowboy champion, who has appeared in a number of Universal productions, is the idol of the small boy wherever films are shown. Art is not only past master of every art and trick of the corral and range, but he is a natural actor, possesses a world of magnetism, and wherever his pictures are shown it is hard for the school teachers to keep the attention of their charges focused on the work at hand.

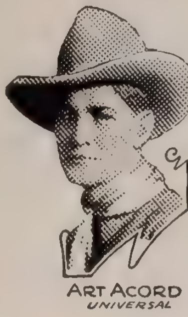
Acord's last serial, produced by Universal and directed by Albert Russell, was entitled "The Moon Riders," and scored a tremendous success wherever it was shown. His next serial is promised to be even more thrilling and mysterious than "The Moon Riders." It is called "The White Horseman," and deals with a lost jewel mine to which there are three claimants. Acord trained for several weeks for the series of daring stunts he is doing, and he declares that he has never been in better trim. Albert Russell, who guided him through the intricacies of his last serial, is at the megaphone in his forthcoming production.

Art began life as a cowboy and rancher, became a member of several wild west shows, and was one of the very first plainsmen to go into pictures.

UNIVERSAL SERIAL STAR TRAINED BY GRIFFITH.

ACORD had just closed a season with the Buffalo Bill Wild West Show in 1911 and came to Los Angeles to spend the winter. He had heard that cowboys were getting good money working before the camera, and as he was king pin of the rough riders, he decided to try his luck in the new game. After appearing in several western pictures he was called to the Boigraph studio by Griffith. The master director was filming a story of the plains and wanted someone to inject a dozen thrills in the picture.

Many Thrills Shown In Art Acord Serial


ART ACORD
UNIVERSAL

IN Episode One: A climb down a cliff side by Dick Ramsey, the heavy man, utilizing a grape vine for this purpose. He is overtaken by an embassy of the White Spider; they cast a lasso, the noose of which catches Ramsey about the feet; the pull from the lasso loosens him from the grape vine and they drag him feet first up the side of the cliff. In this episode, the star, Art Acord, is made prisoner and tied in the bed of a buckboard. The horses run away and the buckboard is overturned and rolls over and over down a ravine with Acord tied inside. Also in Episode One, Jean Ramsey, the girl, while searching in the hills for her father, is made prisoner by a bandit, a member of the gang of the "White Spider" after a sensational fight.

In Episode Two, "The Spider's Web": Art Acord is the owner of a ranch under which is hidden a store of opals and he, with Jean Ramsey, the girl, is made prisoner and taken by the gang of the White Spider to the den of the bandits. When they refuse to reveal the secret of the bracelet which opens the door to the opal cave, they are placed beneath a falling ceiling, consisting of tons of rock, and as the gigantic rock slowly descends, threatening to crush them to death, the episode ends.

In Episode Three, "The Mummy Man": There is a sensational leap for life across a gap between two cliffs high in the air. This leap is made by Art Acord astride a horse and is sensational in every respect. In this episode, "The Mummy Man," an entirely new character in serials makes his appearance.

In Episode Four, "The Death Trap": The stars of the serial are made prisoners in the den of Wong Foo, which is underground in a little settlement near the Mexican border . While Acord and the girl are made prisoners beneath the descending knife, which is of tons weight and with razor-like edge, and descends within a few inches of them, another girl is weighted down and cast through a man-hole into an underground river and we see her descending like a rock to the bottom of the water.

In "The Furnace of Fear," the sixth episode, the leading woman is bound and gagged and left helpless in a burning ranch house, from which she is rescued by Acord at the risk of his life.

In Episode Seven, "A Leap for Life": Acord and the girl clamber sky high to the top of an oil derrick in order to escape the villain. They're about to descend by means of rope and windlass when the heavy loosens the windlass and they are threatened with being dashed to death as they weigh down the descending rope.

SPANISH GYPSIE ACTS FOR SCREEN

ONE of the most interesting old actors now in America is playing the part of an Indian in Art Acord's latest Universal serial, "The White Horseman."

DuCrow is a Spanish gypsy. He is the only surviving member of the DuCrow Family, famous for years in the circuses, hippodromes and music halls of Europe as musicians, dancers and acrobats, and who were brought to America by the late Koster and Bial for the once popular music hall in New York which bore their name. Then for a number of years DuCrow appeared in America, touring with the Barnum and Bailey and Ringling Brothers Circuses, doing his own act in vaudeville, and playing Spanish, East Indian and Moorish rôles in a number of dramatic productions.

According to Albert Russell, directing Art Acord in "The White Horseman" at Universal City, DuCrow's features more closely resemble paintings of the ancient Aztec Indians than any face he has ever seen. The actor had once posed for Charles Russell, the California artist, for a character of that type, and as one of the important rôles in "The White Horseman" is that of a descendant of the Aztec tribe, Russel made a successful effort to secure DuCrow's services for the part.

"The White Horseman," which was written by Ford Beebe and Albert Russell, concerns a fabulously rich opal mine in Mexico worked by the ancient Aztecs and subsequently lost. A clue to its location is discovered, and three desperate factions battle for its possession. It is said to be one of the most thrillingly gripping melodramas ever unfolded on the screen.

Iva Nita Forrester, plays one of her best roles opposite Art Acord in his latest serial "The White Horseman."

The White

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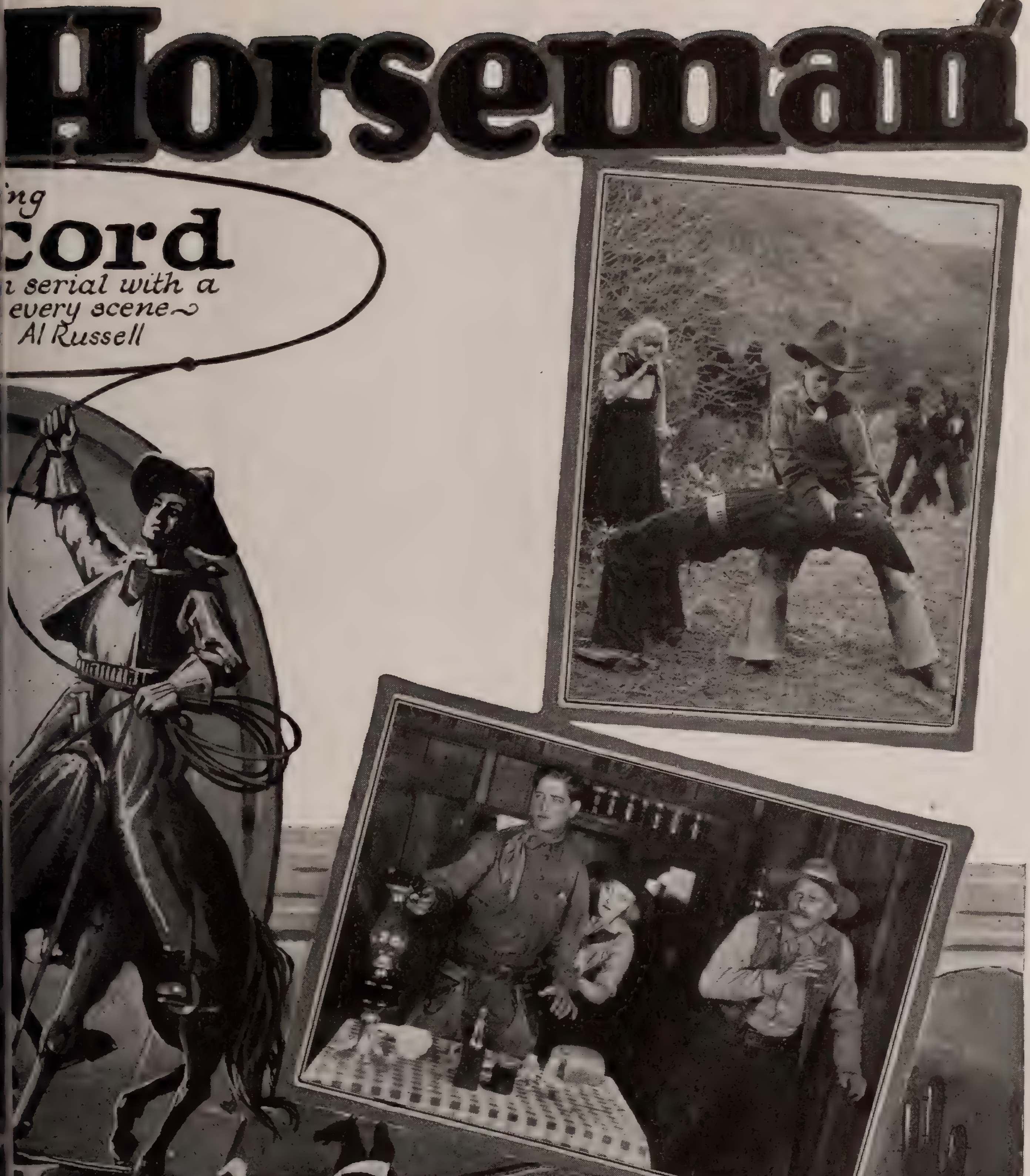Horseman"
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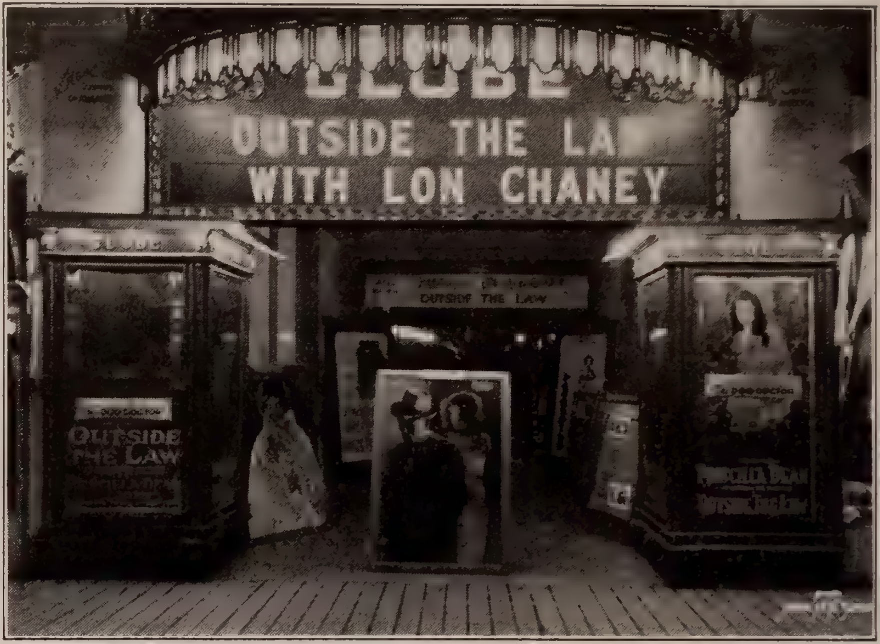
cord
serial with a
every scene~
Al Russell
Luck Serial

"Dog Doctor" Supports Lon Chaney



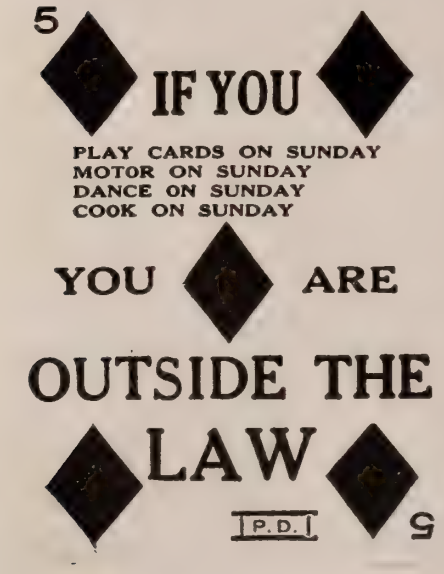
All-Universal program used by Globe Theatre, Atlantic City, N. J.

WHEN E. J. Smith, manager of the Globe Theatre, the largest theatre in Atlantic City, N. J., booked the Universal Jewel "Outside The Law" for the week of February 14th, he looked around for a short reel feature worthy of his super-attraction. On the same bill with the best American melodrama produced this year he selected the "Dog Doctor," the best and funniest Century Comedy released by Universal at that time.

The comedy supported the picture by providing the comedy relief for the program in a lively manner. The house, which seats 2500 patrons and is operated by the Stanley Company of America, was crowded on each of the seven days.

The accompanying picture gives a view of the lobby display used for the picture. It can be seen that the main points of the display were the interest-compelling posters supplied by the Universal exchange to exhibitors showing the Dean picture. The same enthusiasm and volunteer praise was accorded the picture in Atlantic City as in other cities. One of the most effective pieces of advertising on this Jewel photoplay is the series of postal cards containing the best poses ever taken of Priscilla Dean and Lon Chaney. These can be secured from the various Universal exchanges and used in a mailing campaign in advance of the opening date of the picture.

Following Joseph H. Mayer, who conducted highly successful publicity campaigns in Akron, Cleveland and Lorain, O., Lowell Cash, a well-known publicity man, has been dispatched to exploit "Outside The Law," in the Ohio territory. Mayer is now in Baltimore putting on a campaign for the New Theatre. Cash will start with the Alhambra Theatre in Toledo and then go to other cities in Ohio where the picture is to be shown. The exploitation used for this picture has been the wonder of the city wherever the Universal film has been exhibited.



5

IF YOU

PLAY CARDS ON SUNDAY
MOTOR ON SUNDAY
DANCE ON SUNDAY
COOK ON SUNDAY

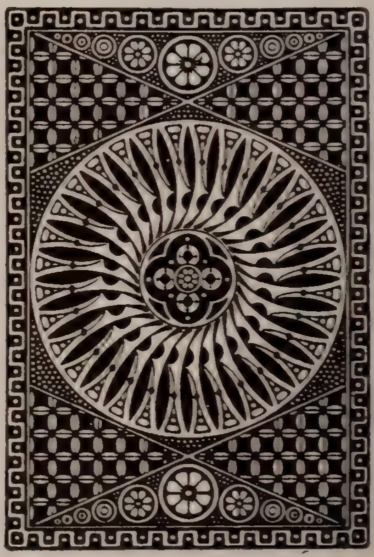
YOU ARE

OUTSIDE THE LAW

P.D.

5

The two pictures shown here represent the front and the reverse side of the teaser cards distributed by the Newark Theatre in Newark, N. J., before the showing of "Outside The Law" at that playhouse. Thousands of these throw-aways were given out before the advertisements announcing the name of the picture were printed and they caused much comment in the interest of the picture.



"SILKY MOLL"

You'll know her by her tricky eyes, dangerous smile and nimble fingers

"A positive knockout! Broke all records including Fairbanks in 'Mark of Zorro' and Mary Pickford. Kept crowd standing from two this afternoon till ten tonight. Best I have ever had in my fifteen years experience in the picture business."

Allen T. Himmons Prop.
Allen Theatre,
Akron, Ohio.

Carl Laemmle
presents

PRISCILLA DEAN

Supported by Lon Chaney
in the Greatest American
Melodrama ever Screened

Directed by
TOD BROWNING

"OUTSIDE THE LAW"

UNIVERSAL-JEWEL DE LUXE

With "Silky Moll" in Lorain, Ohio

By Silky Moll

Phew!

Whattamob! Whattamob!

I thought my time had come when you Lorain girls rushed me in front of Allen's shoe store Saturday but when you had me cornered again over in front of Metzger and Robinson's, then—Lordy. I almost wished I were out in the Cimmerian Desert or some other remote spot.

And then when that handsome policeman escorted me from the Opera House where I had sought protection, to the Times-Herald office, I felt like a criminal. I just know some of the people who passed me thought I had done something criminal because I heard one old lady remark:

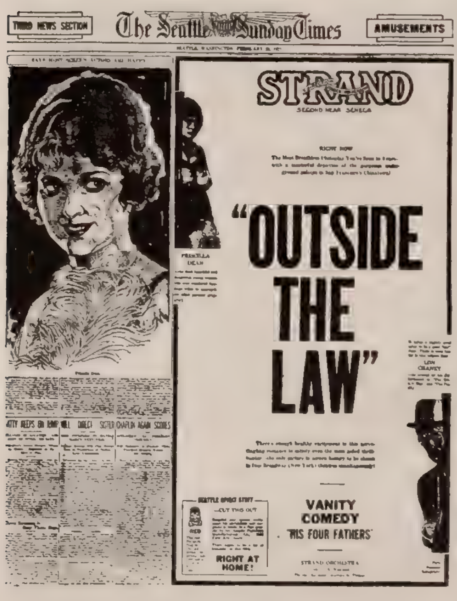
"Isn't that a shame. And she has such an innocent face, too."

But I got back to the Times-Herald safely after my harrowing experience. It's all over now. Really I can't help laughing when I think of some of my experiences.

When I again arrived within the safe confines of the Times-Herald we talked things over and I sure did raise the old Dickens with Joe F. Mayer, for not being provided with more coupons. It's a darn shame I didn't have more. I could have distributed five hundred just as easy as not.

So, that's about all girls. If you enjoyed the thing half as much as I did you'll never have to take laughing gas.

From the Lorain "Times-Herald."



THIRD NEWS SECTION

The Seattle Sunday Times

AMUSEMENTS

STRAND

SECOND NEAR SENECA

RIGHT NOW

"OUTSIDE THE LAW"

PRISCILLA DEAN

LON CHANEY

SEATTLE SPORT STUFF

—CUT THIS OUT

RIGHT AT HOME!

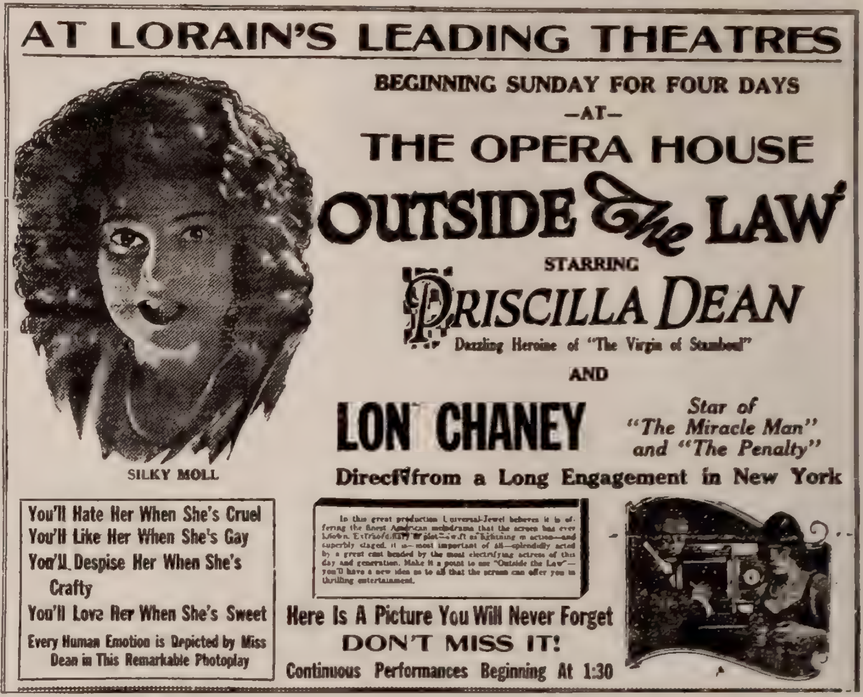
VANITY COMEDY

"HIS FOUR FATHERS"

STRAND ORCHESTRA

ATTY KEEPS ON BUMP WILL | DIRECT | SISTER CHAPLIN AGAIN SCORES

Effective ad. used for Dean film by Strand Theatre, Seattle, Wash.



AT LORAIN'S LEADING THEATRES

BEGINNING SUNDAY FOR FOUR DAYS

—AT—

THE OPERA HOUSE

OUTSIDE The LAW

STARRING

PRISCILLA DEAN

Dazzling Heroine of "The Virgin of Stamboul"

AND

LON CHANEY

Star of "The Miracle Man" and "The Penalty"

Direct from a Long Engagement in New York

SILKY MOLL

You'll Hate Her When She's Cruel
You'll Like Her When She's Gay
You'll Despise Her When She's Crafty
You'll Love Her When She's Sweet

Every Human Emotion is Depicted by Miss Dean in This Remarkable Photoplay

In this great production Universal-Jewel believes it is offering the finest American melodrama that the screen has ever known. Extraordinary in plot—swift as lightning in action—and superbly staged, it is—most important of all—splendidly acted by a great cast headed by the most electrifying actress of this day and generation. Make it a point to see "Outside the Law"—you'll have a new idea as to all that the screen can offer you in thrilling entertainment.

Here Is A Picture You Will Never Forget

DON'T MISS IT!

Continuous Performances Beginning At 1:30

This eight-column ad. packed the Opera House in Lorain, Ohio

MASKED WOMAN ARRESTED ADVERTISING DEAN FILM

IN putting over "Outside The Law" in Hannibal, Mo., Tom Wrigler, manager of the Park Theatre, and Barney Rosenthal, manager of Universal's St. Louis office, worked up a campaign which broke all records for a three day run. By the use of a masked woman who paraded the streets until arrested much newspaper publicity was secured.

A woman, wearing costly furs, paraded around the main streets of the city with a black mask covering her face. By the terms of a city ordinance it is unlawful for any one to appear on the streets of the city masked.

The attention of the police was called to the woman who was doing something "outside the law." During the noon hour on the day preceding the showing of the film, a patrol wagon drew up on the corner of one of the busiest streets and the masked lady was carried off to the city jail.

The fact that this was the first time since 1891 that this city law had caused an arrest drew front page stories in the local papers concerning the event.

When the circus passed up Hannibal this year Manager Wrigler saw an opportunity to cash in on the public interest in the circus with some exploitation for "Outside The Law." For three days before the opening of the picture a ball throwing contest was held on a lot a short distance from the lobby of the theatre.

A gallery similar to those used by circuses was erected with a colored porter serving as the ball dodger. Every passerby was urged to throw the baseballs at the negro who placed his head through a hole in the canvas and dodged the balls. Those skilful enough to hit the man received two passes for any of the evening performances at the Park. During the entire time that the gallery was on the lot only twenty-two passes were issued, so clever was the negro in his dodging.

This created tremendous interest in the picture and resulted in those failing to secure the passes coming around to see the picture anyway.

During the entire exploitation campaign in the Ohio territory more publicity was received from the local papers than for any other picture.

"BLACK MIKE SILVA"
as played by Lon Chaney, the best "bad man" on the screen

"The best picture I ever bought from Universal. You can not beat Lon Chaney as a crook, and the support he gave Priscilla Dean was nothing short of perfect. Give us more like this one --a money-getter for the small-town exhibitor."

W. J. Wood, Mgr.,
Grand Theatre,
East Troy, Wis.

Carl Laemmle
presents

PRISCILLA DEAN

Supported by Lon Chaney
in the Greatest American
Melodrama ever Screened

Directed by
TOD BROWNING

"OUTSIDE THE LAW"

UNIVERSAL-JEWEL DE LUXE

Flashes About Jewel Films

William Cutts,
Universal Film Mfg. Co.,
1600 Broadway, New York, N. Y.

In all my ten show years have never had picture draw like "Outside The Law." Played to capacity all day. Hundreds turned away. Picture will positively break house record for week. Universal wins the big money again. Advise all exhibitors to play this sure bet. It has no limit.

S. S. BLACKLY,
Manager Laughlin Theatre.

H. M. Berman,
Universal Film Exchange, Inc.,
1600 Broadway, New York, N. Y.

First day run "Outside The Law," Bijou, finds predictions of critics coming true. If ever we praised a production must say characters in "Outside The Law" elevate picture above all others. Impossible to realize how great picture is unless actually seen. We gladly join you in lauding "Outside The Law" as biggest production of year."

OWEN McKIVETT,
Manager Bijou Theatre.

Beaver Dam, Wis., March 12th, 1921.

Mr. George Levine,
Universal Film Exchange, Milwaukee, Wis.

Dear George:

Let me congratulate both you and Universal for the splendid production with Priscilla Dean, entitled "Outside The Law," which I have just finished playing.

The picture has both thrilled and charmed my audience and is worthy of the many big things you have said of it: at the same time it may interest you to know that the box-office returns have been steadily growing until the last day of the run, which was the largest.

With kind personal regards, I am, Yours very sincerely,

JACK YEO, Director,
Davidson & Odeon Theatres.

Fort Dodge, Iowa,
February 8, 1921.

Mr. Edgar B. Hines, Manager,
Universal Film Exchange,
Des Moines, Iowa.

Say, man, that Super-Jewel feature you won me over to, called "Once To Every Woman," sure proved to be a bear and then some. We played it three days and business constantly improved to the finish. Our patrons complimented us, and we put on the singer as suggested by you with specially pleasing results.

How soon can we have the others you mentioned, "Outside The Law," and "The Devil's Passkey?" If they are as good as "Once To Every Woman" we want 'em quick.

Best wishes from,
Yours very truly,
WILLIAM JOHNSON,
Rialto Theatre.

Huntsville, Ala., March 9th, 1921.

Consolidated Film & Supply Co.,
Atlanta, Georgie.

Gentlemen:

I want to say a word about your wonderful picture, "The Devil's Passkey." It is the best I have ever run. I had more favorable comment than any picture run since being in the exhibiting game covering a period of ten years as a showman.

My box-office receipts on the second day were the best on any picture run, regardless of star or cost of production. Anyone who passes up this master picture is passing up his best bet.

Yours very truly,
C. L. HACKWORTH, Proprietor,
The Grand Theatre.

Edgar B. Haines, Manager,
Universal Film Exchange, Inc., Des Moines, Iowa.

Dear Mr. Haines: Just finished playing your "Big" feature, "Outside The Law," for three days to capacity business. The first picture that ever held up for three days in Boone, and we honestly believe we could run it a week. The people are wild over it; it is not only the talk of the town but for miles around us. The railroad men who run out of here say all you hear between Boone and Clinton is, "Whatever you do, don't miss seeing 'Outside The Law,' at the Princess." The first two days we turned hundreds away, had a lock-out by 7.15 P. M. and a wonderful business on the third day. It is a picture that we believe the longer you run the more you could do, because it gets so much mouth-to-mouth advertising. Give us more like it.

(Signed) BROWN & ANDERSON,
Princess Theatre, Boone, Iowa.

PRISCILLA DEAN

—the most vigorous, dynamic personality in moving pictures

"The public went wild over it. Never in my experience have I heard so many comments about any picture. The greatest melodrama we have ever had. Bring on your next picture; I am waiting for you."

Charles Garfield, Mgr.,
Orpheum Theatre,
Flint, Mich.

Carl Laemmle
presents

PRISCILLA DEAN

Supported by Lon Chaney
in the Greatest American
Melodrama ever Screened

Directed by
TOD BROWNING

"OUTSIDE THE LAW"

UNIVERSAL-JEWEL DE LUXE

"I Must Bring This Picture Back"

—Says Orpheum Manager

"POSITIVELY broke all records, and that's putting it mildly with comments I received. I must bring this picture back in order to do justice to the many people that were turned away."

Orpheum Theatre,
Cincinnati, Ohio.

"WONDERFULLY good picture, highly complimented by my patrons."

Electric Theatre,
Pardee, Wis.

PRISCILLA DEAN

"The Virgin of Stamboul"

Directed by
TOD BROWNING
Story by
H.H. VAN LOAN
UNIVERSAL-JEWEL
PRODUCTION
DE LUXE

TOD BROWNING

the man who has given you the biggest money-getter of 1921

"Just closed the largest week's busines ever done in our Rialto Theatre. It is one of those rare productions that will do big business in any theatre or locality. I trust you will make more like it."

H. T. Moore, Mgr.
Rialto Theatre
Tacoma, Wash.

Carl Laemmle presents

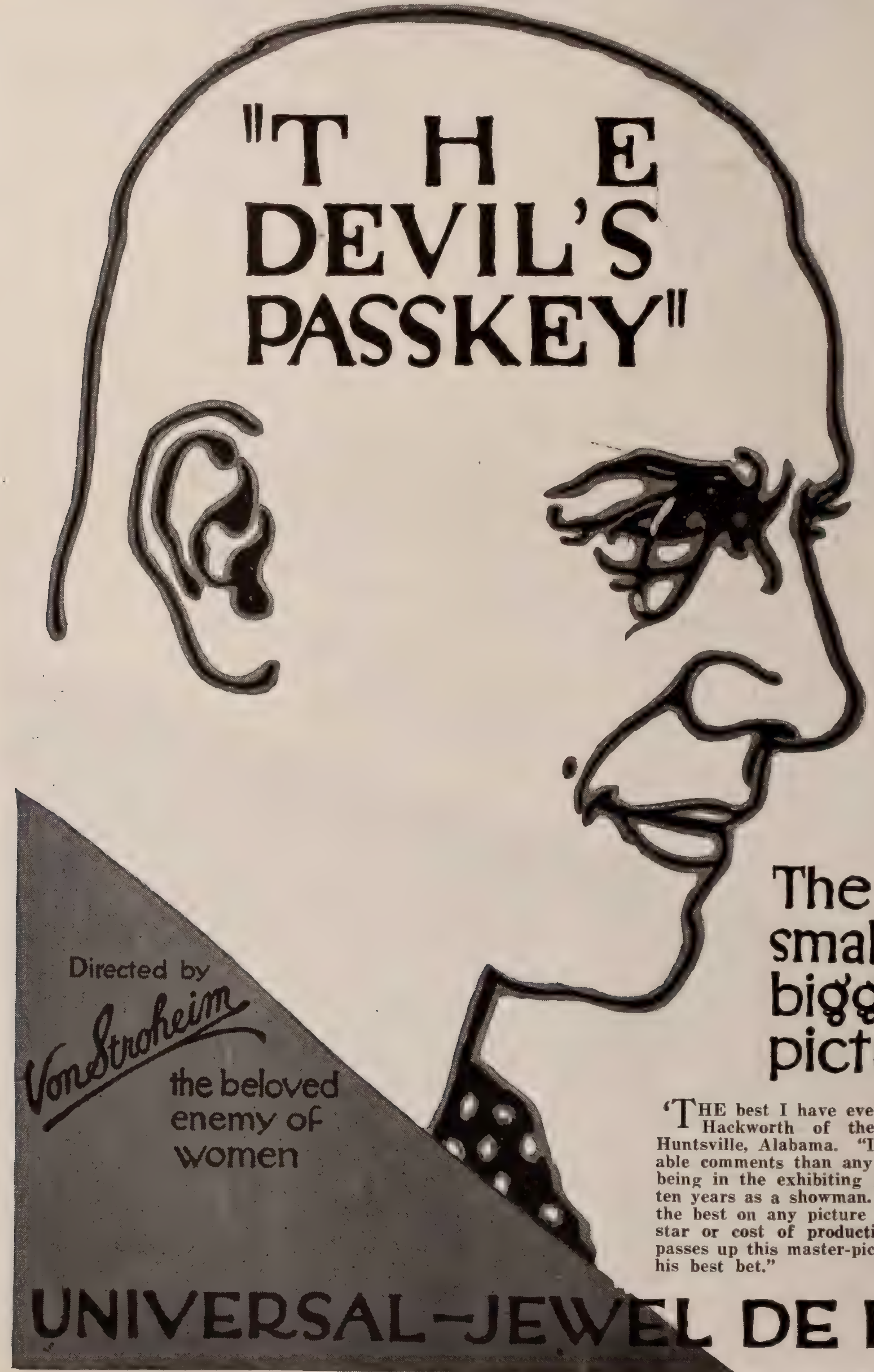
PRISCILLA DEAN

Supported by Lon Chaney in the Greatest American Melodrama ever Screened

Directed by
TOD BROWNING

"OUTSIDE THE LAW"

UNIVERSAL-JEWEL DE LUXE



"THE DEVIL'S PASSKEY"

Directed by

Von Stroheim

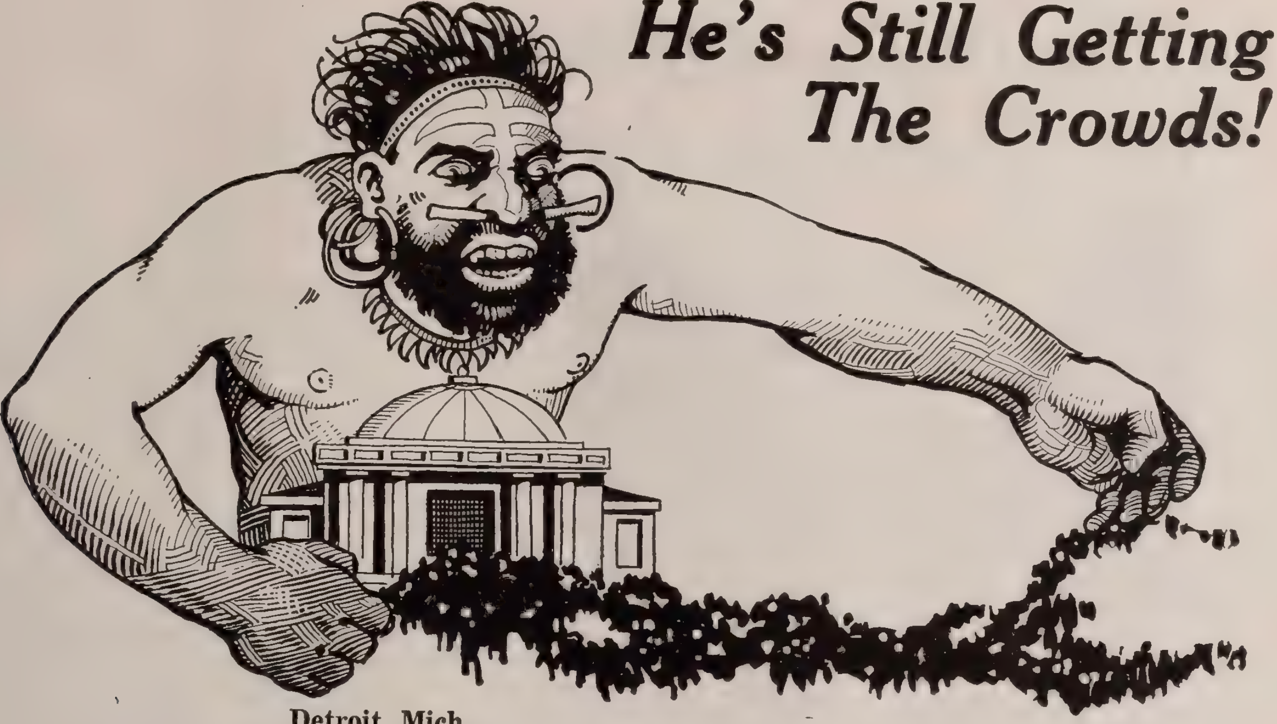
the beloved enemy of women

The small town's biggest picture

"THE best I have ever run," says C. L. Hackworth of the Grand Theatre, Huntsville, Alabama. "It had more favorable comments than any picture run since being in the exhibiting game, a period of ten years as a showman. My receipts were the best on any picture run, regardless of star or cost of production. Anyone who passes up this master-picture is passing up his best bet."

UNIVERSAL-JEWEL DE LUXE

He's Still Getting The Crowds!



Detroit, Mich.
"Very good. A picture that with exploitation will pack the house day after day. Book it."
GRAND THEATRE.
Fresno, Cal.

Fresno, Cal
"Went over tremendously. This is a big, different, and at all times, interesting picture."
LIBERTY STRAND.

Carl Laemmle presents

SHIPWRECKED AMONG CANNIBALS

UNIVERSAL
JEWEL

"Best Performing Animal Ever Seen in Pictures"

Says Wid's

"THE dog," says Wid's, speaking of the Century Comedy, 'The Kid's Pal,' is probably the best performing animal that has ever been seen in pictures, and he makes the picture hugely entertaining. He sets the table, fries an egg, warms the baby's milk, and then serves the kid's meal. This is only one of a long list of stunts that the animal puts over, and which are sure-fire stuff. It should be a very attractive number for any kind of a house."

BROWNIE

—exclusive with

Century

ONE BIG LAUGH
EVERY
WEEK

"Sweet Has Unerring Sense Of What Will Register"

Says Wid's

"FEATURING Harry Sweet, 'Tough Luck' is a first-class comedy offering all the way through," says Wid's. "The stuff s almost all new and every stunt n the piece. . . . is very funny. Sweet has an almost unerring sense of what will register, and he never overdoes his gags. Sweet s helped out by a wonderfully rained dog (Brownie) whose anics will also call forth a number of chuckles. This number is a good bet for any house."

Released thru UNIVERSAL

Comedies

HARRY SWEET

"BROKE ALL RECORDS"

"Eddie Polo in the first episode of the 'King Of The Circus' broke all records for Friday and Saturday business. This Polo serial is a winner."
Cozy Theatre, Ogden, Utah.

"GETS THE MONEY"

"A real serial with a consistent story. Gets the money. They like the circus atmosphere. Eddie is a genuine, honest-to-goodness he-man."
Strand Theatre, Paoli, Utah.

DREW NEARLY FIFTY PER CENT. ABOVE CAPACITY

"The opening of the 'King Of The Circus' was a big success. Had a street parade with clowns. My seating capacity is 350 and had over 500 packed in."
Isis Theatre, Fernie, B. C.

Directed by J. P. McGowan

EDDIE POLO in

"KING OF THE CIRCUS"

The Fight In The Clouds

HERE'S a dizzy thrill if ever there was one. Real stuff, too—no studio fake—every inch of this almost unbelievably breath-taking airplane stuff was actually photographed in the air, several thousand feet above the ground, and it all shows up on the screen. Just a sample of the kind of action you get in every episode of the sky-sea-land-underground chapter-play.

Universal's Strange
and Startling
Adventure Serial

Directed by Ed. Kull

Eileen Sedgwick in

"The DIAMOND QUEEN"

UNIVERSAL WESTERN
HOOT GIBSON
IN
"The CACTUS KID"
ONE OF THE FAMOUS "TEXAS RANGE" SERIES
DIRECTED BY
HOOT GIBSON

(Above is a reproduction of the Slide available on the first of the series. There is a smashing Sales Slide for each. Use them for full seats.)

Book The New Series of Six Two-reel Westerns Starring

HERE, Mr. Exhibitor, is your chance to load up with six bulls-eye shots—the new "Texas Ranger" Series, a group of six, red-hot, two-reel Westerns starring that smiling whirlwind, Hoot Gibson. Each of these six humdingers is a hurry-up riot of action—a two-reel combination of Star and Story that's going to make your crowds forget the feature. You know just what strides Hoot Gibson has been making with folks who like Westerns. Here's your chance to get some honest-to-goodness stuff with Gibson at his hustling best. Do it—NOW!

HOOT GIBSON

Ask Your Nearest Exchange For Information About Films

Consult With the Managers of Our Exchanges to Book the Pictures Advertised in This Magazine

Albany, N. Y.—Universal Film Exchange, Inc., 657 Broadway; C. Halligan, Manager.

Atlanta, Ga.—Consolidated Film & Supply Co., 111 Walton St.; William Oldknow, Manager.

Boston, Mass. — American Feature Film Co., 60 Church St.; Harry Asher, President.

Buffalo, N. Y.—Universal Film Exchange, Inc., 257 Franklin St.; M. A. Chase, Manager.

Butte, Mont.—Universal Film Exchange, Inc., 23 So. Montana St.; A. W. Skoog, Manager.

Calgary, Can. — Canadian Universal Film Co., 407 W. Eighth Ave.; G. Kohn, Manager.

Charleston, W. Va.—Universal Film Exchange, Inc., 707 Dryden St.; J. E. Daly, Manager.

Charlotte, N. C.—Universal Film Exchange, Inc., 307 W. Trade St.; E. F. Dardine, Manager.

Chicago, Ill.—Universal Film Exchange, Inc., 220 South State St.; I. Leserman, Manager.

Cincinnati, Ohio—Universal Film Exchange, Inc., Broadway and Pioneer Sts.; Cleve Adams, Manager.

Cleveland, Ohio.—Universal Film Exchange, Inc., Prospect Ave. and Huron; A. A. Schmidt, Manager.

Dallas, Texas.—Consolidated Film & Supply Co., 1900 Commerce St.; N. E. Depinet, Manager.

Denver, Colo.—Universal Film Exchange, Inc., 1422 Welton St.; E. Gerbase, Manager.

Des Moines, Iowa.—Universal Film Exchange, Inc., 918 Locust St.; E. B. Haines, Manager.

Detroit, Mich.—Universal Film Exchange, Inc., 63 E. Elizabeth St.; Jos. Friedman, Manager.

El Paso, Texas.—Consolidated Film & Supply Co., 110 E. Franklin St.; R. McIlheran, Manager.

Ft. Smith, Ark.—Universal Film Exchange, Inc., 709 Rogers Ave.; C. H. White, Manager.

Indianapolis, Ind. — Universal Film Exchange, Inc., 113 W. Georgia St.; R. W. Abbett, Manager.

Jacksonville, Fla.—Consolidated Film & Supply Co., 1015½ W. Bay St.; J. R. Barton, Manager.

Kansas City, Mo.—Universal Film Exchange, Inc., Main and 17th Sts.; J. H. Calvert, Manager.

Los Angeles, Cal. — Universal Film Exchange, Inc., 822 So. Olive St.; C. Theuerkauf, Manager.

Memphis, Tenn.—Consolidated Film & Supply Co., 226 Union Ave.; W. E. Sipe, Manager.

Milwaukee, Wis.—Universal Film Exchange, Inc., 174 Second St.; George Levine, Manager.

Minneapolis, Minn.—Universal Film Exchange, Inc., 21-25 Third St.; I. Gettelson, Manager.

Montreal, Can.—Canadian Universal Film Co., 12 Mayor St.; D. Leduc, Manager.

New Haven, Conn.—Big U Film Exchange, 126 Meadow St.; M. Joseph, Manager.

New Orleans, La.—Consolidated Film & Supply Co., 914 Gravier St.; W. Richardson, Manager.

New York, N. Y.—Big U Film Exchange, 1600 Broadway; Charles Rozenzweig, Manager.

Oklahoma City, Okla.—Universal Film Exchange, Inc., 312 W. California St.; S. Benjamin, Manager.

Omaha, Neb. — Universal Film Exchange, Inc., 1304 Farnum St.; H. F. Lefholtz, Manager.

Philadelphia, Pa.—Interstate Films, Inc., 1304 Vine St.; E. J. Smith, V. R. Garrick.

Pittsburg, Pa. — Universal Film Exchange, Inc., 1018 Forbes St.; A. R. Cherry, Manager.

Portland, Me. — American Feature Film Co., 85 Market St.; Harry Asher, President.

Portland, Ore.—Universal Film Exchange, Inc., 405 Davis St.; D. Brill, Manager.

St. John, N. B., Canada.—Canadian Universal Film Co., 87 Union St.; H. L. Craig, Manager.

St. Louis, Mo.—Universal Film Exchange, Inc., 2116 Locust St.; B. Rosenthal, Manager.

Salt Lake, Utah.—Universal Film Exchange, Inc., 56 Exchange Pl.; G. Hager, Manager.

San Francisco, Cal.—Universal Film Exchange, Inc., 221 Golden Gate Ave.; C. A. Nathan, Manager.

Seattle, Wash.—Universal Film Exchange, Inc., 215 Virginia St.; George Bourke, Manager.

Sioux Falls, S. D.—Universal Film Exchange, Inc., Colonial Theatre Bldg.; S. W. Fitch, Manager.

Spokane, Wash.—Universal Film Exchange, Inc., 10 South Barnard St.; A. H. McMillan, Manager.

Toronto, Can.—Canadian Universal Film Co., 350 Yonge St.; C. Hague, Manager.

Vancouver, B. C., Can. — Canadian Universal Film Co., 553 Granville St.; L. Jacobs, Manager.

Washington, D. C.—Washington Film Exchange, 307 9th St., N. W.; Jules Levy, Manager.

Winnipeg, Man., Can.—Universal Film Co., 40 Aikens Bldg.; Geo. F. Law, Manager.

When the evangelist's daughter arrives Buck Conlon turns "Hell's Kitchen" into a gospel parlor. See---

"The Knockout Man"

CAST:

Buck Conlon	**Jack Perrin**
Bull Barrett	**Jim Corey**
Parson Rhodes	**C. W. Herzinger**
Molly Rhodes	**Louise Lorraine**

BUCK CONLON, a two-fisted, rough-and-ready cowboy of the Trinity cattle ranges of California, who would rather fight than eat and never misses a chance to "take on" a scrap whether the odds are against him or not, rides into Covelo, one time "hell's kitchen" of the cow camps, on a day when its cowpuncher population is enjoying a rowdy, free-for-all mix-up in the main street.

Bull Barrett, the bully of the cow camps, is out of the free-for-all fight, but is looking on. Conlon jumps into the scrap for the love of the fihting game.

Things are going pretty, with Buck hitting right and left and generally becoming the center of the fray, when an evangelist drives into town behind a pair of thin horses and seated in an old prairie schooner turned into a gospel wagon. The wagon bears biblical inscriptions.

With him is his pretty daughter Molly who with her father looks with concern on the fighting mob of men. Buck stops the row as the wagon draws opposite the crowd and orders the men to take off their hats with him. All obey except Bull Barrett and Buck sends his sombrero spinning in the dust.

The "gospel wagon" passes on and the fight is resumed. Bull sneaks into the crowd of fighters and hits Buck a blow behind the ear. Buck recovers and fells Bull.

The vision of the evangelist's pretty daughter lingers with Buck and he gets "the boys" to help turn the town hall into a meeting place for "the Parson."

Buck becomes a regular patron of the parson's meetings. The evangelist preaches a sermon ,the text of which is "Whosoever shall smite thee on one cheek turn to him the other also."

Buck takes the old minister's text literally and from the proud, unconquered hero of the cow camps becomes an abject, forlorn, slinking figure whom everybody from Bull Barrett down takes advantage of.

Molly, seeing her one-time hero the scorn of Covelo, first is disappointed and then loses her respect for him.

Not until Bull Barrett and his gang raid the gospel meeting and Bull carries Molly into a saloon does Buck come to himself.

He rescues Molly, knocks out Bull, cleans up his gang and reinstates himself with the girl.

Eileen Sedgwick
in "THE DIAMOND QUEEN"
A UNIVERSAL SERIAL

"THE DIAMOND QUEEN"

Episode No. 13

"Weird Walls"

CAST:

Doris	**Eileen Sedgwick**
Benson	**Al Smith**
Bruce	**George Cheseboro**
Zeidt	**Frank Clarke**
Martin Harvey	**Alfred Fisher**
Zimba	**Al Smith**
Aline Earle	**Josephine Scott**

DORIS is imprisoned in a secret den in Chinatown. Bruce is rushed to the county hospital, where an immediate operation is found necessary to save his life.

In his secret laboratory Doris' grandfather works with Tim at the mysterious discovery, but they are torn with anxiety over Doris, from whom they have not heard.

Zimba, the African half-caste who is devoting his life to Doris' service, discovering that Bruce is in the hospital, rushes to him with the news that Doris is held prisoner somewhere in the Mandarin. At the same time "Shadow" Kelly, an underworld character who has resolved to go straight for the sake of Aline Earle, who lies in the same hospital as Bruce, comes to her with similar news. Bruce, defying the hospital internes, who fear for his life, gets up, quickly clothes himself and leaves with Zimba to rescue Doris.

The Third Degree

At the Mandarin cafe Bruce and Zimba, in disguise, see Benson come in through a secret door behind the cashier's beaded-curtained compartment. Benson has been putting Doris through a brutal "third degree" in an effort to wrest from her, her secret, but Doris is adament and Benson has threatened to carry out his original scheme of torture—this time using the girl instead of Bruce.

After Benson leaves the cafe, Bruce and Zimba, maneuvering into a good position at the cashier's window, where they appear about to pay their checks, suddenly cover the Chinese cashier with guns. Bruce forces his way through the secret door and pursues a Chinese who is dashing to warn Doris' captors. Zimba meanwhile holds at bay the Chinese horde aroused by a signal from the cashier. At a hidden door in the wall of a long hall Bruce closes on the man he is chasing in time to wedge his foot in the crevice and prevent the closing of the secret door. A strange battle is staged, Doris being spirited from room to room through secret panels as Bruce fights his way after her.

Between Two Fires

Zimba meantime has been worsted and overpowered by his foes who pursue Bruce. Bruce is now between two fires. During the fight in one room, when Bruce is striving to get into the compartment beyond, where Doris is struggling with a single Chinese captor, Bruce is precipitated against another secret panel, which flies open, and he sprawls out into a long, narrow hall, at the end of which is a door. Doris meantime drags down some heavy portieres on her captor, but from where he lies he traps her between secret panels that slide forth from the walls of the room as he touches a secret switch, and then, at a further touch of a switch, she is precipitated through a trap door that suddenly opens and falls into the blackness of a pit below.

CURRENT RELEASES

Special Attractions

Starring

HARRY CAREY

"West Is West"
"Hearts Up!"
" 'If Only' Jim"
"The Freeze Out"

Starring

FRANK MAYO

"The Marriage Pit"
"Honor Bound"
"Tiger True"
"Colorado"
"The Magnificent Brue"

Starring

LYONS-MORAN

"La La Lucille"
"Fixed By George"
"A Shocking Night"

Starring

EDITH ROBERTS

"White Youth"
"The Fire Cat"
"The Unknown Wife"

Starring

CARMEL MYERS

"In Folly's Trail"
"The Gilded Dream"
"Beautifully Trimmed"
"The Mad Marriage"

Starring

EVA NOVAK

"Wanted At Headquarters"
"The Torrent"
"Society Secrets"
"The Smart Sex"

Starring

GLADYS WALTON

"Pink Tights"
"Risky Business"
"Rich Girl, Poor Girl"
"All Dolled Up"

WITH A SPECIAL CAST

"Under Northern Lights"
"Two Kinds Of Love"

Jewels

Starring

PRISCILLA DEAN

"The Virgin Of Stamboul"
"Outside The Law"

"Once To Every Woman"
(with Dorothy Phillips)

"Blind Husbands"

"The Devil's Passkey"

"Shipwrecked Among Cannibals"

"The Great Air Robbery"

"The Breath Of The Gods"
(with Tsuru Aoki)

"Under Crimson Skies"
(with Elmo Lincoln)

Starring

JOE MARTIN

(Two Reels)

"No Monkey Business"
"A Wild Night"

Two Reel Western Dramas

Starring

HOOT GIBSON

"The Saddle King"
"The Driftin' Kid"
"Sweet Revenge"
"Kickaroo"
"Out O' Luck"
"The Cactus Kid"

Starring

JACK PERRIN

"The Trigger Trail"
"Big Bob"
"The Midnight Raiders"
"The Knockout Man"

Red Rider Series

Featuring

LEONARD CLAPHAM

Serials

Starring

EDDIE POLO

"The Vanishing Dagger"
"King Of The Circus"

Starring

EILEEN SEDGWICK

"The Great Radium Mystery"
"The Diamond Queen"

Starring

ELMO LINCOLN

"Elmo, The Fearless"
"The Flaming Disk"

Starring

MARIE WALCAMP

"The Dragon's Net"

Starring

ART ACORD

"The White Horseman"

Two Reel Century Comedies

"Tee Time"
"Fire Bugs"
"His Fearful Finish"
"Puppy Love"
"Fresh From The Farm"
"Leaping Lions and Jailbirds"
"Vamps and Scamps"
"Her Circus Man"
"The Dog Doctor"
"Seeing Is Believing"
"Tough Luck"

One Reel Star Comedies

"The Spirits of '21"
"His Lady Friend"
(with Joe Martin)
"My Lady's Ankle"
(with Robert Anderson

also

"Simple and Sweet"
"Milk and Yeggs"
"Won: One Flivver"
"A Waiting Maid"
"Bring On The Groom"
"Twin Husbands"
"When Eve Fell"
"Who Kissed Me?"

INTERNATIONAL NEWS TWICE - A - WEEK

"Seeing Is Believing"

Two-reel Century Comedy

Featuring

Florence Lee and Percy Pembroke

AFTER winning the belle of the town with his high silk hat and city manners, Percy immediately tries to win over the family safe. The girl's sweetheart is a correspondence school cameraman and catches the city man in the act of opening the safe and also making love to both the daughter and the mother of the town constable.

When these pictures are shown at a family gathering that evening a near riot is started. Two city detectives arrive in town and locate the city dude. Failing to win the consent of her parents, Percy elopes with the girl one night, but just as he is getting in the flivver the detectives seize him.

At the minister's the driver removes his whiskers and proves to be the girl's sweetheart. Not to disappoint the minister they decide to get married.

"Who Kissed Me"

One-reel Star Comedy

Featuring

DOROTHY WOLBERT

BILLY'S aunt disguises herself and takes the place as maid to his sweetheart. On the day she is hired, Betty announces that they will call on Billy's family. With the aunt in tow Betty arrives at house and is kissed by both the boy and his uncle.

The maid stares at her husband when he is kissing the girl and he thinks she is a "nut." Later, out in the kitchen, the uncle comes upon Betty's maid in the arms of the iceman, who just kissed her.

Billy decides to get married while the aunt is away and sends the maid out for the minister. Discovering that the maid is really his aunt, Billy hides her clothes and they refuse to recognize her in the maid's costume. She tells them that she brought the undertaker instead of the minister and stops the wedding. However, she relents, and, after they enjoy a laugh, gives her consent to the ceremony.

"THE WHITE HORSEMAN"

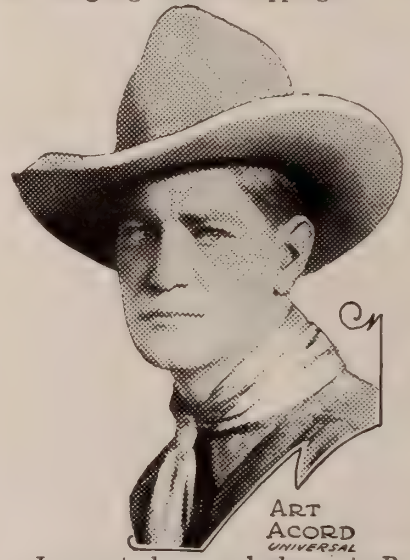
Episode 4

"The Death Trap"

ZONA escapes and closes the cliffs before Ramsey can get out. One of the Spider's gang, who has been trailing Ramsey, seizes her and forces her to re-open the cave, thus freeing Ramsey.

Ramsey knocks out the outlaw and Zona escapes with the bracelet. He mounts his own horse and gives chase.

At the ranch house Allen comes to and, seeing Jean's horse coming to the ranch with the saddle dragging, realizes that she has met with an accident and sets out to follow the trail of the dangling saddle trappings.



Jean gets loose and phones to Red Rock to the sheriff who sets out for the ranch with a posse.

Allen meets Jean and they mount and start for town but are pursued by the Spider and his gang.

The gang gain on Allen and Jean, who throw them off by cleverly contriving to get them locked in a horse barn.

The Indian girl heads for town followed by Ramsey who catches her and is about to force the bracelet from her when Jean and Allen ride upon the scene. Allen interferes with Ramsey's attack on Zona and she tells Jean that Ramsey (her uncle) knows more about her father than he is telling.

Ramsey admits the knowledge but does not tell that he shoved him over the cliff. He agrees to take Jean to the father in Red Rock. Zona escapes and rides to Red Rock to go in hiding. Jean, Allen and Ramsey also go on to town.

The sheriff captures all the Spider's gang except the Spider and one man.

In town, Zona learns of Ramsey's plot to put Jean out of the way. She warns Allen not to let Jean go with Ramsey to Wong Foo's joint, but Allen is powerless to prevent her.

In Foo's den his gang put Jean into a sack, intending to drop her through the floor into an underground stream. Zona switches sacks when they are not looking and they throw the wrong sack into the hole. Allen arrives, frees Jean from the sack, but before he and Jean and Zona can escape the gang return and captures them. They tie a weight to Zona's neck and throw her into the underground stream. They tie Allen and Jean to a table under a heavy knife and the episode ends with one of the gang pulling the lever which brings the knife down slowly upon the victims.

At the jail the Spider has all but effected the escape of his gang when he is discovered by the sheriff and a gun fight is in progress there.

International News

No. 22

New York City.—20,000 march in aid of valiant Ireland. St. Patrick's Day parade a stirring plea for suffering Erin.

New York City.—Spring season opens for ocean travel. Pre-war rush resumed as giant White Star liner *Olympic* sails for Europe.

New York City.—A cargo of oddities. How'd you like to meet these folks on a dark night, after trying out your home-brew?

Boston, Mass.—"The "iron cow" arrives! Science produces synthetic milk—all you need is, water, oatmeal —and elbow grease.

In the Public Eye.—John W. Davis, retiring ambassador to Britain, returns with Charles M. Schwab, famous ship-builder. (Omit from Boston and Chicago.)

Boston, Mass.—The Mayor of Boston as a "down-and-outer." Mr. Peters, "incognito," tries his hand at charity's wood-pile, to learn how homeless are treated. (Boston only.)

Chicago, Ill.—Stockyard workers in strike meeting. Big demonstrations protest laying off and wage reductions. (Chicago only.)

Palm Dale, Cal. — Bunnies for Easter. Crop this year is big enough for all the lucky youngsters of the land.

New York City.—Transport rammed. The *Masawaska* limps into port.

COMING!

A great big throbbing story of a girl's tremendous adventure in New York's famous Greenwich Village Artist Colony

"The DANGEROUS MOMENT"

Starring

CARMEL MYERS

Directed by
MARCEL DE SANO

UNIVERSAL SPECIAL ATTRACTION

A Monkey Hero

Here they are!

the cruel flames
the ch-e-e-i-ld
our daring hero

Arrows show course taken by this brave man, leading eventually to his just reward

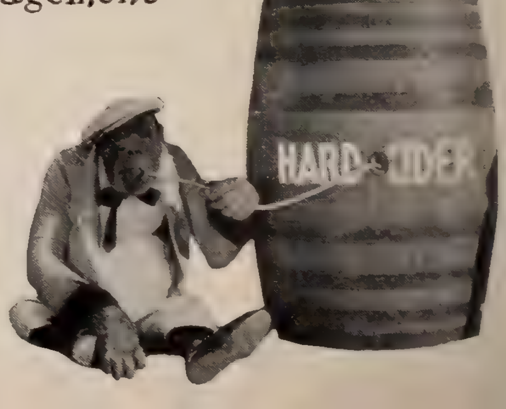
Carl Laemmle *is happy to announce the return from Africa of*

Mr. Joseph Martin

Our most popular matinee idol in an Engagement Extraordinary

Directed by
Burns &
Stecker
2 Reels

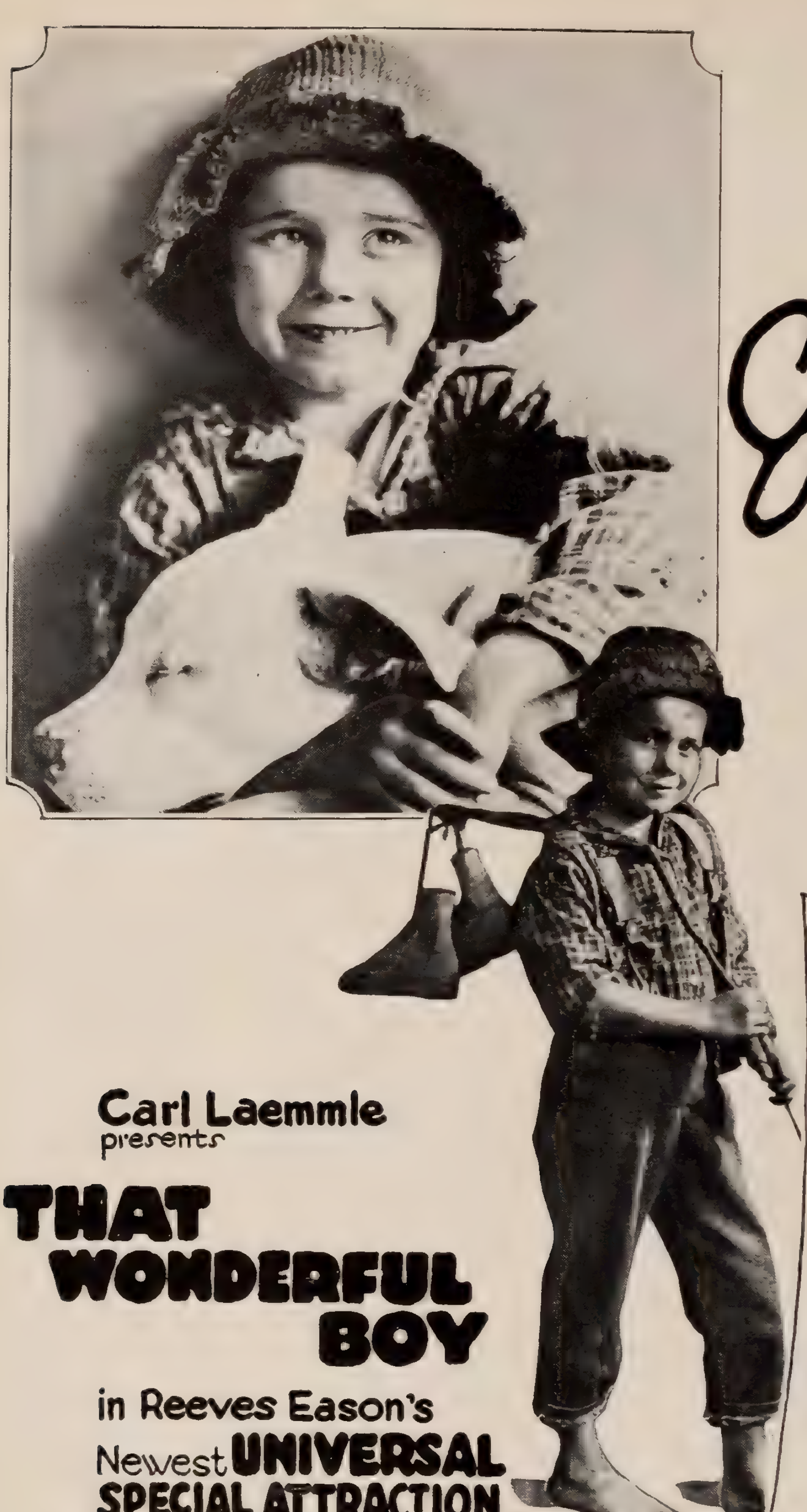
UNIVERSAL
JEWEL



THE MOVING PICTURE WEEKLY

VOL 13 APRIL 9 1921 NO 8

CARMEL MYERS
in
"THE DANGEROUS MOMENT"



Git ready!
I'm
on
me
way!

Dere Exibitur
Me and
me dawg Mickey
will be at your
house soon wit a
new show an' say!
him and me is
the hole cheese!
Hoping you
are the same
Breezy
Eason

Carl Laemmle
presents

**THAT
WONDERFUL
BOY**

in Reeves Eason's
Newest **UNIVERSAL
SPECIAL ATTRACTION**

"THE BIG ADVENTURE"

The Automatic Censor

(Reproduced from the New York American by special permission)

CONGRESS is to be asked by the Reverend Doctor Wilbur F. Crafts to create an Interstate Motion Picture Commission, whose business it would be to censor the movies.

This Commission, according to Dr. Crafts, would have supervision over every license for motion picture theatres, and would see to it that thirteen "standards" should govern every picture.

These standards would be set so that there should be prohibited such subjects as

Improper sex appeal,
Shocking scenes of perversion, such as drug taking, drunkenness, gambling, etc.,
Depictions of methods which might familiarize the young and innocent with criminal practices,
Disrespect for officers of the law and Government authority,
Scenes of violence and bloodshed,
And ridicule of religious faiths.

Against such a list no one can object. The country is probably unanimous for decency.

But against this method of securing decency and protecting theatregoers from disgusting spectacles, a great many do object.

We already have plenty of laws for the punishment of obscenity and similar offenses. Let them be enforced.

(Continued on page 22.)

One tick o' the clock-yet it changed her whole life

Carl Laemmle
offers

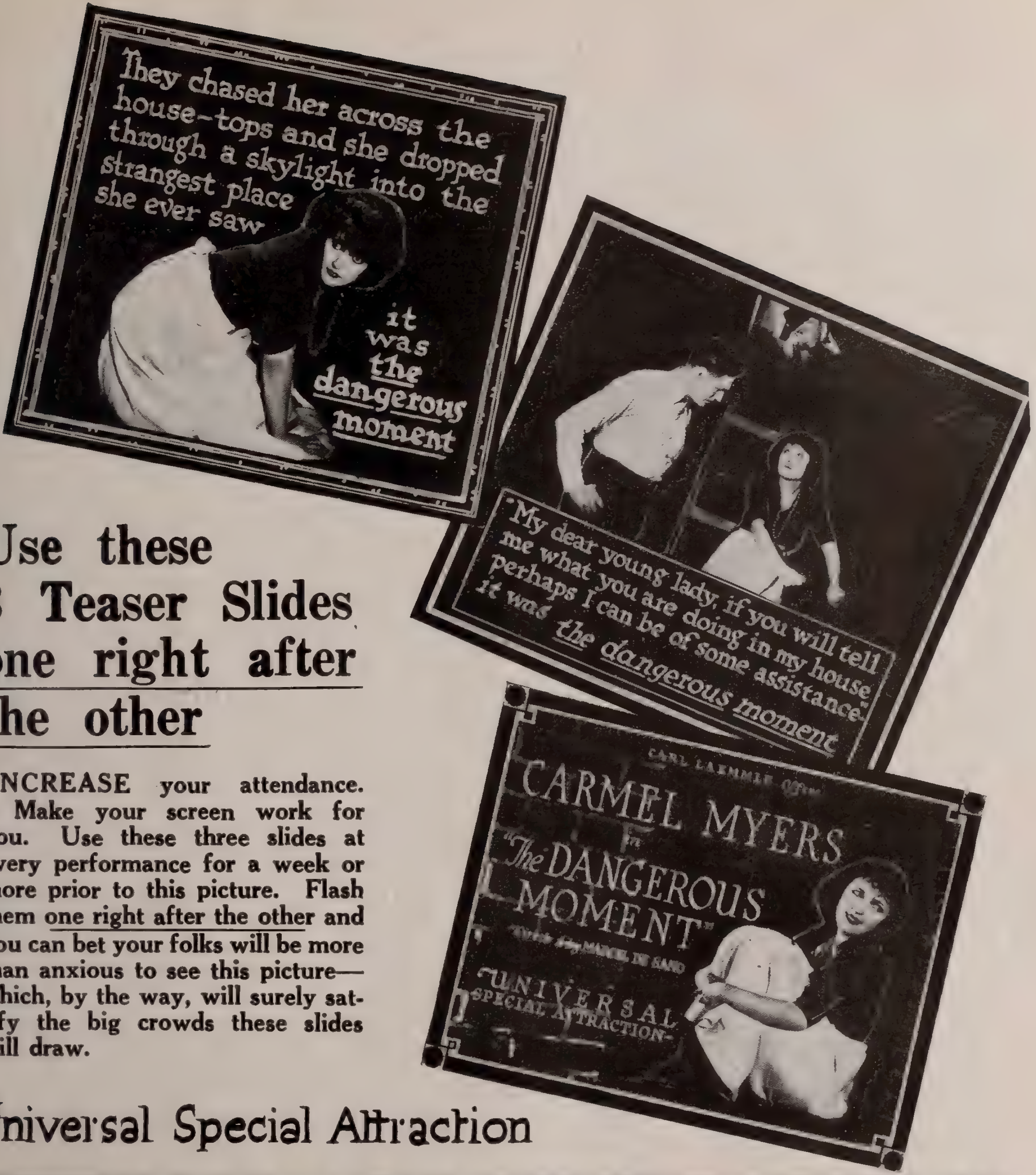
CARMEL MYERS

In a throbbing picture of a girl's life in New York's famous artist colony

one of those
52 good pictures
a year. and no worry

DIRECTED BY
MARCEL de SANO

"The Danger



They chased her across the house-tops and she dropped through a skylight into the strangest place she ever saw

it was the dangerous moment

"My dear young lady, if you will tell me what you are doing in my house perhaps I can be of some assistance."

it was the dangerous moment

CARL LAEMMLE [illegible]

CARMEL MYERS

in

"The DANGEROUS MOMENT"

[illegible] MARCEL DE SANO

UNIVERSAL

SPECIAL ATTRACTION

Use these 3 Teaser Slides one right after the other

INCREASE your attendance. Make your screen work for you. Use these three slides at every performance for a week or more prior to this picture. Flash them one right after the other and you can bet your folks will be more than anxious to see this picture—which, by the way, will surely satisfy the big crowds these slides will draw.

Universal Special Attraction

ous Moment"

Service Page for "The Dangerous Moment"

AT A GLANCE

SUBJECT—"The Dangerous Moment."

STAR—Carmel Myers.

PREVIOUS HITS—"In Folly's Trail," "The Gilded Dream," "Beautifully Trimmed," "The Mad Marriage," etc.

DIRECTED BY—Marcel de Sano.

STORY BY—Douglas Doty.

SCENARIO BY—Wallace Clifton.

SUPPORTING CAST — Herbert Heyes, George Rigas, "Smoke" Turner, Lula Warrenton, Bonnie Hill, Fred Becker, Marion Skinner, W. T. Fellows, Billy Fay, etc.

LOCALE—New York—Greenwich Village.

TIME—The present.

PHOTOGRAPHED BY—Bert Glennon.

THUMB-NAIL THEME—The story of a pretty moth who is attracted by the flickering lights of Greenwich Village and who is compelled, by circumstances, to serve as a waitress in a Bohemian resort; how, in self defense, she is led to believe she has committed murder; how she is shielded from the law by an artist who holds her blameless and how the romance thus developed reaches a happy climax when her innocence is established.

ADVERTISING PUNCHES

1—The beauty, talent and popularity of the star.

2—The vigor and novelty of the story, from the pen of Douglas Doty, magazine editor and writer.

3—The picturesque background of the story, with its intimate views behind the curtain of Greenwich Village.

4—The masterly direction of Marcel de Sano, the brilliant young Frenchman who strikes a new note in screen production.

5—The Black Beetle Cafe, with its jabber and jazz—one of the landmarks of New York's Latin quarter.

6—A brilliant combination of romance, mystery and humor.

7—A score of the most interesting Bohemian types ever shown on a screen.

8—A thrilling flight over the roof tops of New York.

9—One of the most carefully selected casts ever assembled.

10—Remarkable photographic effects by Bert Glennon.

Synopsis of Story
"THE DANGEROUS MOMENT"

IN The Black Beetle, a colorful little cafe in Greenwich Village, worked Sylvia, a waitress by force of circumstances—a girl whose manner made her out of place in the dingy little rendezvous of Bohemians.

Presiding over the cash register was Madame Tarkides, a Greek of the restaurantering type who had two interests in life—the cash register and her son, Movros.

Sylvia flutters around the place, serving liquor in tea-cups and using her ingenuity to keep out of the way of Movros, who is fascinated by her warm pulsating beauty and has on many occasions tried to hold her in his arms.

After the rush of business one night Sylvia enters the office of the cafe to turn in the stubs from her order pad. Movros tries to kiss her. She fights him off and swings a chair to save herself from his passion. The light is shattered. The room snaps into blackness. When the lights go on Movros lies dead with a knife wound in his heart. The girl is gone.

Fleeing over roof-tops, Sylvia drops through a trap door into the studio of George Duray, a Greenwich Village artist, whose fortune seems about to change through his engagement to Marjory Blake, heiress to millions.

Duray's rival for the hand of Marjory is Trent, the district attorney. He doesn't waste any friendship on Duray.

CAST

Sylvia Palprini	Carmel Myers
Mrs. Tarkides	Lulu Warrenton
Movros Tarkihes	George Rigas
Jack Reeve	W. T. Fellows
Collins	Billy Fay
Marjory Blake	Bonnie Hill
George Duray	Herbert Heyes
Henry Trent	Fred C. Becker
Aunt Cynthia Grey	Marion Skinner
Trotsky	"Smoke" Turner

When the frightened girl drops into his studio Duray hears her story and believes her justified in the killing. He attempts to hide her from the police who insist upon searching his studio. The girl hides in a store room adjoining until the police go.

She is posing as a model for him to allay suspicion when Aunt Cynthia, a relative of Duray's arrives.

Led by Trent to the studio the police again search for Sylvia and find her. She is arrested and taken to jail. At the same time Reeves, a gunman, is trying to escape from the detectives who have followed him to a saloon. He makes a thrilling jump across an alley from the top story of a building and hangs by his hands to the cornice. The police shoot him down and he falls to the pavement below. As he dies he confesses that he knifed Movros for his money when he fell under the blows of the chair swung by Sylvia.

The girl is released and returns to Aunt Cynthia at Duray's studio. Marjory breaks her engagement to the young artist and Aunt Cynthia starts planning for the wedding.

Carmel Myers
in "THE DANGEROUS MOMENT"
UNIVERSAL

Theatre Name Here

He wanted her for love; the police wanted her for murder. Who got Sylvia, The Rose of Washington Square? See "The Dangerous Moment."

Love laughs at locksmiths —but not jailers. See Carmel Myers in "The Dangerout Moment" and get sentenced to thirty thrills.

"Sunkist State" Produces Movie Stars

ARTISTIC talent seems to be developed by the California climate, and this golden state has given birth to more famous actors, singers, and artists than any other section of America. The fact that a great majority of cinema stars are Californians may be attributed by some to the fact that most of the motion picture productions are made in that state. That may apply to "extras" and lesser lights, but the stars and other important players are selected chiefly for their talents and personality.

Carmel Myers, most fascinating of the younger screen stars, who is rapidly developing the dramatic gifts of a Bernhardt or a Duse, was born in San Francisco. When quite young the family moved to Southern California and Carmel was educated in the public schools of Los Angeles. During her high school days she was leader of the dramatic class, was editor of the school publication, sang and danced at charity and benefit performances and otherwise gave evidence of unusual talents.

The same California atmosphere which produced David Warfield, Nance O'Neill, David Belasco, Marjorie Rambeau, George Beban, Fay Bainter, Frank Bacon and a hundred other dramatic celebrities brought forth Carmel Myers, who attracted the attention of David Griffith when she was still attending school. Under his careful tuition she developed into a clever actress, and then Universal featured her in a number of successful photodramas.

Interesting pose of Carmel Myers taken during the screening of "The Dangerous Moment."

After playing "straight" parts in her previous pictures the acting of Carmel Myers in a difficult character rôle in "The Dangerous Moment" comes as a delightful surprise. She handles her part of Sylvia, the Greenwich Village waitress, with new skill and talent in each scene.

This is another picture full of action to be added to her successes, with the scene set in a Greenwich Village cafe known as "The Black Beetle." The cafe was built at Universal City from drawings of the original in the possession of the architectural department at the world's film capital.

Those who have been initiated into the inner circle of Bohemia will perhaps be able to identify the little cafe which is featured in "The Dangerous Moment."

The Universal picture shows the cafe exactly as it originally looked when the event of its existence became a matter of police record; but the name was changed.

In "The Dangerous Moment," Miss Myers appears as a waitress in the place. A murder is committed, one of the most sensational crimes in the history of Greenwich Village, and she is accused. Escaping from the police she is sheltered in the studio of a young artist who figures prominently in unravelling the fascinating mystery.

Douglas Doty, who was a frequent visitor in Greenwich Village when he was editor of the Cosmopolitan magazine, wrote the story for Miss Myers, and Marcel de Sano, a former Village resident, directed the picture.

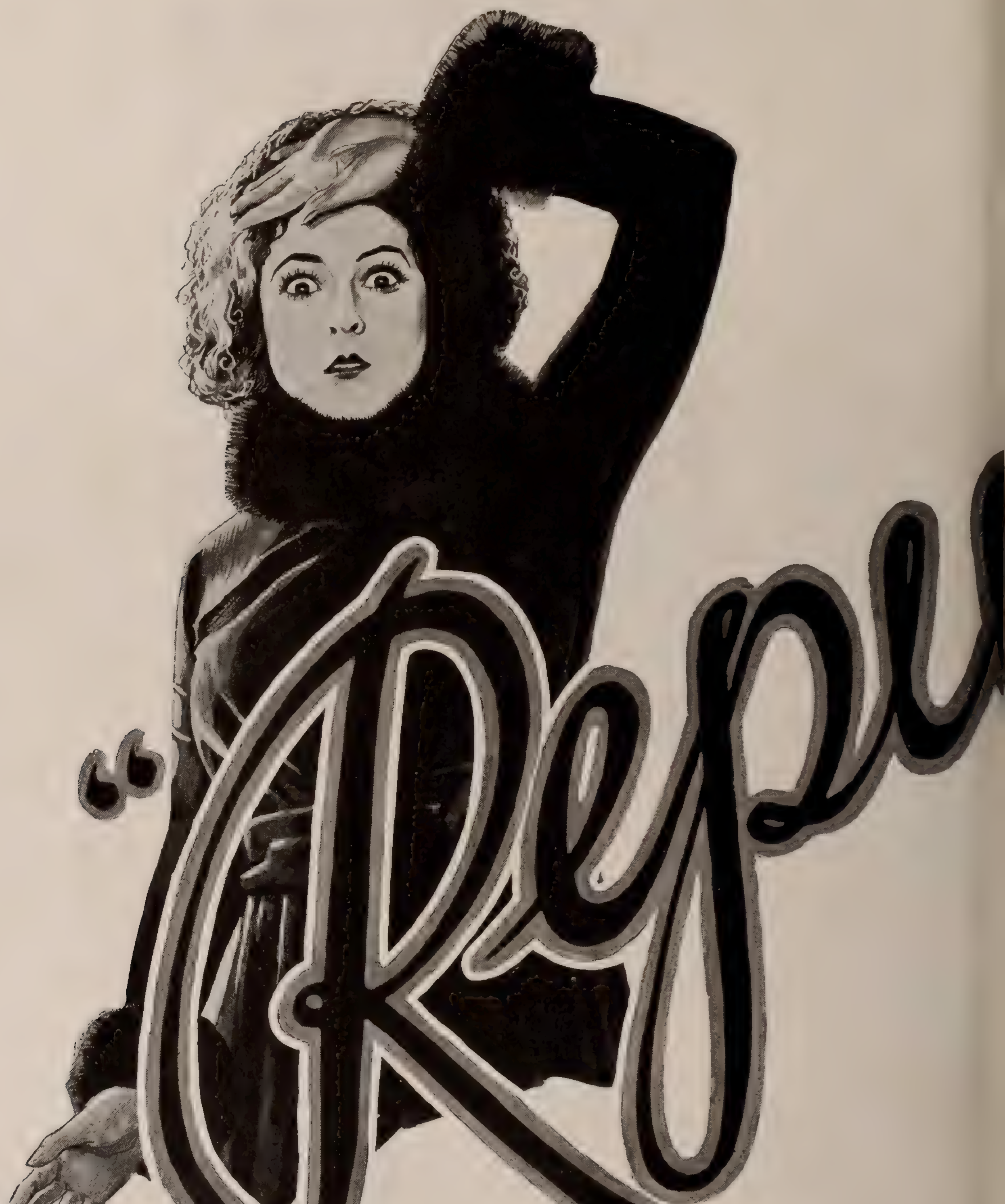
WHAT'S AT THE PLAYHOUSE TO-NIGHT?

EVERYONE loved her; yet no one had ever kissed her. She was sweetly innocent, yet she stayed in an artist's studio for several days while the police searched for her. That is a situation in "The Dangerous Moment," which is now playing at the .... Theatre. The story is a Universal production with Carmel Myers in the starring rôle and blends spice with dynamite.

CARMEL MYERS was never more vivaciously appealing than she is in "The Dangerous Moment," which is now showing at the .... Theatre. At least that is the opinion of those who have seen the delightful play. "The Dangerous Moment" was written for Miss Myers by Douglas Doty, former editor of the Cosmopolitan magazine, and filmed under Marcel de Sano's direction at Universal City.

NOT only does Miss Carmel Myers display the finest example of emotional and comedy acting in her latest feature, "The Dangerous Moment," which is occupying the screen at the .... Theatre, but she is ably supported by a brilliant cast including Herbert Heyes, Bonnie Hill, "Smoke" Turner, Lula Warrenton, George Rigas, W. T. Fellows, Billy Fay, Fred C. Becker and Marion Skinner.

Coming Coming Coming Coming Coming Coming Comin



Soon Soon Soon Soon Soon Soon Soon Soon Soon Soon Soo oming Coming Coming Coming Coming Coming Coming

tation”

Carl Laemmle
presents

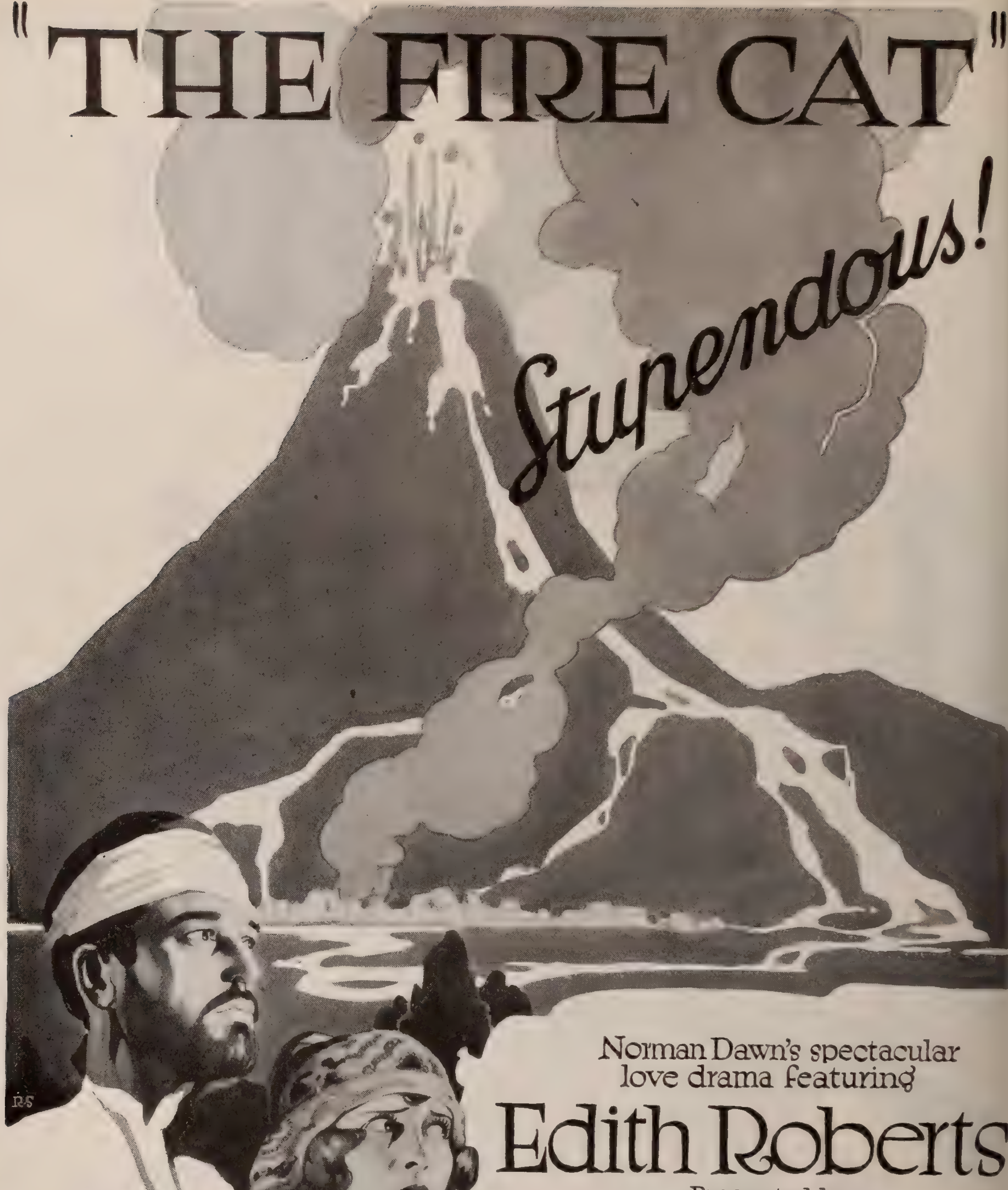
PRISCILLA DEAN

in
Stuart Paton's
Tremendous Drama
of Woman Against
Woman

UNIVERSAL
JEWEL-DE-LUXE

on Soon Soon Soon Soon Soon Soon Soon Soon Soon Soon

"THE FIRE CAT"



Norman Dawn's spectacular
love drama featuring

Edith Roberts

Presented by
Carl Laemmle

UNIVERSAL SPECIAL ATTRACTION

Mount Vesuvius Famous Volcano Active Once More

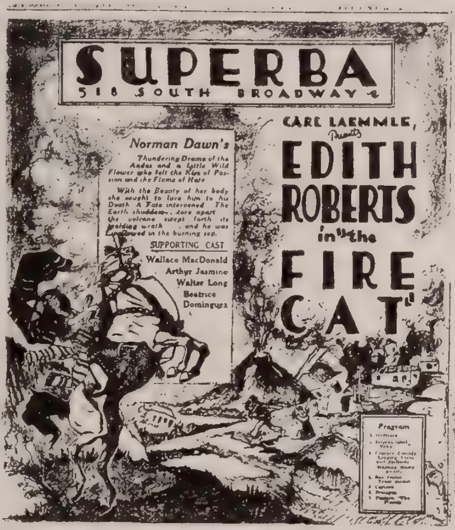
IN presenting pictures of the latest eruption of Mount Vesuvius, Italy's famed volcano, International News scored a news "beat" on its competitors by releasing the films several days ahead of any other news reel organization. The eruption pictures were released through Universal in New York on Tuesday, March 15, and shipped from New York to Universal exchanges on the same day.

These films were taken by Captain Ariel Varges, an International News representative and world-famed as a cameraman. He took the pictures at close range—as close as he could safely venture without having the film in his camera ruined by the intense heat. The scenes taken on top of Mount Vesuvius are the most startling volcanic pictures ever filmed from nature.

The remarkable photograph shown here depicts the spouting flames, lava and gas pouring from the new cone rapidly rising in the old crater of the awakening volcano. The flow of molten lava was spread for many miles on either side of the belching cone.

Awakening giant spouting flames and gas on Mount Vesuvius.

NOTED SCIENTISTS PRAISE "THE FIRE CAT"



SUPERBA
518 SOUTH BROADWAY

CARL LAEMMLE, Presents

Norman Dawn's

Thundering Drama of the Andes and a Little Wild Flower who felt the Kiss of Passion and the Flame of Hate

With the Beauty of her body she sought to lure him to his Death. A Fate intervened. The Earth shuddered, tore apart the volcano swept forth its scalding wrath . . . and he was swallowed in the burning sea.

SUPPORTING CAST

Wallace MacDonald
Arthur Jasmine
Walter Long
Beatrice Dominguez

EDITH ROBERTS in "the FIRE CAT"

Program

One column ad. used by Superba Theatre, Los Angeles, Cal.

FOR fast action with a faithful reproduction of local color no better picture has been filmed than "The Fire Cat" with the versatile Edith Roberts in the leading rôle. The scenic interest alone is enough to hold interest in the film without the dramatic story set in a little village high up in the Andes mountains.

One of the chief merits of the picture is the earthquake scene which can not be surpassed for realism. This has a very important part in advancing the plot of the story and the volcano scenes have proven to be very effective in advertising the picture.

Recently a very high compliment was paid to the accuracy of the scenes showing the volcanic eruption by two of the foremost scientists who are specialists in this field. Chester A. Reeds, Phd., and Edmund Otis Hovey, Phd., both connected with the American Museum of Natural History, after viewing "The Fire Cat," said it was an unusual production.

They were especially interested in the earthquake scenes because Professor Reeds is a recognized authority on seismic eruptions and Professor Hovey is an authority on volcanic disturbances. They were quick to see how carefully and with what great regard for detail the volcano in the mighty Andes in eruption was filmed.

Both members of the Museum praised the picture and also the work of director Dawn, who was born in South America and who wrote the story.

When Steffanson, the Arctic explorer, was stuck in the Arctic regions a few years ago, Edmund Hovey organized a rescue party which went up to dig him out. They went North, in the Summer and wore only their Summer underwear.

Instead of coming back with the explorer in the Fall the rescue party was itself prozen in and it was three years before they could return to civilization.

THOUGH "The Parish Priest" is the feature picture at the Park Theatre this week, Universal's offering, "The Fire Cat," starring Edith Roberts, is a better film in every way, with a stronger story, cast of players and theme.

A year ago, or possibly it was two years ago, Edith Roberts was playing ingenue roles for Universal. Today, with the help of such splendid stories as "The Fire Cat," she is holding her own among the rest of the stars. Starting as a comedienne in Christie comedies, she has developed into rather serious work, but has kept the lightness and vivacity that comedy work teaches.

The scenery in this picture is quite the most colorful and gorgeous we have seen. The mountain settings are striking, the Purisima scenes are quaint and colorful, giving the darkness and Spanish atmosphere, while the eruption of the volcano is given with vividness and impressiveness.

Spanish stories lend themselves to the screen well, in spite of the loss of color we always associate with such surroundings. The characteristic of the people, fiery tempers, vivacity, and at times, indolence. Universal has cast the picture well. Edith Roberts makes a striking Spanish girl and plays the spirit.—*By Frieda Davis in the Boston American.*

THE MOVING PICTURE WEEKLY
A MAGAZINE FOR MOTION PICTURE EXHIBITORS

Published Weekly by the MOVING PICTURE WEEKLY PUB. CO.
1600 BROADWAY, NEW YORK CITY

PAUL GULICK, *Editor.*
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Vol 13 APRIL 9, 1921 No. 8

With "Cappy Ricks" on Censorship Seas

Peter B. Kyne, famous novelist and creator of the character of "Cappy Ricks" urges common sense in dealing with censorship

"THE horse sense, the acute grasp of what is right and wrong, and the kindly humor in the telling of it, of old Cappy Ricks functioned yesterday through his mouthpiece, Peter B. Kyne, on the rapidly-growing opposition to the proposed censorship of moving pictures.

Before a largely attended meeting of the San Francisco Center of the Civic League at the St. Francis Hotel, Kyne, the author, playwright and soldier, made it plain to his hearers that the public is by far the best judge of its own morals, and demonstrated the fallacy and impossibility of attempting to legislate morality into the people.

I come as an American citizen who loves justice and liberty; and who, having acquired the habit of doing his own thinking has, due to considerable reflection, anent the growing tendency in this country to censor speech, plays, books, motion pictures, beverages and religious convictions, considered it his plain duty to come here today and tell you that censorship of any kind by legislation is an abridgement of human liberty and common sense.

MOVIE CENSOR IS SUPER-BOOB

Two coyotes lifting their voices to the moon can convince the average city dweller that their numbers are legion. It is thus with the handful of censors who are so busy remaking the world, and it is to them that I shall pay my respects in this address, with particular references to that portion of their activities which threatens to hamper, if not totally destroy, the fourth largest business enterprise in the world. And before the time allotted me has expired I expect to prove to you, ladies and gentlemen, that in very many cases the censor of motion pictures is not only a boob but a super-boob.

When I employ the designation "super-boob" I do not refer to the members of the National Board of Censorship or to those who have a very just cause for disapproving a great many motion picture productions, for I, too, am of that number. I want to see motion pictures improved and made cleaner and sweeter and more artistic.

To my mind one of the most striking examples of the Super-boob—the High Chief Super-boob, in fact, is one Rev. Harry W. Bowlby, national secretary of the Lord's Day Alliance, who is trying to legislate us out of every normal human privilege on Sunday with the exception of a slow walk to church.

OUT GUNNING FOR REFORMER

The motion picture censor that I am gunning for is just a jump or two behind this man Bowlby; he differs in form, but not in substance; his is the same censorious, unreasoning, bigoted, illogical and unintelligent course of procedure; he lays to his soul the flattering unction that his is constructive, whereas while striving to be constructive according to his weak lights he is destructive of those fundamental principles of equity and fair play upon which our government was founded.

I declare he is not a good citizen, because he wants to tinker with human liberty, freedom of thought and expression; because he is incredibly stupid, though he parades as an intellectual, and intolerant because he would degrade all motion pictures, which are expressions of creative art, down to his own ignoble and mediocre sense of appreciation.

What I plead for, what the motion picture industry pleads for, is not so much the total abolition of decent and sane supervision of the entertainment it has to offer, but decent and sane regulation of the activities of censorship run wild."—*From the San Francisco Examiner.*

"Renunciation," a gripping story of the old West, by Peter B. Kyne, has been started at Universal City.

"Renunciation" is being filmed as a special feature with an all-star cast under the direction of Jacques Jaccard.

CARMEL MYERS
in
"The Dangerous Moment"

Special Newspaper Publicity Stories

"BLACK BEETLE" MYSTERY THEME OF FEATURE FILM

CARMEL MYERS will be the stellar attraction at the .... Theatre on .... in "The Dangerous Moment," a Universal screen play made under the direction of Marcel de Sano.

Fast action, love interest and spontaneous humor are blended into the theme so cleverly that "The Dangerous Moment" will probably be pronounced by playgoers to be Miss Myers' most entertaining picture.

Douglas Doty, former editor of the Cosmopolitan magazine, wrote the original story from personal knowledge of Greenwich Village and Wallace Clifton wrote the screen adaptation. Marcel de Sano, the brilliant young Frenchman who directed the production, is an artist who lived in the famous Bohemian quarter of New York before he became a motion picture director.

The story opens with the star as a waitress in The Black Beetle, a tawdry little cafe frequented by the motley array of denizens of the quarter. In repelling the attentions of the son of the owner of the place she strikes him with a chair. He falls dead. Thinking that she has killed him she seeks refuge in the studio of an artist while the police batter down the doors and throw out a dragnet over all New York for her capture. As the story unfolds, the girl is shown to love the artist who has sheltered her and interesting heart complications arise to strew their path with difficulties. When the end of the plot is reached it develops that a knife, driven home by an unseen hand, killed the man.

REAL BOHEMIAN LIFE SHOWN IN PICTURE

GREENWICH VILLAGE has served as the background for many a recent photodrama, but never has the free and unfettered atmosphere of the Bohemian district adjoining New York's Washington Square been so faithfully transplanted to the celluloid strip as in "The Dangerous Moment," the Universal screen story starring Carmel Myers which had its first local showing at the .... Theatre last night.

The opening scenes show the Black Beetle, a tawdry cafe of the artist's quarter, where Sylvia, played by Carmel Myers, waits on the heterogeneous array of patrons, shouts her orders above the din of the jazz orchestra and occasionally has to defend herself against the unwelcome attentions of Movros, the silk-shirted, pomaded son of the proprietress of the resort. The settings for this part of the story are really an animated page from life as it is lived in that section of New York peopled by long-haired men and short-haired women, and but for the fact that the producers of the picture announce that it was filmed at Universal City one would be led to believe they had really gone to Greenwich Village to secure their scenes.

Carmel Myers

POPULAR STAR SEEN IN CHARACTER ROLE

THE .... Theatre was filled last night with playgoers who knew that Carmel Myers was to be the star, naturally expected a good picture and found a better screen offering than they had hoped for, even with the Universal mark to endorse the work of one of the most popular girls among the younger stars.

Miss Myers appeared in "The Dangerous Moment," her latest photodrama which was filmed under the direction of Marcel de Sano at Universal City.

Perhaps because Mr. de Sano is French and understands the peculiar psychology of Greenwich Village and perhaps because Miss Myers entered so enthusiastically into the spirit of the story, the production is one of the best in which she has ever been seen and will make an indelible impression upon theatregoers as a masterful example of the well balanced photoplay.

The story deals with Sylvia, a waitress in a Greenwich Village cafe. No sooner has the lovely girl won her way into the hearts of those who see her than a murder shadows the Bohemian quarter and suspicion rests directly upon her. She evades the police and seeks refuge in the studio of a young artist. With two big parallel punches the story is converged to a sizzling climax that glows at the white heat of emotion as the denouement is reached.

Douglas Doty wrote the story, de Sano showed fine discretion in the direction and Miss Myers had the splendid support of a sterling cast.

Complete Reviews And Advance Notes

"URGE" FOR ARTISTIC FELT BY ALL CLASSES

THE bizarre and exotic atmosphere of Greenwich Village, New York's Bohemian section, has attracted adventurous souls from all walks of life. Every woman who feels an "urge" towards the unusual or the artistic, tries to find her way to Greenwich Village, where she may mingle with kindred spirits and give her individuality to expand. There are many serious thinkers and workers in the "Village," but there are more shams and parasites, and only the very wise can distinguish the wheat from the chaff.

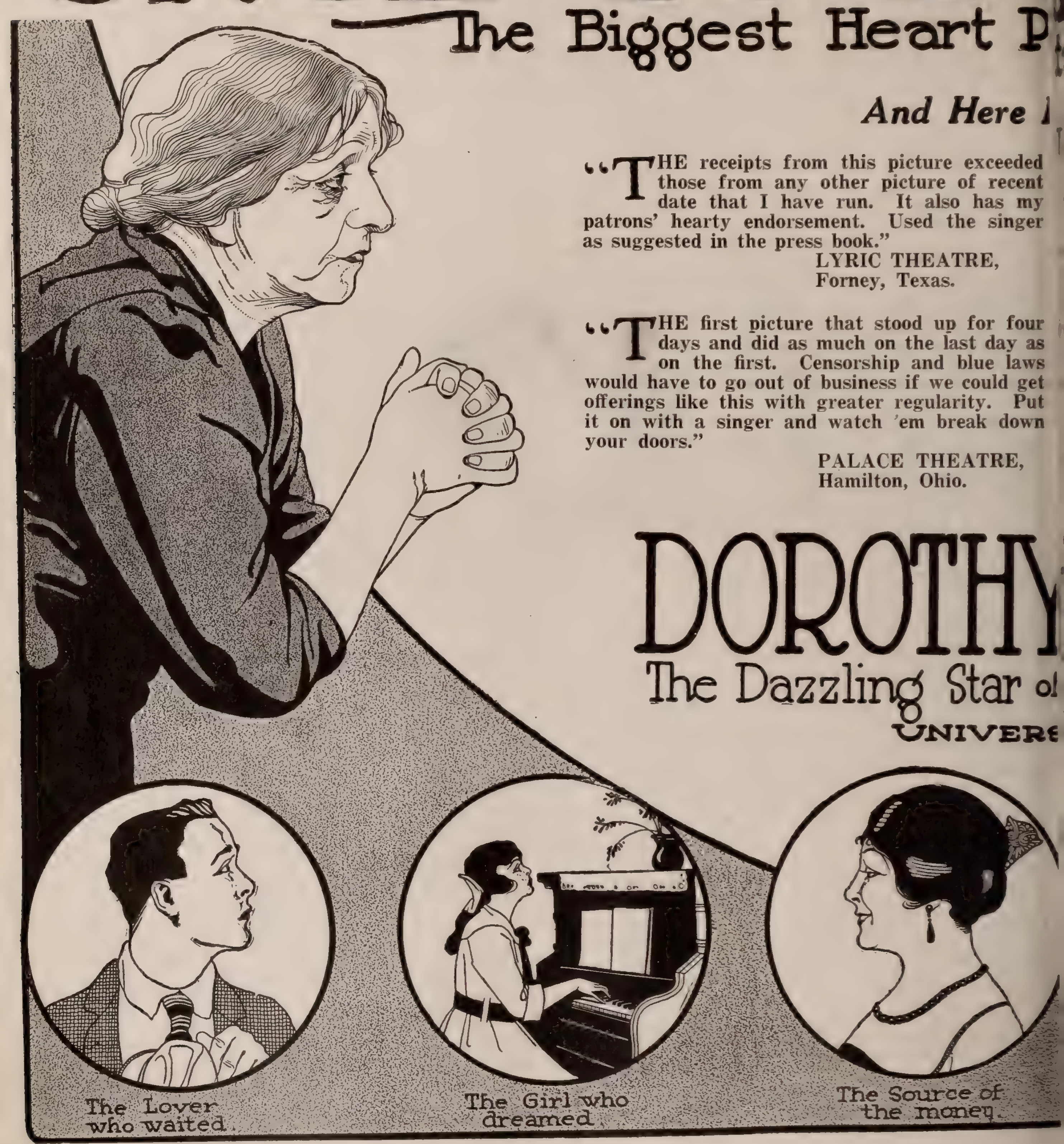
Sylvia was one of those nice girls who was lured to Greenwich Village by a hungry soul; but the struggle was too hard and she soon found herself earning an existence by serving as a waitress in The Black Beetle, one of the unsavory underground cafes of Bohemia. Here she was compelled to protect herself from the advances of Movros, son of the proprietress of the restaurant. In one of these battles for her self respect she swings a chair. The room is plunged in darkness. When the lights are turned on Movros is found dead and Sylvia flees over the roof tops to escape the vengeance of the law.

On this foundation is built "The Dangerous Moment," one of the most engrossing screen stories written in a long time, which has been produced with Carmel Myers in the starring rôle of Sylvia. It is a Universal production, with the story from the pen of Douglas Doty, the direction credited to Marcel de Sano and announced for appearance at the .... Theatre next ....

In Miss Myers' support will be seen Herbert Heyes, George Rigas, "Smoke" Turner, Bonnie Hill, Lula Warrenton, Fred Becker and many others.

"ONCE TO E

The Biggest Heart P


The Lover who waited
The Girl who dreamed
The Source of the money.

And Here

"THE receipts from this picture exceeded those from any other picture of recent date that I have run. It also has my patrons' hearty endorsement. Used the singer as suggested in the press book."

LYRIC THEATRE,
Forney, Texas.

"THE first picture that stood up for four days and did as much on the last day as on the first. Censorship and blue laws would have to go out of business if we could get offerings like this with greater regularity. Put it on with a singer and watch 'em break down your doors."

PALACE THEATRE,
Hamilton, Ohio.

DOROTH

The Dazzling Star o

UNIVER

ERY WOMAN"

ure of the Generation

he *Proof:*

“IT lived up to every promise you made for it . . . and more. Used the singer and there was not a dry eye in the house. ‘AA’ per-production in every sense of the word.”
REGENT THEATRE,
Cedar Falls, Ia.

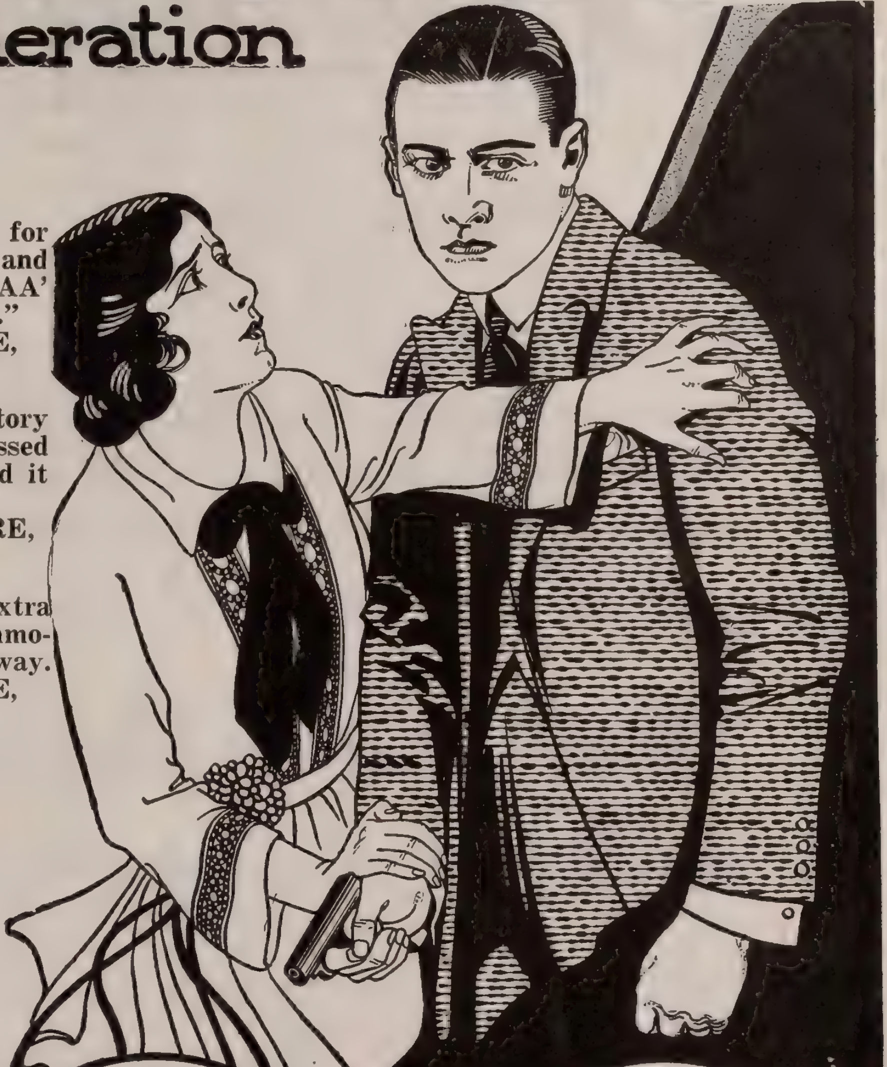
“PLAYED three days to very satisfactory business. Many of our patrons expressed their appreciation. Used a singer and it ade a wonderful hit.”
PRINCESS THEATRE,
Oskaloosa, Iowa.

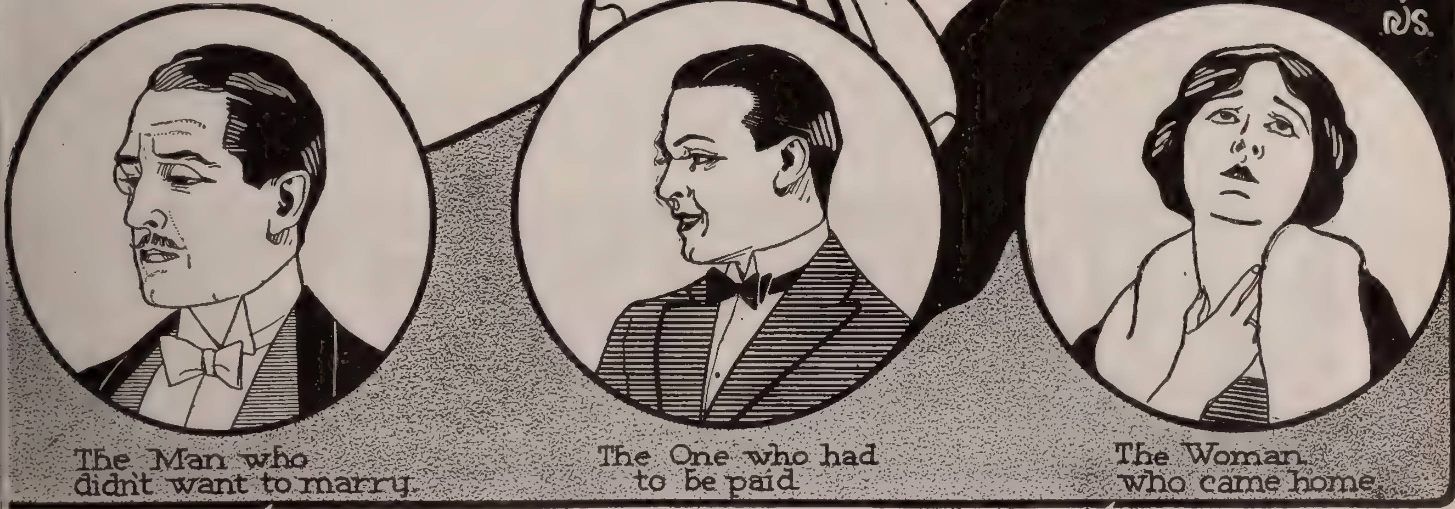
“POSITIVELY broke all records. An extra show at night was necessary to accommodate those who could not be driven away.
STRAND THEATRE,
Easton, Pa.

PHILLIPS

he Heart of Humanity"

JEWEL





The Man who didn't want to marry

The One who had to be paid

The Woman who came home

3 Small Houses

Superba Theatre

Los Angeles, Cal.

Seating Capacity	*680*
Average Admission Price .	*35c*
First Week's Receipts .	*$9,466.15*
Average per Seat per Week	*$13.92*

Alle

Seating Capaci
Average Admis
First Week's R
Average per Se

You Can Do What Hund

"Smashed all records. Had to send S.O. S. call to police."
HOLMAN THEATRE, Montreal, Can.

"Biggest box-office attraction ever released. Biggest crowds in years. Turned as many away as got in."
ASCHER'S MERRILL THEATRE, Milwaukee.

"Compelled to turn them away. Many returned to see it second time."
CENTRAL, PARK & PREMIER THEATRES, Buffalo.

PRISCILLA DEAN

Supported
LON CHANE

TOD BROWNING'S GREATEST UNIVERSAL

veraged $9.73 per Seat!

heatre

Akron, Ohio

. . . . 478

Price . . 25c

s . $3,843.75

r week . $8.04

Standard Theatre

Cleveland, Ohio

Seating Capacity	*612*
Average Admission Price .	*22c*
First Week's Receipts .	*$4,435.22*
Average per Seat per Week .	*$7.24*

s of Exhibitors Are Doing

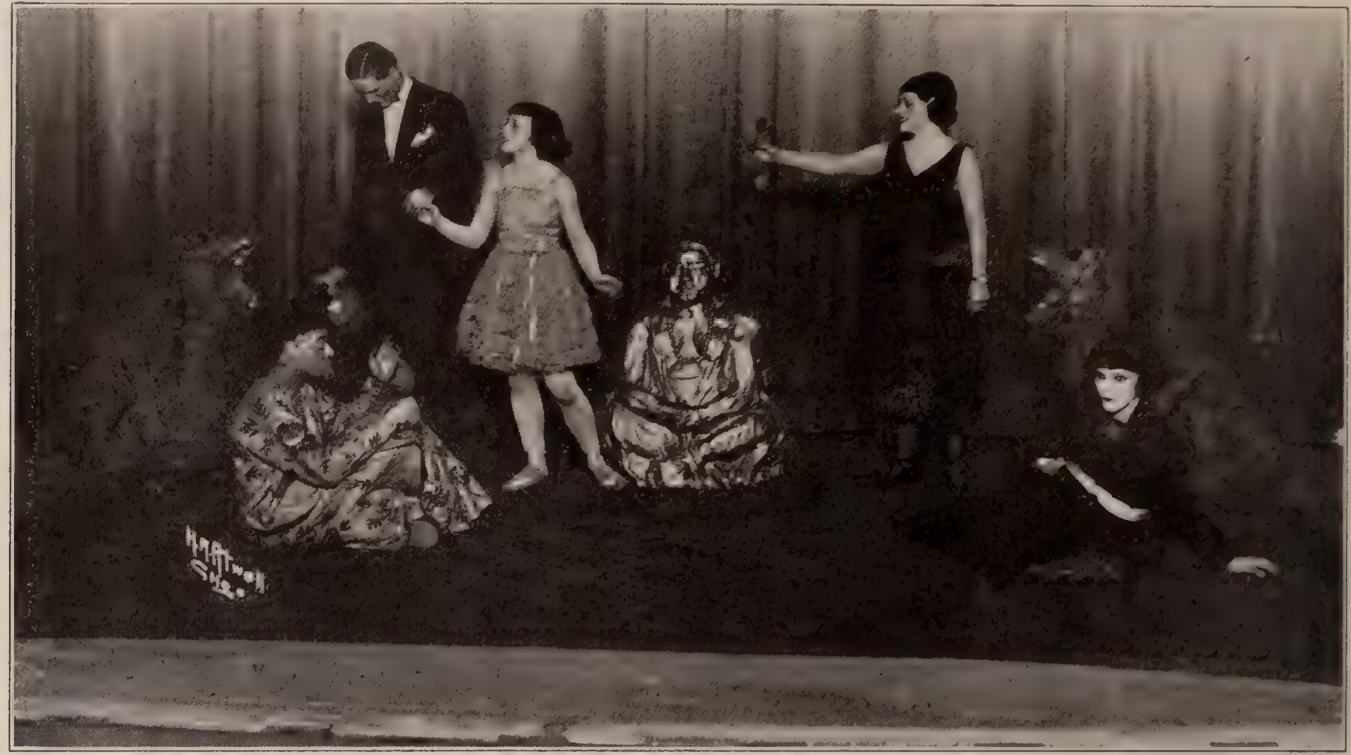
"Marvelous business. Simply could not keep the crowds away."
FLORENCE THEATRE, Pasadena, Cal.

"Crowds blocked traffic. Business will surpass anything ever done in show business in El Paso."
ELLANAY THEATRE, El Paso.

"Greatest crowd ever gathered in front of a theatre in Flint. The public went wild over it. Stood them out in the rain."
ORPHEUM THEATRE, Flint.

OUTSIDE THE LAW"

JEWEL PRODUCTION DE LUXE



Spirit of Buddha sends message, through Chinese philosopher, to players in prologue at Barbee's Loop Theatre, Chicago.

AS a preface to a feature picture a prologue properly conceived and correctly staged forms one of the best and most distinctive introductions to a motion picture audience. Recently this phase of exploitation has been receiving more and more attention, until, in some of the larger houses, the prologues are as well staged as the short dramatic sketches seen on the legitimate stage.

PRISCILLA DEAN

With the Universal Jewel "Outside The Law," many clever prologue ideas have been worked successfully by managers in both large and small houses in every section of the country. One of the best of these ideas was the recent prologue used at Barbee's Loop Theatre in Chicago where the Priscilla Dean film had a sensational two weeks run, breaking all box-office records at that theatre.

The prologue, a photograph of the characters is shown on this page, was prepared by the Hagedorn-Fielding Company of the "windy city." The thought conveyed to the audience through the acting of the characters on the stage was the overcoming of evil through the influence of good.

Good was represented in the old Chinese philosopher, whose influence had brought about the reform of Madden, the master criminal in the story of "Outside The Law." The daughter of the underworld and the Frisco dancer both carried the thought of envy and revenge, while the beautifully gowned woman portrayed the rôle of wealth; the cause in part, of the revengeful, envious feeling on the part of the underworld characters.

The character of the child coming from Buddha represented the spirit of love whose influence had wrought the change in a part of the crook gang playing a leading part in the story told by the photoplay, and also the final union of each of the leading characters in wedlock with the resultant change for the better in the lives of these people.

BIGGEST CIRCUITS BOOK JEWEL PICTURE

The run at the Loop theatre far exceeded the most hopeful expectations of the proprietor, William S. Barbee. In the following letter from Morris Hellman, assistant manager of the Universal Exchange at Chicago, a detailed report is given of the way the picture was received there.

"'Outside The Law' opened as pre-release run at Barbee's Loop Theatre, Chicago, with the most gratifying results from the Chicago public.

It has broken all previous records in the history of the Barbee Theatre by several thousand dollars. The Tom O'Shanter stunt went over like a house afire. It helped us greatly in putting over the picture. The audience was well satisfied with the picture and every Chicago newspaper has given it a big send-off.

LON CHANEY

We have booked it to the biggest circuits in this territory, like Lubliner & Trinz, Ascher Bros., Marks & Goodman and Schoenstadt & Sons theatres, and they never paid so much money for any picture in their lives as they are paying for this.

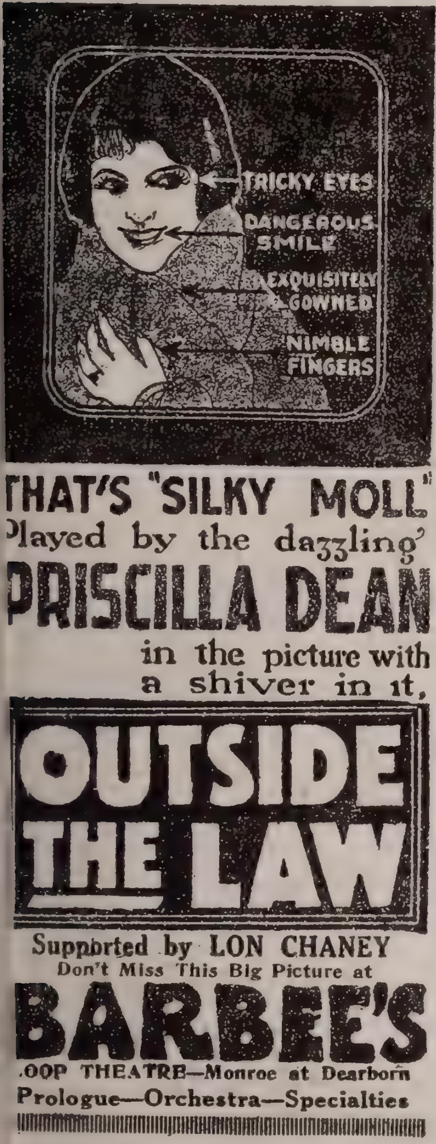
Will positively break all Jewel records in the history of the Chicago office. I am being kept busy doing nothing else but signing up contracts.

Again I want to thank everyone of you for the assistance you have given us in the publicity line on this picture, as it certainly proved to be a winner."

Cleveland, Ohio.

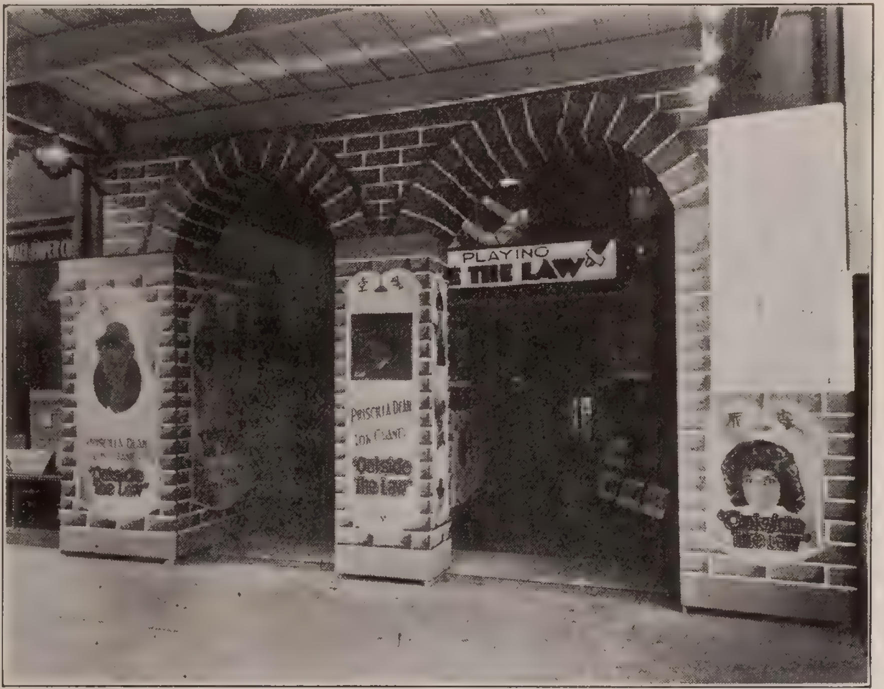
"Outside The Law" broke all records at Standard Theatre, Cleveland, despite the strongest opposition ever known in this city, which consisted of "Forbidden Fruit," "County Fair," "The Love Light," "Without Limit," "Truth About Husbands" and "Way Down East."

THOMAS CARROLL.


TRICKY EYES
DANGEROUS SMILE
EXQUISITELY GOWNED
NIMBLE FINGERS

THAT'S "SILKY MOLL"
Played by the dazzling
PRISCILLA DEAN
in the picture with
a shiver in it,
OUTSIDE THE LAW
Supported by LON CHANEY
Don't Miss This Big Picture at
BARBEE'S
LOOP THEATRE—Monroe at Dearborn
Prologue—Orchestra—Specialties

Barbee's Loop Theatre ad. in the Chicago Tribune.



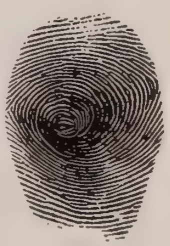
Decorated front of Standard Theatre, Cleveland, showing exploitation used for "Outside The Law."

"Thumb-print Search" Finds Star's Double

MANY exhibitors are using the "thumb -print search" to create interest in "Outside The Law," the big Tod Browning-Priscilla Dean feature, and are gettink wonderful results in return. Universal exchanges can supply all exhibitors with cuts of Priscilla Dean's thumb prints.

This stunt has been worked successfully in many cities, but so far only one case has been reported where a thumb print identical with that of the Universal star has been reported. Although there is a pretty well-defined law that no two persons can have identical fingerprints, a Canadian waman was found whose thumb marks and Miss Dean's are so much alike that experts have not been able to tell them apart. She is Mrs. J. H. Malepart, of No. 202 Peel Street, Montreal, Canada, and was located as the result of the search instituted by the Holman Theatre of that city.

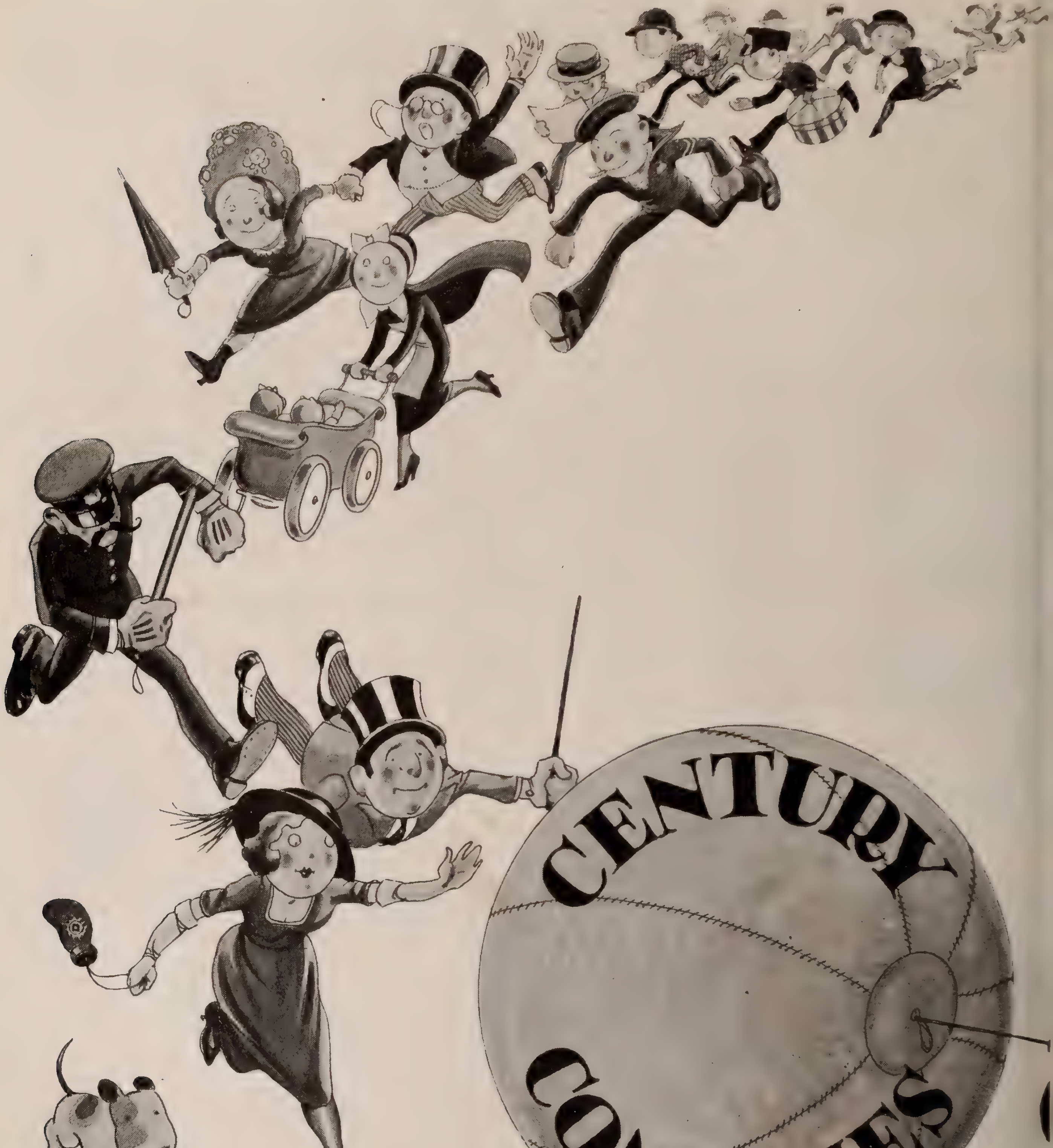
Vancouver Public Takes Interest in Contest



WHEN the management of the Maple Leaf Theatre in Vancouver, B. C., booked "Outside The Law" a tie-up was made with the Vancouver Daily World, and a search instituted for a Vancouver woman with a thumb-print resembling that of Priscilla Dean. Much publicity was received by the theatre.

The paper devoted big spreads to the stunt, on successive days for a week, showing various poses of Miss Dean, reproducing her thumb-print, and describing how to make clear thumb-prints to submit to the Moving Picture Editor of the World.

Many hundreds of thumb-prints were received by the paper, and great interest was aroused in the search and in the forth-coming picture. As a result, "Outside The Law" opened to the biggest business ever experienced in Vancouver, the Maple Leaf reports. On the second night of the week's run, the theatre had to put on an extra show to accommodate the crowds, despite a downpour of rain.

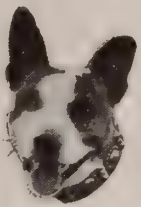

CENTURY
COMEDIES

One Big Laugh every Week

HARRY SWEET

WID'S says: "Sweet has an almost unerring sense of what will register and he never overdoes his gags. The laughs are many and the stuff is the kind that almost anybody can appreciate."

BROWNIE *The Wonder Dog*



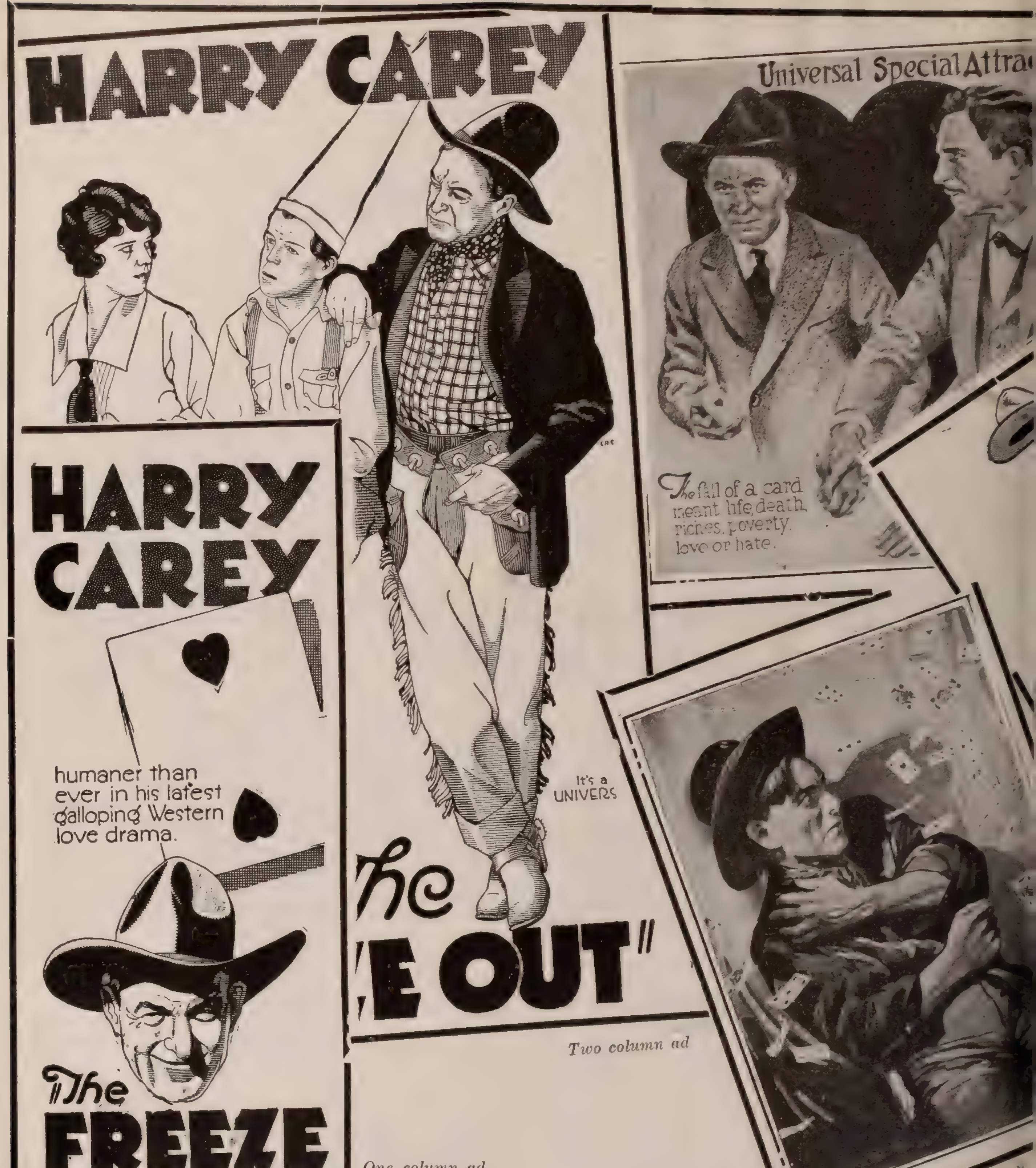
"THE best performing animal ever seen in pictures," say the critics. Show BROWNIE in the "THE DOG DOCTOR," viewable at your Universal Exchange—or "THE KID'S PAL" soon to be released.

The Best One-a-Week Comedies on the Market

"I HAVE used every make of comedies on the market," writes W. H. Stevenson of the Moneta Theatre, Cleveland, "but I find that the CENTURY COMEDY is the most consistently good one-a-week comedy proposition on the screen to-day."

SOME Centuries feature Harry Sweet — some feature BROWNIE, the Century Wonder-dog. In others still, such as "FIRE BUGS" or "TOUGH LUCK" released April 6th, you can have both HARRY SWEET and BROWNIE.

Released thru Universal


HARRY CAREY
The
E OUT"
It's a UNIVERS
HARRY CAREY
humaner than ever in his latest galloping Western love drama.
The FREEZE OUT"
Universal Special Attra
The fall of a card meant life, death, riches, poverty, love or hate.

Two column ad

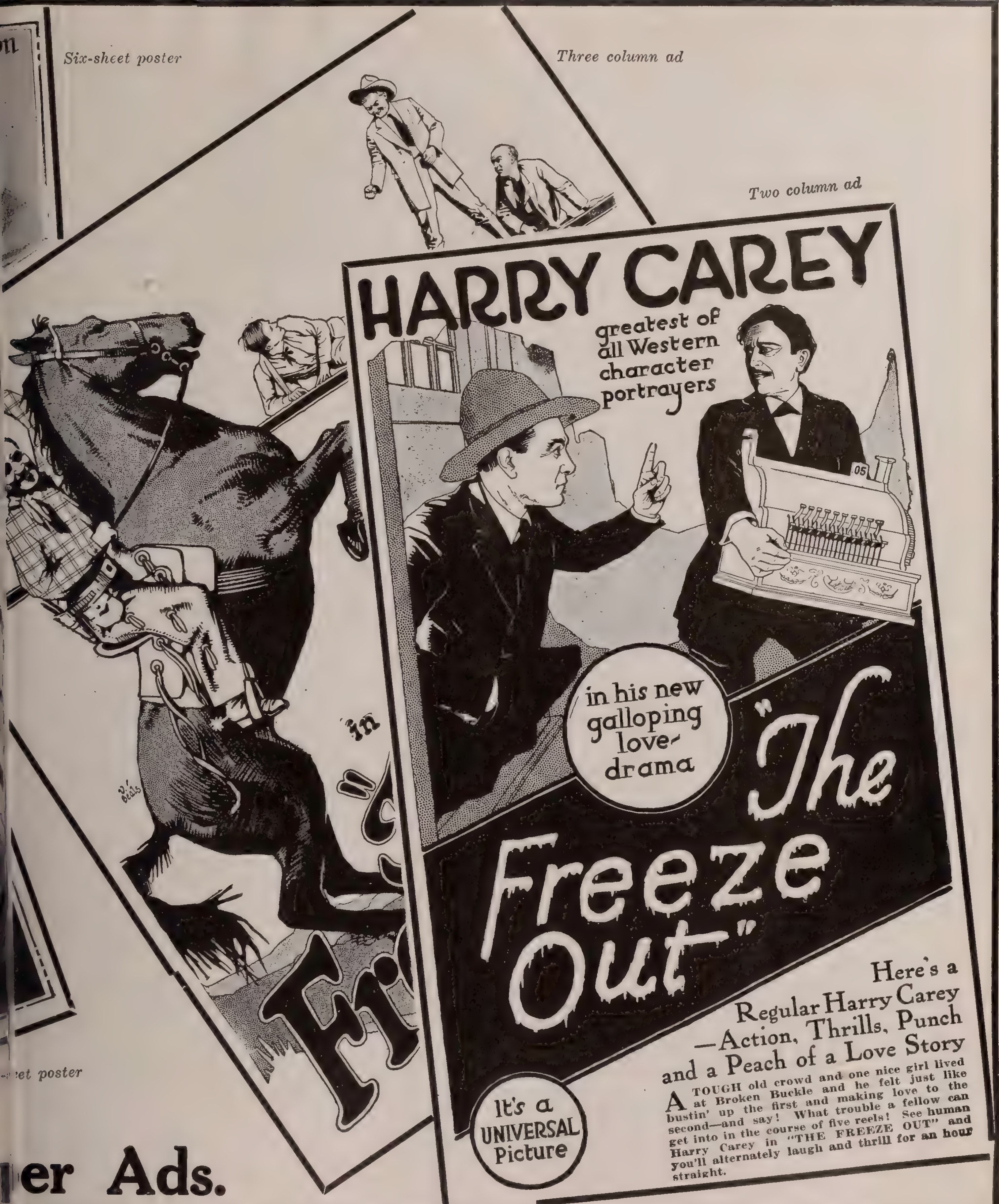
One column ad

Posters and Newspa

Six-sheet poster

Three column ad

Two column ad



HARRY CAREY

greatest of all Western character portrayers

in his new galloping love-drama

"The Freeze Out"

Here's a Regular Harry Carey —Action, Thrills, Punch and a Peach of a Love Story

A TOUGH old crowd and one nice girl lived at Broken Buckle and he felt just like bustin' up the first and making love to the second—and say! What trouble a fellow can get into in the course of five reels! See human Harry Carey in "THE FREEZE OUT" and you'll alternately laugh and thrill for an hour straight.

It's a UNIVERSAL Picture

-et poster

er Ads.

THE AUTOMATIC CENSOR

(*Continued from Page* 1)

To the childlike and simple mind of the reformer it seems so matter-of-course that Government should be always on hand to prevent crime. But it is not, and according to our theory of government it ought not to be.

There is no censorship to say what may be printed in a newspaper or book, what pictures should be exposed in shops, or what speeches people can make in meetings; but if a publication or utterance offensive to the law is made the law punishes.

That is what is meant by the constitutional right to free speech and a free press.

It means that anybody can do as he pleases, but that he will be held responsible for what he does.

In other words, the citizens of the United States are to be treated as grown-ups, and not as children.

And a most particular reason why they do not want to be treated as children is that there is no one, and no set or class of persons, whom we consider qualified to act as Papa and Mama.

Certainly not the Reverend Doctor Crafts nor any other man who thinks he knows just what is good for us.

A Board of Censors made up of angels and archangels might do. But a Board made up of human beings, whose function is to decide upon matters of taste, and to indicate to film producers just what pictures they should show, and just how much stocking should be exposed, and just how many seconds a kiss should last, and just when the vamp throws a soupcon too much come-hither into her eye, that would not do at all.

There is a body of censors who decide that sort of things, and it is the best and most sensible and mot powerful body in the world. It is the Public.

The Public will not stand for uncleanness. For the Public is decent.

All this movement to censor shows by officials and to protect the public comes from those who do not believe in the incorruptible cleanliness of the common people.

It means a distrust of democracy. It is a part of that sentiment of exaggerated ego which often afflicts very good people.

Let the movies alone. They will be kept clean, with the aid of the people who go to see them, just as the vaudeville has cleansed itself, and as the theatres, books, magazines and newpapers of America to-day present a high standard of propriety.

All these agencies are as good as the people want them to be, no worse and no better. They are kept at that level automatically. If they get too good nobody will pay to see or read them. And if they get too bad nobody will.

The Public, the people who pay money to see shows and read publications, is the best of all possible censors.

For it is automatic.

And when it speaks no editor, producer or manager fails to heed.

International News

No. 23

Washington, D. C.—President Harding greets U. S. heroes. Inspects Walter Reed Hospital to see that wounded soldiers are properly cared for.

Sub-Titles.—Mrs. Harding also takes a keen interest in the ex-fighters. "The Government will never be unmindful of you and your condition" is the President's promise.

South Chicago, Ill.—Huge grain elevator wrecked by explosion. $10,000,000 loss in destruction of huge structure.

San Remo, Italy.—Italian King mourns Montenegrin Monarch. Victor-Emanuel, chief figure at funeral of his friend, Nicholas 1. (Omit Chicago.)

Champaign, Ill.—Co-eds in training for baseball season. University of Illinois students hope to give male rivals a run for their money. (Chicago only.)

Chicago, Ill.—The peanut season opens at the zoo. And old Bre'er Bear is in rare form as a catcher—watch him.

New York City.—Studio glimpses of a famous artist at work. Here's Harrison Fisher turning out one of his magazine cover masterpieces.

San Francisco, Cal.—Baby show proves spring has arrived. When proud mothers display their prizes to the public gaze, you may be sure winter's gone.

Sub-Titles.—"Welfare Week" examinations show most of San Francisco's new crop in fine shape.

Calcutta, India.—Duke of Connaught to "pacify" India. Britain's emissary appointed to end unrest, received by natives with royal pomp. (Omit Chicago.)

Sub-Titles.—A golden casket containing an address of welcome is presented to the Duke. Unveiling a statue to his brother, King Edward VII.

San Francisco, Cal.—Chicago Aldermen study San Francisco's transit. Inspect western city's great car system which prospers on a five cent fare. (Chicago only.)

El Dorado, Ark.—Giant gas well afire. Spectacular blaze caused by lightning destroys fuel worth a fortune.

Havana, Cuba.—Havana turf classic an exciting contest. Billy Barton captures Cuban-American handicap.

"REPUTATION"

Priscilla Dean's new Universal-Jewel picture, "Reputation," was originally called "False Colors" and written for Ainslee's magazine by Edwina Levin.

It is the story of a young woman who steals the reputation of her mother, a great actress, while the older woman is a victim of drugs and dissipation.

Priscilla Dean, in playing the part of both the mother and the daughter has one of the most difficult dual roles ever attempted on the screen.

The mental and moral struggle which causes the daughter to give up her falsely bought position and fame, and disappear from the stage, makes one of the strongest climaxes ever filmed.

The Bauble of Reputation! Priscilla Dean, as Laura Figlan, the once famous actress, plays strong dual rôle.

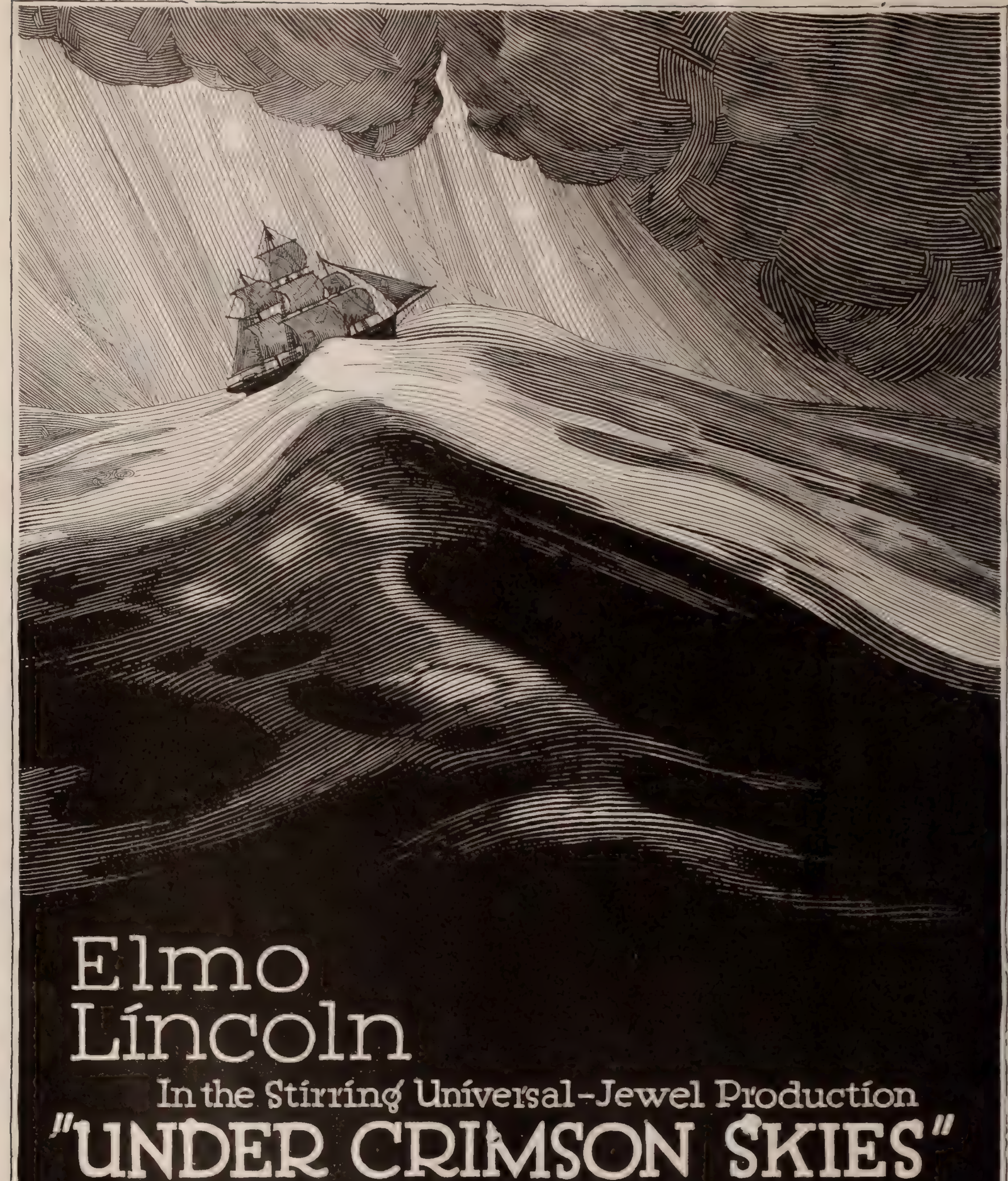
"FOOTLIGHTS"

An elaborate variety of sets and gowns is included in "Reputation." One of the features of the picture is the premiere of a New York theatrical success. This was filmed in the large theatre interior at Universal City, the size of the Metropolitan Opera house in New York.

In the play, Miss Dean wears gowns of the Louis XIV. period of France. This sequence of scenes gives an unusual touch of color to the picture.

The theatre scenes, including the back stage activities, were filmed with unusual accuracy. Miss Levin, who wrote the story, was on the New York stage for several years.

Both Miss Dean and Stuart Paton, the director, are former stage favorites and were able to present this intimate knowledge in the picture.



Elmo Lincoln

In the Stirring Universal-Jewel Production

"UNDER CRIMSON SKIES"

Directed by Rex Ingram

Story by J. G. Hawks

TSURU AOKI

ARTHUR CAREWE

ETHEL SHANNON

STANHOPE WHEATCROFT

J·BARNEY SHERRY

Carl Laemmle
offers an

All Star Cast

in a great throbbing drama
of secret diplomacy and
the three loves of woman

"The Breath of the Gods"

Directed by
Rollin Sturgeon
from the novel by
Sidney McCall

UNIVERSAL
JEWEL

RIGHT now there's one star riding on a wave of popularity that's making thousands of dollars extra profit for exhibitors. That star is Priscilla Dean. Today, in hundreds of theatres, her newest picture, "Outside The Law," is absolutely cleaning up. If you are a small-town exhibitor you can cash in—NOW—on that popularity by booking "The Virgin of Stamboul," one of the greatest money-getters of recent years.

PRISCILLA DEAN

In the Stupendous
Universal-Jewel

"*The* VIRGIN OF STAMBOUL"

Directed by Tod Browning

Story by H. H. Van Loan

What Small Town Exhibitors say of Von Stroheims Wonder play

"The DEVILS PASSKEY"

Universal-Jewel

Rigler of Hamilton Extended His Run Additional 2 Days!

"THE DEVIL'S PASSKEY' proved a knockout—so much so that I extended my run an additional two days. I regard it as the most artistic and most interesting picture Universal has ever released. It is even better than 'Blind Husbands,' which I also played to capacity audiences."

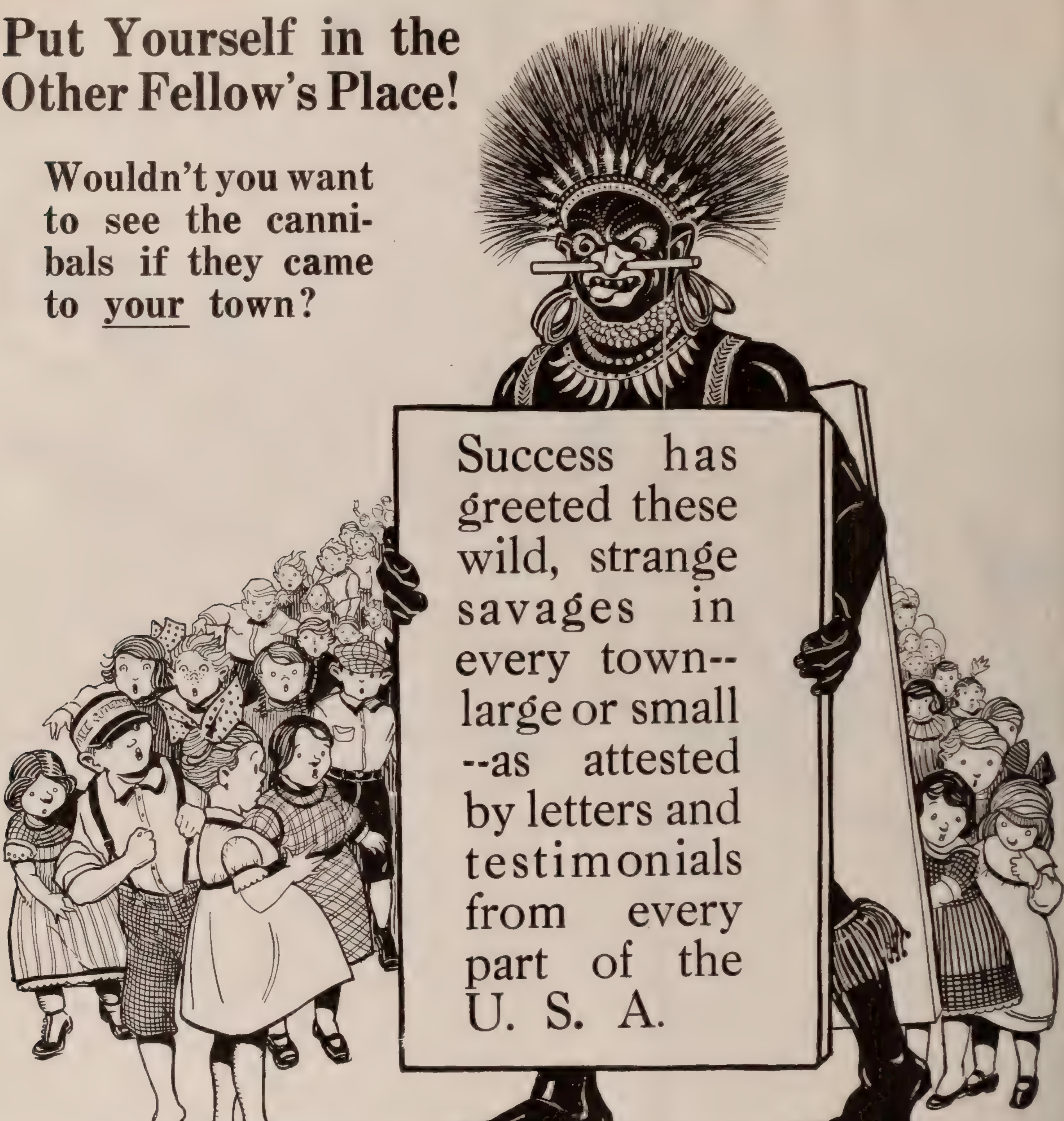
TOM RIGLER, Park Theatre,
Hannibal Missouri.

"THE best I have ever run. I heard more favorable comments on it than on any other picture in ten years. Box office receipts on second day were best on any picture run. Anyone who passes up this master picture is passing up his best bet."

C. L. HACKWORTH, Grand Theatre,
Huntsville, Alabama.

Put Yourself in the Other Fellow's Place!

Wouldn't you want to see the cannibals if they came to your town?



Success has greeted these wild, strange savages in every town--large or small--as attested by letters and testimonials from every part of the U. S. A.

UNIVERSAL - JEWEL

SHIPWRECKED among CANNIBALS

IN PRAISE OF JEWELS

Eligin, Illinois,
March 17th, 1921.

Universal Film Exchanges, Inc.,
Chicago, Illinois.

I am sure you will be interested in knowing that I have broken all box-office records of the Grove Theatre with "Outside The Law." We opened Tuesday, the 15th, usually the poorest day of the week, with capacity business afternoon and night. This with "Behold My Wife" as competition, playing day and date and extensively advertised.

Wednesday attendance exceeded that of Tuesday, and expect daily improvement in box-office returns each day of the five days' run. Patrons all delighted with the picture. Teaser campaign on billboards, and papers, with the postals created great interest throughout the city.

I consider "Outside The Law" the best picture ever brought to Elgin. I want to extend congratulations to Universal on their excellent productions, and to thank you for your valuable co-operation in putting this splendid picture over.

Very truly yours,
C. S. McBRIEN,
Grove Theatre.

Bristol, Colo.,
March 14th, 1921.

Universal Film Exchanges, Inc.,
Denver, Colorado.

I feel that I owe you and my fellow exhibitors this information.

In these days of critics, censorship and knockers, a person hardly knows what to show, and where I have always been complimented on the clear pictures I have shown, I know there are others less fortunate. And for these, I would suggest the following:

Invite all the public school teachers, Sunday school teachers, and above all—ministers, to attend an advance or private showing of "Once To Every Woman," and believe me, you'll have friends and boosters for your place, where before they were anything but that.

To quote the words of one of my patrons (who seldom came unless a wild and woolly was the feature), "I will spend $2 for gas, give $2 for a seat, to see this show again." Some recommendation I call that, don't you?

Very truly yours, *G. A. BAUER,*
Princess Theatre.

Roland, Iowa,
March 7, 1921.

Universal Film Exchange,
Des Moines, Iowa.

Well, you did it after all. Remember Harry, I used to say, I like to see Universal make a picture that would break my box-office records.

"Outside The Law" broke it all right and it did not have as good a chance as "Male And Female" did which I played a year ago January 1st, as this is my best day of the year. I did not advertise "Outside The Law" as much as "Male And Female" by far. Newspaper ad on "Outside The Law," cost $1.00 and on "Male And Female" $6.00, so you see here is another place I did not give it a chance.

I remember my first Saturday night in the picture game. My box-office receipts were $24.00. Thought that was a land-office business. Now here is "Outside The Law" pulled out as good as $150.00. My next mark is $200.00 and I dare you to sell me a picture that will do it. I'll never forget "Outside The Law." My patrons said they never saw an eight-reel picture go as fast as that one did, and if any small-town exhibitor turns this picture down it will be his own funeral. He can't go wrong. I don't care if he only puts out a one-sheet, the name alone will pull them in.

Three hundred and twenty-five adults and fifteen children saw "Outside The Law." Prices charged were 25c and 50c, tax added. I did not advertise a picture for the children, as I needed the room. "Male And Female" admitted two hundred and sixty-eight adults—no children.

P. S.—Don't blame me for the condition your oil paintings are in. I returned them the same way I received them. You will see where I had them on display in a few days.

I. M. HALVORSON,
Lyric Theatre.

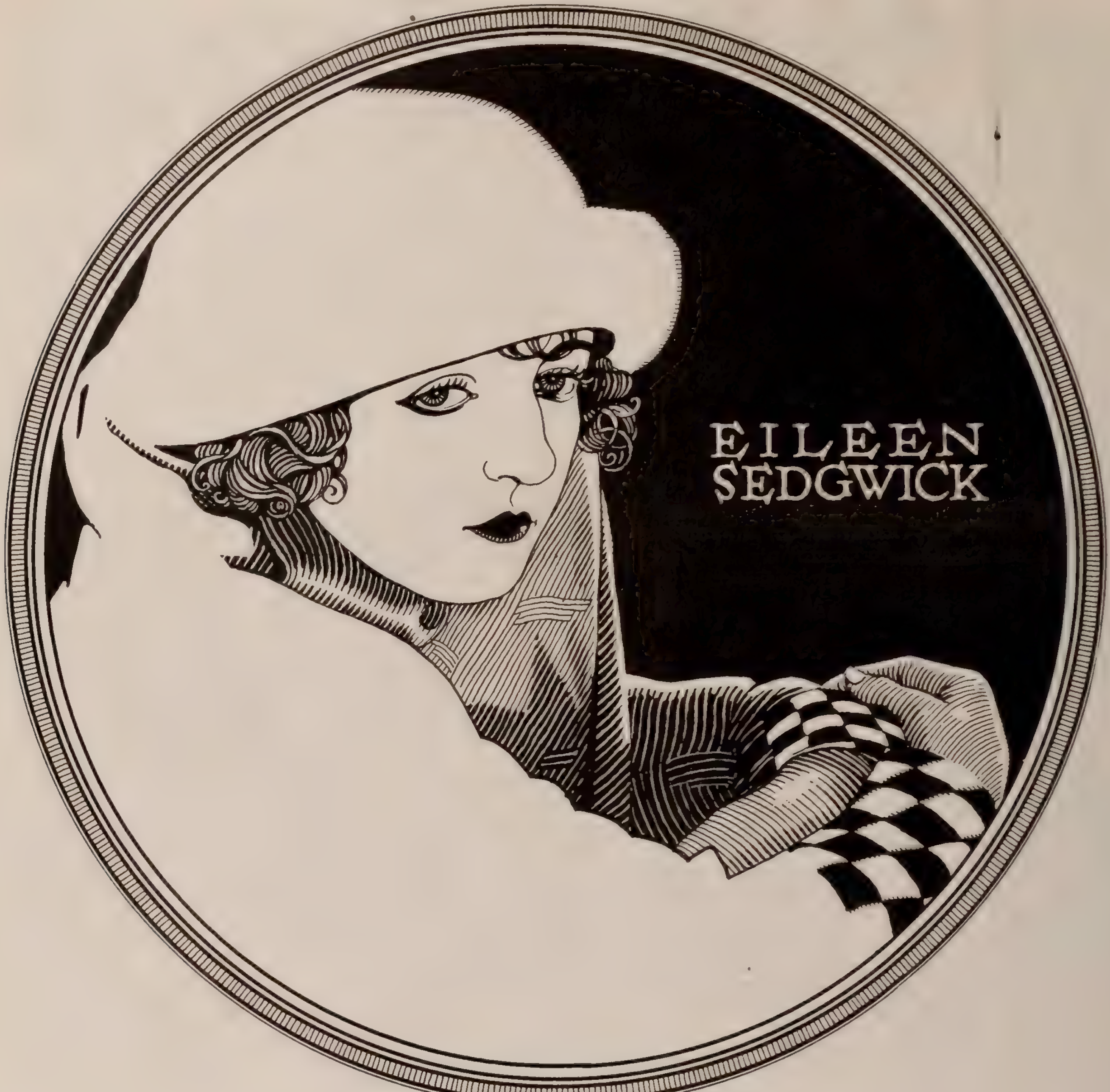
FLASHES BY WIRE

"Once To Every Woman" opened at New Garrick Theatre, Monday. Capacity business. Last night, Tuesday, crowds were in line for nearly a block. Bigger business than they ever expected possible. Opposition—Arbuckle, Lyceum; "Black Beauty," Fominion; Ray at Allen; Hart at Province. Garrick doing only real business in town.

H. M. HERBEL,
Winnipeg, Man.

Just finished first week "Outside The Law" in my Liberty Theatre. That we broke all previous records for attendance is not surprising. This picture sure went over big and pleased everybody. Recommend highly as the most wonderful melodrama and great money maker. I am waiting for your next Priscilla Dean.

SAM HARDING,
Kansas City, Mo.

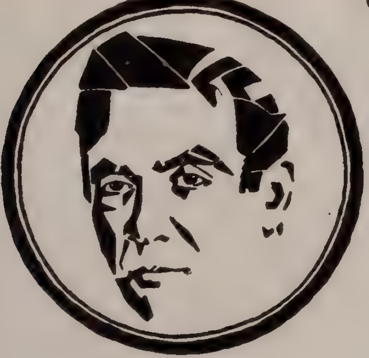


THERE'S a certain particular appeal about a beautiful and fearless girl serial star that makes her appearances invaluable to exhibitors. And beautiful Eileen Sedgwick has no equal as a feminine serial star. She is a combination of charm and courage such as has helped immeasurably to make "The Diamond Queen" one of the biggest drawing cards of the season. Play it!

The Strangest Serial-
Thriller Ever Screened

directed by EDWARD KULL

"*The* DIAMOND QUEEN"



Eddie Polo

in

"King of the Circus"

Directed by
J.P. Mc Gowan

THE circus atmosphere in this greatest Polo serial is just one of the features that make it the tremendous hit it is. Speed, thrills and stunts such as only Peerless Eddie Polo can put over give this serial a pulling power that often shades the feature. It means a lot to an exhibitor to have a serial like this, particularly when he knows that it's just as clean as it is fast. When do you start running it?

New "Brownie" Films Funnier Than Ever

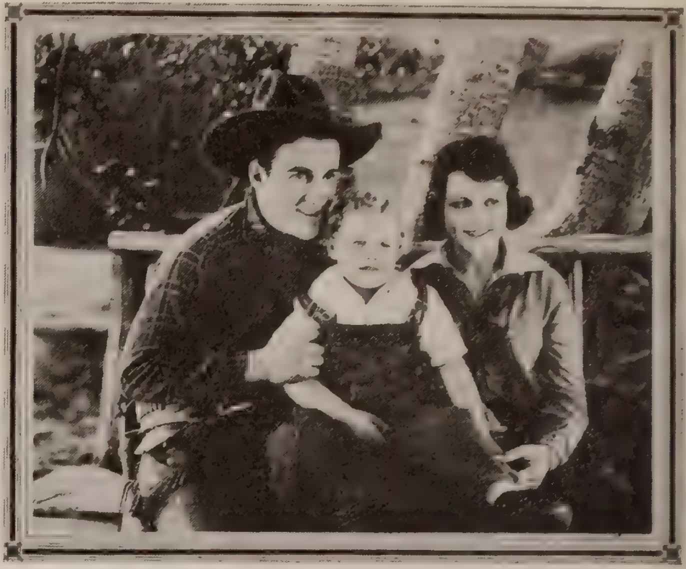
Harry Sweet, rapidly becoming one of the most popular screen comedians, and "Brownie," the Century Wonder Dog, will soon be seen in one of the best fun films ever released. "The Kid's Pal," their latest comedy is now nearing completion at the Hollywood plant of the Century Film Corporation.

Fred Fishback, who directed "Brownie" in his previous pictures, and the cleverest dog in the movies, have extended their contracts with the Century Film Corporation. Fishback, during the two years he has been with the Century company, has made some of that company's most successful comedies. He has been particularly successful in making pictures featuring "Brownie" and the Century Lions.

He recently signed up with Century for two more years. "The Dog doctor," his recent Century fun-film, now being distributed by Universal, is setting a new mark of Century Comedy popularity. The two-reeler featured "Brownie," Harry Sweet and Louise Lorraine.

"Brownie" undoubtedly is the cleverest dog in pictures. For the past two years he has been one of the stars of the Century comedy unit. He also has appeared in other pictures, having been engaged for "A Dog's Life," the popular Chaplin film, "Pink Pajamas," a William Parson production and "Blind Men's Eyes," a Metro picture with Bert Lytell, as well as in several Universal Westerns and serials.

Brownie, the Century Wonder Dog, renews his contract to star with Harry Sweet.



Jack Perrin, youngest star in his Western unit, and Louise Lorraine.

New Western Drama Star Made Name in Serials

Louise Lorraine, one of the most attractive girls to graduate from comedy films into Western dramas, has been definitely signed up to support Jack Perrin, leading man for one of Universal's "Western" units.

Born in San Francisco, nineteen years ago, of French and Spanish parentage, little Miss Lorraine inherits all the fire and temperament which have attracted so much attention to her on the screen. Her olive complexion, dark eyes and jet black hair make an ideal combination for the films.

Louise Lorraine made her first appearance in the films about two years ago in Century Comedies, and after a short time was playing important rôles. When she played the leading ingenue rôle in "The Fighter," directed by Lloyd Carlton, she displayed such ability that she was engaged to play opposite the Herculean Elmo Lincoln.

Edward Laemmle, nephew of the president of the Universal Film Company, Mr. Carl Laemmle, and one of the two cameramen who filmed "Shipwrecked Among Cannibals" in New Guinea, is said to be responsible for getting Miss Lorraine to change from comedy to drama. He is the director for Jack Perrin.

Miss Lorraine's acting in the Elmo Lincoln serials convinced him, Mr. Laemmle said, that she could make good in Western drama. Upon the formation of the Laemmle-Perrin western unit, the young director engaged her as principal female player.

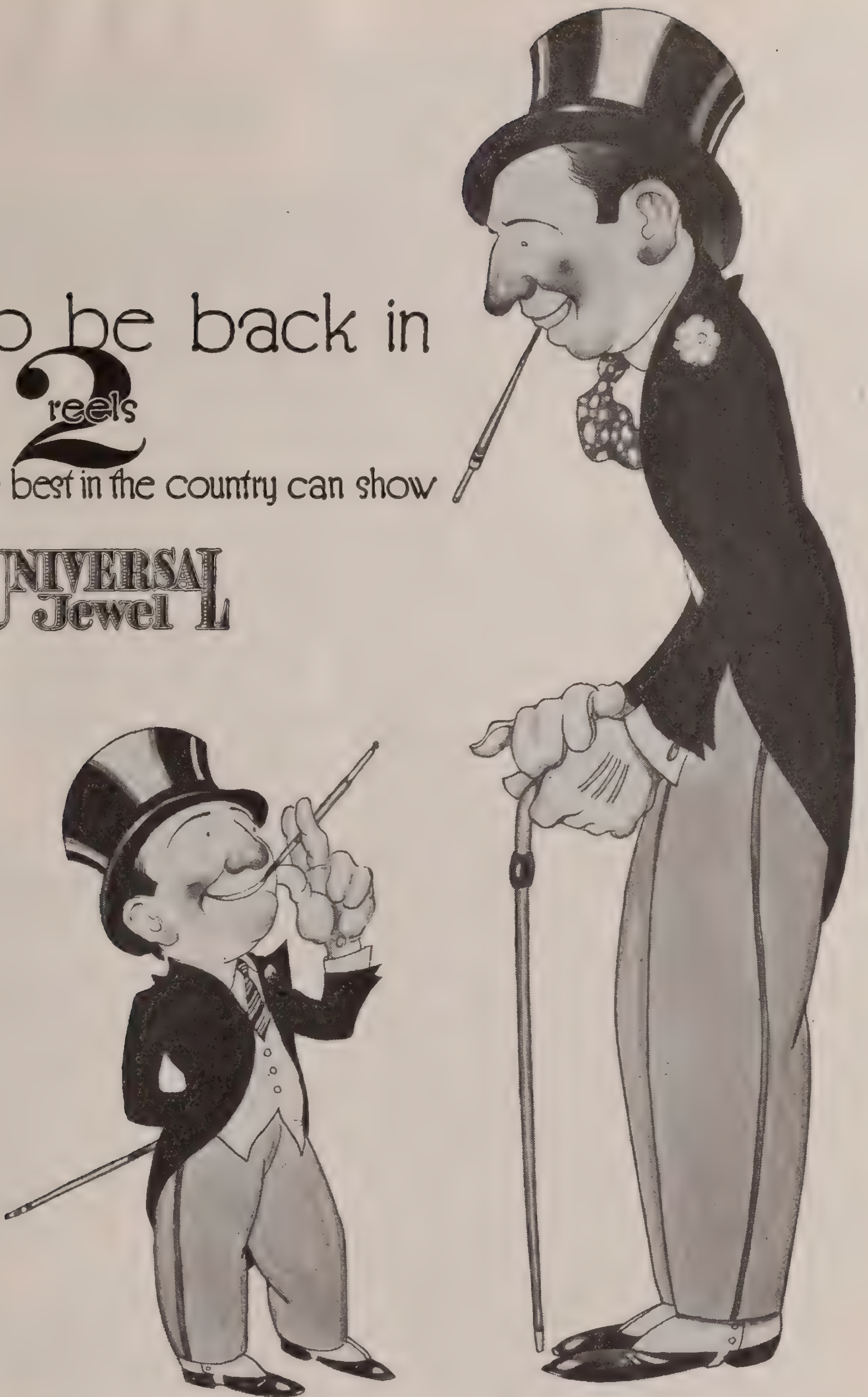
Although born in Michigan, Jack Perrin spent most of his life in Los Angeles and is a graduate of the Manual Arts High School. His ambitions had always been toward a screen career and when the opportunity presented itself of working as an extra on the old Keystone lot, Perrin jumped at the chance. It is a strange coincidence that Kathleen O'Connor and Jeck Perrin, after breaking into the picture game together at the Keystone should be reunited after three years in "The Strange Case of Cavendish."

Soon to be back in

2 reels

the best that the best in the country can show

UNIVERSAL Jewel



LYONS and MORAN

Mountains that Move

All Brand Ne

HERE'S the boy that beat "The Moonriders"—and an exciting job it was. But multiply that by a hundred and you'll get an idea of what Art Acord pulls in this new thriller. Action? We'll say so. Acord's a human buzz saw, and what he can't do with a rope and a horse just simply can't be done. What's more, your folks know it. That's why your cash drawer will look like the Johnstown flood when you show this serial.

Art Acord

in a whooping,
wild-western,
burning-hot
action serial

"The Whit

Spidermen that Thrill!

! All Sure Fire!

THAT mysterious moving mountain is what's going to get 'em. Can't you hear 'em shout when a whole mountain side opens up and uncovers the secret cave containing millions of dollars in gems? And those Spidermen! WOW! There's nothing that gang wouldn't do to learn the secret. But they have to reckon with Art Acord—and he's the boy that furnishes enough action and thrills for even the most thrill-hungry serialites. This surely is the Good Luck Serial—BOOK IT.

Horseman"

Directed by Al Russell

Ask Your Nearest Exchange For Information About Films

Consult With the Managers of Our Exchanges to Book the Pictures Advertised in This Magazine

Albany, N. Y.—Universal Film Exchange, Inc., 657 Broadway; C. Halligan, Manager.

Atlanta, Ga.—Consolidated Film & Supply Co., 111 Walton St.; William Oldknow, Manager.

Boston, Mass. — American Feature Film Co., 60 Church St.; Harry Asher, President.

Buffalo, N. Y.—Universal Film Exchange, Inc., 257 Franklin St.; M. A. Chase, Manager.

Butte, Mont.—Universal Film Exchange, Inc., 23 So. Montana St.; A. W. Skoog, Manager.

Calgary, Can. — Canadian Universal Film Co., 407 W. Eighth Ave.; G. Kohn, Manager.

Charleston, W. Va.—Universal Film Exchange, Inc., 707 Dryden St.; J. E. Daly, Manager.

Charlotte, N. C.—Universal Film Exchange, Inc., 307 W. Trade St.; E. F. Dardine, Manager.

Chicago, Ill.—Universal Film Exchange, Inc., 220 South State St.; I. Leserman, Manager.

Cincinnati, Ohio—Universal Film Exchange, Inc., Broadway and Pioneer Sts.; Cleve Adams, Manager.

Cleveland, Ohio.—Universal Film Exchange, Inc., Prospect Ave. and Huron; A. A. Schmidt, Manager.

Dallas, Texas.—Consolidated Film & Supply Co., 1900 Commerce St.; N. E. Depinet, Manager.

Denver, Colo.—Universal Film Exchange, Inc., 1422 Welton St.; E. Gerbase, Manager.

Des Moines, Iowa.—Universal Film Exchange, Inc., 918 Locust St.; E. B. Haines, Manager.

Detroit, Mich.—Universal Film Exchange, Inc., 63 E. Elizabeth St.; Jos. Friedman, Manager.

El Paso, Texas.—Consolidated Film & Supply Co., 110 E. Franklin St.; R. McIlheran, Manager.

Ft. Smith, Ark.—Universal Film Exchange, Inc., 709 Rogers Ave.; C. H. White, Manager.

Indianapolis, Ind. — Universal Film Exchange, Inc., 113 W. Georgia St.; R. W. Abbett, Manager.

Jacksonville, Fla.—Consolidated Film & Supply Co., 1015½ W. Bay St.; J. R. Barton, Manager.

Kansas City, Mo.—Universal Film Exchange, Inc., Main and 17th Sts.; J. H. Calvert, Manager.

Los Angeles, Cal. — Universal Film Exchange, Inc., 822 So. Olive St.; C. Theuerkauf, Manager.

Memphis, Tenn.—Consolidated Film & Supply Co., 226 Union Ave.; W. E. Sipe, Manager.

Milwaukee, Wis.—Universal Film Exchange, Inc., 174 Second St.; George Levine, Manager.

Minneapolis, Minn.—Universal Film Exchange, Inc., 21-25 Third St.; I. Gettelson, Manager.

Montreal, Can.—Canadian Universal Film Co., 12 Mayor St.; D. Leduc, Manager.

New Haven, Conn.—Big U Film Exchange, 126 Meadow St.; M. Joseph, Manager.

New Orleans, La.—Consolidated Film & Supply Co., 914 Gravier St.; W. Richardson, Manager.

New York, N. Y.—Big U Film Exchange, 1600 Broadway; Charles Rozenzweig, Manager.

Oklahoma City, Okla.—Universal Film Exchange, Inc., 312 W. California St.; S. Benjamin, Manager.

Omaha, Neb. — Universal Film Exchange, Inc., 1304 Farnum St.; H. F. Lefholtz, Manager.

Philadelphia, Pa.—Interstate Films, Inc., 1304 Vine St.; E. J. Smith, V. R. Garrick.

Pittsburg, Pa. — Universal Film Exchange, Inc., 1018 Forbes St.; A. R. Cherry, Manager.

Portland, Me. — American Feature Film Co., 85 Market St.; Harry Asher, President.

Portland, Ore.—Universal Film Exchange, Inc., 405 Davis St.; D. Brill, Manager.

St. John, N. B., Canada.—Canadian Universal Film Co., 87 Union St.; H. L. Craig, Manager.

St. Louis, Mo.—Universal Film Exchange, Inc., 2116 Locust St.; B. Rosenthal, Manager.

Salt Lake, Utah.—Universal Film Exchange, Inc., 56 Exchange Pl.; G. Hager, Manager.

San Francisco, Cal.—Universal Film Exchange, Inc., 221 Golden Gate Ave.; C. A. Nathan, Manager.

Seattle, Wash.—Universal Film Exchange, Inc., 215 Virginia St.; George Bourke, Manager.

Sioux Falls, S. D.—Universal Film Exchange, Inc., Colonial Theatre Bldg.; S. W. Fitch, Manager.

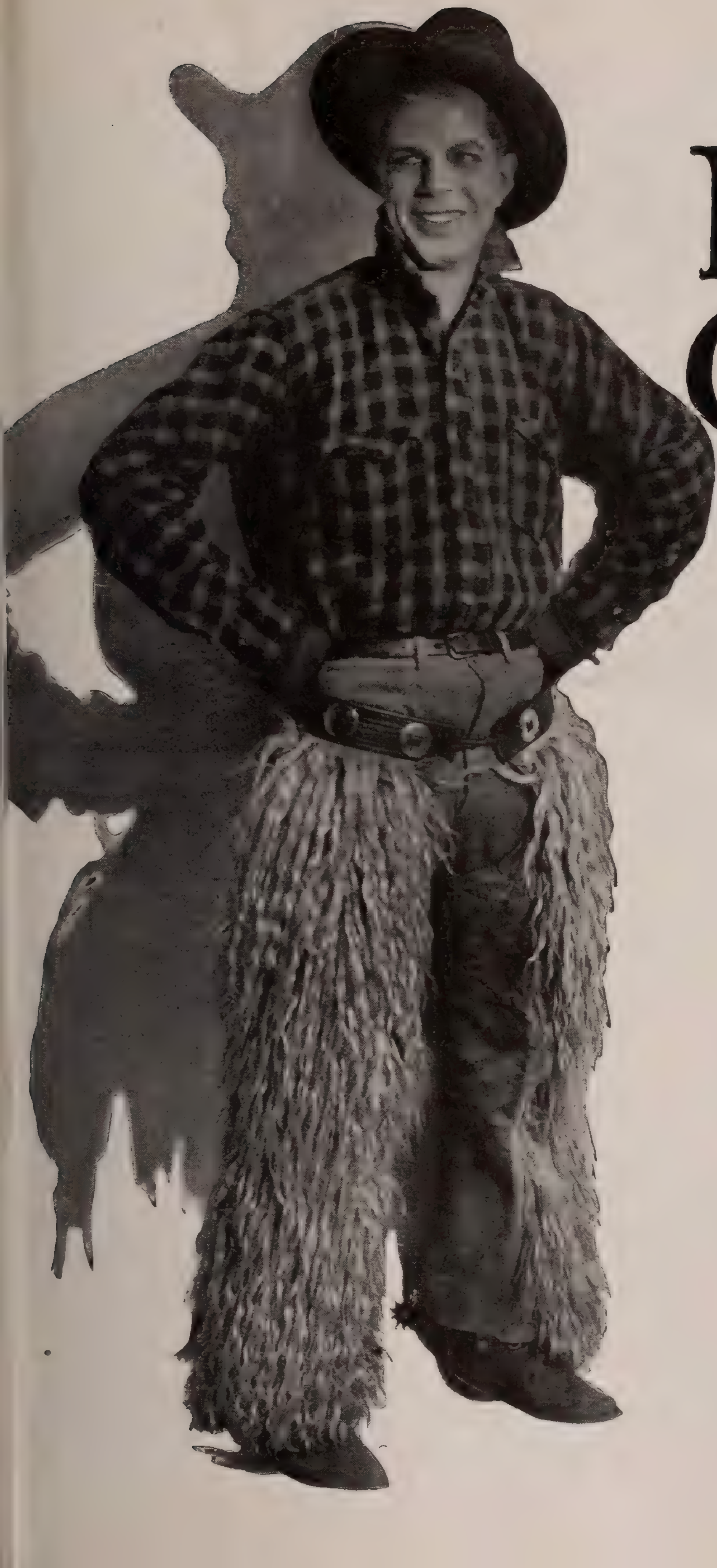
Spokane, Wash.—Universal Film Exchange, Inc., 10 South Barnard St.; A. H. McMillan, Manager.

Toronto, Can.—Canadian Universal Film Co., 350 Yonge St.; C. Hague, Manager.

Vancouver, B. C., Can. — Canadian Universal Film Co., 553 Granville St.; L. Jacobs, Manager.

Washington, D. C.—Washington Film Exchange, 307 9th St., N. W.; Jules Levy, Manager.

Winnipeg, Man., Can.—Universal Film Co., 40 Aikens Bldg.; Geo. F. Law, Manager.



Play Smiling

HOOT GIBSON

in his New

"Texas Ranger"

series

THINGS are getting to the point where they don't care a hoot about the feature if you'll only give 'em Hoot in a Universal two-reel Western.

CURRENT RELEASES

"THE CACTUS KID"

"WHO WAS THE MAN?

No man with "Reggie" on his calling cards could stick to a "bronc" like that. Who was he? See . . . .

"Who Was The Man?"

Two-reel Western Drama

CAST

Reginald	Hoot Gibson
Clem Judson	Charles Newton
Blake	John Judd
Tex	Ben Corbett
Dolly Judson	Marcella Pershing

REGGIE, the son of an Eastern pard of Clem Judson, owner of the Oxo Ranch is given a warm reception by the boys when he arrives at the ranch.

Out on the range Reggie sees Blake in conference with two rustlers and later learns that much stock has been lost. When Blake sees that Dolly likes the tenderfoot he tries desperately for some way to bring Reggie into disfavor. In Reggies clothes Blake finds a letter which would indicate that he is married and has a family.

After Blake tells this to Dolly she rebukes the tenderfoot and sends him away without a chance for an explanation. But he has no time for explanations as he has tracked the rustlers down and located their hiding place.

REGGIE MIXES IT

Reggie follows Blake back to the ranch house as Judson and his men ride out. Dolly is about to consent to marry Blake, so disappointed is she with Reggie, when the Easterner arrives and things start to happen. In a short, fast fight Reggie knocks Blake through a door and locks him in while he carries Dolly off.

Blake and several of his men follow Reggie who gets a lead on them, and locks Dolly in a small cabin and then leads Blake on to the rustlers camp where he is caught by Judson and his men. Reggie returns to Dolly and rides for the minister's house.

He is just about to marry the breathless Dolly when Judson and his men burst into the room. Explanations are quickly made establishing Reggie as a Texas Ranger detailed to clean up the gang of rustlers operating on Judson's property. The letter causing all the trouble was from his married sister and after that Dolly has'nt a word of resistance.

Eileen Sedgwick in "THE DIAMOND QUEEN" A UNIVERSAL SERIAL

"THE DIAMOND QUEEN"

Episode No. 14

"The Pit Of Horror"

CAST

Doris	Eileen Sedgwick
Bruce	George Cheseboro
Benson	Al Smith
Zeidt	Frank Clarke
Aline Earle	Josephine Scott

PLUNGING downward, Doris falls into a pool of water in the black pit, and, rising to the surface, sees with horror, gruesome denizens of the pit who have fallen to the last level of addiction to drugs and crime. These creatures advance upon her when a wall door quickly opens, and Doris, who has been cringing against it, falls out into an underground passage. The wall door closes again upon the creatures of the pit and Doris is surprised to find herself gazing up into the eyes of none other than Czenki, the diamond trust's famous expert, garbed as an oriental. Czenki refuses to divulge why he is befriending her until a later day, and helps her to escape from the underground sewer workings through a manhole to the street overhead.

But Doris is seen and recaptured by Benson and his men, who are returning to the den. This time, she is incarcerated in a mysterious Chinese establishment.

PUT TO TORTURE

Benson has already promised Zeidt that if Doris refuses to talk when he returns to her he will put her to torture and make her reveal the source of her diamonds. It is Zeidt's plan to seize Doris' supply and destroy the source. Benson now gets Doris in a corner of the den and asks her if she is ready to talk. Doris refuses.

Outside, in the streets of Chinatown, Aline Earle, now recovered from her desperate illness, is searching for Doris, aided by "Shadow" Kelly. At the same time Bruce is combing Chinatown in an effort to pick up Doris' lost trail.

In the den, Benson villainously tries to force Doris to reveal her secret. When threats and minor abuses fail, he takes forth a hyperdermic needle and vial of some mysterious, deadly, torturesome drug—and starts to administer to her the fiendish torture he had intended for Bruce in the waterfront shack.

"Harem Scarem"

Two-Reel Century Comedy

Featuring

HARRY SWEET AND THE CENTURY LIONS

THE Rajah's favorite dancer is held a prisoner in her room. She ties a message to a brick which she throws from her window, hitting Harry on the head as he is walking along the street below.

He immediately breaks into the building and goes to her room. She is guarded by several lions to prevent her escape. The guards liberate the lions in order to stop Harry from freeing the dancer.

He manages to escape with the girl into one of the rooms and then releases the other lions. They chase the Rajah around until he is forced to hide in a large chest. Then Harry locks two of the guards up in the cages with the lions and leaves the harem with the favorite dancer of the old Rajah.

CURRENT RELEASES

Special Attractions

Starring

HARRY CAREY

"West Is West"
"Hearts Up!"
" 'If Only' Jim"
"The Freeze Out"

Starring

FRANK MAYO

"The Marriage Pit"
"Honor Bound"
"Tiger True"
"Colorado"
"The Magnificent Brue"

Starring

LYONS-MORAN

"La La Lucille"
"Fixed By George"
"A Shocking Night"

Starring

EDITH ROBERTS

"White Youth"
"The Fire Cat"
"The Unknown Wife"

Starring

CARMEL MYERS

"The Gilded Dream"
"Beautifully Trimmed"
"The Mad Marriage"
"The Dangerous Moment"

Starring

EVA NOVAK

"Wanted At Headquarters"
"The Torrent"
"Society Secrets"
"The Smart Sex"

Starring

GLADYS WALTON

"Pink Tights"
"Risky Business"
"Rich Girl, Poor Girl"
"All Dolled Up"

WITH A SPECIAL CAST

"Under Northern Lights"
"Two Kinds Of Love"

Jewels

Starring

PRISCILLA DEAN

"The Virgin Of Stamboul"
"Outside The Law"

"Once To Every Woman"
(with Dorothy Phillips)

"Blind Husbands"

"The Devil's Passkey"

"Shipwrecked Among Cannibals"

"The Great Air Robbery"

"The Breath Of The Gods"
(with Tsuru Aoki)

"Under Crimson Skies"
(with Elmo Lincoln)

Starring

JOE MARTIN

(Two Reels)

"No Monkey Business"
"A Wild Night"

Two Reel Western Dramas

Starring

HOOT GIBSON

"The Driftin' Kid"
"Sweet Revenge"
"Kickaroo"
"Out O' Luck"
"The Cactus Kid"
"Who Was The Man?"

Starring

JACK PERRIN

"The Trigger Trail"
"Big Bob"
"The Midnight Raiders"
"The Knockout Man"

Red Rider Series

Featuring

LEONARD CLAPHAM

Serials

Starring

EDDIE POLO

"The Vanishing Dagger"
"King Of The Circus"

Starring

EILEEN SEDGWICK

"The Great Radium Mystery"
"The Diamond Queen"

Starring

ELMO LINCOLN

"Elmo, The Fearless"
"The Flaming Disk"

Starring

MARIE WALCAMP

"The Dragon's Net"

Starring

ART ACORD

"The White Horseman"

Two Reel Century Comedies

"Fire Bugs"
"His Fearful Finish"
"Puppy Love"
"Fresh From The Farm"
"Leaping Lions and Jailbirds"
"Vamps and Scamps"
"Her Circus Man"
"The Dog Doctor"
"Seeing Is Believing"
ugh Luck"
"Harem-Skarem"

One Reel Star Comedies

"His Lady Friend"
(with Joe Martin)
"My Lady's Ankle"
(with Robert Anderson

also

"Simple and Sweet"
"Milk and Yeggs"
"Won: One Flivver"
"A Waiting Maid"
"Bring On The Groom"
"Twin Husbands"
"When Eve Fell"
"Who Kissed Me?"
"Movie-Struck"

INTERNATIONAL NEWS TWICE-A-WEEK

"Tough Luck"

Two-Reel Century Comedy

Featuring

HARRY SWEET

RATHER than walk under a ladder or let a black cat cross his path Harry would walk two miles out of his way. While riding along in his flivver he sees a black cat about to cross in front of the car. He chases the cat and is run over by a limousine in which is a decidedly pretty girl. Harry loses his heart, but she drives off after seeing that he is not hurt.

Walking along the street he meets a man and agrees to deliver a note for the stranger. The doctor who receives the message locks Harry up in a room guarded by iron bars. While there he learns that the girl he saw is the daughter of the doctor.

With the help of "Brownie," the Century Wonder Dog, who trips up the doctor at the right time, they manage to escape and are married.

"Movie Struck"

One-Reel Star Comedy

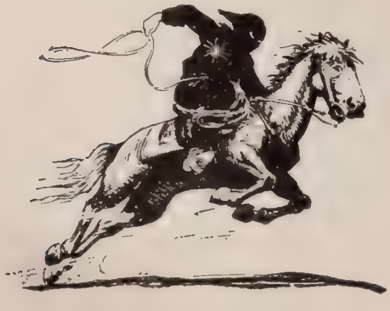
Featuring

BILLY FLETCHER

BETTY, unknown to her husband, attends Professor Van's School of Acting. He discovers this and bribes the professor to let him take his place for a while.

With a makeup he puts his wife through some stunts to see if she can act. He then goes into the next room and after changing clothes comes back through the front door and accuses Betty of loving the professor.

Billy threatens to kill the professor, and is in the next room throwing furniture around, when a cop arrives to find out the trouble. Billy explains things to the officer, who tells the wife the professor is no more. She returns home repentent and obedient to him.



"The White Horseman"

Episode No. 5

"Trails Of Treachery"

CAST

Allen	Art Acord
Ramsey	Duke R. Lee
Zona	Iva Forrester
Spider	Hank Bell

FROM his hiding place in Wong Foo's cellar, Ramsey sees the gang throw Zona, the Indian girl, through the man-hole into the underground stream and realizing that she had the bracelet on her hand, he rushes from hiding and drags her out. Untying her wrists, he is about to take the bracelet off when the mummy man appears through the back entrance.

Iva
Forrester
with
ART ACORD
in
The WHITE
HORSEMAN
Universal
Serial

At Wong Foo's the Spider tries to get the secret from Zona and is met by Allen. Allen is about to overpower the Spider when Foo trips Allen and he falls through the opening into the underground stream. He manages to grab a projecting rock in the wall, however, and works his way back up into the room again.

Allen gets up through the manhole and with the Spider's own guns, lines the men up against the wall while he and the girls escape.

They back out the entrance and are caught by the Spider's men. Breaking loose they stop inside of Foo's store and hold off the gang. The sound of the shooting brings Garcia and his men to the scene and they engage the outlaws in a street fight.

Allen barricades the door against them but he is drawn away from it by one of the Spider's men who slips in throught another window. With only Jean to hold the door closed Foo and the Spider have not much trouble in forcing the entrance.

Ramsey catches Zona and has almost succeeded in getting the bracelet from her wrist.

Jean, in Foo's store, is unable to maintain the barricade and it breaks down. Foo and the Spider grab her while Allen, knocked almost unconscious, is at the mercy of the outlaw whose knife has started down toward his heart.

International News

No. 24.

Pompeii, Italy. — Exploring the Dead City of Pompeii. Exclusive pictures made within the ancient Metropolis buried in 63 A. D. by the Vesuvius Volcano.

Cannes, France.—Gay Riveira's naval battle of flowers. Beautifully decorated craft vie for honors in famous resort's annual carnival.

Boston, Mass.—Boston Zoo starts school for elephants. In the City of Culture, the mammoth pachyderms must know more than how to eat peanuts.

Chicago, Ill.—A sunbeam for the White House. Miss Pearl Harding, second cousin to the President, will be the first young lady of the land.

Dusseldorf, Germany.—Seizure of German cities completed. British tanks dominate streets as Rhine towns are occupied.

Dallas, Texas.—Champion "Indians" play for charity. Cleveland team beats Kansas City Blues in fast exhibition game.

Baltimore, Md.—Cardinal Gibbons dies at age of 86. Intimate pictures of the famous prelate whose noble life was an inspiration for millions.

Camden, N. J.—Uncle Sam's mightiest dreadnaught launched. The Colorado, 33,000 ton craft, gets her first dip in the water.

In The Bengal, India.—Hunting big game in India's jungles. Exclusive pictures of the Duke of Connaught's expedition in the tropic jungles. (The Duke in camp.)

CARL LAEMMLE
is happy to announce
the Engagement Extra-
ordinary of that
popular matinee Idol

MR. JOSEPH MARTIN

**THE WORLD'S HANDSOMEST
MONKEY TRAGEDIAN**

in a TWO-REEL
Universal-Jewel
Romantic Drama
Specially adapted
for him from the French
Directed by
Burns and Stecker

"A MONKEY HERO"

He's going to fascinate your women patrons with his maddening knowledge of their true motives

Coming

Von Stroheim's

Universal
Jewel
Masterpicture

"Foolish Wives"

The MOVING PICTURE WEEKLY

VOL.13, NO.9
APRIL 16
1921

UNIVERSAL
JEWEL
DE LUXE

PRISCILLA DEAN
in "REPUTATION"

Coming!

GLADYS WALTON

the fascinating heroine of "Pink Tights" and "All Dolled Up" in a picture as thrilling as love at first sight

"DESPERATE YOUTH"

DIRECTED BY HARRY B. HARRIS

One of those
52 Good Pictures a Year

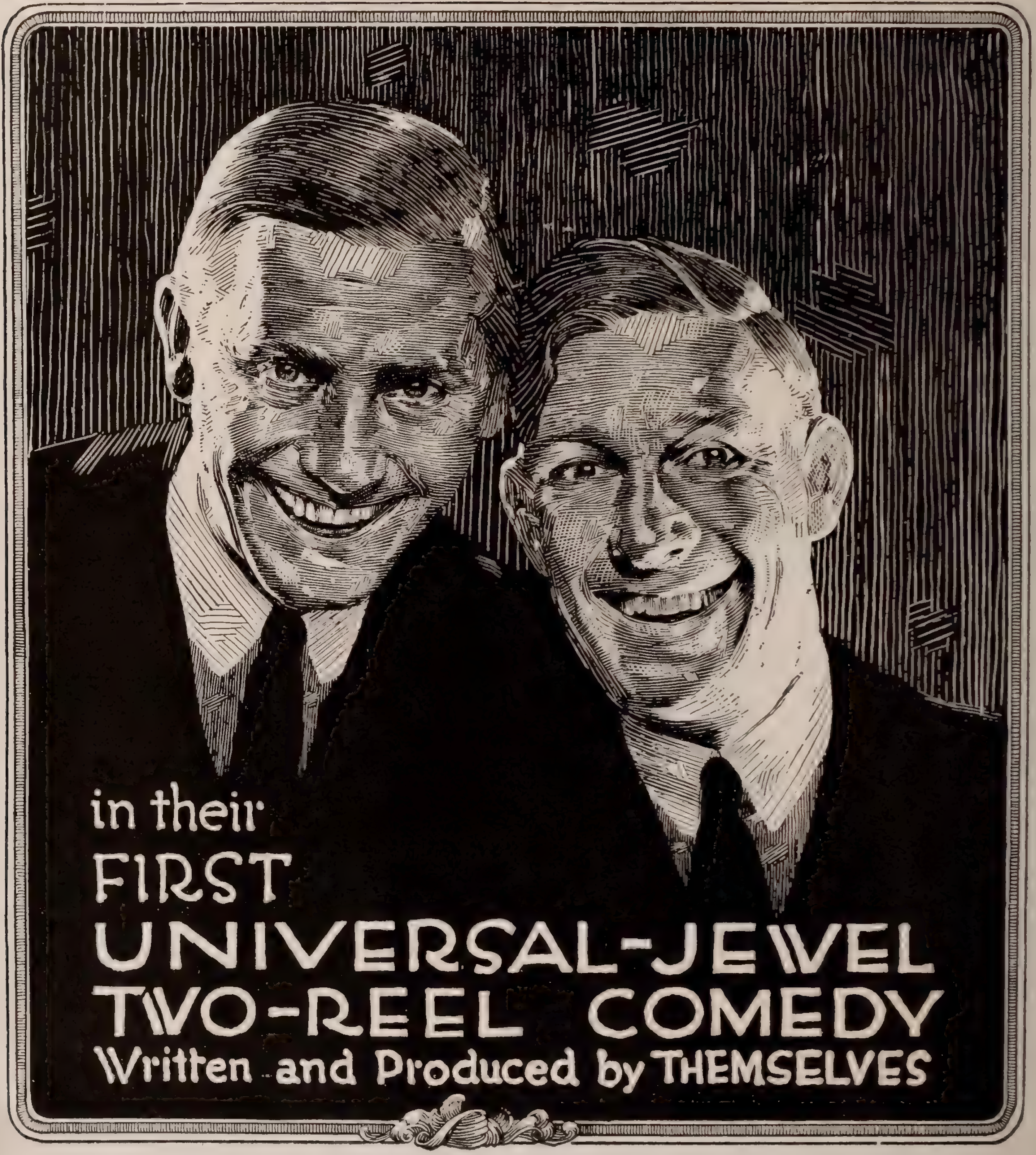
NOTICE

With the whole market starving for something new and clever and hilariously funny in two-reel comedies,

CARL LAEMMLE

announces —

LYONS and MORAN



in their
FIRST
UNIVERSAL-JEWEL
TWO-REEL COMEDY
Written and Produced by THEMSELVES

IN

BLUE SUNDAY

Motion Picture News

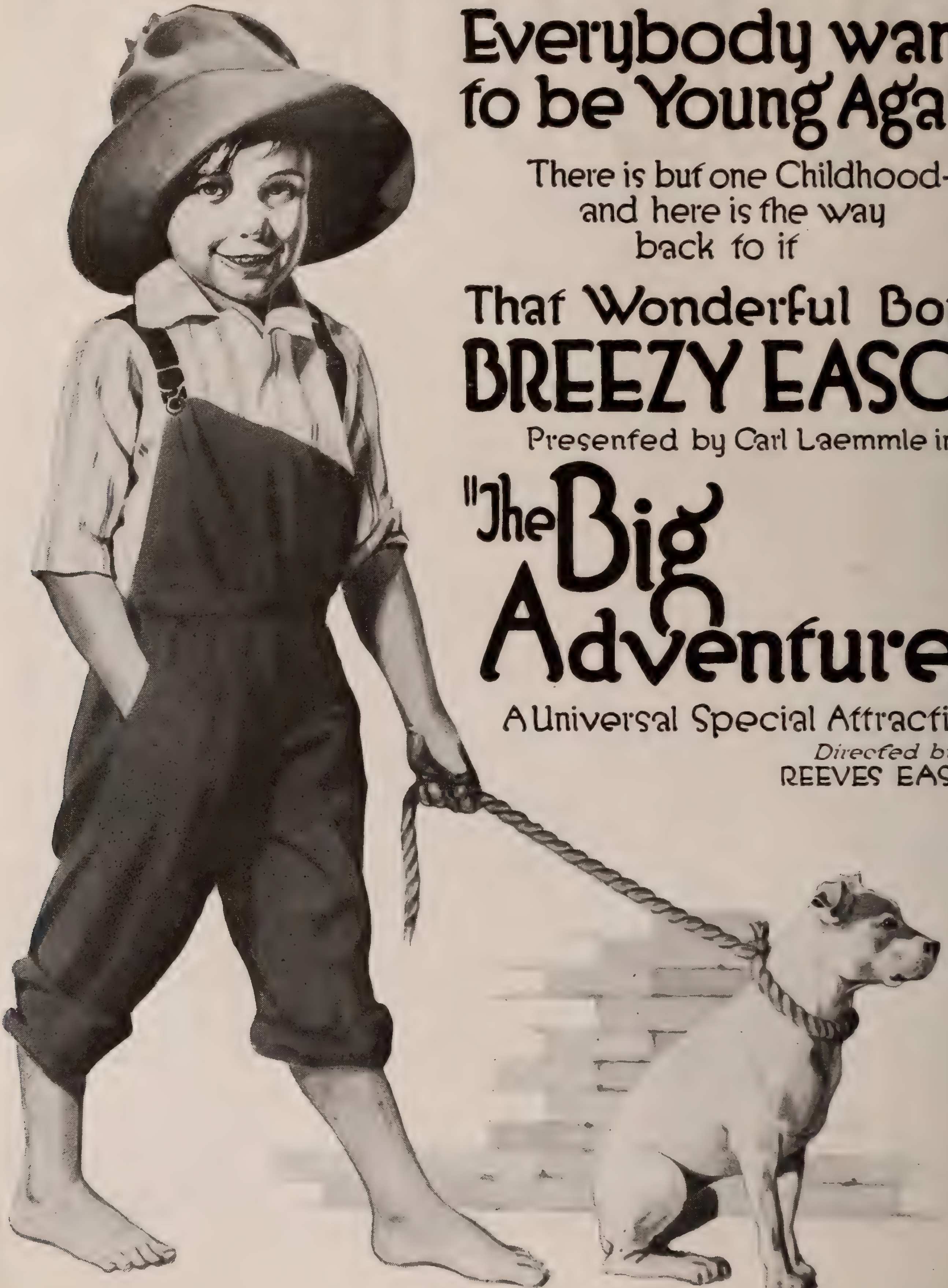
says:

"Universal never produced a better two-reeler than this one, which fairly sparkles with incident and comedy situations. And it isn't the stars who are responsible for all the hilarity, but the story or idea, which attempts to point out what would happen if the blue laws came into effect. The opening scenes show Moran in his home sneaking about and endeavoring, with the aid of mechanical devices, to spend a quiet Sunday. The situations here are very humorous but are not any funnier than the appearance of the set. Don't be afraid to book this one—for it is one of the best comedies of the year."

WID's

says:

"It's a good number for Lyons & Moran—and ought to make a hit. The subject is very pertinent to the present time and the boys have built a gag around almost every conceivable situation in connection with the bluest of blue Sundays. Of course, it's a great exaggeration of any conditions that could ever exist under any blue laws, but it is also very funny. It took quite an imagination to conceive of a state of affairs such as are shown and it will surely be appreciated by anyone who sees the picture."



Everybody wants to be Young Again!

There is but one Childhood—
and here is the way
back to it

That Wonderful Boy

BREEZY EASON

Presented by Carl Laemmle in

"The Big Adventure"

A Universal Special Attraction

Directed by
REEVES EASON

"WHILE we wuz fishin', Mickey an' me figured out how to ketch the villuns."

"WE tracked 'em an orful long ways. Mickey didn't know you hadda walk so far to be a deteckatif."

DON'T you wish you were young again? What wouldn't you give for just one hour in which to live over again those wonderful "kid days?"

HERE'S the picture that will take you back—a story of your boyhood and mine, with a score of man's size thrills rushing through it, some humor and some love, all woven into a great picture with an absolutely true title; "THE BIG ADVENTURE."

SEE in your next M. P. WEEKLY reproductions of the newspaper ads and posters. They're sure-fire stuff for young and old!

"GEE! but we were tired after the fite with the robbers. I couldn't keep Mickey awake."

Service Page for "The Big Adventure"

AT A GLANCE

SUBJECT—"The Big Adventure."

STAR—Little "Breezy" Eason.

PREVIOUS HITS—"The Cowboy and the Kid," "Two Kinds of Love," the boy in "Pink Tights."

DIRECTED BY—Reeves Eason.

STORY BY—James Edward Hungerford.

SCENARIO BY—George Pyper.

SUPPORTING CAST—Lee Shumway, Gertrude Olmstead, Fred Herzog, Mollie Shafer, etc.

LOCALE—The Slums—the Open Road—On a Farm.

TIME—The Present.

PHOTOGRAPHY BY—Virgil Miller.

THUMB-NAIL THEME—A waif of the city streets runs away from the abuse of his cruel step-father and, with his dog, strikes the open road. He meets with many adventures until he is adopted into the home of a kindly lawyer. The lad repays the man's kindness by opening his heart to a wealth of love, the presence of which he had never before suspected.

ADVERTISING PUNCHES

1—The screen presence of little "Breezy Eason, the four-year-old child wonder of the silent drama.
2—The fact that the story was written by James Edward Hungerford and has been widely read by the public.
3—The direction of Reeves Eason, father of the little star, who also directed such Universal successes as "Pink Tights" and "Colorado."
4—The natural work of Mickey, a mongrel pup, who adds a rare zest to the production.
5—The presence in the supporting cast of Gertrude Olmstead, the girl who is training for stardom at Universal City.
6—The thrilling incident of a little kid capturing a gang of bandits.
7—Realistic views of the slums of a great city, contrasting sharply with restful scenes in the country.
8—The interesting point that "Breezy" Eason interprets his own screen rôles and expresses the theme as it presents itself to his little mind.
9—The presence in the cast of Lee Shumway, one of the most finished leading men on the screen.
10—The impressive work of Fred Herzog, whose portrayal of a brutal step-father is reminiscent of Bill Sykes in "Oliver Twist."

CAST

Patches	Reeves Eason, Jr.
Old Whiskers	Fred Herzog
John Wellborn	Lee Shumway
Mrs. Lane	Mollie Shafer
Sally	Gertrude Olmstead

Synopsis of Story
"The Big Adventure"

PATCHES, a little waif of the city streets, had been given his nickname by the other boys on account of his ragged coat. He lives in a tumble-down shack with his brutal step-father, Old Whiskers, who makes a profit off the coal he forces Patches to steal from the railroad yards.

One day Patches revolts against his step-father's cruelty and runs away. On the way he makes friends with a kind-hearted young brakeman, Tim O'Rourke. After leaving the train, he wanders tired and hungry into the camp of a gang of hoboes.

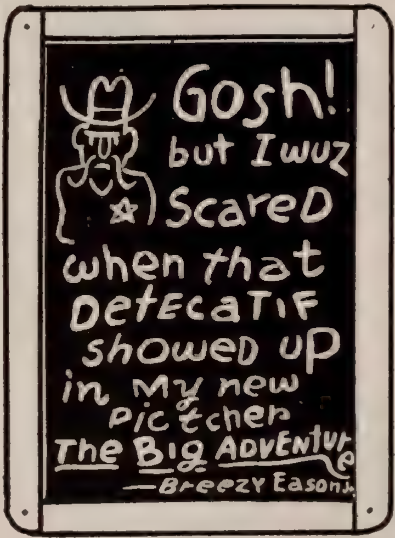
The village constable swoops down on the gang and takes Patches before the local magistrate, Judge Wellborn. Patches tells his story to the Judge who finds a home for him with his sister. In the wholesome environment of the farm the starved little city waif soon blooms with health and happiness. He delights in playing with his dog, Rags, and the other pets of the big farm family. The Judge calls often to see his protege. Patches "gets wise" to the fact that Sally is in love with the Judge and is jealous of a haughty city girl, Eleanor, to whom he is paying attention.

One day Mrs. Lane and Sally go to town, leaving Patches alone. Old Whiskers, who has become a tramp, breaks into the house and brutally forces the terrified Patches to assist him in robbing the place. He then forces Patches to write a not to Mrs. Lane assuming the guilt of the robbery; despite the pleadings of the little fellow Old Whiskers brutally tears him away from the only home he has ever known and takes him aboard a freight train that is just pulling out. Sally, who believes that the Judge does not care for her, decides to run away.

While walking along the road she sees Patches taken to a deserted shack by his father. When she enters to rescue the boy she is captured by the hoboes.

They toss Patches into the back room of the cabin and proceed to draw lots for the possession of the girl. Patches escapes, and returning to the Judge's home, falls exhausted on the floor.

After reviving the boy, the Judge goes to the shack and rescues the girl. On the way back to his sister's he realizes that it's Sally he cares for, and asks her to be his wife. She consents and Patches congratulates them both.

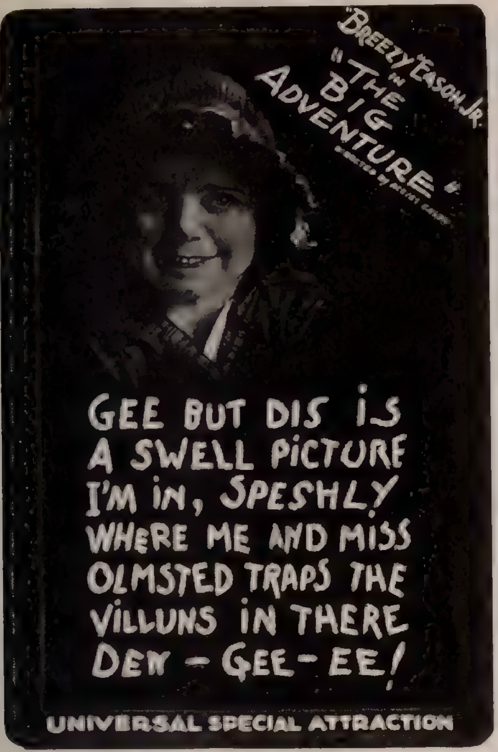

Gosh! but I wuz Scared when that Detecatif showed up in My new Pic tcher The Big Adventure
—Breezy Eason Jr.

Theatre Name Here

The pudgy fist of "Breezy Eason" Packed a wallop. His heart carried a load—but his face wore a toothless grin that will win your heart.

Does a ragged little kid and a faithful dog affect you under the vest? Then see "Breezy" Eason, the wonder-child of the screen in "The Big Adventure." He captures a bandit gang, meddies in a love affair, gets spanked and then kissed.

"Breezy" and "Mickey" Trap the Villuns


"Breezy" Eason, Jr.
in
"The Big Adventure"
GEE BUT DIS IS A SWELL PICTURE I'M IN, SPESHLY WHERE ME AND MISS OLMSTED TRAPS THE VILLUNS IN THERE DEN – GEE – EE!
UNIVERSAL SPECIAL ATTRACTION

One-sheet poster prepared for "The Big Adventure"

THE dean of kiddie players!

It may be difficult to imagine a dean at the ripe old age of five, but that is the title which has been earned by "Breezy" Eason, the Universal boy star who has been recognized as the foremost child player on the screen through his admirable work in "The Big Adventure."

But then, it is little wonder that "Breezy" should be a cinema star in his own right when it is remembered that his father is a well known motion picture director and his mother was a leading woman in screen dramas up until the time she married.

Not all children inherit the talents of their parents, and seldom is this talent apparent at such an early age; but young Eason was acting before the camera at the age of three, and in the past two years has developed into one of the most natural and appealing players on the screen, regardless of size or age.

"Breezy" has just scored his biggest success in "The Big Adventure," a story written especially for him by James Edward Hungerford, who specializes in juvenile romance, and was scenarized by George Pyper. It was produced at Universal City under the direction of Reeves Eason, Sr., and from all accounts the feature reflects credit on writer, director, the youthful star and everyone else connected with the production.

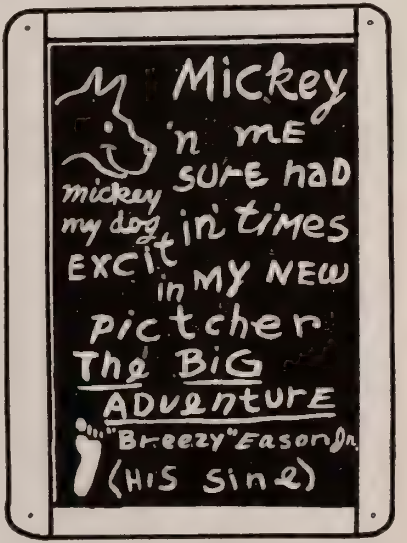
One of the first hits scored by "Breezy" in a Universal feature was about a year and a half ago, when the youngster was three years old. He appeared with the big Western star, Art Acord, in a story called "The Cowboy and the Kid." So many requests from theatregoers for more pictures of the little fellow were received that "Breezy" later appeared in several western stories with Hoot Gibson.

Several months ago, when Universal's big success, "Pink Tights" was flashed on the screen, young Eason, as the tiny country lad, was one of the hits of the feature. Then came his most important rôle in "Two Kinds of Love."

INHERITS SCREEN TALENT

REEVES EASON, the popular Universal director who produced "The Big Adventure," was an actor, on the stage and in the movies, before taking up his megaphone and devoting his talents to the making of pictures. But he has not entirely given up his acting, and once in a while, when the spirit moves him, he plays a part just to keep in form. Such was the case a few months ago when he played the "heavy" in a Universal picture which he himself directed, "Two Kinds of Love."

Eason was born in Mississippi, but the family moved to California before he reached school age. His education was therefore received in the public schools of Monrovia and at Berkeley College. Shortly after leaving school he joined a dramatic stock company in the west, and after gaining considerable stage experience he went into vaudeville with a dramatic sketch of his own construction.


Mickey 'n me sure had excitin times in my new pictcher The Big Adventure
mickey my dog
"Breezy" Eason Jr.
(HIS SINE)

Teaser card suitable for use in Herald or throwaway

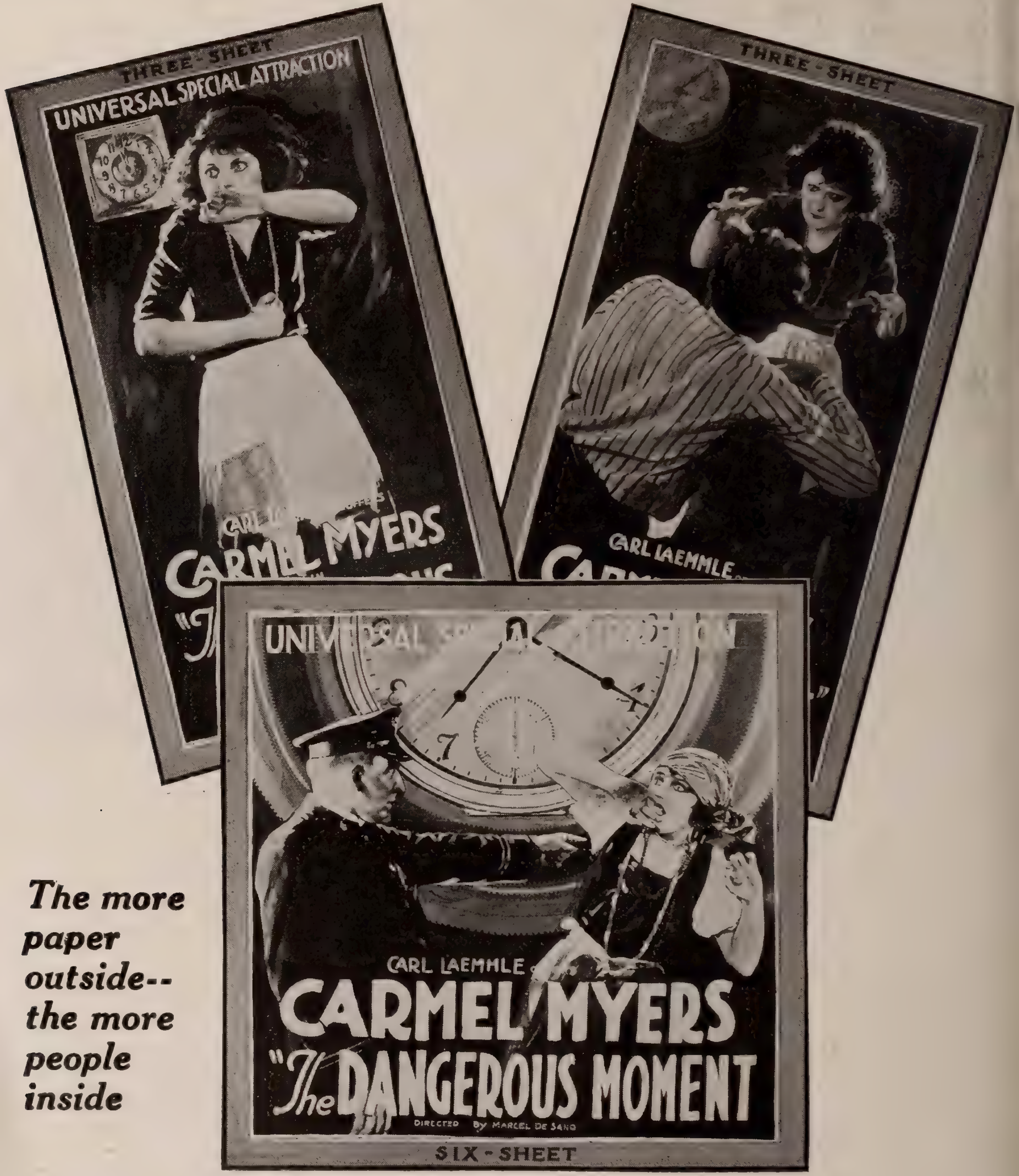
What's at the Playhouse To-night?

FROM the slums of a great city to a pastoral farm community. That is the rapid transition in locale taken in "The Big Adventure," the Universal screen drama which is showing now at the .... Theatre. "Breezy" Eason, the screen wonder-child, plays the title rôle and Reeves Eason, the kiddie's father, directed "The Big Adventure," from the story by James Edward Hungerford, written especially for the youthful star.

WHAT kind of a dog has the most intelligence—a thoroughbred or a mixture? In "The Big Adventure," the Universal photodrama now at the .... Theatre, little "Breezy" Eason, the featured player, is supported by Mickey, his own dog, who is a cross between a bull-dog and a weasel. The weasel part is not very definite on his pedigree but he is a faithful old fellow and adds to the appeal of the picture by his obvious love for his little master.

IN Chicago last summer, the Elks were in convention, and they wanted the prettiest girl in the Middle West to be their queen. From some twenty thousand photographs submitted they selected Gertrude Olmstead, a LaSalle high school girl. Miss Olmstead is now appearing in Universal pictures and has the leading feminine rôle in "The Big Adventure," starring little "Breezy" Eason, now being shown at the .... Theatre.

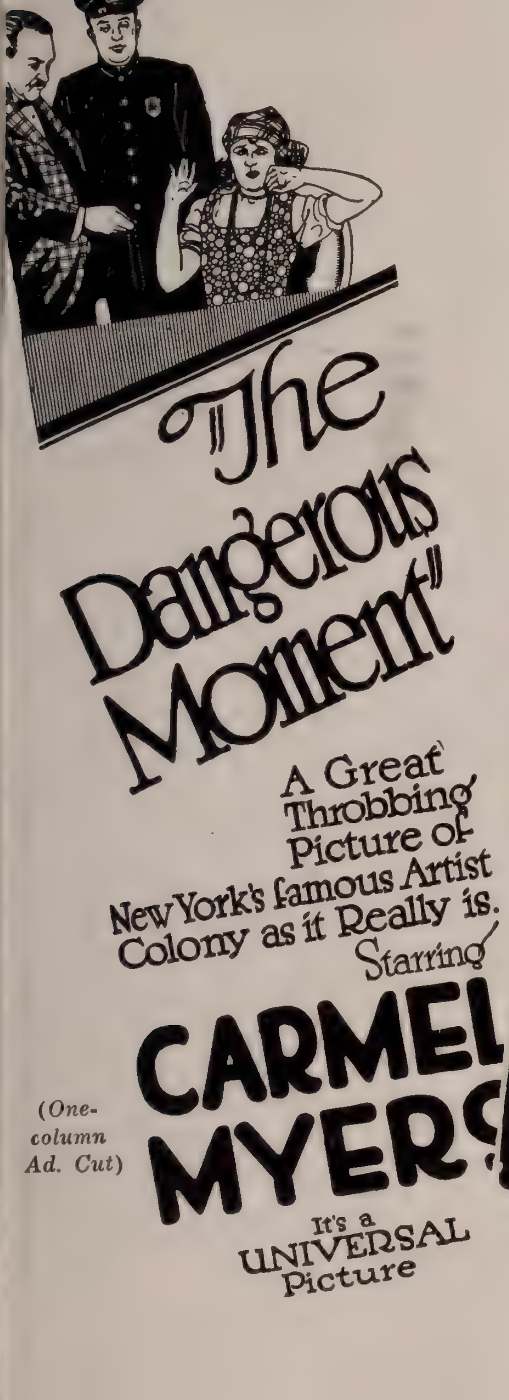
POSTERS AND ADS


THREE-SHEET
UNIVERSAL SPECIAL ATTRACTION
CARMEL MYERS
THREE-SHEET
CARL LAEMMLE
UNIVERSAL SPECIAL ATTRACTION
CARL LAEMMLE
CARMEL MYERS
"The DANGEROUS MOMENT
DIRECTED BY MARCEL DE SANO
SIX-SHEET

The more paper outside-- the more people inside

THAT PULL PROFITS

THE keynote behind every aid furnished with a Universal Special Attraction is to sell seats—and that's just exactly what you can do with every one of these "52 Good Pictures a Year—and no worry," particularly if you plaster your town with paper and use newspaper space liberally. Keep advertising and you'll soon have to build a bigger theatre.



"The Dangerous Moment"

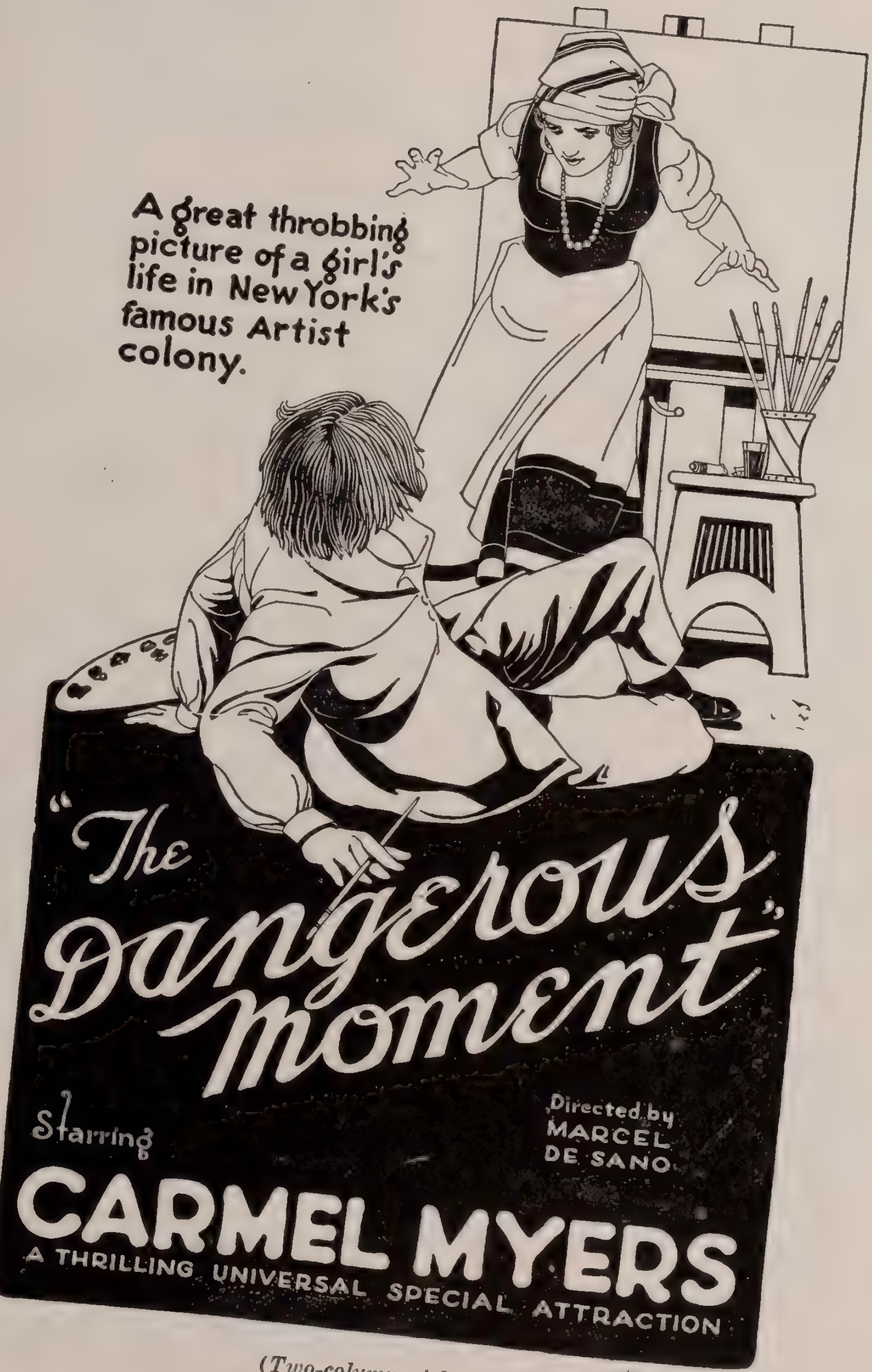
A Great Throbbing Picture of New York's famous Artist Colony as it Really is.

Starring

CARMEL MYERS

It's a UNIVERSAL Picture

(One-column Ad. Cut)



A great throbbing picture of a girl's life in New York's famous Artist colony.

"The Dangerous Moment"

Starring

CARMEL MYERS

Directed by MARCEL DE SANO

A THRILLING UNIVERSAL SPECIAL ATTRACTION

(Two-column Ad. Cut)

THE MOVING PICTURE WEEKLY
A MAGAZINE FOR MOTION PICTURE EXHIBITORS

Published Weekly by the MOVING PICTURE WEEKLY PUB. CO.
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PAUL GULICK, *Editor.*
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Vol 13 APRIL 16, 1921 No. 9

Better Booking Service For Exhibitors

Closer co-operation with film patrons and elimination of flickering in films decided at Chicago 'conference

BETTER service to the exhibitor showing Universal pictures and an improved booking system has resulted from the important conference of Universal's Traveling Auditors recently held at the Universal Exchange in Chicago. Many plans were discussed to increase the efficiency of the present booking system and thus render the exhibitor a service one hundred per cent. efficient.

The conference which was held under the supervision of J. B. Ohrt, Comptroller for Universal, lasted four days. It was attended by the following auditors in charge of maintaining Universal service in their respective territories; W. K. Lendon, auditor for the eastern district of the United States; G. B. Howe, head of the middle western district; C. H. Griffith, of the far western section; N. Shrin, of the northwestern district and H. Henigson, traveling auditor for Universal's foreign branches.

Under the present booking system being developed as a result of this conference, the booker in each exchange will be enabled to advance his notification of play-date from three to six weeks. This will enable the exhibitors to know, far in advance, just when they will play Universal pictures. It is the opinion of Universal executives that this will result in greater exploitation of Universal features.

CLOSER EXHIBITOR CONTACT

Another of the important questions discussed at the Chicago meeting was the importance given by Universal to the personal relationship between the exchange office booker and the individual exhibitor. This revised booking system gives each booker an opportunity to discuss individual bookings with the exhibitor patrons. This is very important in many cases if complete satisfaction is to be given to the exhibitor and is if there is to be close co-operation between him and the film company.

So efficacious is the new Universal booking system that it advanced billings and programs in one office from three days to three weeks within a few days.

Another important matter tackled by the traveling auditors, was the elimination of flickering in pictures caused by perforated numbers in the film. It was decided to do away with perforated numbers in Universal films. Instead, embossing machines, which impress numbers not apparent in projection, are being tentatively installed in the larger Universal exchanges. If they prove successful, the entire Universal exchange organization will be equipped with them, it is promised.

Steps also were taken at the conference of auditors, to perfect the keeping of a physical inventory of all film and film property in the Universal offices. Universal has arrived at so complete an inventory that the exact whereabouts of every foot of film is on record. This, it is explained, enables the distributing department to supply sudden orders for rare prints, as well as to meet shifting changes in the wholesale booking of current favorites.

Comptroller Ohrt, in advising the assembled auditors, laid great stress upon a close inspection in each Universal branch in respect to fire law observance. Universal is striving to be the leading film company in the observance of all local fire law changes.

EXCHANGES MORE EFFICIENT

Another important step in working for closer co-operation between the exhibitor and the Universal exchanges was the recent tour of Harry Berman, General Manager of the Universal Exchanges to all the branch offices. Mr. Berman returned to his desk on Monday morning after a flying trip to Universal City and a visit with the managers of the exchanges along the coast to coast route.

In discussing the conditions which he noted and the plans for the future Mr. Berman said that reports which the exchange system will make on this years' business will be far and away the best that Universal has ever turned out, and this in spite of the fact that we have been reputed to be passing through an era of unusual hardship for the moving picture exchanges.

Special Publicity Stories for "The Big Adventure"

ADVENTURES OF CITY WAIF LEAD TO STRANGE PLACES

As long as there are fathers and mothers, children and sweethearts in the world, just so long will stories of the type of "The Big Adventure" be popular. "The Big Adventure" is a Universal photoplay just released, featuring the cleverest youngster on the screen, four-year-old "Breezy" Eason, and announced for appearance at the .... Theatre on ....

As the story unfolds "Breezy" is seen as a little city waif, kicked and cuffed by a brutal step-father and happy only in the companionship of his dog, Mickey. He bears up under his own abuse, but when his canine friend is attacked, he takes French leave and starts to explore the world about him. The little fellow and his dog meet with many adventures, some thrilling, others amusing, and all interesting. His association with a gang of hoboes, his incarceration in a small town bastille, his adoption by a kind-hearted lawyer, his rôle as Cupid in a pastoral romance and a chain of other appealing incidents comprise a screen play that holds the interest from opening scene to final fade-out.

Gertrude Olmstead and Lee Shumway share the adult honors in the story, and other important rôles are played by Fred Herzog and Mollie Shafer. The production was directed by the young star's gifted father, Reeves Eason, who guided him in all his earlier screen triumphs.

QUEEN OF THE ELKS PLAYS ORPHAN ROLE

Members of the Lodge of Elks throughout America will be interested to know that Gertrude Olmstead, who was elected the queen of the fraternal order at their convention in Chicago last Summer, is now playing the leading feminine rôle in the Universal photodrama "The Big Adventure," which is to be seen at the .... Theatre on ....

"Breezy" Eason, Jr., in "The Big Adventure," Universal.

A little over a year ago Gertrude Olmstead, sixteen years old and unconscious of her unusual beauty, was attending high school at LaSalle, Illinois. Then the Elks, looking forward to their convention in the Illinois metropolis, delegated a leading newspaper of Chicago to hold a beauty contest to select the best looking young woman in the Middle West, the winner to be crowned Gueen of the Elks. Carl Laemmle, president of the Universal Film Manufacturing Company, happened to be in Chicago at the time, and to add zest to the contest offered the winner of the contest a contract to appear in pictures at Universal City.

After 20,000 photographs of beautiful young women had been submitted, that of Gertrude Olmstead was selected as the prize winner. She was accordingly made Queen of the Elks and enjoyed the honors bestowed upon her by the antlered herd during their week of festivity in Chicago.

Universal made good its promise and Miss Olmstead and her mother were brought to the film capital of the world. Here Gertrude was put through a course of training for several months, then given small parts. She proved as talented as she is beautiful, and her first leading rôle is that of the young orphan girl in "The Big Adventure," an appealing story of youth in which "Breezy" Eason, the wonder-child of the films, plays the stellar rôle.

"BREEZY EASON" STARS IN UNIVERSAL FILM

Little "Breezy Eason, the four-year-old wonder child of the screen, will be the principal attraction at the .... Theatre on .... when "The Big Adventure," his latest Universal photodrama has its first local showing.

In this picture, filmed under the direction of Reeves Eason from the original story by James Edward Hungerford, little "Breezy" appears as a waif of the city streets who leaves a brutal father and goes to the country on a freight train, accompanied only by his faithful dog, Mickey. He captures a gang of bandits, unites lovers and grins his way through five reels of snappy drama to a finish that will strike a particularly happy chord on the heart-strings of those who see it.

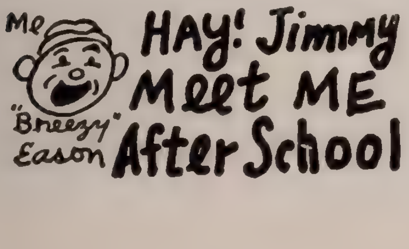
"Breezy" Eason is the son of Reeves Eason, the widely known Universal director, and he made his first important screen appearance in "Pink Tights" with Gladys Walton. His work was so appealing that he was selected by Carl Laemmle for a featured rôle in "Two Kinds of Love." "The Big Adventure," the story which James Edward Hungerford drew with such subtle power of heart interest, was selected as his latest vehicle.

KIDDIE STAR OF SCREEN PLAYS IN BOYHOOD STORY

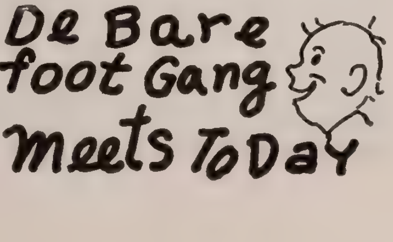
Many a parental heart beat faster at the .... Theatre last night. Many a youngster snuggled close to the arm of father or mother and was thankful for a good home and doting loved ones.

Such was the effect of "The Big Adventure," the story of childhood, which had its first showing here and which served to bring back that wonder-kiddie of the films, "Breezy" Eason, in the title rôle. This youthful actor, not yet five years of age, gives a more intelligent performance of his rôle than would be expected of many players many times his age.

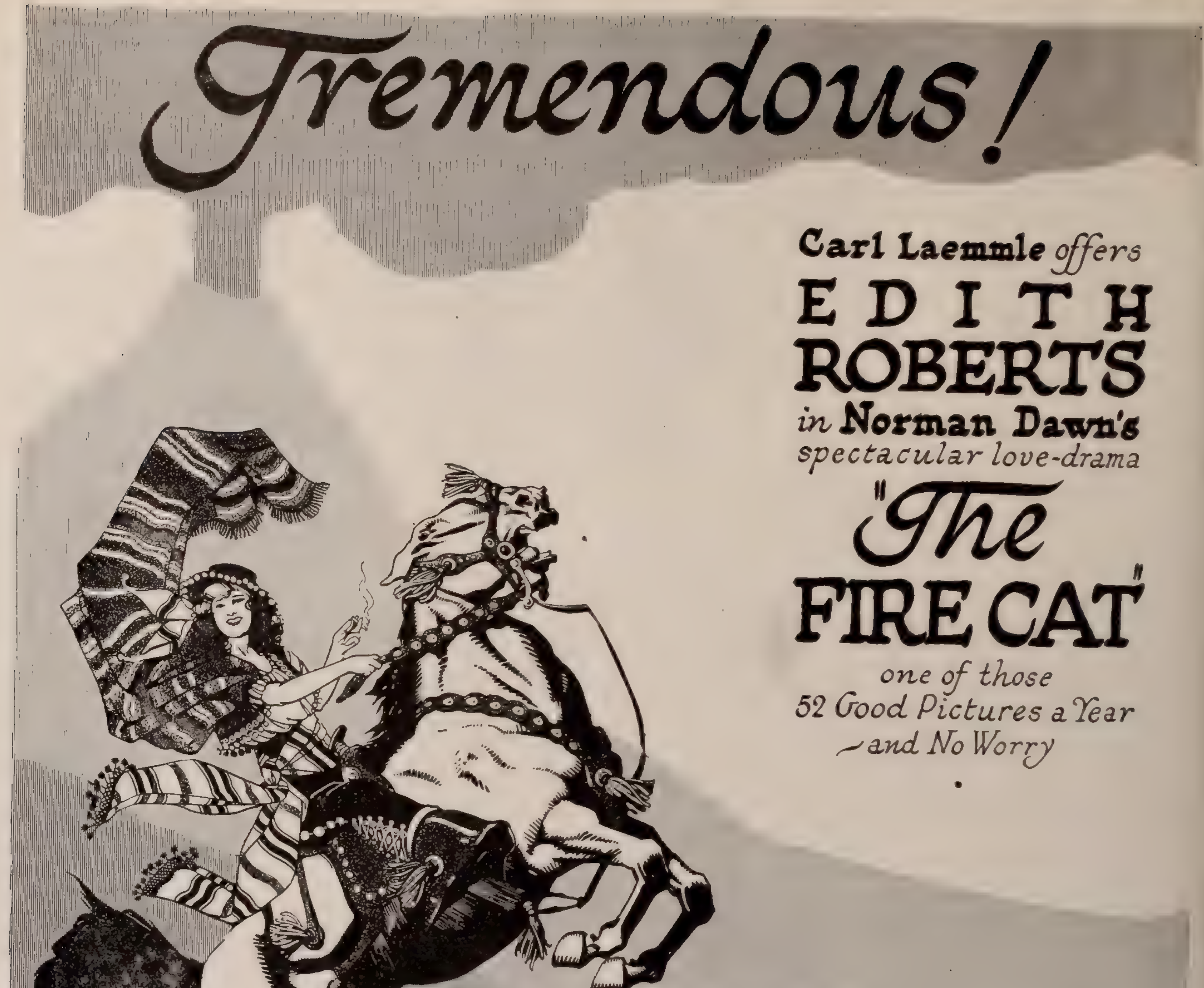
The story of "The Big Adventure," which was written especially for "Breezy" by James Edward Hungerford, shows the transition of an abused street waif from the slums of the city to the open country and the beauties of nature. With his dog, Mickey, as his only friend and companion, he runs away from his brutal step-father, falls in with a gang of tramps, is rescued and adopted into the home of a kindly lawyer, and the little fellow at once starts to repay the kindness by his sunny disposition and by acting the rôle of Cupid. A shattered romance is renewed, a band of outlaws is captured and happiness comes to all concerned as the result of the youngster's ingenious efforts.



Me
"Breezy" Eason
HAY! Jimmy Meet ME After School



De Bare foot Gang meets ToDay



Tremendous!

Carl Laemmle *offers*

EDITH ROBERTS

in **Norman Dawn's**
spectacular love-drama

"The FIRE CAT"

one of those
52 Good Pictures a Year
—and No Worry

When you reproduce this pen-and-ink drawing for your newspaper ad, your engraver can take out any of the type matter.

"THE DANGEROUS MOMENT" CONTAINS STRONG CAST

Most Beautiful "Heavy" and Well-known Character-players Support Star

Carmel Myers
IN
"THE DANGEROUS
MOMENT"
UNIVERSAL

THE most beautiful "heavy" on the screen and three of the most capable character-players in the films, are to be seen in support of Carmel Myers in her newest photodramatic success, "The Dangerous Moment."

Bonnie Hill is the pulchritudinous member of the cast. Tall and stately, with the patrician bearing of a real artistocrat, with a wealth of golden hair and features that might have been chiseled out of marble, Miss Hill is an eyeful for any spectator. She comes from an old Virginia family, went to New York to study art, attracted the attention of several of the most prominent illustrators, and was finally induced to pose for several covers for *Vogue*. On a trip to California two years ago she was induced to accept the role of a society girl in support of Nazimova, in "The Brat," and since then she has appeared in a number of photoplays. At Universal she has supported Frank Mayo and Mary MacLaren before appearing with Carmel Myers.

Lula Warrenton, who plays the role of Mrs. Tarkides, Greek restaurant keeper, has the reputation of being one of the most finished character-players on stage or screen. She played Shakespearian roles at the age of seventeen; toured England at the head of her own company when she was in her twenties. She made her debut in the films about five years ago when she wrote the scenario, acted in and directed "A Bird's Christmas Carol" for Universal. Since then she has played with the most prominent stars and directors, her most recent successes, previous to "The Dangerous Moment" being scored with H. B. Warner, Tom Mix and George Loane Tucker.

FINE CHARACTER ACTING

HERBERT HEYES, at present appearing as the leading man with Carmel Myers, is adding another fine portrait to his gallery of screen characterizations.

Bowd M. Turner, better known to his legion of friends on the stage and in motion pictures as "Smoke" Turner, and recognized as one of the most capable character actors on the screen, has the role of Trotzky, a Greenwich Village Bolshevist, in "The Dangerous Moment."

"Smoke" Turner is usually engaged when a director wants a distinct character type, one that will stand out with cameo-like sharpness. In every photodrama in which he has appeared, his parts, no matter how important or how small, have always been portrayed with a skill and individuality that made a lasting impression on the audience.

Turner was born in Cumberland, Maryland, received his education in a state military school and went on the stage before he was twenty. He has been on the screen for nearly five years, playing many important parts, his most recent success being scored in the role of Argensola in "The Four Horsemen Of The Apocalypse."

UPWARD MOVEMENT IN EXCHANGE NEWS

THE past week brought two announcements of important changes along film row. In the words of some poet, "as this old world goes round and round, some go up and some go down." The upward movement in local motion picture news was supplied by the Universal exchange here, and the downward motion, if it may be called that, by the Vitagraph organization in Portland.

David Brill, manager of Universal's branch exchange in Portland, has announced that his organization will move into larger quarters in the near future. Final arrangements are being made to occupy a building to be erected by Dr. J. A. Pettit at Tenth and Couch streets. Ed. Armstrong, western district manager for Universal arrived in Potland Friday from Los Angeles to discuss details of the deal and outline future plans for the office.

A feature of the new Universal home will be a spacious projection room, which will be a miniature theatre for the entertainment of visiting exhibitors. Preview showings of Universal pictures will be held for theatre managers and owners frequently. Increase in business is the reason given for the proposed trek to more roomy quarters, and the expansion is no doubt a form of official recognition of the record made by Brill and his hustling sales force in the few months the new manager has been at the helm of the exchange.

By order of Vitagraph headquarters in New York City, the local Vitagraph exchange closed yesterday and Portland will no longer be a distribution point for pictures of this brand. G. E. Jackson, manager of the exchange, will remain in Portland as a representative of the company, but the territory formerly supplied by the local exchange will hereafter be taken care of from Seattle. The local office handled the distribution of films for Portland, all cities of the state and parts of Idaho.

—By Don Skene in the Portland "Oregonian."

"If we had more pictures like this, there'd be no Sunday Blue Laws." says Exhibitor P. V. Williams

MANAGER P. V. WILLIAMS, of the People's Theatre, Mundy, Texas, writes: "I had a very successful showing of 'Once To Every Woman.' I put on the songs as you told me, and had 100% pleased patrons. This is the first picture that has drawn a larger crowd the second day than the first. I had a few people the second night that had never been in my place before; my very hardest-to-please customers said it was the best picture they had ever seen. If we had more pictures like this there would be no Blue Sunday Laws."

UNIVERSAL Jewel L

The greatest mother love picture of the generation

"Once To Every Woman"

Starring **DOROTHY PHILLIPS**

First Million Dollar Picture

"Foolish Wives", a Universal-Jewel, Is Now Nearing Completion at Universal City

Marguerite Armstrong, supporting Eric Von Stroheim in "Foolish Wives"

"FOOLISH WIVES," the Universal photodrama upon which Erich Von Stroheim is now working at Universal City will be the first picture ever made costing a million dollars or upon which a year's time has been spent.

Various pictures have been described as "million dollar productions" but the nearest approach to the figure is known to approximate $500,000 and in that instance the producer-star attributed an enormous weekly salary to himself on the books of the concern.

"In "Foolish Wives," however, the actual expenditure of a million dollars will be apparent on the screen.

One of the most elaborate sets is a group of buildings put up at Universal City in exact reproduction of the famous Plaza at Monte Carlo. The set is 400 feet long and 280 feet wide. It includes, besides the buildings, two circular parks, hundreds of palms and semi-tropical plants, 5400 square feet of concrete sidewalks and many hundred square feet of oiled pavements.

One of the buildings and the most imposing, is the structure representing the Plaza side of the Casino, the notorious gambling place. This has been reproduced in exact size with its towers and statuary, and even with its circular flower bed near the main entrance.

On one side of the Casino is the Hotel de Paris, also an imposing structure, with the Monte Carlo tramway line running in front of it. In the hotel scenes von Stroheim actually had the table linen and other napery embroidered with the real hotel's crest and initials.

FAMOUS SUICIDE GARDENS

Near the Hotel de Paris is the Cafe de Paris, with its long first floor and its big plate glass windows, 48 of them, each 12 feet in diameter.

All the details of architecture and londscape gardening were supervised by Victor Andre, a sculptor of Nice, France. Even the Suicide Gardens, the iron fences, the fountains and lamp-posts have been accurately reproduced.

To get the other side of the Casino, which overlooks the Mediterranean, von Stroheim caused the construction of other sets at Point Lobus, Monterey Bay, many miles from Universal City. There were built one large and two smaller sets, the former being the rear view of the Casino, rising on a cliff 100 feet above the Bay. Altogether, this set is 600 feet long.

The Casino is 100 feet long, with a 74 foot tower. The set also includes a large band-stand, promenades, balustrades and terraced walks and promenades.

The sets at Universal City also include an elaborate French villa, with its sunken gardens, terraces and quaint towers, a French village, and an artificial lake, 100 feet wide, made especially for this picture.

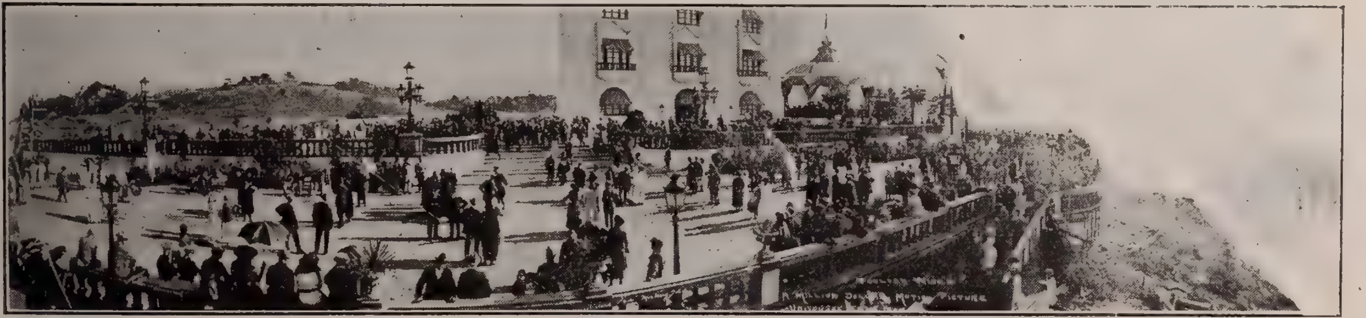
Von Stroheim himself takes the leading rôle in "Foolish Wives," playing the part of Count Sergius Aprazin, an unscrupulous Russian nobleman and adventurer. Supporting him is an all star cast, including Rudolph Christians, Marguerite Armstrong, Maude George, Mae Busch, Cesare Gravina, Dale Fuller and Malveen Polo, the daughter of Eddie Polo, Universal's leading serial star, Christians died from pneumonia several weeks ago. It is said he had completed all his scenes necessary to the picture.

RIVIERA AT IT'S BEST

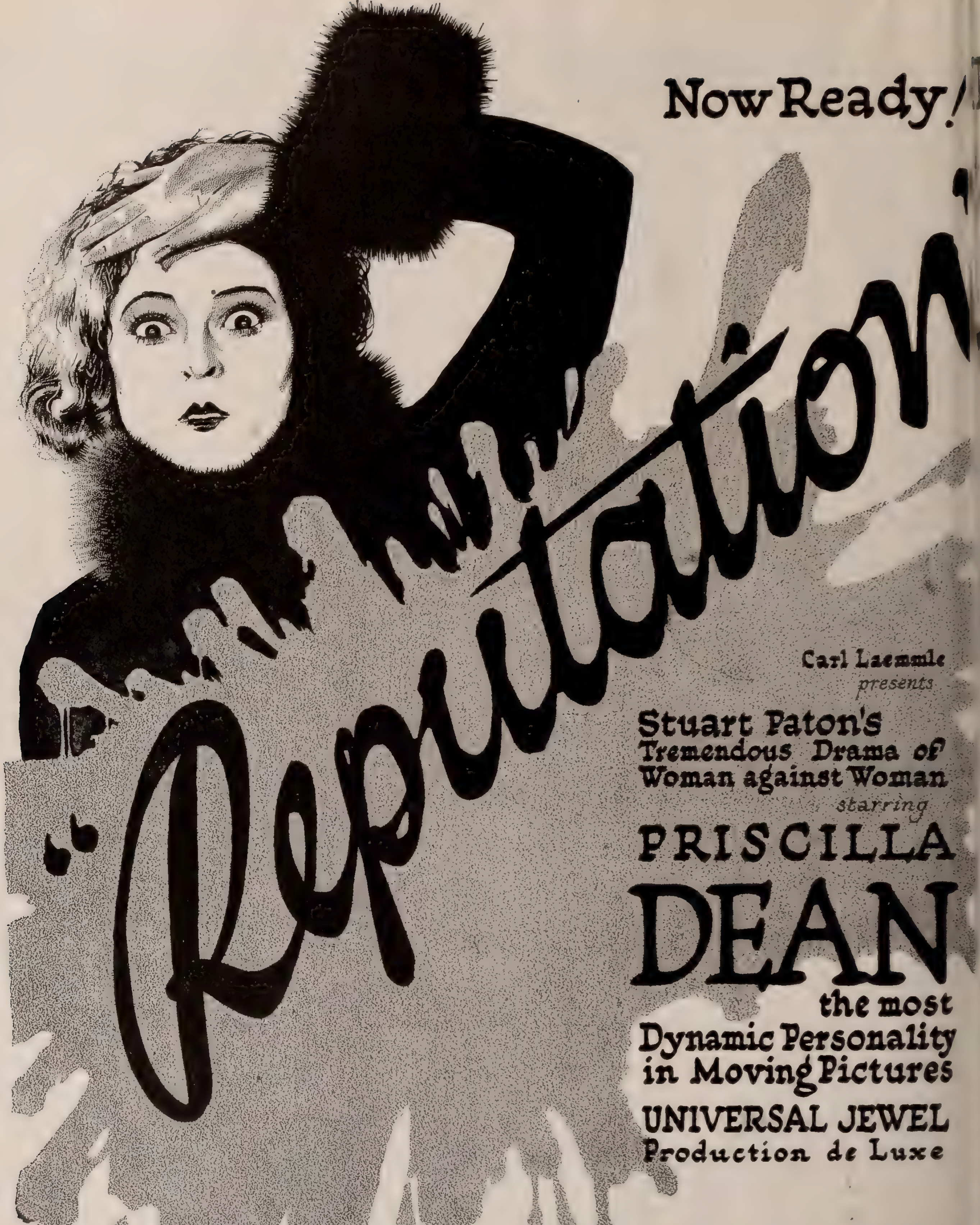
"Foolish Wives," written by von Straheim himself, shows Monte Carlo among the rich set, the Russian Grand Dukes, princess and high class adventurer and adventuresses. It is said to paint the Riviera at its best and at its worst and to give an inside glimpse of the life of the world-famed resort.

To provide the proper atmosphere in the scenes taken at the Monte Carlo Casino a stunt never before employed to any great extent in motion pictures, was successfully used. Real society people—scores of members of San Francisco's "400" acted as "extras" while von Stroheim "shot" the scenes necessary to the photoplay.

Replica of Monte Carlo, built at Monterey, for "Foolish Wives."



Now Ready!



Carl Laemmle
presents

Stuart Paton's
Tremendous Drama of Woman against Woman
starring

PRISCILLA
DEAN

the most Dynamic Personality in Moving Pictures

UNIVERSAL JEWEL
Production de Luxe

READ THIS—

A NEW DEAN picture has come to be just about the biggest piece of good luck that the American exhibitor can expect.

This is simply because every Dean picture is—in a perfectly clean sense of the word—sensational. You remember "The Wildcat Of Paris"—clean, but a sensation in every sense of the word, including the money sense. Then "The Virgin Of Stamboul"—without a scene that needed cutting, but a perfect whirlwind at the box-office. Then, "Outside The Law"—the biggest money-maker of 1921, but without a trace of objectionable sex stuff in it.

And now—a production fully as sensational as any of these but with an even stronger clash of human emotions in it—the tremendous clash of a mother with a past and a daughter with a future—a picture, furthermore, with a title that will reach out across the street and pull in every man and woman who passes your theatre.

Take my advice as the producer of some of the greatest successes you have known in your career as a showman and book this new Dean photodrama for bigger receipts than any picture that this dazzling star of the screen has so far produced.

I've seen it. I KNOW!

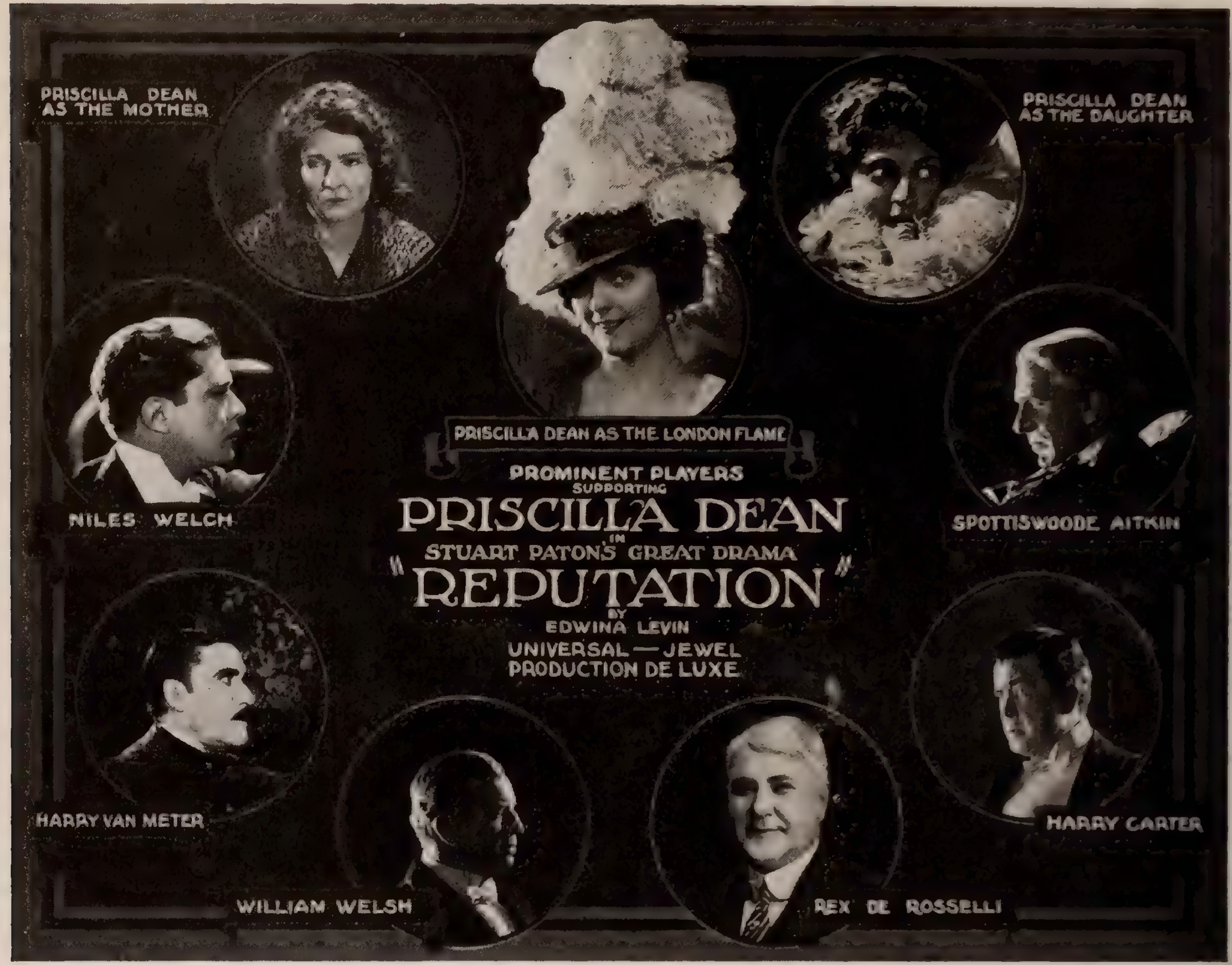
Carl Laemmle

The exploitation of "Outside The Law" was the most successful ever known in pictures. But wait till you see what we're doing for you with "Reputation."

Your big Campaign Folder will be in your hands within a very few days. Watch your mails for it.

Don't be backward in calling on your Universal Exchange for advice in promoting this picture. More helps and better helps than ever before.

The biggest favor you can do yourself this year is to play "Reputation" as all-fired soon as your schedule will permit. If you've just shown "Outside The Law," so much the better. You can't give 'em too much Dean!


PRISCILLA DEAN AS THE MOTHER
PRISCILLA DEAN AS THE DAUGHTER
NILES WELCH
PRISCILLA DEAN AS THE LONDON FLAME
SPOTTISWOODE AITKIN
PROMINENT PLAYERS SUPPORTING
PRISCILLA DEAN
IN STUART PATON'S GREAT DRAMA
"REPUTATION"
BY EDWINA LEVIN
UNIVERSAL—JEWEL
PRODUCTION DE LUXE
HARRY VAN METER
HARRY CARTER
WILLIAM WELSH
REX DE ROSSELLI

Popular Screen Actors Support Priscilla Dean

INCLUDED in the extensive exploitation material to be supplied exhibitors for use with "Reputation," the Universal-Jewel, which promises to be the most successful of the pictures starring Priscilla Dean, there will be a set of stills of the prominent players in the supporting cast.

Because of the popularity and the screen success of the actors supporting Priscilla Dean in her new picture, their portraits have been mounted on the card reproduced on this page, and which can be effectively used in lobby displays or in other forms of advertising. Some of the best known actors on the screen appear in support of Priscilla Dean in "Reputation."

Niles Welch, who plays opposite her as leading man in her rôle of Pauline Stevens, the American actress, is one of the most brilliant of the younger cinema players. He has played the leading male rôles in "Miss George Washington," "Stepping Out," "The Courage of Marge O'Doone," "The Gulf Between," "The Spenders" and many others.

Harry Van Meter, who plays opposite Miss Dean in the early episodes of the story, has appeared with most of the leading screen stars, some of the Universal productions in which he had prominent rôles being "Princess Virtue," "Broadway Love," "Under Crimson Skies" and "The Day She Paid."

Harry Carter, who plays opposite the star in the London part of the story, is an actor with a reputation won both on the stage and on the screen. He has appeared with Mrs. Leslie Carter, Mrs. Fiske, Julia Marlowe and other stage stars, and in the films he has scored individual hits in "The Circus of Life," "Beloved Jim," "The Marriage Life," "Beans," "After His Own Heart," "The Torrent" and in other productions.

Albert Garcia, who is Miss Dean's leading man in the stage episode, is a well known player in dramatic stock, having won particular success in the very rôle he is called upon to depict in the play within a play.

Other splendid work is done by Spottiswoode Aitken, the veteran screen actor, who has the rôle of an old musician; by little Mae Garcia, who plays Priscilla Dean's rôle as a child; William Welsh, popular Universal player, who has the rôle of the theatrical manager; Madge Hunt, who apears as the orphan asylum matron; Rex de Rosselli, as the theatre owner and many others.

Little Matoon Packs 'Em for a 2-day Run!

"AN exceptionally good picture. Very pleasing and entertaining. Packed 'em in for a two-day run."
STRAND THEATRE,
Matoon, Ill.

"BROKE all records. I must bring this picture back in order to do justice to the many that were turned away."
ORPHEUM THEATRE,
Cincinatti, O.

"SPLENDID picture. The audience highly appreciated it. Best results of any picture played this year."
ASHLAND THEATRE,
St. Louis, Mo.

PRISCILLA DEAN

The Little Town's Biggest Picture!

in "The VIRGIN OF STAMBOUL"

500,000 Universal
Production de Luxe

Directed by
TOD. BROWNING

Story by
H.H. VAN LOAN

The Fastest Booking Pic

J. D. Siegel, manager of the Contract Department, handing to E. H. Goldstein, representing Mr. Carl Laemmle, a batch of 1143 contracts—four days' business—on "Outside The Law."

FOUR days' business—1143 contracts! A record that wiped out every vestige of any ever established by Universal. But not alone has it smashed Universal's record, but everywhere that "Outside The Law" has been shown, it has created new and bigger records, lining the crowds up for hours and causing exhibitors but one regret: that they did not have the foresight to book it for a longer run.

If you are one of the few doubting Thomases, read the next page and be convinced.

PRISCILLA DEAN Supported b
LON CHANEY

TOD BROWNING'S GREATEST UNIVERSAL-

ure of the Past 5 Years!

Smashed 14-Year Record

BROKE all house records since this house opened fourteen years ago.

WIGWAM THEATRE,
Reno, Nev.

Police Had To Keep Order

TREMENDOUS business. Broke all records by over three hundred and fifty dollars. Crowds blocked traffic. Week's business surpasses anything ever done in show business here.

ELLANAY THEATRE,
El Paso, Tex.

Topped Every Record

BROKE all theatre records in Waco.

STRAND THEATRE,
Waco, Texas.

Best Ever Shown

BROKE all box-office records. Opened Tuesday, usually the poorest day in the week, with capacity business day and night. Best ever brought to this city.

GROVE THEATRE,
Elgin, Ill.

Greatest of All

BROKE all records. Gross receipts on first two days over two hundred dollars greater than any other picture played here and we have played the biggest of them.

GRAND OPERA HOUSE,
Hamilton, Ont.

New England Eats It Alive

BEAT the record established by Fairbanks. Patrons praised the picture to the skies.

RICHMOND THEATRE,
North Adams, Mass.

And Moore Knows

JUST closed the largest week's business ever done in our Rialto Theatre. One of those rare productions that will do big business in any theatre or locality.

MOORE'S RIALTO,
Washington, D. C.

Riot in Flint

OPENED here on Sunday to capacity. Almost caused a riot. Greatest picture ever seen in Flint is the public opinion.

ORPHEUM THEATRE,
Flint, Mich.

Universal-Jewel Production

OUTSIDE THE LAW"

-JEWEL PRODUCTION DE LUXE

PAGE TWO Amusement Section THE MINNEAPOLIS JOURNAL Sunday, March 27, 1921

Priscilla Dean Leads Movie Contest

Star of Photoplay "Virgin of Stamboul" Now First in Annual Popularity Contest

POPULAR UNIVERSAL STAR LEADS MOVIE CONTEST IN MINNEAPOLIS

PRISCILLA DEAN, of "The Virgin of Stamboul" fame, and at present featured in the Universal-Jewel "Outside the Law," holds first place in the sixth annual popularity motion picture contest conducted by the Minneapolis Journal, of Minneapolis, Minn. This is all the more remarkable when it is learned that the Universal star was not even entered in the contest during the first week.

She is best remembered in the Northwest for her work in "The Virgin of Stamboul," although now her latest picture, "Outside The Law," is being shown in the Northwest States. The standing of the film favorites is published every Sunday in the amusement section of the Minneapolis Journal.

Votes for those in the contest have been received from points as far south as Cedar Rapids, Iowa, and from Billings, Mont., and Bismarck, N. D. The first fifty persons sending in the largest list of votes will receive an autographed photograph of the winning actress.

PRISCILLA DEAN.

Priscilla Dean received 1,442 votes in the second week of the contest, which put her in the lead. Her nearest competitors are Anita Stewart with 1,357 votes and Mary Miles Minter with 1,330 votes. Although not among the first leaders in the contest because their names had been entered at the last minute, Edith Roberts and Irene Rich, who are fast becoming popular Universal stars, also received votes.

OTHER UNIVERSAL PLAYERS ALSO WIN PLACES

Edith Roberts' last picture was "The Unknown Wife," in which she scored a tremendous success. At the present time she is at work on her next picture under the direction of Norman Dwan, who directed her work in "The Fire Cat," a wonderful achievement.

Her next picture is a story of the South Seas and is being filmed under the title of "My Lady of the Island."

Irene Rich has been engaged to play opposite Harry Carey, in the Universal star's next production, "Christmas Eve at Pilot Butte." The story is by Courtney Ryley Cooper and recently appeared in the Red Book Magazine. Jack Ford will direct the picture.

Mary MacLaren, a former Universal star, but who is not acting in pictures at present, and Kathleen O'Connor, formerly featured in serials by Universal, also received a number of votes in the contest.

TIMES MYSTERY GIRL AWARDS TAM WINNERS

First run of "Outside The Law" in Toronto at the Regent Theatre.

ONE of the best Priscilla Dean Tam stunts reported in cities where "Outside The Law" has been shown, was the one conducted in St. Louis, Mo., in co-operation with the St. Louis *Times.* The editor of the *Times* assigned one of his young women reporters to the story and she appeared at designated places in the shopping district of the city wearing one of the Priscilla Dean Tams.

The following account of some of her experiences is taken from a story in the *Times.*

The job of Miss Mystery is not as easy as it looks. The mysterious tam o'shantered beauty came to this conclusion after a bitter verbal tilt with an Amazon encountered yesterday on Seventh street and whose temper was fired when she missed winning a tam by one word.

"I'll show you whether I repeated the correct words or not," the irate woman shouted at petite Miss Mystery and the threat caused the "Outside the Law" girl to momentarily lose her poise.

But a stern admonition from the lips of Miss Mystery kept her inner feelings concealed and after thinking it over the unfortunate woman, who had omitted the name of Priscilla and used Miss Dean in accosting the mysterious miss, regained her composure and apologized to the elusive "proxy" of the Universal star.

"You bet I was nervous," laughed Miss Mystery later. "But I can forgive her. She was excited.

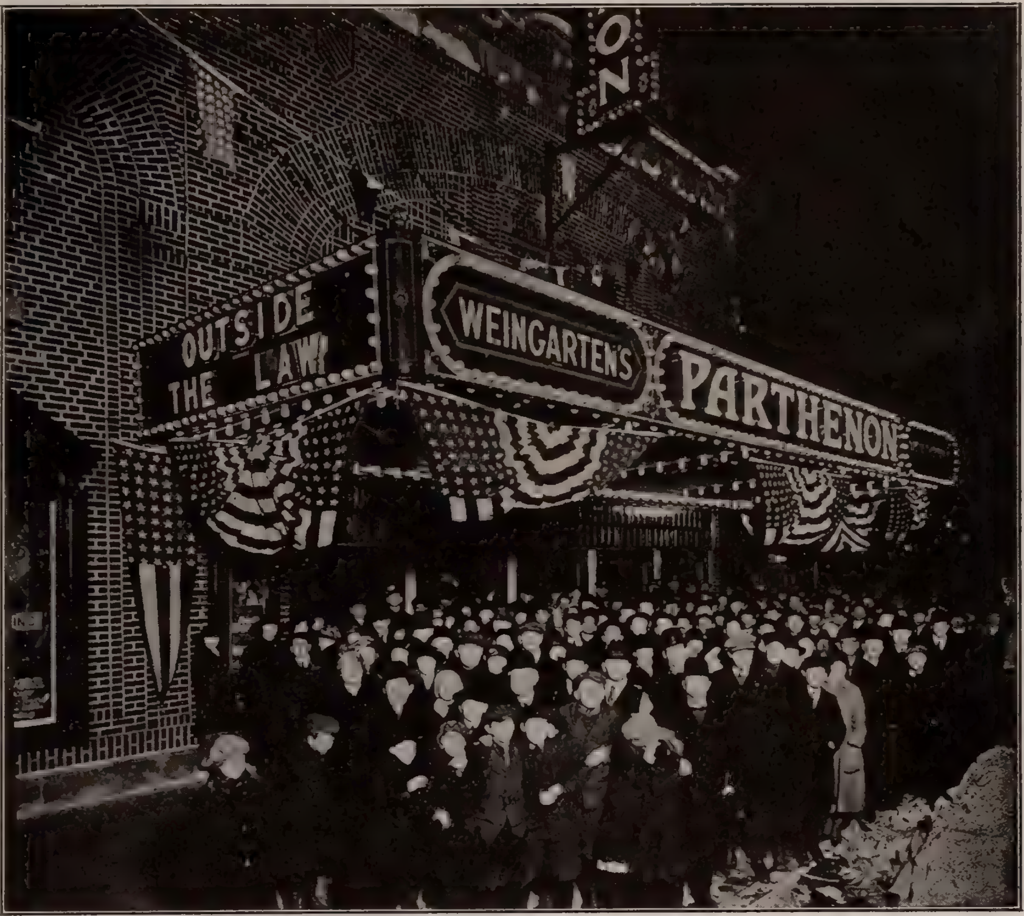
In an effort to avert unpleasantries in the future, Miss Mystery starting today will present persons who miss winning one of the chic tams by misstating the magic words, with a ticket to the Royal Theatre, where the Universal production is showing.

NEW THEATRE OPENS WITH JEWEL FILM

FOR the initial showing at the new $300,000 Parthenon Theatre in the Ridgewood section of Brooklyn, N. Y., the Universal-Jewel, "Outside The Law," starring Priscilla Dean, was selected as the feature photoplay. The theatre is owned by Herman Weingarten and is one of the best and most modern of the newer playhouses in Brooklyn.

The theatre, which is located on the corner of Myrtle and Wyckoff avenues, has a seating capacity of 1600 people, and was opened for the first time to the public on February 26th.

The general decoration scheme of the new playhouse is gold and old rose. There are large rest rooms for the women patrons, writing rooms and smoking rooms for the men, telephone booths and a promenade. A perfect view of the screen may be obtained from any seat in the house.



Crowd at "Outside The Law" Opening of New Parthenon Theatre in Brooklyn, N. Y.

Best Melodrama Ever Shown

Cicero, Illinois,
April 1st, 1921.

Universal Film Exchanges, Inc.,
Chicago, Ill.

"OUTSIDE THE LAW" is a knockout.

Don't fail to book it!

Run to capacity business for three days and each succeeding day bigger than the one previous.

Give me more pictures like this and I will be ready to pay well for same.

Yours very truly,

M. A. GOLD,

Annette Theatre.

Universal Film Exchanges, Inc.,
San Francisco, California.

I have recently run "OUTSIDE THE LAW" and think it only fair to advise you how well this picture went over. I consider it one of the best melodramas I have ever shown—I have heard nothing but the most favorable comments on this picture ,and am going to repeat it within the next two or three monhs.

Yours very truly,

J. E. SMITH,

Tonopah, Nevada.

The Biggest Sea Picture Ever Filmed

Here's the best spring tonic any theatre could ask for——a great big sea story with a smash and a crash that will carry your patrons right into the middle of the biggest adventure they ever had in their lives. More than that, it's a picture with a proven past that means for your box-office a big future. Ask any man who has played it. Get busy today.

"UNDER CRIMSON SKIES"

Directed by Rex Ingram
Story by J. G. Hawks

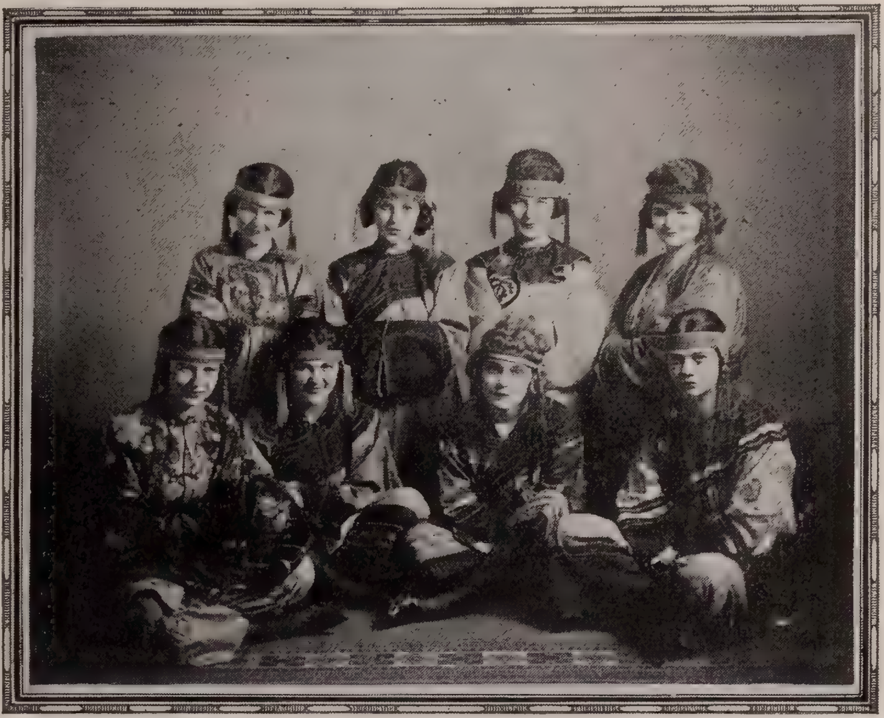
Starring
ELMO
LINCOLN

UNIVERSAL
JEWEL
SUPER-PRODUCTION

"Every Jewel a Rare Gem"

ONE of the special stunts used by E. W. Taylor, manager of the Rialto Theatre in Bremerton, Washington, during the showing of "Outside The Law" was to have the ushers dress in special oriental costume. They made an attractive appearance and added another link in the chain of exploitation used to put over the Universal-Jewel film.

This was another house where the great crook melodrama of American life broke all previous records. In the following letter to the Universal Film Exchange in Seattle, Washington, Mr. Taylor tells of his exploitation for the feature-de-luxe, with which he had wonderful success:



"Outside The Law" Ushers at Rialto Theatre, Bremerton, Wash.

Universal Film Exchange, Inc.:

While it's fresh in my mind I just want to say to you that "Outside The Law" is still further proof that Universal-Jewels are rare gems for the motion picture exhibitor.

I did my level best to tell the folks in Bremerton about this splendid attraction by means of special exploitation; a little extra effort in the lobby and appropriate costuming of the ushers—they then in turn 'tried to get in."

You shouldn't have to "go out" and sell this one, because it's the sort of an attraction that the live exhibitor is searching for. With kindest regards, I am, Very truly yours, Osran Amusement Co., E. W. Taylor, Manager.

Novel Auto Tag Stunt

F. R. SMITH, manager of the Bijou Theatre in Fond du Lac, Wis., created no end of comment in that town with an automobile tag stunt he worked in exploiting "Outside the Law."

"During the last year, the police of that place have enforced a strict non-parking ordinance. When they find a car-owner breaking the ordinance, they "tag" the car with a red tag notifying the owner to call at the police station.

Smith had a bunch of red tags made up the same size and color of the police tags. On these tags he printed the following ad:

"You haven't been pinched. But you ought to be, if you pass up the chance to see the greatest American melodrama ever shown on the screen:

"Outside the Law," etc.

"Pin your hair down! Take a deep breath! Then come and be really thrilled."

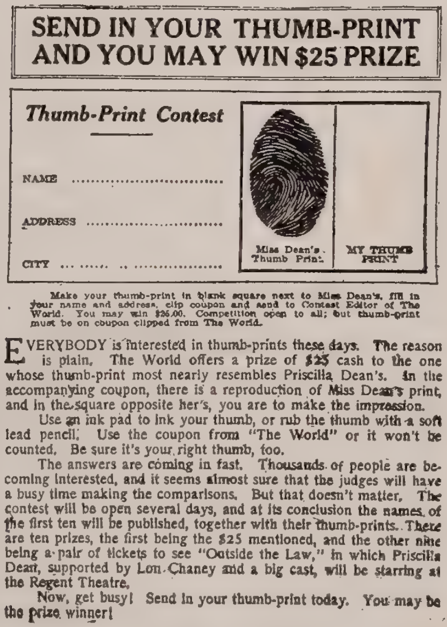
Kansas City, Mo.,
March 15th, 1921.

Universal Film Exchanges, Inc.
Kansas City, Mo.

It gives me great pleasure to recommend "Outside The Law" to any and every exhibitor as being a production of unusual merit. I played this picture seven days to capacity business, and found that my patrons were unusually pleased with it.

It is an unusual picture, has a wonderful cast, the direction is well-nigh perfect, and considered from every angle, it is 100% box-office attraction.

Very sincerely yours,
SAM HARDING,
Liberty Theatre.



SEND IN YOUR THUMB-PRINT AND YOU MAY WIN $25 PRIZE

Thumb-Print Contest

NAME ....

ADDRESS ....

CITY ....

Miss Dean's Thumb Print.
MY THUMB PRINT

Make your thumb-print in blank square next to Miss Dean's, fill in your name and address, clip coupon and send to Contest Editor of The World. You may win $25.00. Competition open to all; but thumb-print must be on coupon clipped from The World.

EVERYBODY is interested in thumb-prints these days. The reason is plain. The World offers a prize of $25 cash to the one whose thumb-print most nearly resembles Priscilla Dean's. In the accompanying coupon, there is a reproduction of Miss Dean's print, and in the square opposite her's, you are to make the impression.

Use an ink pad to ink your thumb, or rub the thumb with a soft lead pencil. Use the coupon from "The World" or it won't be counted. Be sure it's your right thumb, too.

The answers are coming in fast. Thousands of people are becoming interested, and it seems almost sure that the judges will have a busy time making the comparisons. But that doesn't matter. The contest will be open several days, and at its conclusion the names of the first ten will be published, together with their thumb-prints. There are ten prizes, the first being the $25 mentioned, and the other nine being a pair of tickets to see "Outside the Law," in which Priscilla Dean, supported by Lon Chaney and a big cast, will be starring at the Regent Theatre.

Now, get busy! Send in your thumb-print today. You may be the prize winner!

Toronto World announcement of prize contest for thumb-prints.

DAILY NEWS, THURSDAY, MARCH 31, 1921.

A WESTERN GUNMAN PROVIDES VARIOUS ANXIOUS MOMENTS

"THE FREEZE OUT."
Produced by Universal.
Presented at outlying theatres.
THE CAST.
The Stranger........Harry Carey
Zoe Whipple......Helen Ferguson
Headlight Whipple ....Joe Harris
Denver Red.....Charles Le Moyne
Bobtail McGuire,
J. Farrell MacDonald
Mrs. McGuire.. Lydia Yeamans Titus

By McELLIOTT.

There are moments of real, almost agonized suspense in Harry Carey's picture. You are conscious of an actual shrinking when Harry, brandishing a formidable pistol aloft, jocularly ascertains the exact location of the villain's black heart by thrusting the tip of his handkerchief above the ridge of his vest pocket—and then aiming at it! Yes, there are real "moments" in "The Freeze Out."

I like Harry Carey as a gunman. I like his homely angularity, the ingenuous manner he toes in—the comic honesty of all his behavior. He cannot be accused of imitating Hart, although this is the sort of story he does best. His movements are not cribbed from William S., nor his expressions. They are all his own. And good.

"The Freeze Out" tells one of those peculiar-to-the-movies tales of how a rough diamond has his corners polished off by a pretty, fiery and earnest maiden. In this case she is Helen Ferguson, who has flaming dark eyes, a combative chin and a sturdy little figure. She burns to reform the town of Broken Buckle, and incidentally her reformation takes in the figures of The Stranger (Harry Carey), who is not such a bad 'un, after all.

It's good western stuff, as western stuff goes. There's enough humor—and enough of the agonized suspense I mentioned in the first paragraph—to make it popular.

INFLUENCE

Bad Man Reformed by Film Heroine

HE WAS A BAD MAN, to all intents, but the heroine reformed him. As Harry Carey plays him in "The Freeze Out" he's a plain, as to looks, but swaggering, as to gait, hero. You like him and the picture.

The motion picture column conducted in the New York Daily News every morning is always interesting and ever original. Miss Mabel McElliott, the reviewer, is invariably quick to appreciate merit on the silver sheet and avoids the stereotyped form of criticism.

If not a daughter of the West she appreciably is a great admirer of action "Westerns," particularly of the type in which Harry Carey plays the swaggering hero.

NEXT HARRY CAREY PICTURE STARTED AT UNIVERSAL CITY

WHAT is regarded as the best story secured by Universal for Harry Carey in a long time has been placed in production at Universal City under the direction of Jack Ford. The story is called "Christmas Eve at Pilot Butte" and attracted considerable attention some time ago when it appeared in the Red Book Magazine. Courtney Ryley Cooper is the author of the original tale. The screen version is the work of E. J. Clawson.

"Christmas Eve at Pilot Butte" is a strong story of life in the raw. It deals with the primitive emotions and the elemental passions and preaches the doctrine that virtue and nobility know neither social station nor geographical limitations.

The rôle of Bart Carson might have been written to Carey's measure, so thoroughly does it suit the popular western star. It is remarkably human in its weaknesses and its heroics and permits of an exhibition of self sacrifice in the concluding reel that is guaranteed to play a tremola on the heartstrings of every person in the audience.

TO POPULARIZE GUN THROUGH STAR'S NAME

A REVIVAL of the old frontier model revolver and its general use is indicated by the fact that the largest manufacturer of fire-arms has asked permission to name the modernized weapon of the old range after Harry Carey.

The Universal star uses a gun of that type in his western photodramas and has done much toward re-establishing the "six-shooter" in the estimation of men who live in the out-of-doors.

The gun, it is pointed out by sportsmen, drives a good sized slug with terrific force, is simple in mechanism, is not injured by rough handling in the open and will eventually supplant the ultra-modern automatic as the shooting iron for men who work in the open country.

The manufacturer has sent a model of the gun to Carey and the star is testing its "hang" in the filming of "The Freeze Out," the big western feature in which he is being directed by Jack Ford at Universal City.

The gun is engraved with the star's name and the makers are frank in saying that through the dedication they hope to make it popular as a side-arm.

A Story of Success

DUPLICATED ALL OVER THE COUNTRY DURING THE PAST FEW MONTHS BY HUNDREDS OF EXHIBITORS

(As telegraphed by Edward J. Weisfeldt, Manager of Saxe's Alhambra Theatre, Milwaukee, and George L. Levine)

1st Day

"DEVIL'S PASSKEY" opened Alhambra today. Week's exploitation stunts proved great asset. The way Milwaukeeans turned out one would think picture ran only one day. Box-office cashier had to be relieved twice, so steady were receipts. Picture proving big success.

2nd Day

TURNING them away steadily by hundreds. Never heard so many favorable comments passed on any picture as on "Passkey." All who see it recommend it to friends, resulting in bigger crowds from hour to hour. "Passkey" making Alhambra greatest city attraction.

3rd Day

PLAYING third day to capacity business. Finding it impossible to accommodate all. Everyone you meet bound for Alhambra. No picture ever created more talk in town. "Passkey" no doubt biggest box-office attraction released in years. More pictures like this and often.

4th Day

FOURTH day of run "Passkey" shows 100% increase in crowds over three previous days. One continuous line of people in lobby and on sidewalk from first show in morning till evening final. Never before has Milwaukee seen such crowds attempting to gain admission to a theatre.

5th Day

FIFTH day opened door to most successful week for Alhambra. With two circuses in town—Ringling and Sells-Floto—Alhambra still continues to draw biggest crowds. In spite of big attractions in other downtown theatres the five-day period has already broken week's record for attendance.

6th Day

SIXTH day of "Passkey." Still playing to capacity business. Turning hundreds away. Every time manager sees me he says: "Give me more productions like it. Everybody wonderfully pleased."

Carl Laemmle presents, Von Stroheim's **Master Picture**

"The DEVIL'S PASSKEY"

Universal - Jewel Production De Luxe

SOMETHING DIFFERENT

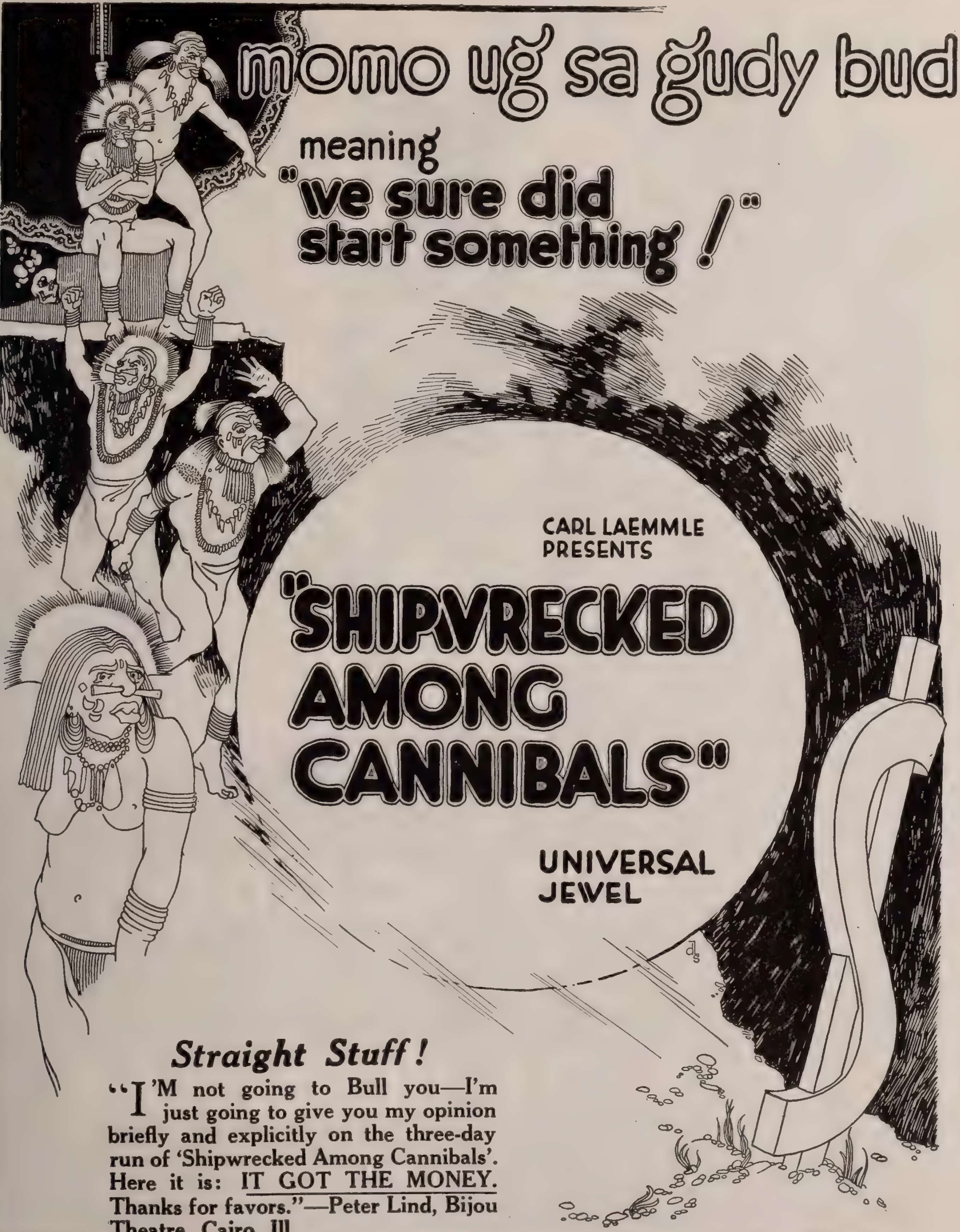
A REAL NOVELTY in the show business always means real money—and lots of it. And here, indeed, is a real money-getting novelty. Here is an all-absorbing drama so treated and so presented as to make it distinctly unique—its unusually compelling story is interpreted by an All-Star cast which includes such favorites as Tsuru Aoki, Arthur Carewe, J. Barney Sherry, Ethel Shannon, Stanhope Wheatcroft and many others. It's a foregone conclusion that you can make just as much money, proportionately, as any of the other scores of exhibitors who have played it. Arrange a date NOW.

UNIVERSAL-
JEWEL

Carl Laemmle
offers

THE BREATH OF THE GODS

DIRECTED BY ROLLIN STURGEON FROM THE NOVEL by SIDNEY McCALL


momo ug sa gudy bud
meaning
"we sure did start something!"
CARL LAEMMLE PRESENTS
"SHIPWRECKED AMONG CANNIBALS"
UNIVERSAL JEWEL

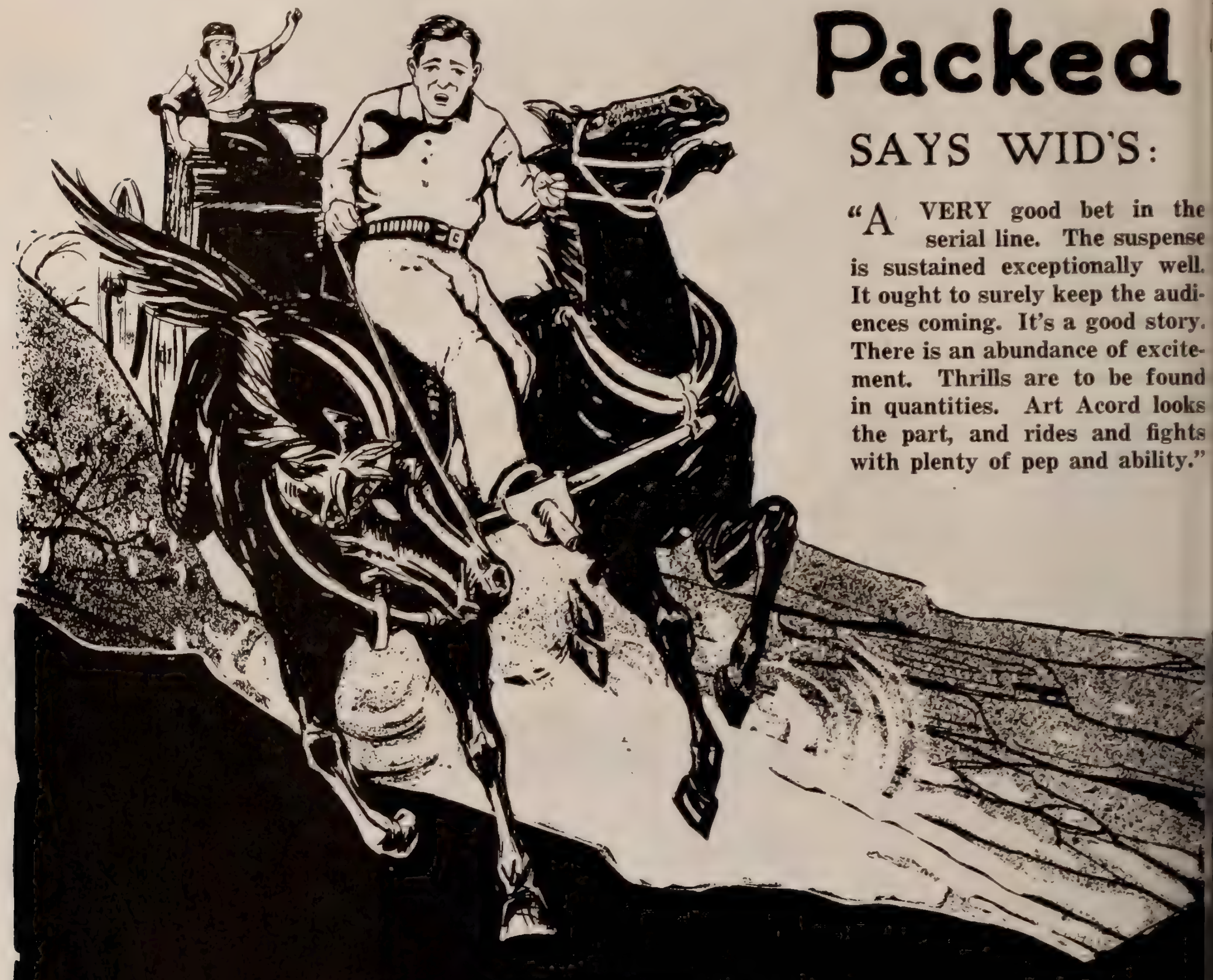
Straight Stuff!

"I'M not going to Bull you—I'm just going to give you my opinion briefly and explicitly on the three-day run of 'Shipwrecked Among Cannibals'. Here it is: IT GOT THE MONEY. Thanks for favors."—Peter Lind, Bijou Theatre, Cairo, Ill.

Packed

SAYS WID'S:

"A VERY good bet in the serial line. The suspense is sustained exceptionally well. It ought to surely keep the audiences coming. It's a good story. There is an abundance of excitement. Thrills are to be found in quantities. Art Acord looks the part, and rides and fights with plenty of pep and ability."



Carl Laemmle presents

ART ACORD

THE COWBOY KING

IN THE SUCCESSFUL SUCCESSOR TO "THE MOON RIDERS"

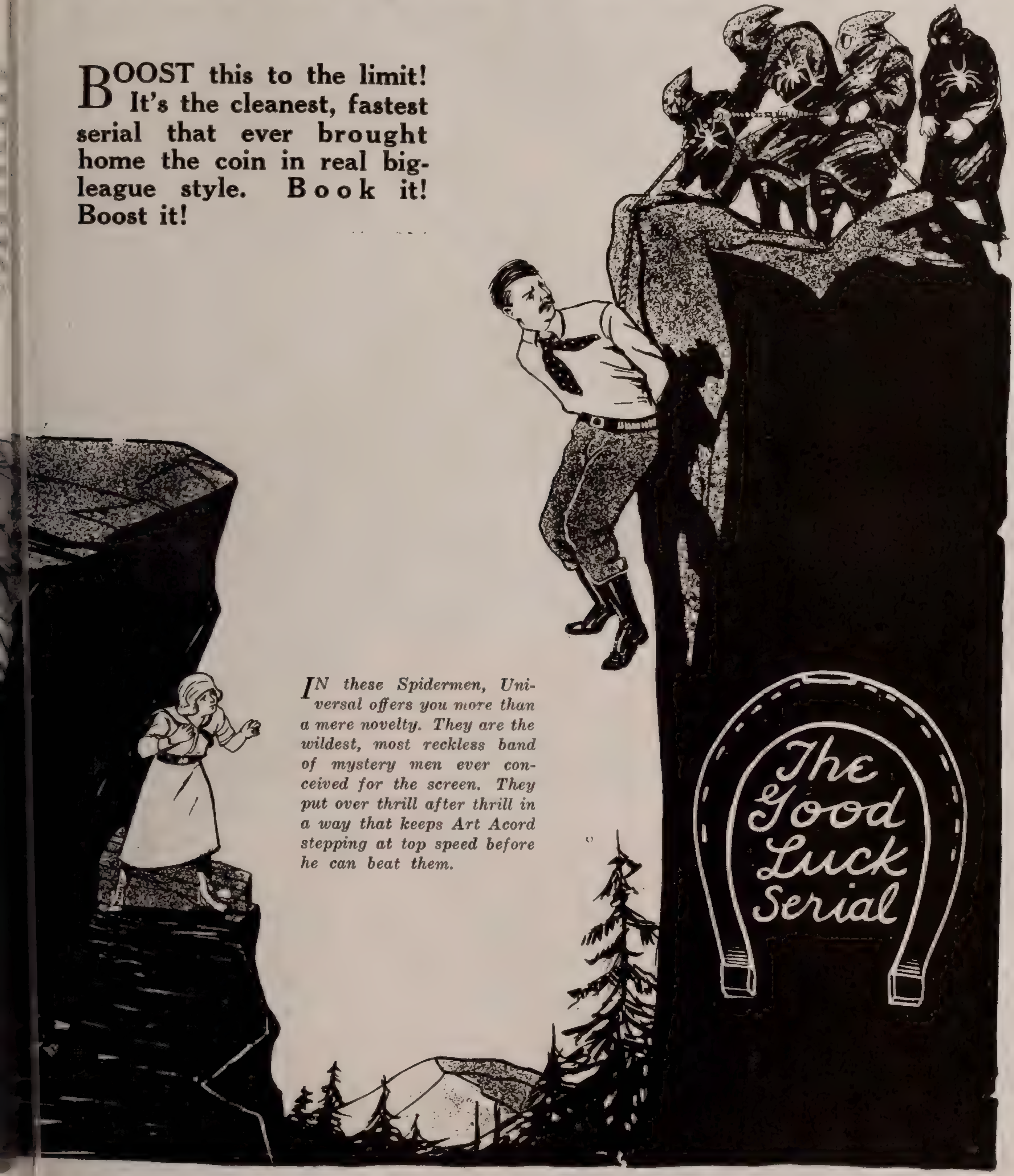
"The WHITE HORSEMAN"

UNIVERSAL'S GALLOPING WESTERN CHAPTER-PLAY.

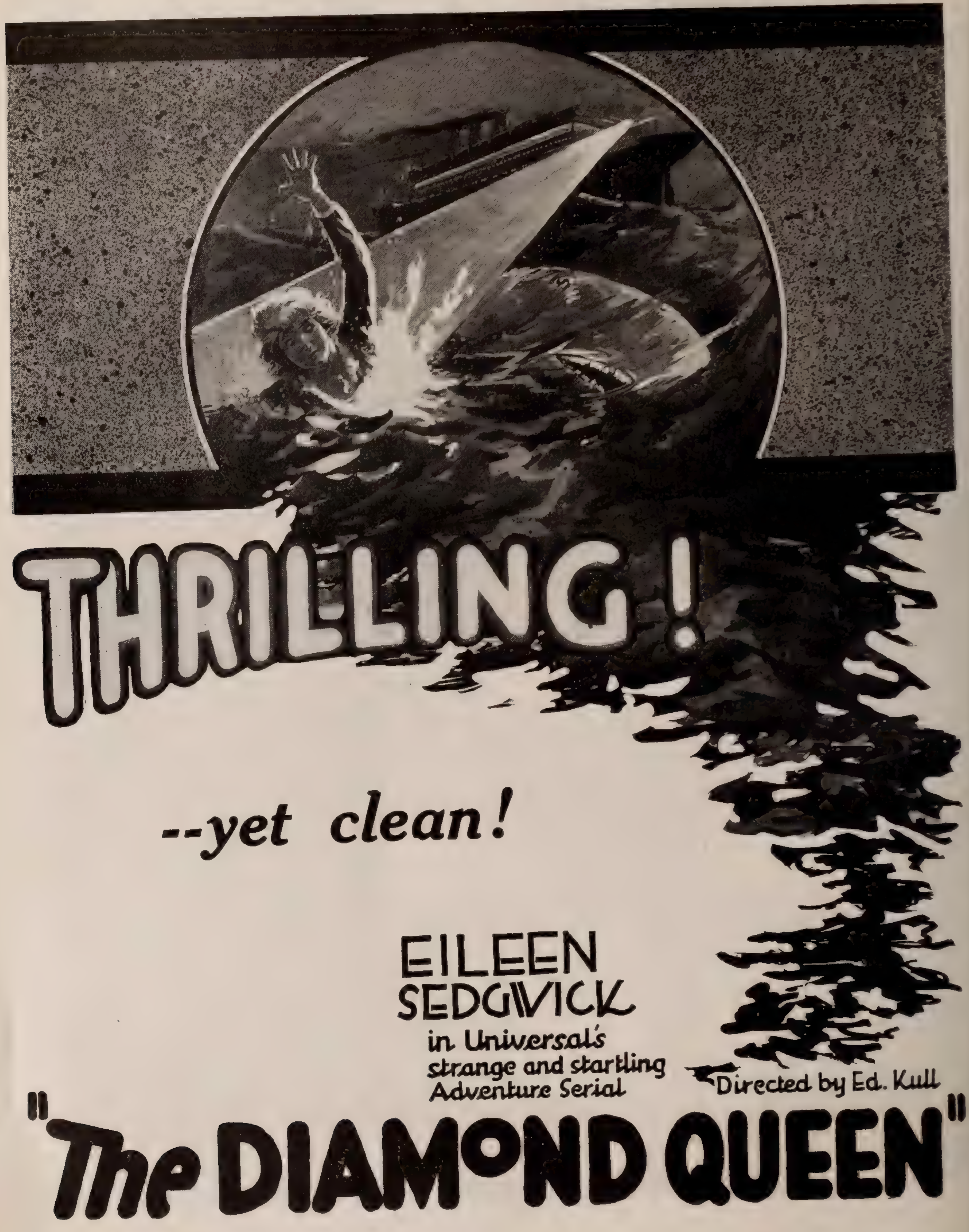
Directed by Al. Russell

full of Triple-Action Thrills

BOOST this to the limit! It's the cleanest, fastest serial that ever brought home the coin in real big-league style. Book it! Boost it!



IN these Spidermen, Universal offers you more than a mere novelty. They are the wildest, most reckless band of mystery men ever conceived for the screen. They put over thrill after thrill in a way that keeps Art Acord stepping at top speed before he can beat them.



THRILLING!

--yet clean!

EILEEN SEDGWICK

in Universal's strange and startling Adventure Serial

Directed by Ed. Kull

"The DIAMOND QUEEN"

DIAMOND
18 9
SHOWING

First Episode of "The Diamond Queen" at Midway Theatre, St. Louis, Mo.

Free Peanuts and Parade For Circus Film Showing

THE way in which J. C. Orner, manager of the Isis Theatre, in Fernie, B. C., recently "stunted" the Universal serial, "King Of The Circus" would have done credit to any theatre.

Orner's theatre only seats 350 persons, but his "circusing" resulted in 500 paid admissions for his first showing of the Eddie Polo serial.

He did the thing up right. Not only did he stage a street parade through Fernie, with music, clowns, and other circus parade requisites, but he also decorated the front of his theatre to represent the main entrance to a circus tent. To cap the climax, he gave ice cream cones and peanuts to all the youngsters present.

Reports on the Polo serial from other sections indicate it is a money getter. S. S. Steck, manager of a chain of theatres in Ogden, Utah, notified Universal the showing of the first episode of "King of the Circus" broke all house records for Friday and Saturday business in the Cozy Theatre of that city.

Next Sedgwick Serial Promises New Thrills

THE Midway Theatre, in St. Louis, Mo., which recently became a strong booster for serials, started its campaign with "The Diamond Queen," starring Eileen Sedgwick. To meet the popular demand for serials full of action built around a thrilling story, the Midway Theatre will run two reels of this serial every week and in the future expects to keep a chapter photoplay running every week.

On the opening day of "The Diamond Queen" a special children's matinee was given and the picture taken of the kids waiting for the opening of the doors of the playhouse is shown here.

Production has started at Universal City on "The Terror Trail," a serial in which Eileen Sedgwick will play the hazardous starring rôle under the direction of Edward Kull.

In no serial production in which she has heretofore been featured has the radiant blonde been required to do the dangerous feats which have been outlined for her in "The Terror Trail." On land and under the sea and in the air, the star will wage a terrific fight against uneven odds to achieve the purpose of the story and to thrill her admirers.

CIRCLES THE GLOBE

The story of "The Terror Trail" was written by John W. Gray and Edward Kull with the supervisory collaboration of William Lord Wright, chief of the serial and short reel feature department at Universal City.

In scope the narrative is cosmopolitan, touching every country on the globe. In theme it concerns a girl who, single handed, undertakes a patriotic service to her country by solving a great international mystery and frustrating the plans of crooked diplomatic agents.

The plot, which comes with smashing swiftness, cannot be told at this time, but it is said to have an international significance which will add to its force.

George Larkin, widely known as a leading man, has been selected to play opposite the star and will head an all-star supporting cast of unusual appeal.

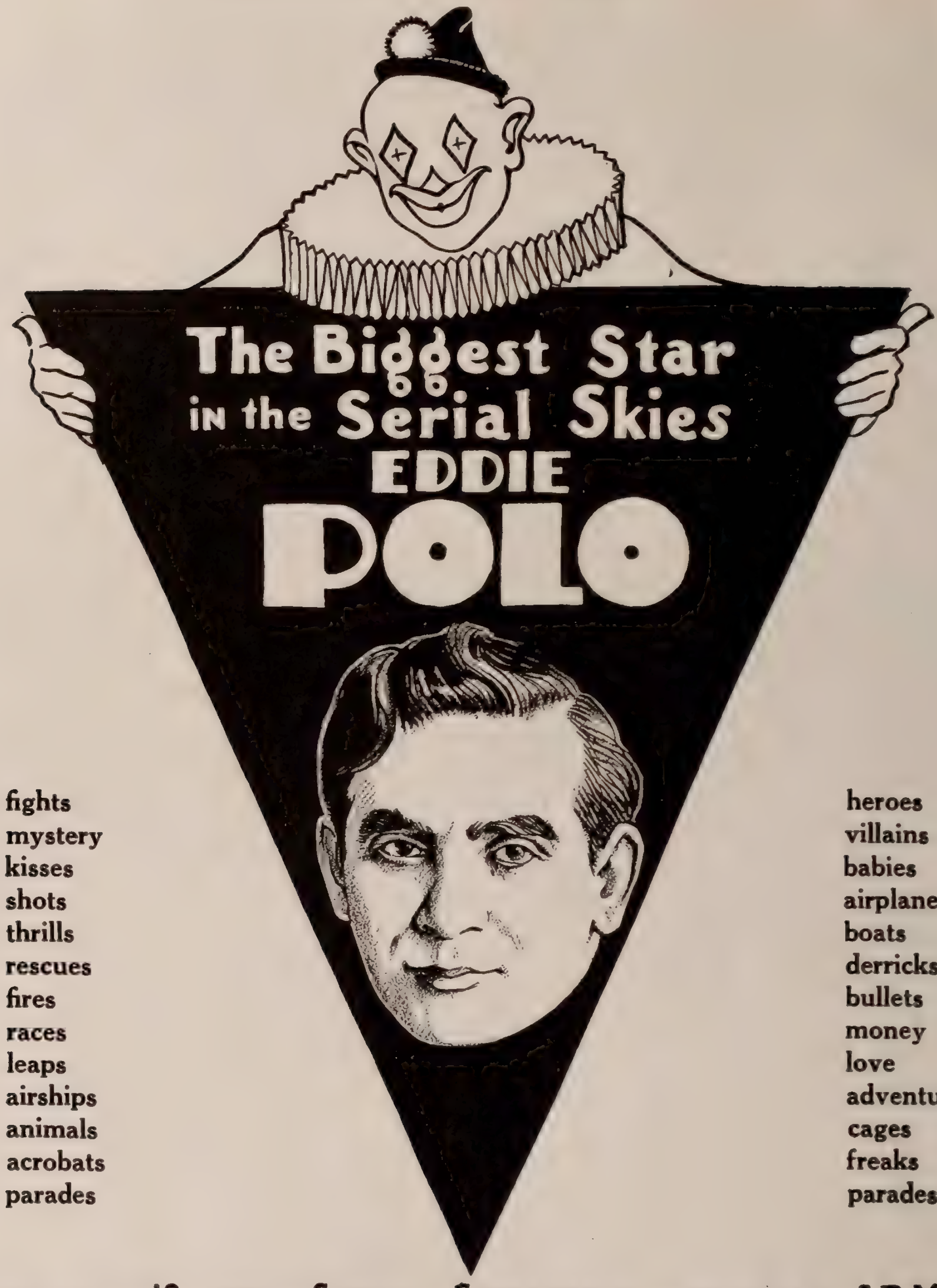
**Portland, Ore.,
March 15th, 1921.**

**Universal Film Exchanges, Inc.,
Portland, Oregon.**

Last light I played the last episode of "King Of The Circus." Polo played to wonderful business every Wednesday for eighteen weeks.

Kindly confirm my dates given for "The Diamond Queen," beginning March 23rd, and every Wednesday thereafter, and if "The Diamond Queen" goes over as well as "King Of The Circus" I will buy you the best suit of clothes in town.

**Your 100% Universal friend,
SAM SAX, Manager,
Julius Sax Circuit.**


The Biggest Star
in the Serial Skies
EDDIE
POLO

fights
mystery
kisses
shots
thrills
rescues
fires
races
leaps
airships
animals
acrobats
parades

heroes
villains
babies
airplanes
boats
derricks
bullets
money
love
adventure
cages
freaks
parades

UNIVERSAL'S 18 RING SERIAL SENSATION *Directed by* J. P. M^c^GOWAN

"KING of the CIRCUS"

"Meet Me, Men — I'm the Short Guy With the Strong Pull"

I AM Shorty.

I AM your boss crowd-getter.

I PACK one awful short-stuff wallop.

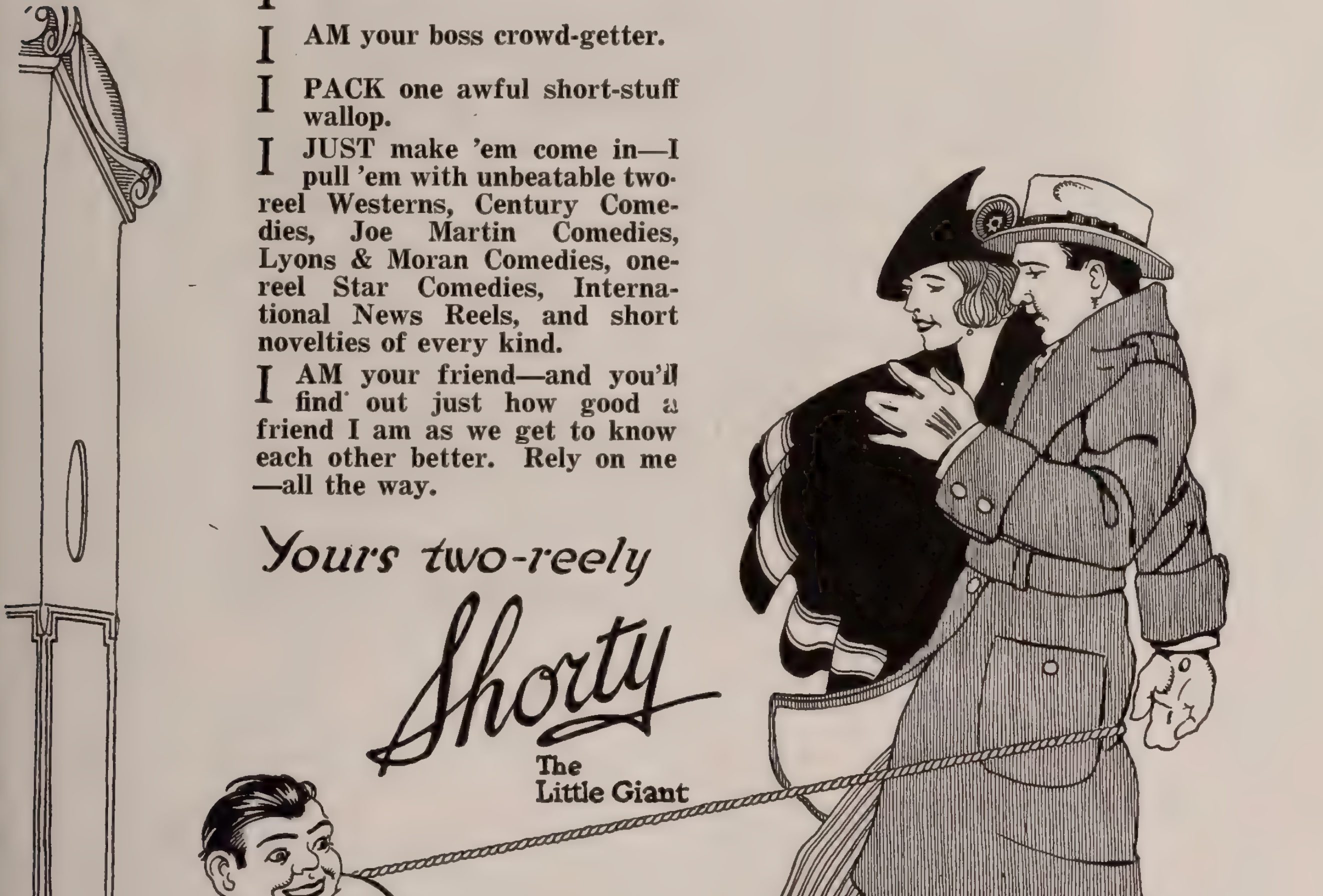
I JUST make 'em come in—I pull 'em with unbeatable two-reel Westerns, Century Comedies, Joe Martin Comedies, Lyons & Moran Comedies, one-reel Star Comedies, International News Reels, and short novelties of every kind.

I AM your friend—and you'll find out just how good a friend I am as we get to know each other better. Rely on me—all the way.

Yours two-reely

Shorty

The Little Giant



Universal Short Stuff

LION COMEDIES MORE POPULAR

Feet don't fail me! Many thrills are received by the Rajah's guards in the Century Comedy, "Harem-Skarem"

INCREASING popularity on the part of theatregoers in all sections of the country is reported for the Century Comedies featuring Harry Sweet, the Century Lions and "Brownie," the Wonder Dog. Letters are being received from exhibitors telling of the laughs their audiences enjoyed while watching these comedies.

The latest comedy featuring the Century Lions released through the Universal exchanges is called "Harem Scarem" and is said to be the best lion comedy ever produced. New and logical stunts are performed by the beasts in this comedy, with humorous angles which combine to make the picture a riot of laughter throughout.

Harry Sweet's latest comedy, "The Country Heir," promises to be the best yet enacted by that clever comedian. It was directed by William Watson and contains a continual sequence of laughs and humor of the highest type.

Sweet, in this picture, is supported by Florence Lee, the blond comedienne, recently seen in many of his two-reelers. The comedy is expected to be released in a few weeks. In the meanwhile another of Sweet's two-reelers has just been released. Its title is "Tough Luck," and it is well up to the comedian's standard.

His next picture, upon which he is now working, is "A Dollar's Worth" and was written by William Watson, the director.

"The Kid's Pal," featuring 'Brownie," the Century Wonder Dog, is nearing completion at the Hollywood studio of the Century Film Corporation, and will shortly be ready to release.

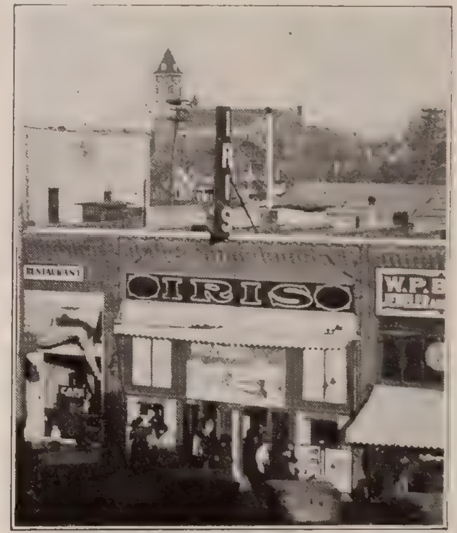
Cleveland Ohio,
Feb. 11, 1921.

Consolidated Film & Supply Co.,
Atlanta, Ga.

I have used every make of comedies on the market, but I find that the Century Comedy is the most consistently good comedy, one-a-week proposition on the screen to-day. It's my best bet.

Yours very truly,

W. H. Stevenson, Mgr.,
Moneta Theatre.



Iris Theatre, Hutchinson, Kansas, home of Universal serials.

Universal Film Exchanges, Inc.,
Kansas City, Mo.

I congratulate you upon the splendid service you are now giving. Your service is the best it has ever been and it is better than that of any other Kansas City Exchange of which we have knowledge.

Very sincerely,

I. E. Runyan,
Hutchinson, Kan.

Put the Glooms out of business with one big laugh every week

Current Release:

"ON WITH THE SHOW"

PLAY

Harry Sweet

and

Brownie,

The Century Wonder-Dog

In

CENTURY COMEDIES

Released thru UNIVERSAL

"Killed In Self Defense"—the secret cloud over the Sheriff's life. See.......

"The Guilty Trail"

CAST

Art Somers	Jack Perrin
Grace Corliss	Louise Lorraine
John Corliss	C. W. Herzinger
Aaron Rasp	Jim Corey

ART, a cowboy at large, gallops into the town of Oasis to find that a hot political fight is in progress. Aaron Rasp is trying to defeat the election of John Corliss for sheriff. The old town marshal is recognized as a fearless officer and it is for that reason that Rasp and his henchmen want to render him powerless.

Over John Corliss, the marshal, hangs a secret fear. Years before, in another part of the west, he killed a man in self defense. Only Rasp knows that only self defense actuated him to kill and Rasp plans to use his knowledge of the killing to defeat Corliss and wreck his life.

While Corliss is being abused by Rasp in the latter's office, Art meets Grace, his daughter, and falls in love with her. Hearing the story he determines to save Corliss.

Rasp demands that Corliss send his daughter to him as a price for silence. Against Corliss' will the girl goes to the man and saves herself from his advances by sheer strength.

THE SECRET FEAR

Rebuked by the girl, Rasp determines to get even with her through her father. He decides to defeat his political ambitions by making known the face that years before Corliss killed a man. The killing was in self defense as the man had attacked Corliss, and Rasp knew this to be the truth.

He sends a letter to the district attorney of the town in which Corliss formerly lived and from which he fled after the shooting affray. Art overtakes the messenger with the letter, carries through a daring holdup of the stage and returns the incriminating missive to Corliss and the girl.

Together they are able to break the power of Rasp in the town and Corliss is elected sheriff of the county when the annual election is held. In helping Corliss, Art is thrown more and more in the society of the girl and they fall in love. When the celebration of the election of the new sheriff is over, another celebration is held announcing the engagement of Art Somers and Grace Corliss.

Eileen Sedgwick
in "THE DIAMOND QUEEN"
A UNIVERSAL SERIAL

"THE DIAMOND QUEEN"

Episode No. 12

"The Kidnapping"

CAST

Doris	Eileen Sedgwick
Benson	Al Smith
Bruce	George Cheseboro
Zimba	Al Smith
Zeidt	Frank Clarke
Martin Harvey	Alfred Fisher
Aline Earle	Josephine Scott

AS Benson holds the gun on Bruce, using Doris as a shield, Zimba's foes, in the outer room, overcome him and throw him headlong from the top of the stairs. Zimba lies apparently dead. Watching his chance, Bruce leaps upon Benson when the latter's attention is momentarily distracted by Doris's revival. But in the fight, Benson's men reinforce him and Bruce is overpowered. Benson, devining the secret between Bruce and Doris, decides to put Bruce to a fiendish torture before her eyes, figuring that Doris wil reveal her secret of the diamonds rather than see the man she loves suffer.

Reporting to Zeidt, the diamond king, Benson tells him of his scheme, and Zeidt impatiently reminds him that the ninety days given the trust to answer Doris's ultimatum are fast speeding by—that there is no time to lose.

Aline Earle, helps Bruce and Doris to escape from the water front shack and all misunderstandings between them are cleared up. Aline falls sick and is taken to the county hospital where she is visited by Doris and Bruce. Leaving the hospital, they are attacked by Benson and his men who carry Doris off in a car and leave Bruce, stunned lying in the roadway.

In the car in which she is being kidnapped, Doris, gagged with a shawl, hears one man say to another (Benson): "Weston?—yes—but I leaned a bit too heavy on the sap—I'm afraid he's done for!" And back in the street of the accident, a fast-gathering crowd finds Bruce lying where he had dropped, apparently dead.

Life Of Circus Infant Saved By Joe Martin

"A Monkey Hero"

Two-reel Universal-Jewel

Featuring
JOE MARTIN

THE manager of Cheatem's Circus is seen by Joe Martin taking a bag containing $5,000 from the office safe. Before he can get away with the money, however, Joe Martin changes the bags.

When the manager discovers the trick he plans to steal his employer's baby and hold the infant for ransom. While he is riding down the road with the baby on the seat beside him in a buggy, Joe Martin dashes alongside the carriage on the back of a pony and snatches the baby away from the manager. He returns the baby safely to its parents.

Everyone leaves the house to go to the circus and little Jackie starts a fire which quickly spreads through the building. Joe Martin sees the smoke and goes for his animal friends. He sends the watchdog for the owner of the house, and has the elephant haul the fire hose to the house and direct a stream of water into Jackie's room.

Joe Martin climbs up the drainpipe, and, taking the baby in his arms, drops to the back of his elephant ally and saves the life of the infant.

CURRENT RELEASES

Special Attractions

Starring
HARRY CAREY
“West Is West”
“Hearts Up!”
“ ‘If Only Jim”
“The Freeze Out”

Starring
FRANK MAYO
“The Mariage Pit”
“Honor Bound”
“Tiger True”
“Colorado”
“The Magnificent Brute”

Starring
LYONS-MORAN
“La La Lucille”
“Fixed By George”
“A Shocking Night”

Starring
EDITH ROBERTS
“White Youth”
“The Fire Cat”
“The Unknown Wife”

Starring
CARMEL MYERS
“The Gilded Dream”
“Beautifully Trimmed”
“The Mad Marriage”
“The Dangerous Moment”

Starring
EVA NOVAK
“Wanted At Headquarters”
“The Torrent”
“Society Secrets”
“The Smart Sex”

Starring
GLADYS WALTON
“Pink Tights”
“Risky Business’”
“Rich Girl, Poor Girl”
“All Dolled Up”

Starring
“BREEZY EASON”
“The Big Adventure”

Jewels

Starring
PRISCILLA DEAN
“The Virgin Of Stamboul”
“Outside The Law”

“Once To Every Woman”
(with Dorothy Phillips)

“Blind Husbands”
“The Devil’s Passkey”
“Shipwrecked Among Cannibals”
“The Great Air Robbery”
“The Breath Of The Gods”
(with Tsuru Aoki)
“Under Crimson Skies”
(with Elmo Lincoln)

Starring
JOE MARTIN
(Two Reels)
“No Monkey Business”
“A Wild Night”
“A Monkey Hero”

Two Reel Western Dramas

Starring
HOOT GIBSON
“The Driftin’ Kid”
“Sweet Rvenge”
“Kickaroo”
“Out O’ Luck”
“The Cactus Kid”
“Who Was The Man?”

Starring
JACK PERRIN
“The Trigger Trail”
“Big Bob”
“The Midnight Raiders”
“The Knockout Man”
“The Guilty Trail”

Serials

Starring
EDDIE POLO
“The Vanishing Dagger”
“King Of The Circus”

Starring
EILEEN SEDGWICK
“The Great Radium Mystery”
“The Diamond Queen”

Starring
ELMO LINCOLN
“Elmo, The Fearless”
“The Flaming Disk”

Starring
MARIE WALCAMP
“The Dragon’s Net”

Starring
ART ACORD
“The White Horseman”

Two Reel Century Comedies

“Fire Bugs”
“Puppy Love”
“Fresh From The Farm”
“Leaping Lions and Jailbirds”
“Vamps and Scamps”
“Her Circus Man”
“The Dog Doctor”
“Seeing Is Believing”
“Tough Luck”
“Harem-Skarem”
“On With The Show”

One Reel Star Comedies

“My Lady’s Ankle”
(With Robert Anderson)
also
“Simple and Sweet”
“Milk and Yeggs”
“Won: One Flivver”
“A Waiting Maid”
“Bring On The Groom”
“Twin Husbands”
“When Eve Fell”
“Who Kissed Me?”
“Movie-Struck”
“Short and Sweet”

INTERNATIONAL NEWS TWICE - A - WEEK

Long Haired Violinist Wins Heiress For A Day

"Short And Sweet"

One-reel Star Comedy

Featuring
DOROTHY WOLBERT

DOTTIE is the prize chromo or maid-of-all-work in the Bughouse Cafe where Betty Waring, an heiress, is hiding as a cabaret singer and dancer. Billy, a reporter, bets the members of his club that he can locate the missing girl.

One day in the restaurant he recognizes her and falls in love with her at sight. Realizing that if the others know she is the heiress they will pay court to her, he decides on a scheme to fool them.

Taking the four friends to the cafe he tells them that Dottie is the heiress in disguise. They shower attentions and gifts on the astonished maid while Betty and the reporter sneak off and are married. Shutzky, the Bohemian violinist in the restaurant, saves Dottie from dying of a broken heart and wins her affection.

Who Opened The Safe? The Camera Never Lies. See

"On With The Show"

Two-reel Century Comedy

Featuring
Percy Pembroke and Florence Lee

THE Ladies' Aid Society of the country town are holding a fair for the benefit of charity. Percy, the dapper chap from the big city, donates some cash, but the country boy, who is broke, suggests a movie show, as he learned to operate a camera by mail.

They rehearse for the show in the house and the city chap plays all the love roles with the farmer boy's sweetheart. When the combination of the family safe is thrown on the screen the city chap takes note of the numbers and leaves the show.

When he returns, a Pinkerton detective, who has been looking for him, is sitting next to him. He recognizes the picture on the screen, but Percy says that it is his brother who is acting in the films. However, when the man on the screen takes off his disguise the detective recognizes Percy and promptly arrests the city man.

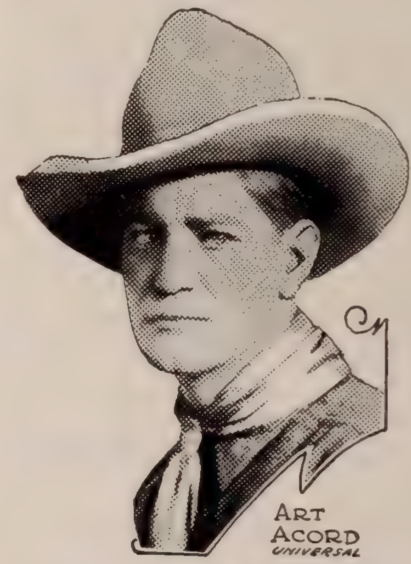
"The White Horseman"

Episode No. 6
"The Furnace of Fear"

CAST

Allen	Art Acord
Jean	Iva Forrester
Spider	Hank Bell
Ramsey	Duke R. Lee
Zona	Beatrice Dominguez

ALLEN, lying on the floor in Wong Foo's store, is about to be stabbed by one of the Black Spider's gang, when the Mummy Man appears and shoots the outlaw and also Foo who has Jean. The Spider escapes by the back door and sees Ramsey trying to force the secret of the bracelet from Zona, the Indian girl, but she has placed it in Jean's pocket.



Ramsey and the Spider join forces and agree to divide the treasure. The Spider in disguise goes to Jean and tells her that her father is at a hotel and wants to see her. Allen goes to the place to investigate and finds Ramsey, who has wrapped cloths about his head and is playing the part of his twin brother, Jean's father.

Allen believes the story he tells him and tells Jean that everything is all right. The Mummy Man who has overheard the conversation tells Zona to go to Jean and warn her not to go to her father. When Jean will not listen to her she steals the bracelet from her, but the theft is seen by the Spider, who decides to double-cross Ramsey and get the treasure for himself.

The Spider and the rest of his gang go to Zona's room where they get the bracelet and make her prisoner. They then return to the den and set fire to it with Jean, Ramsey and Allen tied and helpless inside. Allen burns the bonds from his wrists and frees Jean who frees Ramsey while Allen tries to break out. The Mummy sees the fire from a hill and comes down to try to rescue those inside. Instead of rescuing them, he is captured by the Spider's men.

The episode ends with Zona tied in her room, the Spider's gang are about to remove the Mummy Man's mask while inside the burning shack, the three prisoners stare wide-eyed as one of the burning walls topples and starts to fall upon them.

International News
No. 26

Baltimore, Md.—Thousands at funeral of Cardinal Gibbons. Vast throngs brave rain to pay tribute to the beloved Prince of the Church, famous the world over.

Watkins Glen, N. Y.—A rarely photographed marvel of nature. Spring puts its magic touch on the little known Taughamnock Falls, 55 feet higher than Niagara.

Berkeley, Cal.—A college birthday. University of California celebrates anniversary at the beautiful Hearst Greek Theatre.

Cambridge, Mass.—Harvard's football squad starts work. Candidates for 1921 team in early spring practice for next fall's hard campaign.

Mare Island, Cal.—Giant guns placed on newest dreadnaught. Twelve death dealers with a range of 25 miles for the huge California.

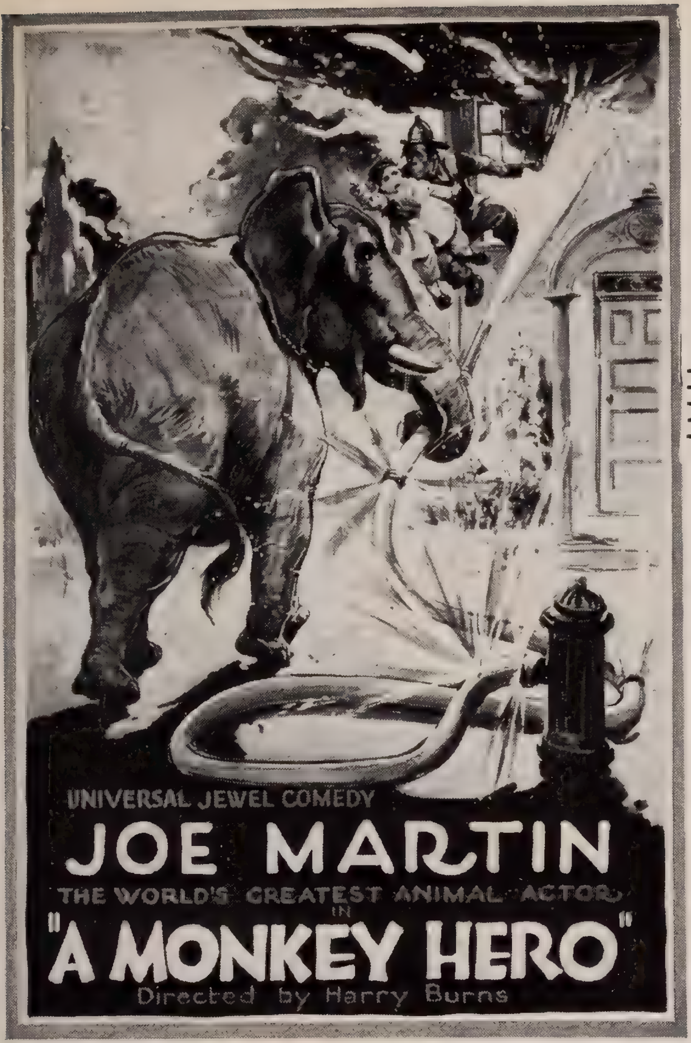
Chicago, Ill. — Chicago homes wrecked by mighty explosion. Many killed and injured as blast spreads ruin in congested tenement district. (Omit from San Francisco and Los Angeles.)

Los Angeles, Cal.—Los Angeles gives jobs to dough-boys. Unemployment relieved as former fighters are put to work improving farms. (For Los Angeles and San Francisco only.)

Langley Field, Va.—Air fleet ready to fight sea giants. Thrilling bombing test makes aviators confident they can prove big battleships obsolete in forthcoming tests.

Sub-Titles.—How the bombs are dropped—Langley Field Commandant, his wife and son—and one of these 1100 pound bombs. Mobilizing for maneouvers. Combat formation. Bombing target practice—watch the deadly missle speed to the outlined battleships on the ground far below. Another shot—look out below!

Campino, Italy.—Uncle Sam buys world's biggest "blimp" airship. The Roma, worth $1,250,000 purchased from Italy at the bargain price of $200,000.


UNIVERSAL JEWEL COMEDY
JOE MARTIN
THE WORLD'S GREATEST ANIMAL ACTOR
IN
"A MONKEY HERO"
Directed by Harry Burns

The paper on this wonder of a Two-reeler consists of a One-sheet and a Three-sheet. See them both at your Universal-Jewel Exchange for beautiful, striking examples of poster art.

Watch this One-Sheet pull in Young and Old

People are certainly wild over animal movies—for there's nothing tame about wild animals on the screen—they make the oldsters into youngsters and they give the youngsters something to dream about for weeks. That's why an ANIMAL PICTURE POSTER like this JOE MARTIN makes 'em comes on the run. Don't think a Two-reel JOE MARTIN COMEDY won't repay you for a lot of paper. A picture that they enjoy is well worth big display, no matter what its length —and there's nothing in the whole world more diverting than one particular UNIVERSAL-JEWEL COMEDY DE LUXE, "A MONKEY HERO."

JOE MARTIN

He knows women – and your women patrons know he knows!

"FASCINATED" is the only way to describe a woman audience that sees a Von Stroheim picture. Fascinated by what he knows about them—and tells. Fascinated by what he almost tells. That's why they hate him and love him—and go in flocks to see his pictures.

"FOOLISH WIVES" will tell your women patrons more about themselves than any picture ever made. And you'll do a bigger business. At the higher prices you'll get, you'll also net more. Wait and watch for the greatest sensation that Carl Laemmle's genius ever gave the industry—the first real million dollar production.

COMING !

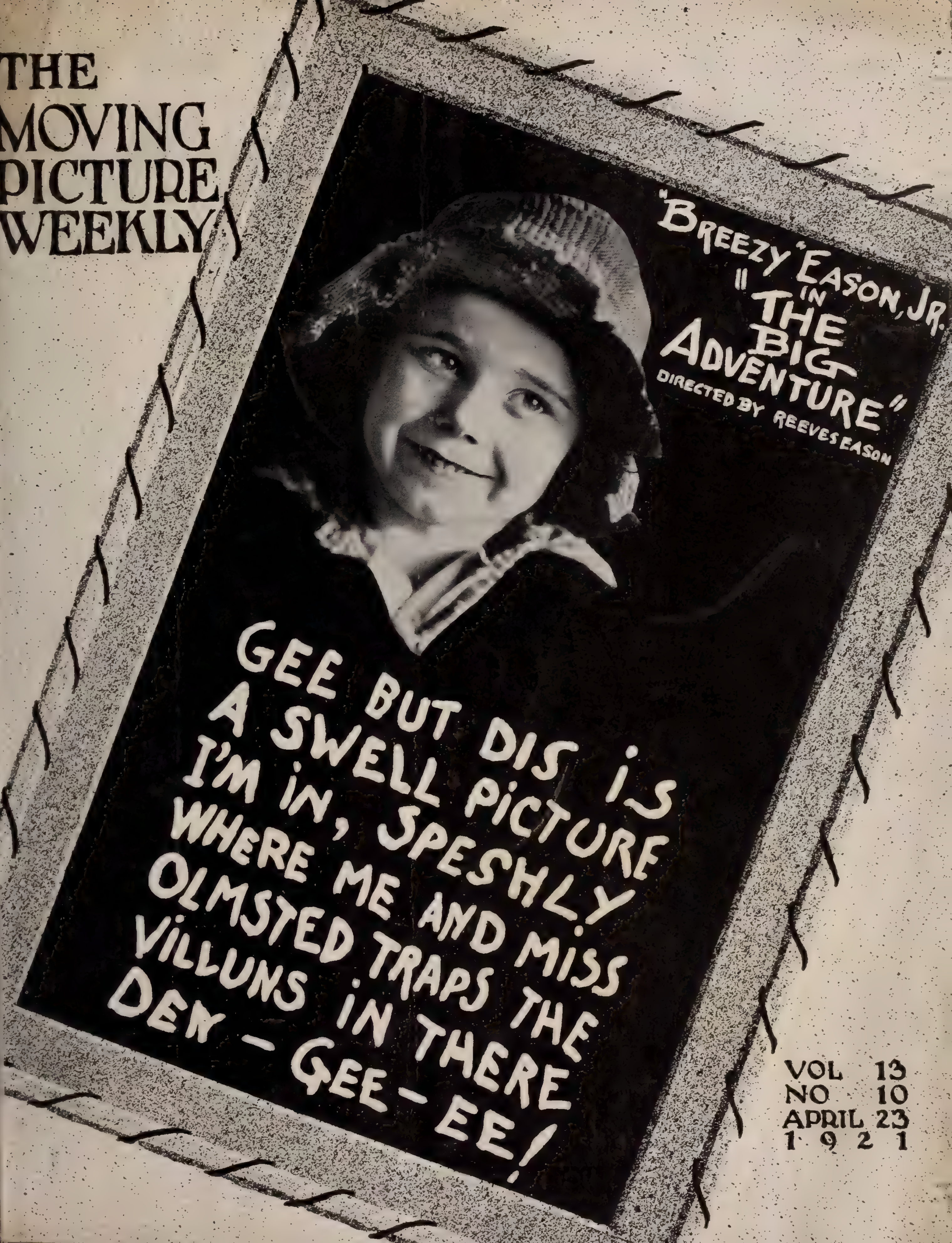
Von Stroheim's
MASTER
PICTURE

THE FIRST REAL
MILLION DOLLAR
PRODUCTION

"FOOLISH WIVES"

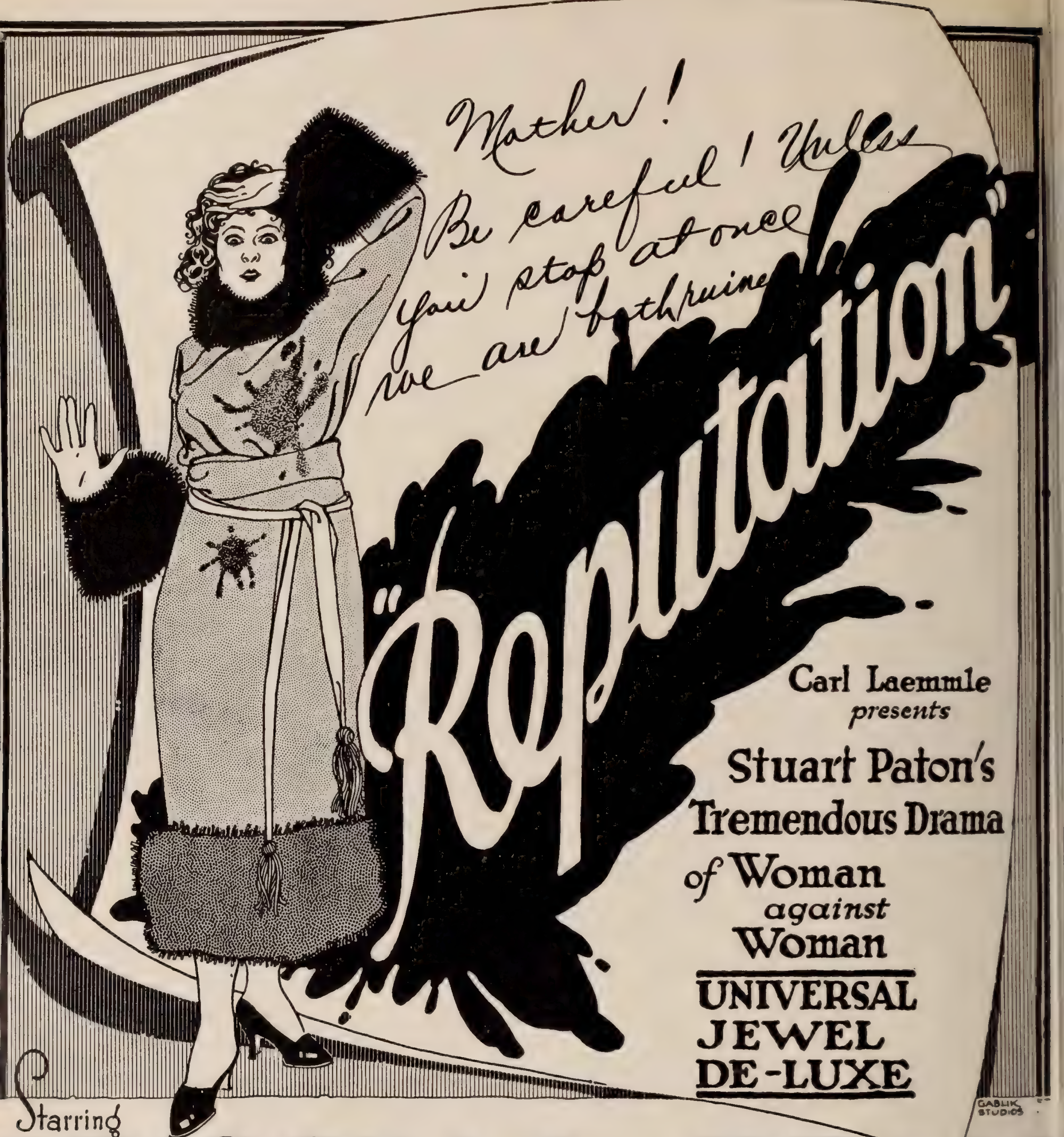
UNIVERSAL – JEWEL PRODUCTION DE LUXE

THE MOVING PICTURE WEEKLY


"BREEZY" EASON, JR.
IN
"THE BIG ADVENTURE"
DIRECTED BY REEVES EASON
GEE BUT DIS IS A SWELL PICTURE I'M IN, SPESHLY WHERE ME AND MISS OLMSTED TRAPS THE VILLUNS IN THERE DEN - GEE-EE!

VOL 13
NO 10
APRIL 23
1921

This is a sample Quarter-page Newspaper Ad of this newest Dean triumph.


Mother!
Be careful! Unless
you stop at once
we are both ruined

"Reputation"

Carl Laemmle
presents

Stuart Paton's
Tremendous Drama
of Woman
against
Woman

UNIVERSAL
JEWEL
DE-LUXE

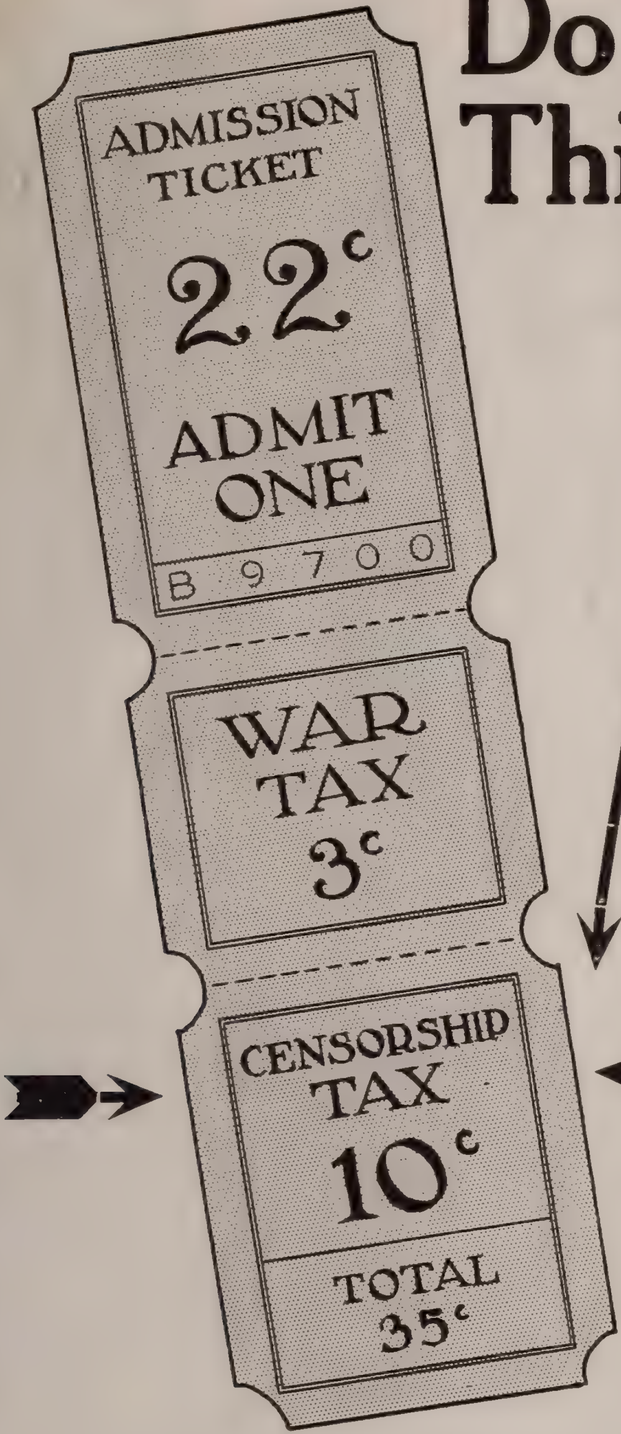
GABLIK STUDIOS

Starring

PRISCILLA DEAN

THE MOST DYNAMIC PERSONALITY IN MOVING PICTURES

Do You Want This?


ADMISSION TICKET
22c
ADMIT ONE
B 9700
WAR TAX
3c
CENSORSHIP TAX
10c
TOTAL
35c

If the LUSK-CLAYTON BILL becomes a law, that's what we will have in New York State

The tax in that bill will cost the industry $5,000,000. Producers can't pay it; distributors can't pay it; exhibitors can't pay it.

Will the Public Pay It ? ? ?

As thrill

The Famous Story

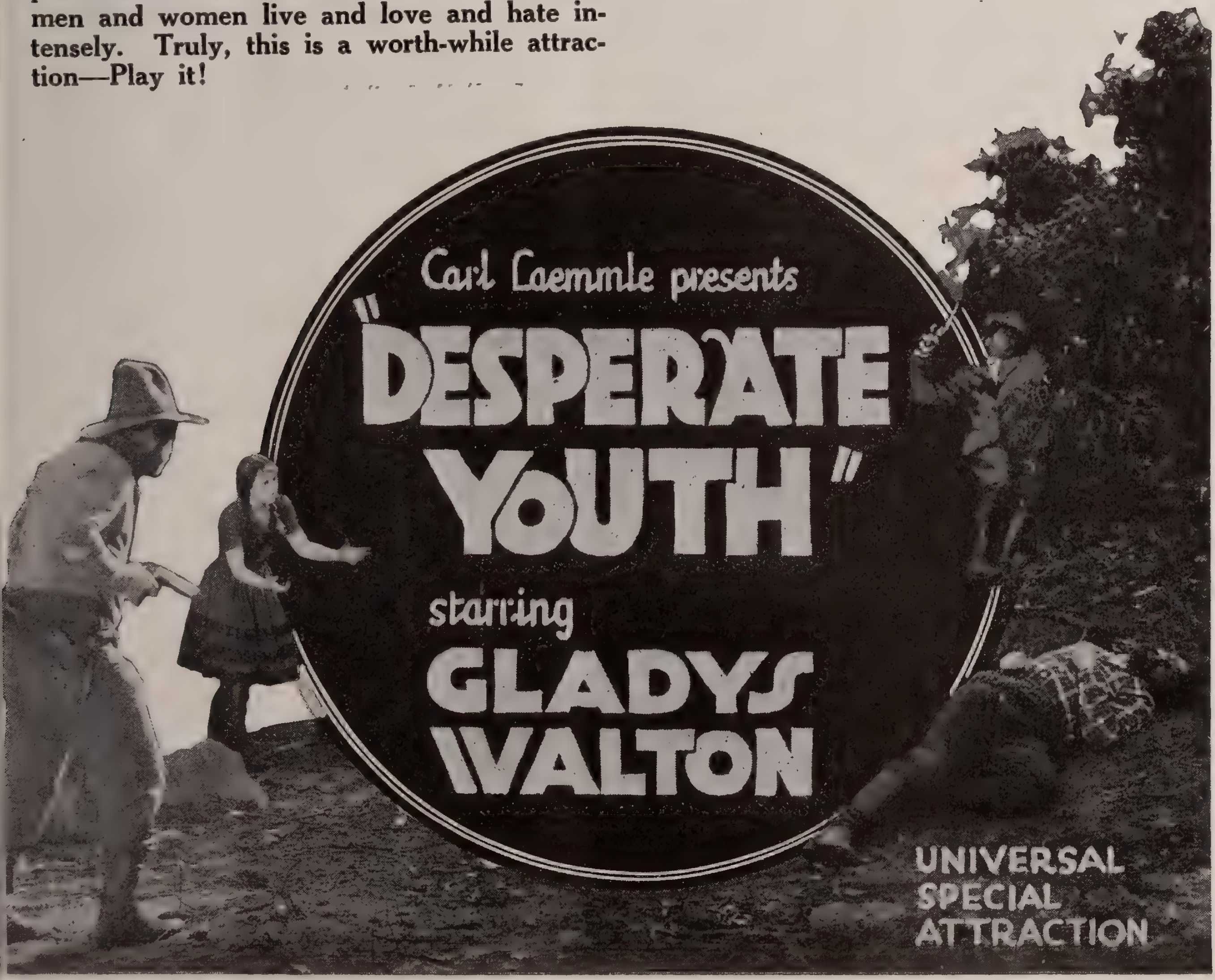
"DESPERATE YOUTH" is a compelling drama of a budding woman's lone-handed fight for the right to love and to be loved. It is the picturization of a widely-read book by one of America's foremost novelists. All of the dramatic conflict and plot-action and humor that made the book such a big success have been retained on the screen, to which has been added the enhancement of a pictorial beauty and a cleverness of characterization such as no printing press ever could convey. The picture is real entertainment—which to you means real money.

Directed by Harry B. Harris
from F. Hopkinson Smith's novel
"A Kentucky Cinderella"

ng as love at first sight

HERE is an absorbing story pictured in such thrilling and interest-holding fashion as to make this offering highly attractive. Swift changes of scene and situation, coupled with dramatic construction of unusual power and comedy relief of irresistible appeal, add immeasurably to the worth of this colorful drama —a drama which travels in locale from the heart of the gold-hiding hills of the West, where men must fight to live, to the sun-swept plantations of the Blue Grass country, where men and women live and love and hate intensely. Truly, this is a worth-while attraction—Play it!

It's one of those
52
Good Pictures a Year
and no worry


Carl Laemmle presents
"DESPERATE YOUTH"
starring
GLADYS WALTON
UNIVERSAL SPECIAL ATTRACTION

Service Page for "Desperate Youth"

AT A GLANCE

SUBJECT—"Desperate Youth."

STAR—Gladys Walton.

PREVIOUS HITS—"Pink Tights," "The Secret Gift," "Risky Business," "Rich Girl, Poor Girl," "All Dolled Up," etc.

DIRECTED BY—Harry B. Harris.

STORY BY—F. Hopkinson Smith.

SCENARIO BY—Geo. V. Hull and A. P. Younger.

SUPPORTING CAST—Louis Willoughby, J. Farrell McDonald, Muriel Godfrey Turner, Hazel Howell, Harold Miller, Lucy Harris, James Blackwell, etc.

LOCALE—The Kentucky Mountains—Down in Alabama.

TIME—Thirty Years Ago.

PHOTOGRAPHED BY—Earl Ellis.

THUMB-NAIL THEME—The story of a little Kentucky mountain waif who, on the death of her father, is sent to her aristocratic relatives in Alabama, where she assumes the duties of a household Cinderella. And, like her fairy-lore prototype, her beauty and charm finally bring her love and happiness.

ADVERTISING PUNCHES

1—The popularity of Gladys Walton, increasing with each picture.

2—The fact that "Desperate Youth" was adapted from F. Hopkinson Smith's classic of popular literature, "A Kentucky Cinderella."

3—The romantic locale, the Kentucky mountains and a magnificent old Alabama plantation.

4—The picturesque costumes of the period; the hoop skirts and poke bonnets contrasting strangely with the fashions of to-day.

5—The work of Harold Miller, the dashingly handsome young leading man, who plays opposite Miss Walton.

6—The presence in the supporting cast of two famous character actors, J. Farrell McDonald and Louis Willoughby.

7—The charm and beauty of Hazel Howell, who was until recently a musical comedy favorite.

8—A rare and effective blending of humor and drama.

9—The fact that the screening lends itself admirably to a revival of the catchy tunes of the old South.

10—The advertising value which is suggested in tie-ups with book stores and the library.

Synopsis of Story
"Desperate Youth"

SPENCER MERRIDEW, nicknamed "Alabama," and Mendocino Bill are partners in a placer claim. Rosemary, Alabama's pretty seventeen-year-old daughter, keeps house for the men. As soon as luck turns his way her father expects to send her back east to her own people where she can fill the place that rightfully belongs to her.

Sam Billings appears at the cabin and plants a notice on the ground stating that he has just taken the land as a homestead. He tells Rosemary that her father and his partner are just squatters and he wants them off the land before sundown.

The girl summons her father and Bill. Alabama is shot by Billene, who is then shot by Mendocino Bill. Complying with her dead father's request, Rosemary is sent to Henry Merridew in Alabama.

Mrs. Merridew and Pauline, her daughter resent Rosemary's coming. They, in Mr. Merridew's absense, treat Rosemary as a servant, even having her meals served in the kitchen, where the servants serve her in state, to the extent of neglecting the occupants of the dining-room. In spite of Mrs. Merridew's treatment, Rosemary's beauty grows.

Mrs. Merridew has decided that Pauline shall marry Dr. Tom Dowling, the wealthiest young man there, and encourages him persistently. He finally determines to propose to Pauline. Aunt Chlorinda being busy, Rosemary answers the bell. It is a case of love at first sight. Mrs. Merridew is furious, and orders Rosemary locked up in the house.

Mr. Merridew is furious upon his return, to learn of the treatment Rosemary has received. He goes to her and treats her as a father. Dowling asks his permission to woo Rosemary, and being granted, loses no time.

Rosemary writes Mendocino Bill she is lonesome, and he soon arrives, but his presence is kept secret from Rosemary. He thoroughly questions Dowling as to his habits, eligibility, etc. The day before the wedding, Rosemary is brokenhearted because she has no wedding clothes. Mrs. Merridew has spent the money for Pauline. Bill goes to Lexington and as a result a large trunk of wonderful clothes arrives for Rosemary. The wedding occurs, and Zoe excitedly points out Bill hiding in the trees. Rosemary is happy to learn Bill has struck it rich.

CAST

Rosemary Merridew	**Gladys Walton**
"Mendocino Bill"	**J. Farrell McDonald**
"Alabam" Spencer Merridew	**Louis Willoughby**
Henry Merridew	**Louis Willoughby**
Mrs. Merridew	**Muriel Godfrey Turner**
Pauline Merridew	**Hazel Howell**
Dr. Tom Dowling	**Harold Miller**
Aunt Chlorindy	**Mrs. L. C. Harris**
Sam	**Jim Blackwell**

Gladys Walton
UNIVERSAL

Theatre Name Here

A Kentucky Cinderella came down from the mountains to reign over the hearts of Alabama's best. See Gladys Walton in her Universal play, "Desperate Youth."

If your heart is a banjo, play yourself a tune: It'll be an old plantation melody that'll haunt your memory as you see "Desperate Youth."

Recruit to Screen Star Ranks Plays Cinderella Role

Gladys
Walton
in
"DESPERATE YOUTH"
ITS A UNIVERSAL

UNIVERSAL has discovered more real screen talent and developed more big film stars than all other motion picture producing companies in America. This is screen history, for a majority of the successful luminaries of the silent drama, from Mary Pickford down, had their first opportunity in a Universal production.

Gladys Walton was discovered by Universal less than a year ago, and now this youthful actress is one of the most popular stars on the screen. A High School girl in Portland, Oregon, two years ago, an ingenue in film comedies a year ago, Gladys Walton has already appeared in a half dozen Universal productions, each of which has sent her higher in the affections of screen fans throughout the land.

With its unequaled facilities and world-wide ramifications, Universal is not content to give the theatre-goers only what talent may be available. It is always in quest for new faces, new charms and new personalities, and has given the screen its first view of many of its reigning favorites.

After giving Gladys Walton several important parts to make sure their judgment was correct, the Universal officials decided she was ripe for stellar honors, and presented her in "Pink Tights." The success of this picture is film history. It was one of the distinct hits of last year. Soon after she was seen in "Risky Business," "Rich Girl, Poor Girl," and "All Dolled Up." each of which made a most favorable impression.

GLADYS WALTON WEARS CORRECT STYLES OF DAY

When Gladys Walton discovered that she was to play the part of a Southern girl of the '70's in her new Universal photodrama, "Desperate Youth," she immediately set about to get the proper costumes for the role.

It is usual for actresses whenever they have a role which dates back to a period prior to modern fashions, to don hoopskirts and crinolines—a style which vanished shortly after the Civil War. There have been at least six distinct changes in feminine garb since then, but one seldom sees any of these fashions which prevailed between the hoop-skirt and the gown of today.

When Gladys Walton visited her aunt in Anniston, Alabama, two years ago, she was shown a closet full of old dresses, worn by that lady at different periods since she was twelve years old. Among them was a complete set of frocks worn by her at the age of seventeen, as well as her wedding gown, worn several years later. They were correct according to the styles of the day, and they are very much different from the stage and screen conception of the fashions of the Seventies.

Miss Walton immediately wired her aunt to send on all the costumes, and these, with very slight alterations, were made to fit the youthful Universal star. And they are extremely becoming—which proves that a good-looking girl looks well in any sort of costume.

"Desperate Youth" is an adaptation of F. Hopkinson Smith's famous romance of the South, "A Kentucky Cinderella."

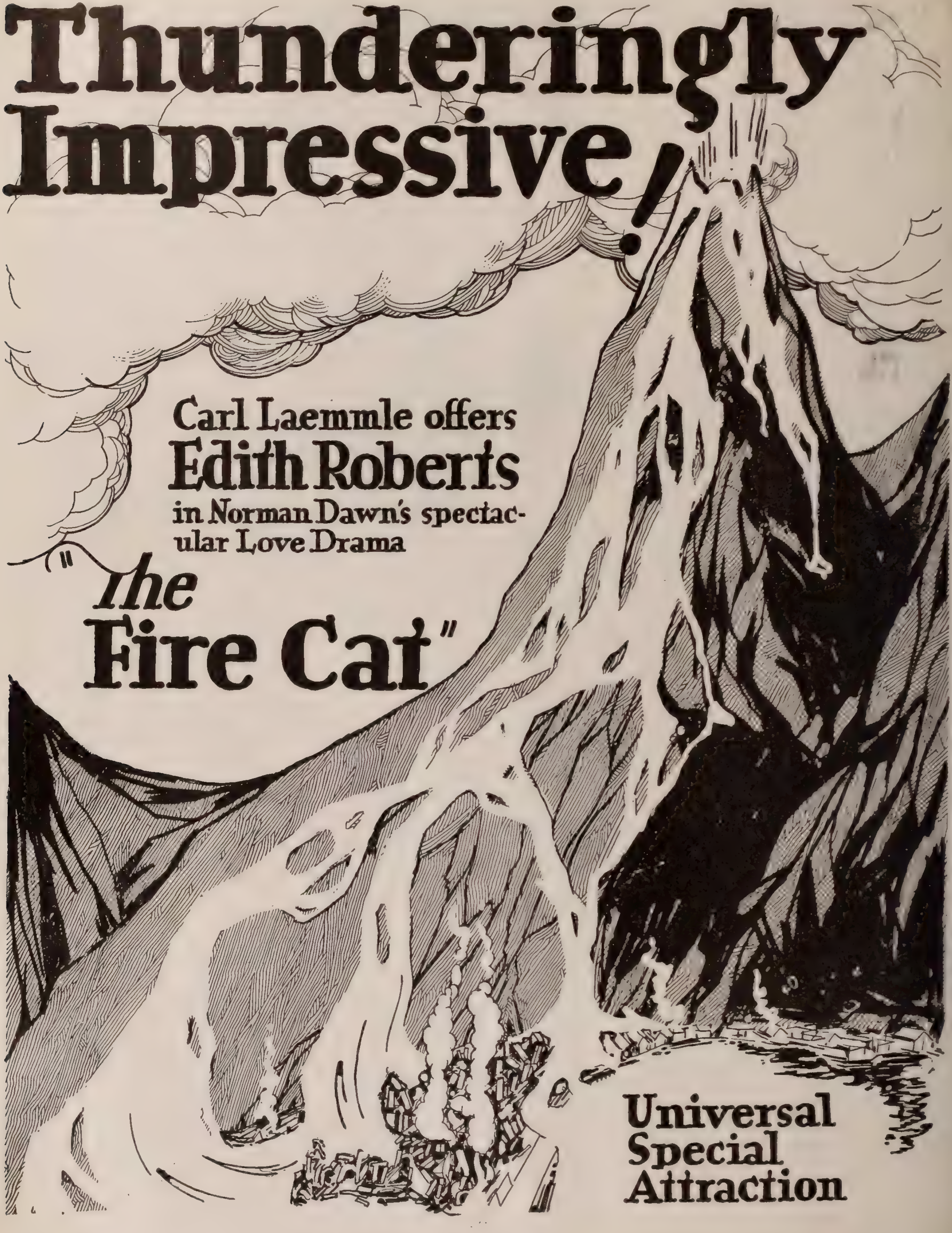
WHAT'S AT THE PLAYHOUSE TONIGHT?

ADDITIONAL copies of F. Hopkinson Smith's novel, "A Kentucky Cinderella" are being ordered by the library and the book stores to meet the demand for the classic among those playgoers who have seen its screen version at the .... Theatre. As "Desperate Youth" the screen version of the famous novel is being presented now with Miss Gladys Walton in the title role.

"DIXIE" is the popular melody around town now, for one of the most romantic stories of the old South is being shown at the .... Theatre and the playhouse is crowded with people whose hearts have ever dwelt below the Mason and Dixon line. The screen story is "Desperate Youth," filmed as a starring vehicle for Gladys Walton from F. Hopkinson Smith's "A Kentucky Cinderella."

THE picturesque costumes of the late '70's, the romantic atmosphere of the old South and the rugged backgrounds of the Kentucky Mountains add to the interest and grip of the story of "Desperate Youth," now being presented at .... Theatre. This Universal feature, starring Gladys Walton, is based on F. Hopkinson Smith's widely-read novel, "A Kentucky Cinderella."

Thunderingly Impressive!



Carl Laemmle offers

Edith Roberts

in Norman Dawn's spectacular Love Drama

"The Fire Cat"

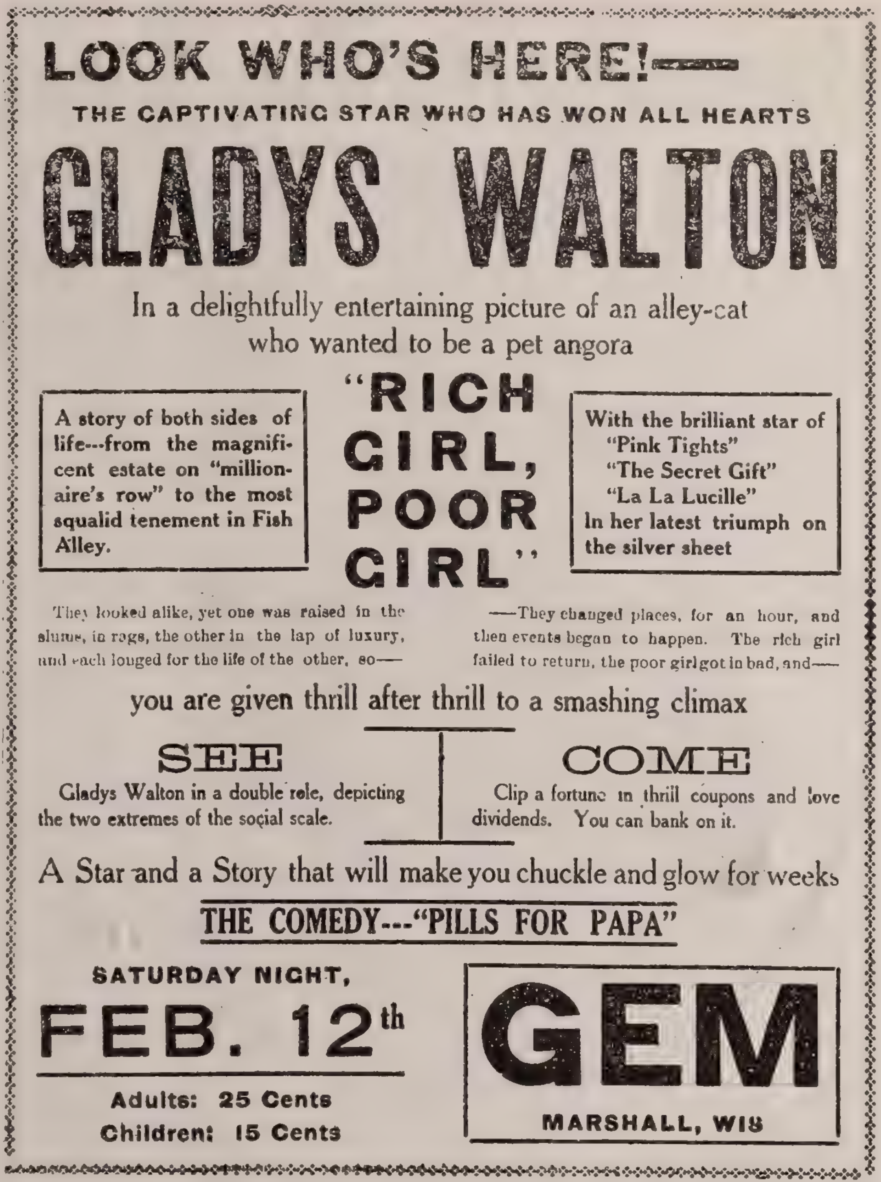
Universal Special Attraction

Prepares Own Ads From Material In This Magazine

YOU don't have to be a big town exhibitor to have forceful and distinct advertising for Universal feature Attractions—in fact some of the best examples of placing a theatre message before the public have been noticed in the smaller town papers. The advertisement reproduced here was written by Charles V. Lake, of the Marshall Record, of Marshall, Wis., entirely from information about "Rich Girl, Poor Girl" contained in the Moving Picture Weekly.

If you do not have time to get the advertising matter for our special attractions available at all exchanges you can make up a very presentable advertisement by using the back files of the Weekly.

In each issue of the Moving Picture Weekly there is publicity and advertising material for use with the current releases and also pictures of successful advertising ideas used by exhibitors in other cities. By a reference to this magazine an advertisement can be prepared for any of the Universal features or shorter pictures.



LOOK WHO'S HERE!—

THE CAPTIVATING STAR WHO HAS WON ALL HEARTS

GLADYS WALTON

In a delightfully entertaining picture of an alley-cat who wanted to be a pet angora

A story of both sides of life---from the magnificent estate on "millionaire's row" to the most squalid tenement in Fish Alley.

"RICH GIRL, POOR GIRL"

With the brilliant star of "Pink Tights" "The Secret Gift" "La La Lucille" In her latest triumph on the silver sheet

They looked alike, yet one was raised in the slums, in rags, the other in the lap of luxury, and each longed for the life of the other, so——

——They changed places, for an hour, and then events began to happen. The rich girl failed to return, the poor girl got in bad, and——

you are given thrill after thrill to a smashing climax

SEE
Gladys Walton in a double role, depicting the two extremes of the social scale.

COME
Clip a fortune in thrill coupons and love dividends. You can bank on it.

A Star and a Story that will make you chuckle and glow for weeks

THE COMEDY---"PILLS FOR PAPA"

SATURDAY NIGHT,
FEB. 12th
Adults: 25 Cents
Children: 15 Cents

GEM
MARSHALL, WIS

STILL TALKING ABOUT PICTURE

Marshall, Wisconsin,
February 21, 1921.

Universal Film Mfg. Co.,
Universal City, Cal.

To the Publicity Man who is interested:

That's How!

Yes, and we'll bet our bottom dollar along with Universal's that a crowd was never more enthusiastic over a picture and a star than the one at the Gem Theatre on the night "Rich Girl, Poor Girl" was shown. And they are still talking about it.

Miss Walton, having been shown here before, needed no introduction, and her drawing power is far greater than any other star shown here.

Am enclosing clippings of the ad and press note I put up for this feature. The ad consists of bits taken from the "Weekly," and the press note was composed without copy. While they are not artistically printed, they will convey to you our idea of the right way to spread the good news. So, putting two and two together—Miss Walton and the enclosed clippings—you have the answer,—"A Full House." That's How!

Sorry to have taken your time, but the news looked good to the publicity guy, so thought you might like to get a line on it. Hope you do.

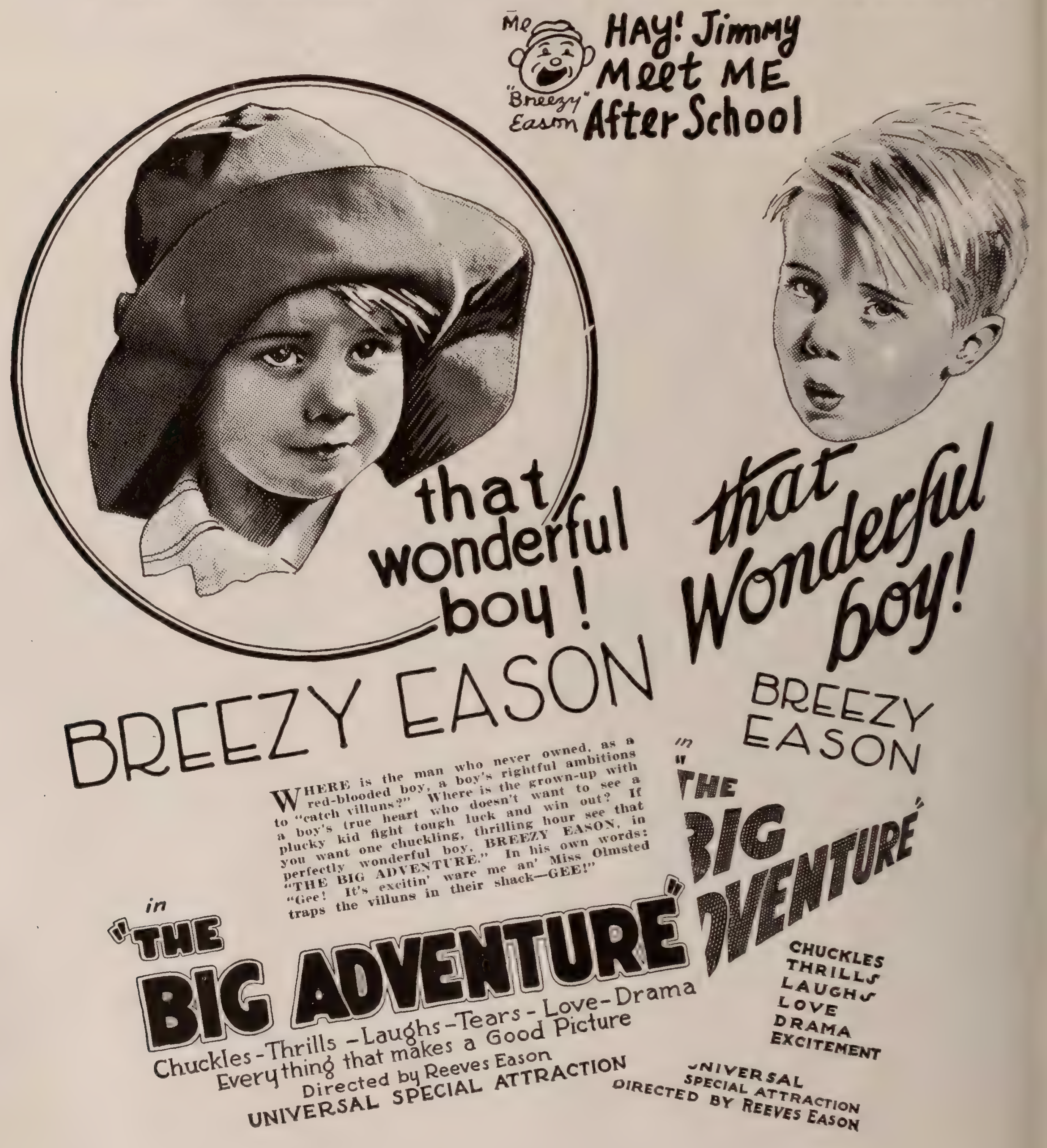
Here's wishing, and best regards to Universal, and those who make it, I am,

Sincerely, the Scribe,

C. V. LAKE.

Use these Ads, Posters, Teaser

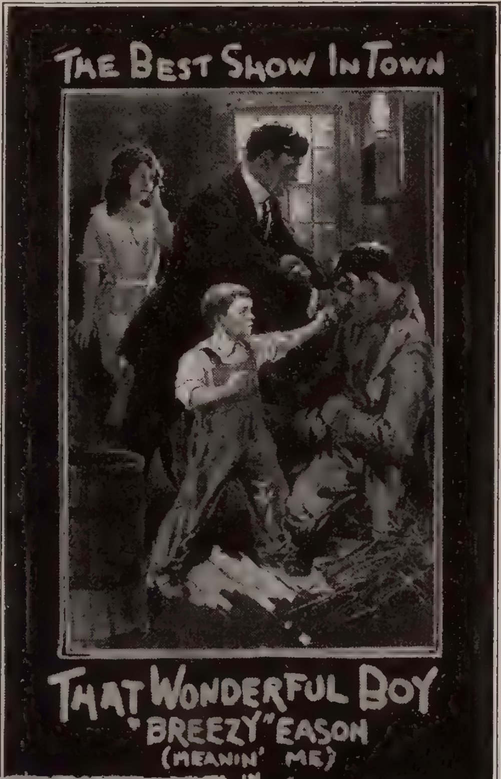
The Picture will do the Rest!


Me
"Breezy" Eason
HAY! Jimmy Meet ME After School
that wonderful boy!
that Wonderful boy!
BREEZY EASON
BREEZY EASON
in "THE BIG ADVENTURE"
in "THE BIG ADVENTURE"
Chuckles - Thrills - Laughs - Tears - Love - Drama
Everything that makes a Good Picture
Directed by Reeves Eason
UNIVERSAL SPECIAL ATTRACTION
CHUCKLES
THRILLS
LAUGHS
LOVE
DRAMA
EXCITEMENT
UNIVERSAL SPECIAL ATTRACTION
DIRECTED BY REEVES EASON

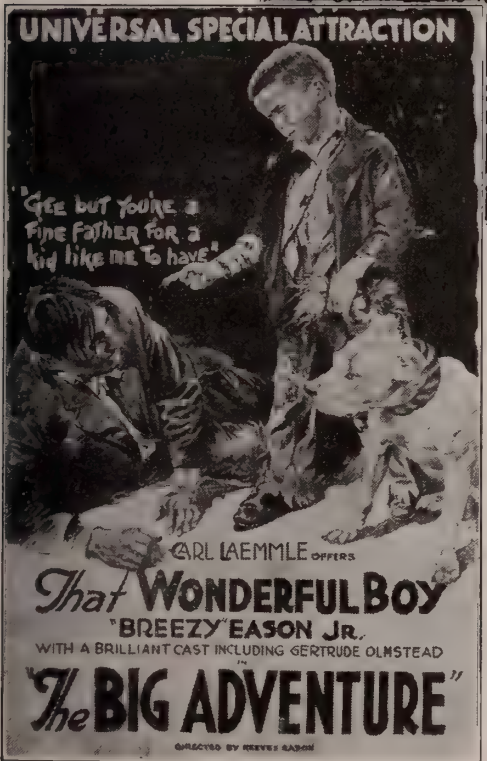
WHERE is the man who never owned, as a red-blooded boy, a boy's rightful ambitions to "catch villuns?" Where is the grown-up with a boy's true heart who doesn't want to see a plucky kid fight tough luck and win out? If you want one chuckling, thrilling hour see that perfectly wonderful boy, BREEZY EASON, in "THE BIG ADVENTURE." In his own words: "Gee! It's excitin' ware me an' Miss Olmsted traps the villuns in their shack—GEE!"

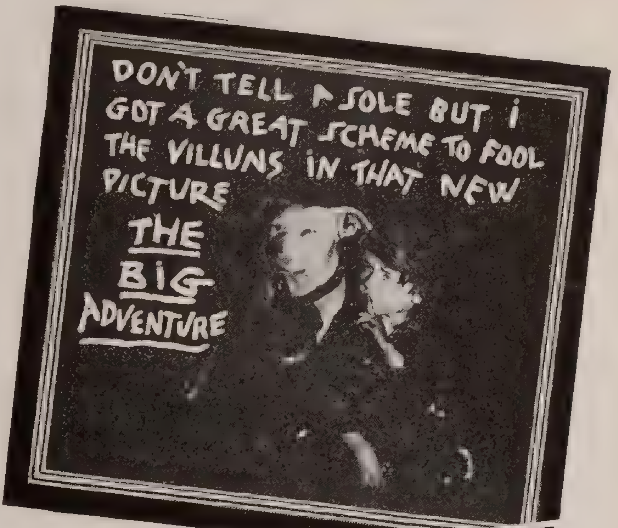
Slides--They get the Crowds!

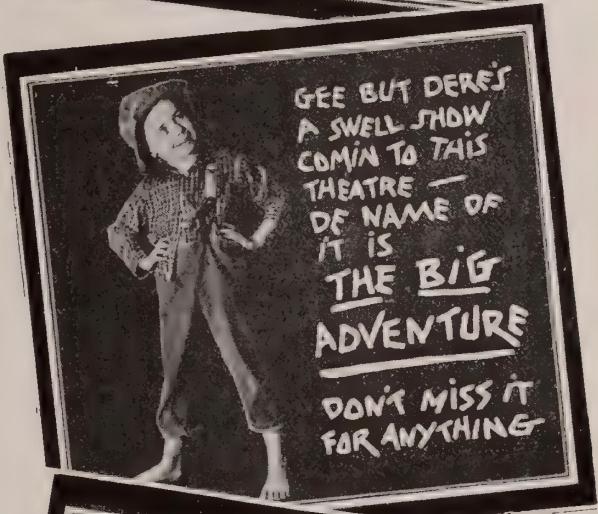
Use this three-sheet to pull folks in.


THE BEST SHOW IN TOWN
THAT WONDERFUL BOY
"BREEZY" EASON
(MEANIN' ME)
IN
BIG
ENTURE
UNIVERSAL

Here is the one-sheet they can't resist.


UNIVERSAL SPECIAL ATTRACTION
"Gee but you're a fine father for a kid like me to have"
CARL LAEMMLE OFFERS
That WONDERFUL BOY
"BREEZY" EASON JR.
WITH A BRILLIANT CAST INCLUDING GERTRUDE OLMSTEAD
IN
"The BIG ADVENTURE"
DIRECTED BY REEVES EASON


DON'T TELL A SOLE BUT I GOT A GREAT SCHEME TO FOOL THE VILLUNS IN THAT NEW PICTURE
THE BIG ADVENTURE


GEE BUT DERE'S A SWELL SHOW COMIN TO THIS THEATRE — DE NAME OF IT IS
THE BIG ADVENTURE
DON'T MISS IT FOR ANYTHING

Carl Laemmle
Offers
THAT WONDERFUL BOY
"Breezy Eason, Jr."
With Gertrude Olmstead and L. C. Shumway
in The BIG ADVENTURE
Directed by Reeves Eason
UNIVERSAL SPECIAL ATTRACTION

Don't fail to use the 3 Teaser Slides at every performance for at least a week prior to showing

THE MOVING PICTURE WEEKLY
A MAGAZINE FOR MOTION PICTURE EXHIBITORS

Published Weekly by the MOVING PICTURE WEEKLY PUB. CO.
1600 BROADWAY, NEW YORK CITY

PAUL GULICK, *Editor.*
(*Copyright*, 1921, *Universal Film Mfg. Co. All Right Reserved.*)
Vol 13 APRIL 23, 1921 No. 10

No More Bad Men Shown In Films

Close-Ups of Cute Kittens Playing with Catnip to take the Place of Red-Blooded Action in Moving Pictures

THE bad men and the bandits of the films must go, say the reformers who would grace the seats of the producer's projection rooms in the capacity of censors for the various individual State boards now being advocated. No more shall we see the Rangers throwing quoits or horseshoes between jobs of rounding up the outlaw gangs for the edification of movie fans.

It is evidently the secret longing of many seeking a chance at placing their individual brand of censorship on the films to see little angels coyly pitching halos from cloud to cloud.

As one reviewer in the Kansas City Post asks: "Abolish crime from the movies? Why not stop the growing of apples because William Tell once shot an apple off his son's head? Isn't it a fact that in all bandit pictures, the police are able to round up the criminals, and the peace and the safety of the community are saved and all that?" To which we can add that right invariably triumphs over lawbreakers in photoplays.

The films would be very dull amusement indeed under the changes advocated by the reformers, and it is doubtful if even those who suggest radical censorship would get any entertainment out of motion pictures.

Every reformer has some pet aversion that he would like to see eradicated from motion pictures. Some of the latest examples of personal prejudices of those who seek to censor the films are presented in the following article by Chandler Richard Laurence in the *Toledo Daily Blade*, of Toledo, Ohio.

ROUGH BOYS MUST GO

"I have just heard that a rather prominent man has expressed himself in favor of motion picture censorship for a brand new and novel reason.

He thinks that plays like "Go and Get It" and the kind Douglas Fairbanks appears in, encourage boys to take too many chances with their lives—that the spectacle of chaps leaping from roof to roof and climbing over airplanes on the wing may tempt them to endanger their lives by emulation.

Therefore, he would cut from all films the scenes that show red-blooded courage, and leave us the pretty parts where the little children bring together the estranged parents, and the cute close-ups of the dear little kitten playing with a ball of yarn.

A lady of my acquaintance would bar all films showing women extravagantly dressed—especially if they seem to attract men by their costumes—

She thinks it's too much of a temptation to young girls, and especially the young wives of poor young men.

Another objects to any reference to the birth of children on the screen—evidently on the score that it might encourage people to have offspring—

And one, who is a well-known leader in women's club circles, is just dead set against all plays in which women are deserted by their husbands. She says, rather cryptically, "It may give some men ideas."

Each of these people believes his or her pet abomination is a valid reason for the censorship of the screen.

They would, if placed in a position of authority, mutilate photo-films to bring them within the lights of their own restricted outlooks.

WOULD CENSOR LIFE ITSELF

There are probably hundreds of thousands of people in this state who have especial dislikes—and doubtless some hundreds are extremists enough to want to censor not only motion pictures, but stage plays, magazines, newspapers—life itself—to delete from existence the things they, individually, do not care for.

What I am trying to show is that there is no unanimity of opinion as to why there should be state censorship of motion pictures.

And every reason in the world why there should not be.

My readings of arguments before the state legislature of Michigan and other states, and my personal talks with prominent proponents of censorship, lead me to believe that there are three major reasons for their activity:

Intolerance—

Unintelligence—

Political selfishness—

By intolerance I mean a fervid desire to impose upon others the restrictions dictated by one's own personal prejudices and preferences.

By unintelligence I mean the belief that legislation is a panacea for everything in the world—and inability to study a subject in its completeness before rushing out to quagmires where angels fear to tread.

By political selfishness I mean just what is going on everywhere, in every community—the desire of ambitious persons to seize upon any issue, or to create an issue, on which to bid for notoriety and office.

There is a definite desire within the ranks of film producers to restrict plays to the boundaries of decency.

The exhibitor is realizing that clean films are good business."

Special Publicity Stories for "Desperate Youth"

GLADYS WALTON PLAYS KENTUCKY CINDERELLA

"A KENTUCKY CINDERELLA," F. Hopkinson Smith's classic story of the old South, opened last night at the .... Theatre as "Desperate Youth," a Universal photodrama with Gladys Walton in the starring rôle.

In putting the famous story on the screen, Universal undertook a big task, for the public is unusually critical when its favorite is transplanted from the printed page to the playground of light and shadow, but the big Universal organization has well fulfilled the trust imposed in it for "Desperate Youth" leaves nothing to be desired.

As Rosemary, the Kentucky mountain girl, who goes to the Alabama plantation of her aunt to get insulted, educated and eventually married, Gladys Walton is at her best, and each player depicts his or her rôle with remarkable fidelity to the spirit of the story.

Playing opposite the star is Harold Miller, the smiling big fellow who is as human as Harry Carey and as handsome as Jack Perrin, yet with a vigorous personality all his own.

In the character rôles are J. Farrell McDonald, who seems to live his parts, and Louis Willoughby who is a splendid type of the old Southern aristocracy.

Muriel Godfrey Turner, Lucy Harris, Hazel Howell and James Blackwell fill the remaining rôles capably and to the success of the production as a whole.

SPIRIT OF SOUTH SHOWN IN FILM

CLOTHES that infer, rather than prove feminine loveliness, are to be seen in "Desperate Youth," the Universal photodrama of the old South which is now playing at the .... Theatre with Gladys Walton in the name rôle.

The period of the story is shortly after the Civil War and the costumes are in keeping with the styles of that day. Miss Walton is particularly fetching in her poke bonnet, a basque that emphasizes the grace of her form and a ruffled hoop-skirt that leaves geometrical details to the imagination. Over her shoulders she wears a sik shawl, a family heirloom which came to her from her grandmother, a stately old lady from Alabama which, by the way, is the locale of the story.

Harold Miller, the dashingly handsome young leading man, is typical of the Southern gentleman of the old school. He wears the prescribed stovepipe hat, the silk-faced frock coat, the winged collar and the elaborate waistcoat of the period. Altogether he is one of the finest looking young Southern gentlemen who ever cocked a duelling pistol.

"Desperate Youth," considered to be Gladys Walton's greatest screen work, was filmed under the direction of Harry B. Harris at Universal City from "A Kentucky Cinderella," F. Hopkinson Smith's popular story of the South.

Gladys Walton in "DESPERATE YOUTH" ITS A UNIVERSAL

In addition to Miss Walton and Mr. Miller, and all costumed with romantic fidelity to the period, are to be seen such player sas J. Farrell McDonald, Muriel Godfrey Turner, Louis Willoughby, Hazel Howell, Lucy Harris and James Blackwell.

CLOTHES OF CIVIL WAR PERIOD WORN IN UNIVERSAL PICTURE

THE picturesque wildness of the Kentucky mountains and a stately old Alabama mansion furnish the romantic background against which the dramatic action of "Desperate Youth" is to be enacted at the .... Theatre beginning ....

"Desperate Youth" is Gladys Walton's latest Universal starring vehicle, and according to those who have seen its preview, her most appealing rôle.

The story was originally written as "A Kentucky Cinderella," by F. Hopkinson Smith and is regarded as one of America's colloquial classics. In filming it, Harry B. Harris adhered closely to the story theme, but also introducing spontaneous humor and speeding up the tempo of the drama.

The daughter of a Kentucky mountaineer, the little star is sent to Alabama to be educated. How she outshines her ultra-aristocratic cousin and wins the love of everyone around her will be a part of the story which will strike a responsive chord in the hearts of those who see the production.

Harold Miller is handsome and dashing in the rôle of a young Alabama doctor; J. Farrell McDonald gives another striking characterization as the girl's mountaineer father, while Louis Willoughby is equally interesting as his partner, Mendocino Bill. Stately Muriel Godfrey Turner, as the aristocratic dowager, and Hazel Howell, as her haughty and beautiful daughter, add to the picture, while Lucy Harris as the old mammy and James Blackwell as Sam, the man-of-all-work contribute other well-known character rôles. As for Gladys Walton, the rôle of the little mountain girl is said to be by far the most appealing screen portrayal of her career.

FAMOUS AMERICAN STORY MADE INTO PHOTOPLAY

A CLASSIC of colloquial American literature has been given life on the screen in "Desperate Youth," which will be the principal attraction at the .... Theatre on .... with Gladys Walton in the starring rôle.

The story was filmed at Universal City from "A Kentucky Cinderella," by F. Hopkinson Smith. Harry B. Harris directed, using a popular cast in the star's support.

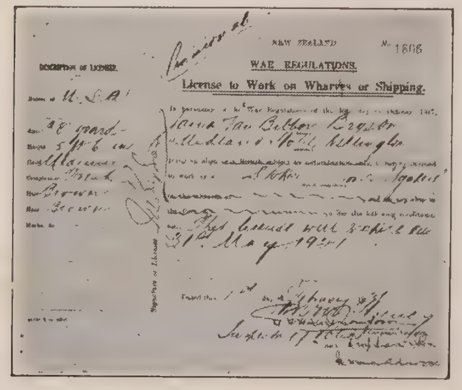
Two old prospectors are seen as the story opens, living and having considerable joy in a shack in the Kentucky Mountains. With them is Rosemary Merridew, daughter of one of them. Her father is killed in a gun-battle and she is sent to her aunt in Alabama, an ultra-fastidious old dame with an exaggerated sense of her own aristocracy and a desire to marry her own daughter off to the richest young man in town. Rosemary rather interferes with the schedule for she is naturally beautiful and gracious and Dr. Tom Dowling, the prospective son-in law, becomes fatuated with her.

Old Bill, the partner of Rosemary's father, arrives just in time to buy the girl an outfit for the wedding.

With delightful humor, good drama and fidelity to the popular story, "Desperate Youth" will serve Miss Walton as one of her best Universal starring vehicles.

Anniversary Month For Universal in Australia

SPECIAL publicity stunts and Universal programs are being held this month in Australia and New Zealand in honor of the second anniversary of the entry of the Universal Film Manufacturing Co., into the film market of the Antipodes. James V. Bryson, Universal's manager in that part of the globe, was sent to Australia by Mr. Carl Laemmle in 1919, and the first Universal office was opened in Sydney, N. S. W.. on April 10th of that year.


NEW ZEALAND No. 1806

WAR REGULATIONS.

License to Work on Wharves or Shipping.

DESCRIPTION OF LICENSEE.

U.S.A.

Stoker

This license will expire the 31st May 1921

Stoker's certificate used by Universal's Australian Manager.

At the present time there are four Universal branch offices in Australia and three in New Zealand situated in the following cities: Melbourne, Adelaide, Brisbane, Wellington, Auckland, N. Z.; Christchurch, N. Z., and the head office at Sydney.

Universal films are now appearing exclusively in New Zealand in the new Greater Crystal Palace Theatre, Christchurch; in Mr. Robt. Cleland's National Theatre, Auckland; in the Octagon Theatre, Dunedin; in the Brittania Theatre, Wellington, and in other down-town theatres in these cities. The theatres above mentioned all are elaborate and rank as the largest in their respective cities. Universal is also well established in every country town in New Zealand.

When Mr. Bryson wanted to return to Australia to plan his First Universal Anniversary programs, he was confronted by a shipping strike that promised to hold him up a couple of weeks.

He found that the only way to get back to Australia in a hurry was to ship in a freighter. The only berth he could find was in the stoke hole, so the Universal manager signed as Stoker aboard the *Nghere*, a collier of 950 tons register, bound from Wellington to Sydney. During the six days' run to Australia, Bryson stood his watch with the rest of the "black gang" and shoveled coal with the best of them.

Here's Where the Tired Ad Man Works Off His Spring Fever

SPRING FEVER

By THE TIRED AD MAN

In the Spring the young fan's fancy
Lightly turns to thoughts like these:
"Oh, for Romance and Adventure—
Oh, to feel the ocean breeze!

"Take me to the realm of day-dreams,
Waft me o'er blue tropic seas
To the lands of lazy laughter
And the shores of sleepy ease!"

Say, you hard-boiled showmen! Listen:
I can't write this stuff all day.
Can't you hear the ball game calling?
Be a sport and get this lay:

Give this guy his Big Adventure—
Satisfy his longing sighs.
Take him 'cross the broad Pacific—
Show him "Under Crimson Skies."

—B. H. G.

FORMER DIRECTOR RETURNS TO ACT IN HARRY CAREY FILMS

J. Farrell McDonald.

There are many actors who have become motion picture directors, but not many directors who have produced big pictures who have turned back to their first love and become actors once again.

Such a person is J. Farrell McDonald, who plays the role of old "Alabama," Rosemary's father, in "Desperate Youth."

McDonald hails from Waterbury, Conn., and his fond parents had a diplomatic career all planned out for him. To that end he attended Yale and graduated with honors. Being an active young man about the time of the Spanish-Aemican war, he joined the Army and rose to the rank of captain. Upon his discharge he chose the stage as a career.

NEW THEATRE CHAIN OPENS IN BROOKLYN

MR. DAVID ROBBINS, who has been the chief of Universal's home office projection department for the past five years, has resigned to enter the exhibiting field. With a partner, Mr. Samuel Krauss, he has formed the Erie Basin Amusement Company, and has taken over the Oriole Theatre, Henry and Degraw streets, Brooklyn. This is the first of a string of theatres the new company intends to own and operate.

Mr. Robbins is president and general manager of the new company, which has a capital of $50,000. Mr. Krauss is secretary and Mr. M. E. Greenberg, treasurer. All have been in the moving picture game for a number of years. Mr. Robbins, before joining Universal, managed the Star Theatre, 163rd street and Southern Boulevard, the Bronx.

The partners plan many innovations for the Oriole Theatre, which soon is to have its opening under the new management.

As Clean as your Mother's Heart!

MARGARET MANN

DOROTHY PHILLIPS

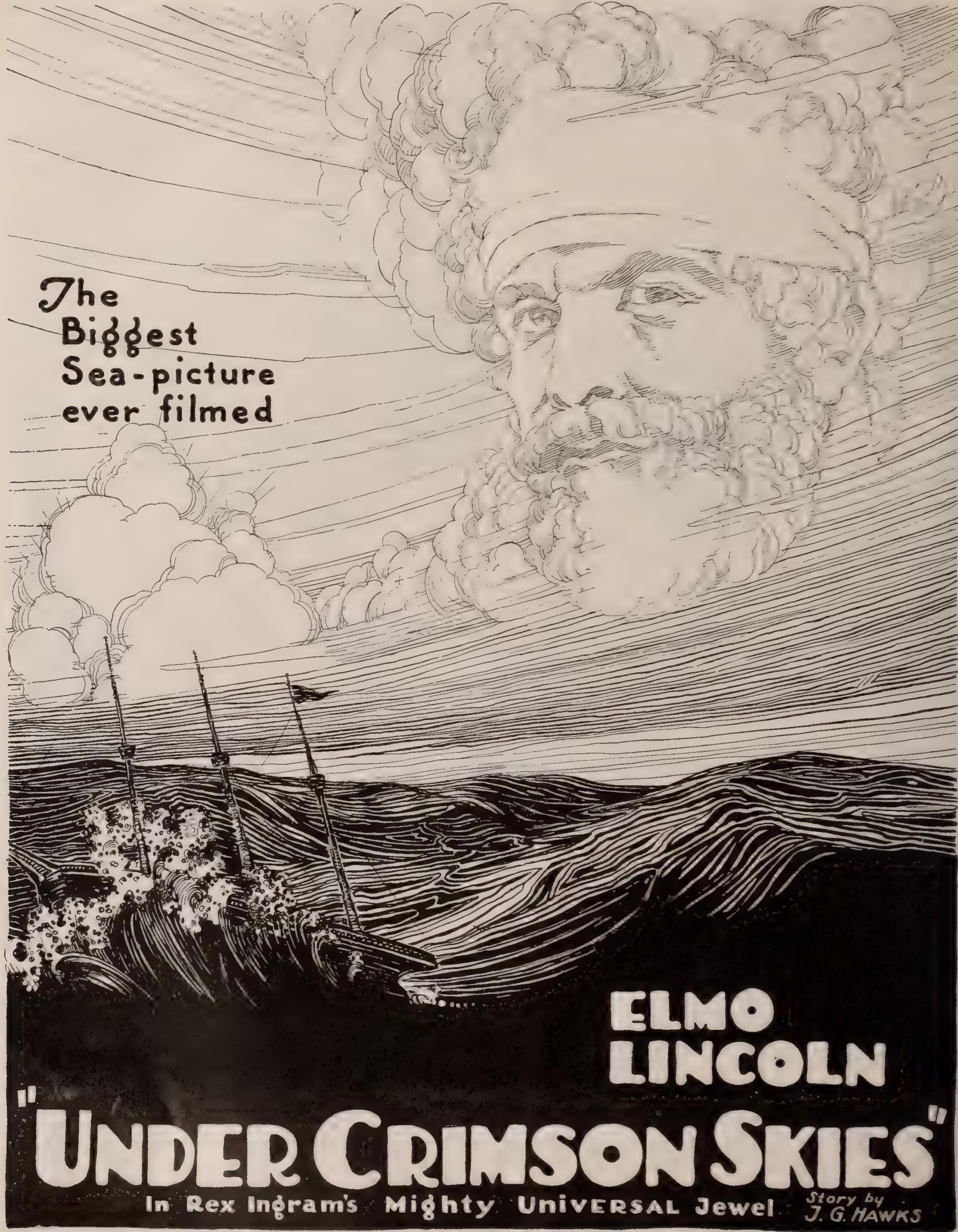
"WE consider this the *cleanest* and *best picture* that we have ever shown. From a box office stand point it more than came up to all our expectations, but the unusual part of it is that it is *more than a box office attraction.* It *gave complete satisfaction to all* who saw it. Many said it was the *best* and *cleanest picture* they had ever seen."

Palace Theatre,
Hamilton, Ohio.

Carl Laemmle offers
Dorothy Phillips in

UNIVERSAL-JEWEL
Directed by
ALLEN HOLUBAR

"ONCE TO EVERY WOMAN"

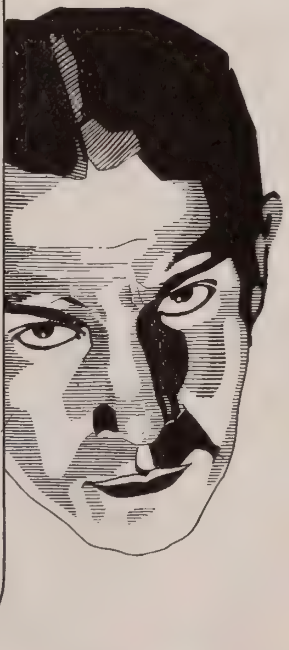

The Biggest Sea-picture ever filmed
ELMO LINCOLN
"UNDER CRIMSON SKIES"
In Rex Ingram's Mighty UNIVERSAL Jewel
Story by J. G. HAWKS

Presenting the Small Town's Big Winner---

PHILIP RAND, manager of the Rex Theatre, Salmon, Idaho, writes: "There is no reason why any small town or large city exhibitor should not make money on "The Devil's Passkey'. It is a gem."

AND from another small town—Huntsville, Ala.,—Manager C. L. Hackworth, of the Grand Theatre, writes: " 'The Devil's Passkey' is the best picture I have ever presented. Anyone who passes up this master picture is passing up his best bet."

HANNIBAL, Mo., through Manager Thomas Rigler of the Park Theatre, reports: " 'The Devil's Passkey' proved a knockout—so much so that I extended my run an additional two days."



Carl Laemmle
presents

Von Stroheim's

UNIVERSAL
JEWEL
MASTER
PICTURE

"The DEVIL'S PASSKEY"

The Man who hasn't played Priscilla Dean in "The Virgin of Stamboul" has a great big money treat coming to him!

ASK the man who's played it. That's the best proof in the world! He (numbering some ten or eleven thousand exhibitors) has made big money. Do you have to be told that there's a great big money treat in it for you? Or are you the wide-awake showman who books a picture when it has made good all over the country?

Minocqua, Wis.

"Certainly a great picture. Full of action and wonderful scenery."

Victory Theatre

Baker, Mont.

"Best Universal we ever played. Splendid acting. Pleased 90% of our patrons." Lake Theatre.

UNIVERSAL Jewel

"Reputation" is Dramatic Thunderbolt

Priscilla Dean scores her greatest dramatic success in the role of Laura Figlan, the most popular stage star in Europe.

A PROGRESSIVE fashion show is on display in "Reputation," the latest Priscilla Dean Universal-Jewel feature and in which this popular star is said to have scored a success greater than that achieved in "The Virgin Of Stamboul" or "Outside The Law."

In the early scenes of the story, laid in America a little over a decade ago, Miss Dean, in the role of a provincial actress, dresses in the mode of the period. Although the majority of playgoers may have forgotten it, the styles of 1910 were entirely different from what they are today. One need only hark back to the pictures of the original Floradora Sextette, or to Anna Held's first beauty chorus to recollect the floor-sweeping skirts, the high collars, the tight sleeves and the plumed hats of that period.

A few years later the story shifts to London where Miss Dean, in the rôle of Laura Figlan, the most popular stage star in Europe, revels in all the finery of the Parisian modistes' design. At the banquet on the Strand she is arrayed in a jewelled gown that reflects from a thousand angles and at the Oriental party in the Limehouse District she wears another creation of startling design and marvelous texture.

Meanwhile, in the other rôle she assumes in the story, she will appear as a New York girl, wearing the garments popular today, and in the theatre sequence, where a story of the DuBarry period is presented on the stage, a dozen beautiful feminine players will appear in the sumptuous fashion of the Court of Louis XV.

The most interesting feature of "Reputation" is the fact that it permits Priscilla Dean to play a dual role—a mother and daughter—both possessing marked histrionic geniuus, but differing in every other characeristic. The mother is a woman who has violated the social code and sunk to moral depths in inverse ratio to her rise in fame and popularity. The daughter, on the other hand, raised in a country asylum, blooms like a violet in a swamp, and grows up to pure and charming young womanhood. The mother has forgotten the daughter's existence, while the child has never known a mother's gentle caress. Fate brings the two together under circumstances that try their souls and make for big, dramatic situations. Like a seething volcano the story rumbles and flashes until the final eruption provides a thrill without parallel in recent screen offerings.

The story, under the title of "False Colors," first appeared in a magazine as the work of Edwina Levin Lucien Hubbard and Doris Schroeder adapted it to the screen, and it was directed by Stuart Paton.

With the release date approaching, Universal's Exploitation Department states that the campaign on "Reputation" will be even greater than the one being staged on "Outside The Law," which is the costliest and most far reaching ever put behind a Universal picture.

PRISCILLA DEAN was practically born on the stage. The daughter of a well-known dramatic, May Preston Dean, Priscilla appeared with such stage luminaries as Joseph Jefferson and James A. Herne when she could scarcely walk. At the age of ten she was appearing with the Ben Greet Players and had memorized the parts of all the Shakespearian heroines. When she was thirteen she was one of the features of the Follies Bergere, in New York, and a year later she made her debut on the silversheet.

Priscilla Dean has an enviable list of screen successes to her credit, but she has scored her most emphatic hit in her latest photodrama, "Reputation."

The

Carl Laemmle presents
Stuart Paton's Tremendous Drama of
Woman against Woman.

"REPUT

Most Dynamic Personality in moving pictures - All yours in a drama that's All Dean!

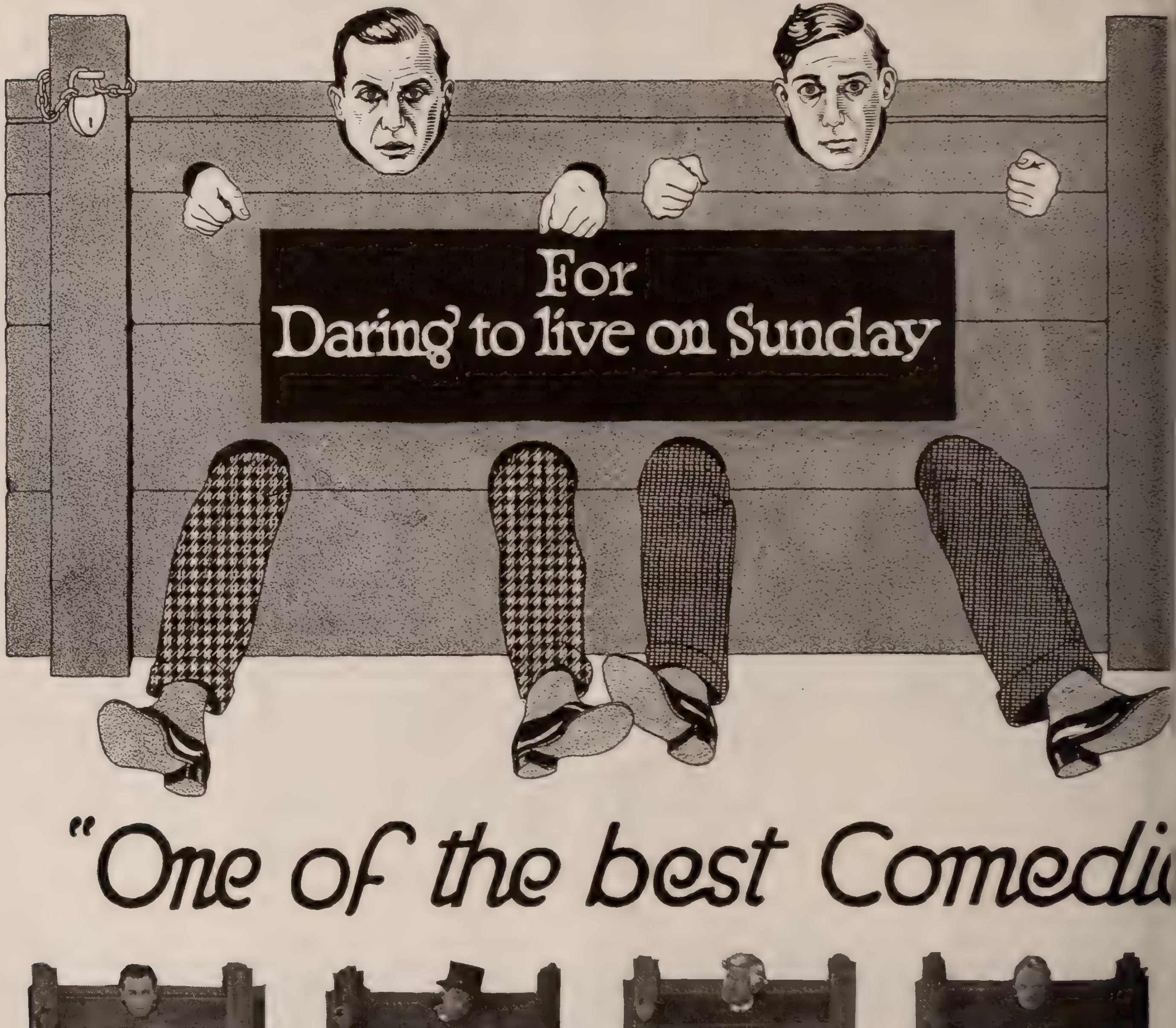
Starring

PRISCILLA DEAN

ATION"

Carl Laemmle offers you

Lyons and Moran


For
Daring to live on Sunday

"One of the best Comedi

FOR
USING
PERFUME

FOR
BOOTLEGGING
A WEDDING

FOR
SNORING
IN HIS SLEEP

FOR
CARRYING
MATCHES

in "Blue Sunday"

Read What Wid's Says:

"THE boys have built up a gag around almost every conceivable situation in connection with the bluest of blue Sundays. Of course it's an exaggeration of any conditions that could ever exist under any blue laws, *but it is also very funny.* It soon commences to produce laughs and there are *some big ones throughout the picture.*

"IT took quite an imagination to conceive of a state of affairs such as are shown, and it will surely be *appreciated by anyone who sees the picture.* It's a good number for Lyons and Moran and *ought to make a hit.*"

UNIVERSAL
JEWEL
COMEDIES

s of the Year" says M.P. NEWS

FOR
CHASING
A CHICKEN

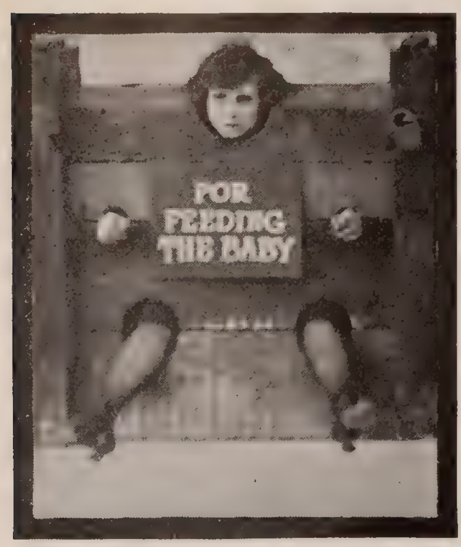
FROM THE
NEIGHBORS

FOR
THROWING
A FIT

FOR
SMELLING
A CORK

"Exploitation Blues"

* * * * * TRY THESE ON YOUR



Use these exploitation ideas to pack your theatre. They are suited to the needs of both large and small houses. Don't fail to "bootleg" your performance.

HERE is a wonderful chance for every showman to cash in on the widespread interest taken in the "Blue Sunday" discussion and make his playhouse the center of attraction for his town.

This Lyons and Moran comedy is being released as a Universal-Jewel because Universal officials firmly believe that it is the very best fun-film ever offered to exhibitors. Emphasize "Blue Sunday" and the ideas contained in the exploitation material here and "bootleg" your performance. This should go over big in any town.

Drape the box office of your theatre with black crepe and have the ticket seller wear a black crepe sash or some distinctive black costume. This "Blue Sunday" costume can also be used for the ticket collector and also for the ushers.

In addition to the lobby display cards furnished by Universal, two forceful stunts are the use of the public stocks and the bristol board cutout shown in another column on this page.

Have the stocks in the lobby tall enough for the average person to put his head through the opening and hire some one to stand in them or else use dummy figures. The stocks can be built of light wood or else made from bristol board.

If you desire to vary the signs the following suggestions can be applied to local institutions:

For Walking on Main Street After Dark.

For Reading the "Times"—(Local paper.)

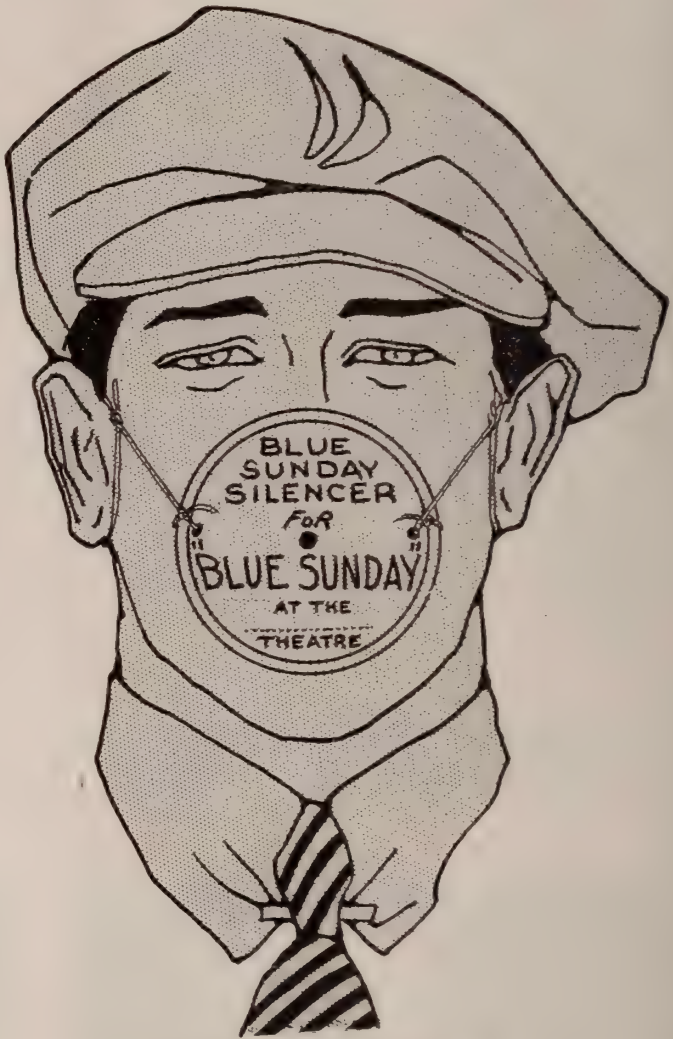
For Strolling in Grant Park.—(Local park.)

WHERE IS YOUR SILENCER?
DO YOU WANT TO BE ARRESTED?

This is the exploitation stunt de-luxe for this de-luxe comedy. Use this "Blue Sunday" silencer idea when you are showing the pictures and the laughter produced by the sight of the patrons of your theatre all wearing these laugh masks will pack your theatre for every day of the showing.

Pieces of a fairly good grade of cardboard cut in the form of a circle about two inches in diameter and of either blue or white stock will serve the purpose for the silencer. If blue cardboard is used have the lettering shown on the accompanying drawing in white letters and if white cardboard is used have the advertising slogan printed in black letters.

Additional slogans such as "No Loud Laughter," "Mumm's The Word," "Don't Smile," can be printed on the reverse side of the card. Two strings should be attached to either side so that they can be looped over the ears and the card worn over the mouth in the form of a silencer. The small hole in the center of the card will permit of talking in a low tone.



Exploitation cut showing use of "Blue Sunday" Silencer

for "Blue Sunday"

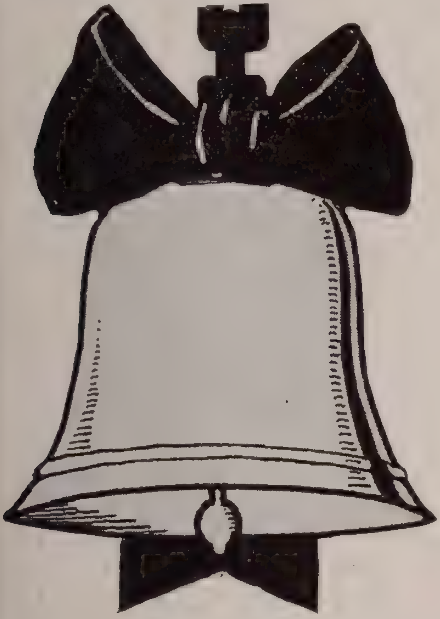
ORGAN, Mr. EXHIBITOR! * * * * *

Bootleg Ticket. Good Only
for "Blue Sunday"
at the .... Theatre
....

"BLUE SUNDAY" CHIMES

Here is a very simple yet effective idea that can be used by the theatre manager in any town as a lobby display to attract the attention of passersby.

In the center of the lobby suspend a fairly large bell of the type used on the old style fire engines, or any medium size bell would answer the purpose. Decorate the bell with a bow of black crepe and pass a streamer of black crepe from the bell to the cashier's window. The bell should be slowly tolled at regular intervals.



"BLUE SUNDAY" PARADE TO WAKE UP TOWN

One of the best means of attracting the attention of the towns-people to the offering at your theatre would be to hold a "Blue Sunday" parade. Have an automobile truck or a wagon trimmed with black crepe operated through the business section of the city.

In the wagon erect one of the upright stocks as shown in the photograph on the top of this page and have a man stand with his head fastened in the stock which can be made of light wood or bristol board. The sign on the stock could read "For Chewing Gum," "For Reading a Paper" or any other of the slogans shown in the exploitation photographs.

Advertising signs and banners on the wagon would connect the sight of the public punishment of the violator of "Blue Sunday" and the performance at your theatre.

If another man can be used on the truck have him dressed in the black clothes and high hat shown in the one sheet poster prepared for the picture.

DON'T JAZZ THE "BLUES"!

As a simple and short prologue for the comedy have your organist or pianist play the "Blue Law Blues," which can be secured from your local music store, first in the rag time style in which the piece was written, then have her transpose the song to another key and have the music played very slowly and solemnly. Then flash the picture "Blue Sunday."

AT A GLANCE

SUBJECT—"Blue Sunday."

LENGTH—Two reels.

STARS—Eddie Lyons and Lee Moran.

PREVIOUS HITS—"Fixed By George," "La, La, Lucille," "Once A Plumber," and a hundred other shorter comedy hits.

DIRECTED BY—Lyons and Moran.

STORY BY—Lyons and Moran.

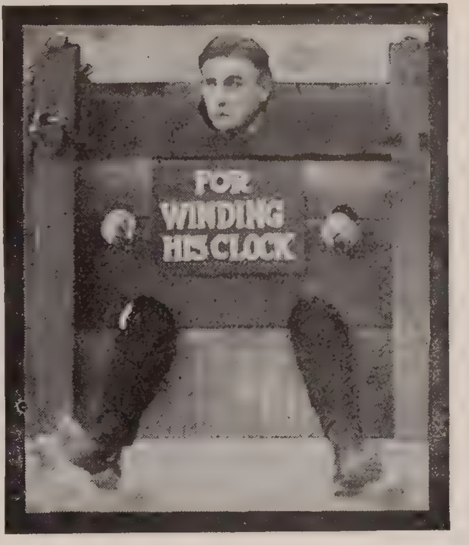
SCENARIO BY—W. Scott Darling.

SUPPORTING CAST—Lillian Hackett, Joe McCreery and George French.

LOCALE—Any American town after the passing of the Twentieth Amendment to the Constitution.

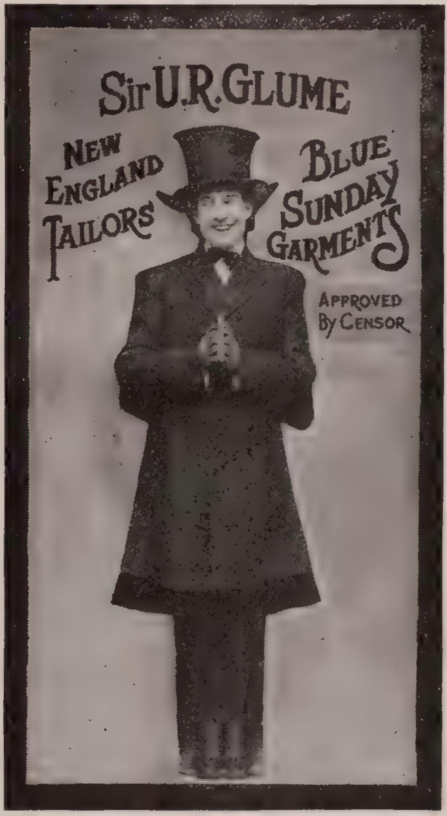
TIME—1925.

THUMB-NAIL THEME—Story of a young bachelor in a Blue Law town who attempts to get married on Sunday to avoid paying the bachelor's tax of eighty per cent of his income; of his efforts to find a minister to "bootleg" the ceremony when the only amusement allowed on that day is hearing the church bells.

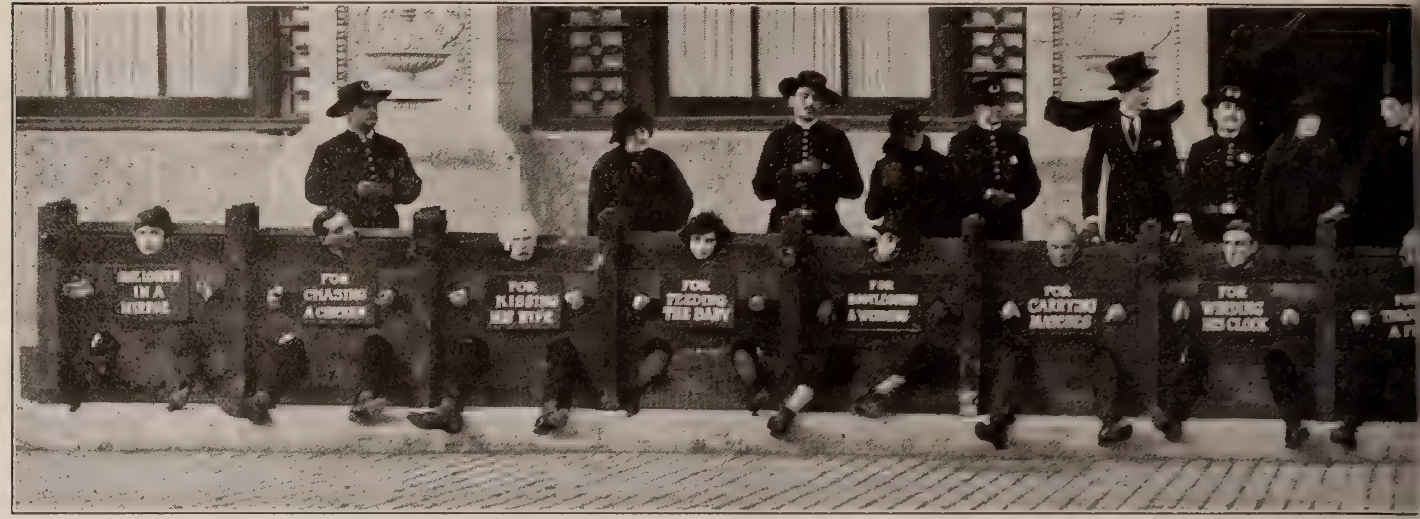


ADVANCE NOTE

Public stocks may be placed in front of the town hall if the events shown in "Blue Sunday" the latest Lyons and Moran comedy which will be shown at the .... Theatre next .... ever come true after the passing of the Twentieth Amendment.



One-sheet poster which can be used for a lobby cut-out.



This photograph gives an impression of how your town will

"BLUE LAW" POLICE AT LOCAL THEATRE

"BLUE SUNDAY," the first of the two-reel comedies to be produced by Eddie Lyons and Lee Moran, who will be remembered for their work in "La La Lucille," "Once a Plumber" and "Fixed By George," was shown at the .... Theatre last night and sounds a new note of popular appeal. If their succeeding comedies are as humorous as this travesty on the Blue Laws they will out-rival the popularity of the earlier successes of these two comedy stars.

The theme of the story is particularly timely in view of the widespread agitation for national enforcement of "Blue Sunday." In this picture, which was written and directed by Lyons and Moran, they present a view of what life in the average American town will resemble after the passing of the Twentieth Amendment.

Into the story they have worked a plot revolving around some of their own original situations. Innovations in the form of baby silencers to prevent infants from disturbing the public peace on the Sabbath and separators to keep young people out walking the prescribed four feet apart are also introduced.

One of the features of the picture is the squad of Blue Law policemen garbed in the conventional black, who bring violators of the Blue Sunday ordinances to the public stocks where they are kept before the public gaze until they have atoned for their sins.

Without the aid of slap-stick these two young funmakers have produced a real laughter getting comedy. Lillian Hackett, Joy McCreery and George French as the principals in the "bootleg" wedding capably support the stars.

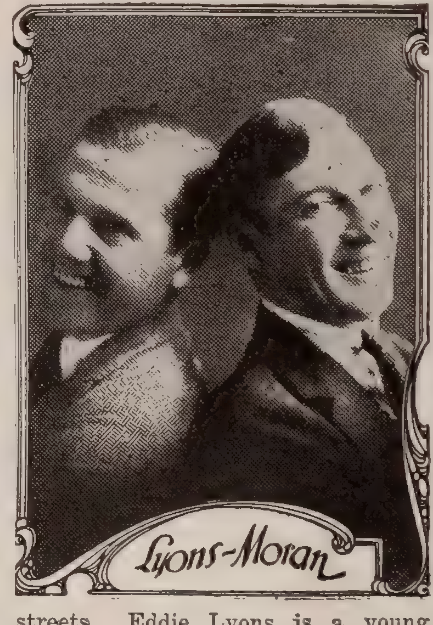
STORY OF "BLUE SUNDAY" SOUNDS WARNING NOTE

AFTER the passing of the Blue Laws, the only business institution allowed to keep open on Sunday was the undertaker and the only wide-open amusements were a slow walk to church and the evening concert of the church bells—until nine o'clock only when everyone had to be off the streets. Eddie Lyons is a young bachelor who decides to get married on a Sunday and avoid paying the bachelor tax of eighty per cent of his income which becomes effective on Monday.

His friend Lee is a married man and is in danger of arrest because he played with his baby on Sunday. In his home he has a tobacco plant and grows his own smokes although his wife thinks the shrub is a geranium plant.

Eddie is forbidden by law to be married on Sunday and asks Lee to help him find a "bootleg" minister. Together they plan a "bootleg" wedding ceremony. All stores, parks, public buildings and theatres are closed in the town; no fires are allowed on Sunday and all taxicabs are locked in their garages over the week-end.

Lee finds a girl for the ceremony and with Eddie they get into a "bootleg" taxi—the undertaker's hearse—and start off to the home of the "bootleg" minister. If they are caught it will mean forty Sundays in the public stocks erected on the sidewalk just outside the town hall. On the way they pass the punishing blocks and see their friends locked in the stocks for such offenses as chewing gum, carrying matches, reading a paper, looking in a mirror, throwing a fit and other similar hineous crimes.


Lyons-Moran

Exhibitor Aids To Be Used In Putting Over "Blue Sunday" Comedy

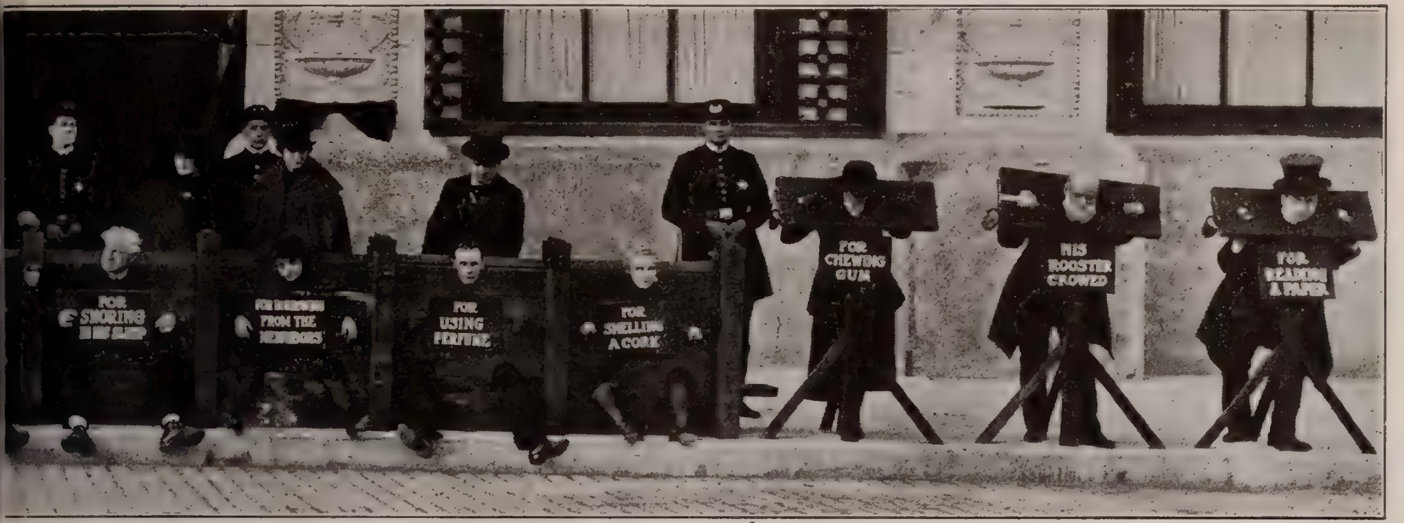
One-sheet poster.

Three-sheet poster.

One announcement slide.

One set of eight gelatine lobby photos, 11x14 inches, including title card.

One 22x28-inch hand-colored display poster.



ok on Sunday morning after the passing of the Blue Laws.

"BOOTLEG" MARRIAGE CEREMONY SHOWN BY COMEDY FILM

EDDIE is a young man who has given much thought to the subject of getting married—that's why he is still single. But, upon learning that the only way to escape paying the bachelor's tax is to take unto himself a wife, he begins to arrange for the ceremony. However he has overlooked the very important fact that by the terms of the Twentieth Amendment no marriages can be performed on Sunday.

The troubles of getting married in a Blue Sunday town are humorously presented by Eddie Lyons and Lee Moran in their fun film "Blue Sunday," which is coming to the .... Theatre on .... This picture is said to give a vision of the future appearance of this town after the passing of the Blue Laws now being advocated so strenuously in many parts of the country.

The stocks in front of the town hall, the Blue Law enforcement squad dressed in somber black, and the undertaker's hearse, which is the only motor vehicle allowed the use of the streets on Sunday, are all shown in this picture. Lyons and Moran, two former musical comedy favorites, have been starred in many comedy photoplays, including "La La Lucille," "Once a Plumber" and "Fixed by George."

This is the first of a series of two-reel comedies to be made by Universal in which the two popular comedy stars will have leading rôles. They will be supported by a cast who make the best of the humorous situations presented in the picture.

Eddie Lyons and Lee Moran
UNIVERSAL

SONG TIE-UP WITH LOCAL MUSIC STORES

Arrange for a tie-up with the music stores in your vicinity. There are dozens of phonograph records on the market concerning "Blue Law Blues," "Kentucky Blues," "Prohibition Blues" and many others, and a window display of these "Blue" records could be shown with the announcement of the "Blue Sunday" comedy at your theatre.

USE THESE LINES FOR ADVERTISING PUNCHES

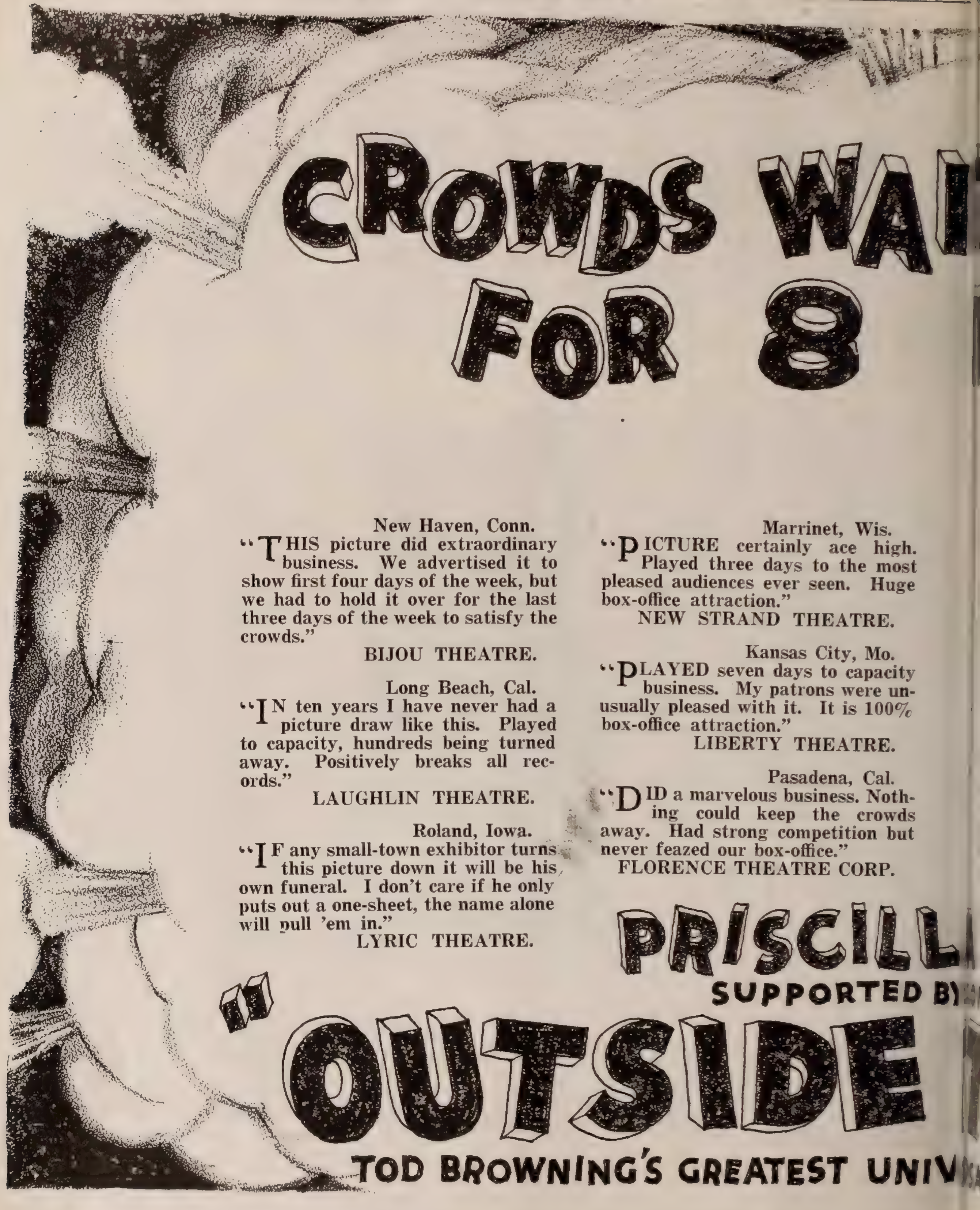
1. The drawing power of the stars who are well known comedy favorites.
2. The success of their five-reel comedy pictures have paved the way for this two-reel fun comedy.
3. The fact that the "Blue Sunday" agitation is receiving the attention of the public in all sections of the country.
4. The comedy was written and directed by the stars themselves.
5. The many ideas contained in the pictures which make good exploitation stunts for both large and small houses.
6. Some of the most humorous and laugh-provoking situations ever filmed are contained in "Blue Sunday."
7. Guarantees your patrons two laughs for every foot of film.
8. An advance picture of what your town may look like in 1925.
9. The posters and exploitation stunts for this comedy have been as carefully prepared as for the longer Universal-Jewels.
10. This picture is in itself a strong enough attraction to be the feature on any theatre program.

LOBBY DISPLAY SIGNS

.... in 1925
Shown Here To-day

No Show To-day
Blue Sunday Ordinance 719
Wait For Monday

Are you wearing your
"Blue Sunday" Silencer?



CROWDS WAI
FOR 8

New Haven, Conn.
"THIS picture did extraordinary business. We advertised it to show first four days of the week, but we had to hold it over for the last three days of the week to satisfy the crowds."
BIJOU THEATRE.

Long Beach, Cal.
"IN ten years I have never had a picture draw like this. Played to capacity, hundreds being turned away. Positively breaks all records."
LAUGHLIN THEATRE.

Roland, Iowa.
"IF any small-town exhibitor turns this picture down it will be his own funeral. I don't care if he only puts out a one-sheet, the name alone will pull 'em in."
LYRIC THEATRE.

Marrinet, Wis.
"PICTURE certainly ace high. Played three days to the most pleased audiences ever seen. Huge box-office attraction."
NEW STRAND THEATRE.

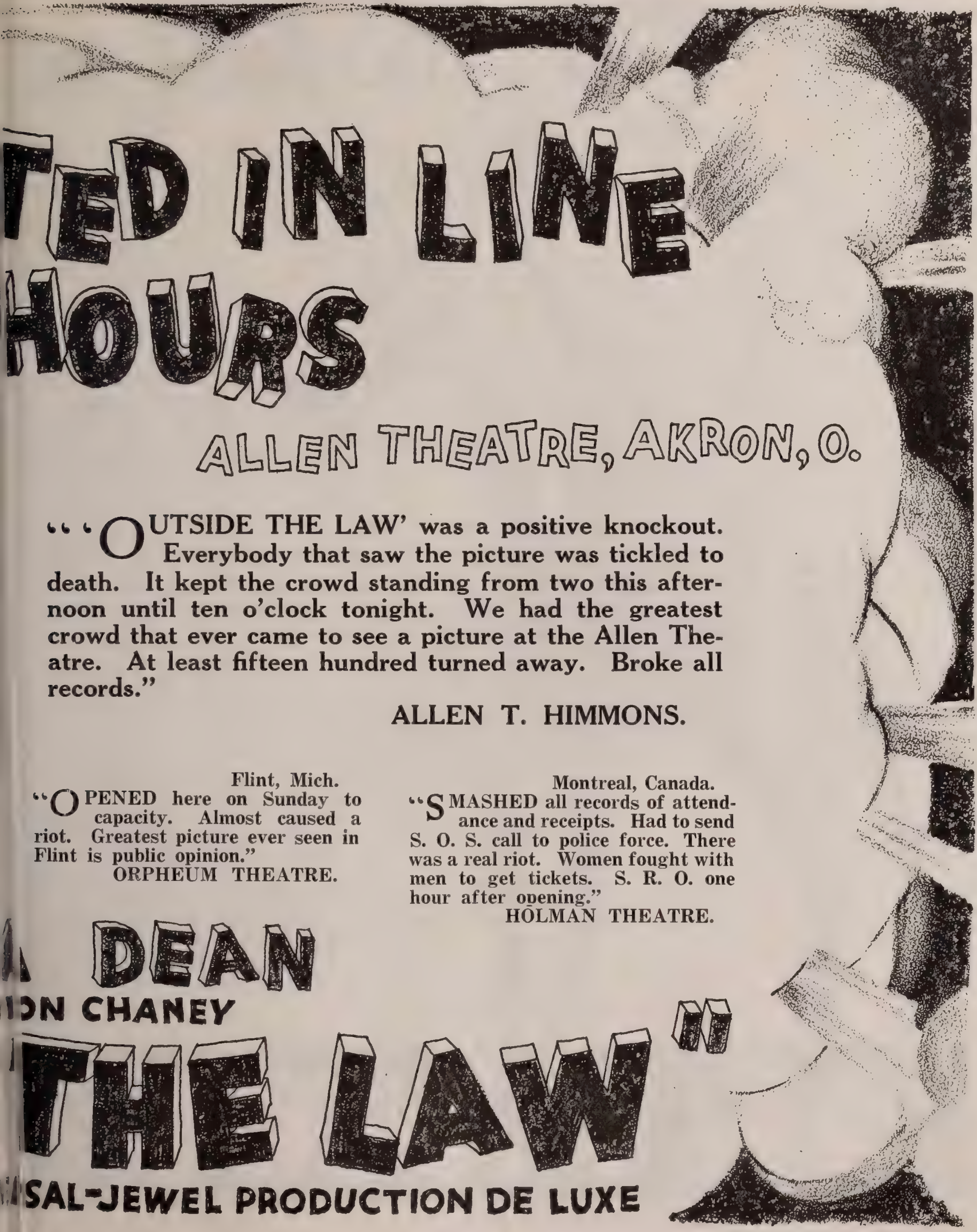
Kansas City, Mo.
"PLAYED seven days to capacity business. My patrons were unusually pleased with it. It is 100% box-office attraction."
LIBERTY THEATRE.

Pasadena, Cal.
"DID a marvelous business. Nothing could keep the crowds away. Had strong competition but never feazed our box-office."
FLORENCE THEATRE CORP.

PRISCILL
SUPPORTED B

"OUTSIDE

TOD BROWNING'S GREATEST UNIV



TED IN LINE
HOURS

ALLEN THEATRE, AKRON, O.

"'OUTSIDE THE LAW' was a positive knockout. Everybody that saw the picture was tickled to death. It kept the crowd standing from two this afternoon until ten o'clock tonight. We had the greatest crowd that ever came to see a picture at the Allen Theatre. At least fifteen hundred turned away. Broke all records."

ALLEN T. HIMMONS.

Flint, Mich.

"OPENED here on Sunday to capacity. Almost caused a riot. Greatest picture ever seen in Flint is public opinion."

ORPHEUM THEATRE.

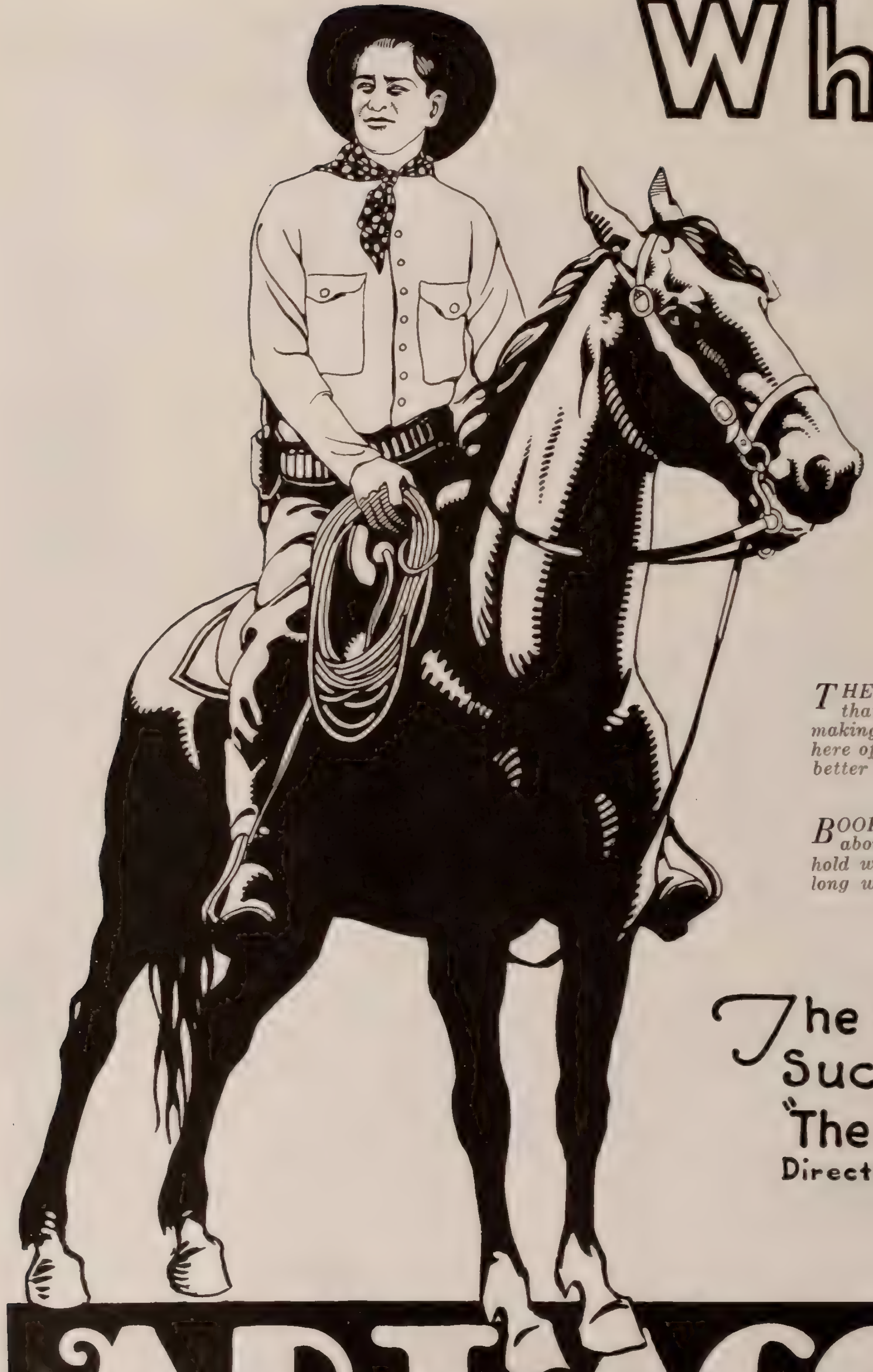
Montreal, Canada.

"SMASHED all records of attendance and receipts. Had to send S. O. S. call to police force. There was a real riot. Women fought with men to get tickets. S. R. O. one hour after opening."

HOLMAN THEATRE.

A DEAN
ON CHANEY
THE LAW"
SAL-JEWEL PRODUCTION DE LUXE

Who is



THE same star-director combination that made that wonderful money-making serial, "The Moonriders," are here offered exhibitors in a bigger and better wild Western chapter-play.

BOOK it—then let the world know about it. All that your house can hold will come to see it for eighteen long weeks.

The Successful
Successor to
"The Moonriders"
Directed by Al. Russell.

ART ACORD

the Mummy Man?

WHO IS THE MUMMY MAN? *That's* what every man, woman and child who see this picture will be asking. *That's* what they will be asking for eighteen weeks. *That's* what's going to draw the crowds in ever-increasing numbers week after week. *That's* what will fill your money till and pack the house.

BUT *that's* only *ONE* of the many big, new thrillers that make this one of the cleanest and fastest serials ever released by Universal. *That's* why we urge you to waste no time in booking it for your first available date.

Trapped! A prisoner of the dread Spidermen who sought the key to the hidden treasure of his race How he outwits them will make you yell yourself hoarse with delight.

All seemed lost! Struck unconscious, he lay there at the mercy of the Spiderman, when suddenly out of the dark recesses of the moving mountain appeared the Mummy Man. See what happened for the thrill of a lifetime.

Cornered! In the distance the sound of the fast approaching Spidermen. Watching them from every nook and corner, the eyes of spies. But Art Acord always has an ace up his sleeve. And when he plays this one—Oh, Boy, how you'll carry on!

The White Horseman”

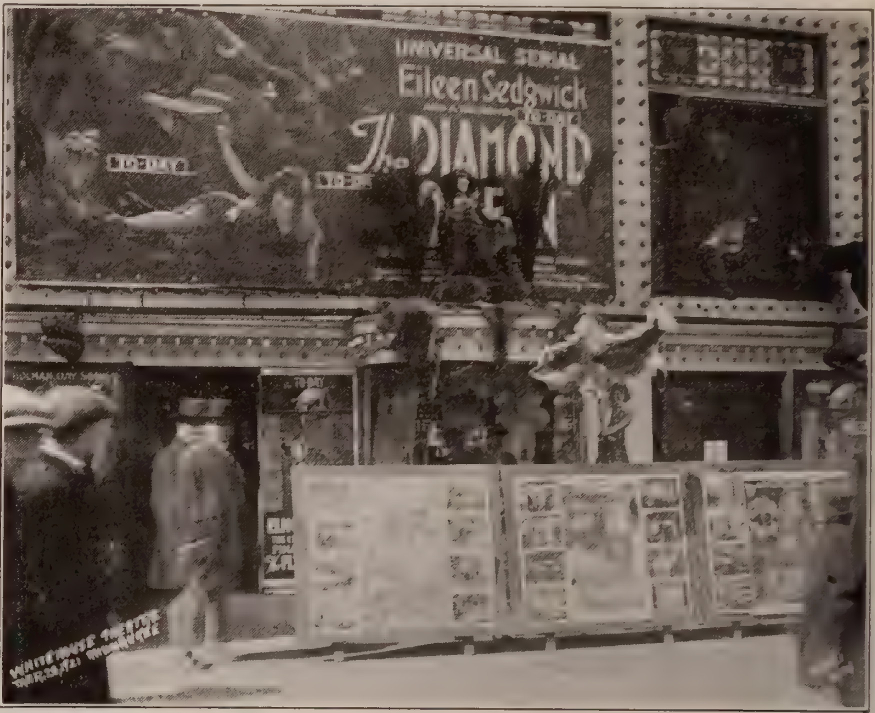
NOVEL BALLYHOO FOR "THE DIAMOND QUEEN"

THE White House Theatre in Milwaukee is finding Universal serials the best kind of business pullers on what would otherwise be the slowest days of the week. The accompaning picture shows the banners and lobby display cards used to announce the start of "The Diamond Queen," starring Eileen Sedgwick.

On the day that the first episode of this serial started, the last two reels of "The Flaming Disk," a Universal serial with Elmo Lincoln in the star rôle, was also shown.

In addition to the posters and banners supplied by the Universal Exchange in Milwaukee for exploiting this picture, O. L. Meister, manager of the White House Theatre used several stunts of his own. Around the box office were draped skins of various animals found in the African jungles which form the locale for part of the serial, and over the box office on a throne sat a woman dressed to impersonate the Queen of the Diamonds.

To the right of the Diamond Queen can be seen the figures of a lion and a monkey, and the men dressed in these skins attracted many passers



Street ballyhoo for "The Diamond Queen," staged by the White House Theatre, Milwaukee, Wis.

Universal Star Called "Girl Without a Double"

IT has been said that everyone in the world has someone who looks exactly like them, but Eileen Sedgwick, the Universal Serial star, would seem to be the exception that proves the rule.

Eileen Sedgwick is called by theatre-goers "The girl without a double."

Not only have picture producers failed to find a girl whose unique type of beauty parallels that of Miss Sedgwick, but they have been unable to find a girl who will chance the physical risks she takes in the hazardous productions of Universal serials.

EILEEN SEDGWICK
UNIVERSAL

When Miss Sedgwick was starred in "The Great Mystery" it was thought that the height of daring had been reached; but the star surpasses that record in her forthcoming serial, "The Diamond Queen."

Working absolutely without a "double" and not availing herself of "trick" photography to cover up a hesitancy to risk her life, Miss Sedgwick does hair-raising feats of skill and daring throughout the entire eighteen episodes.

Eileen Sedgwick started her dramatic career as the baby member of the famous "Five Sedgwicks," an independent dramatic company, which toured the country and made an enviable reputation for her father, mother, brother and sister Josie.

Eileen, Josie and Edward, the brother, all of whom took up picture work several years tgo, have made a notable success. Eileen is regarded as the foremost serial star of the screen; Edward is a successful director, while Josie has attained popularity as a photoplayer.

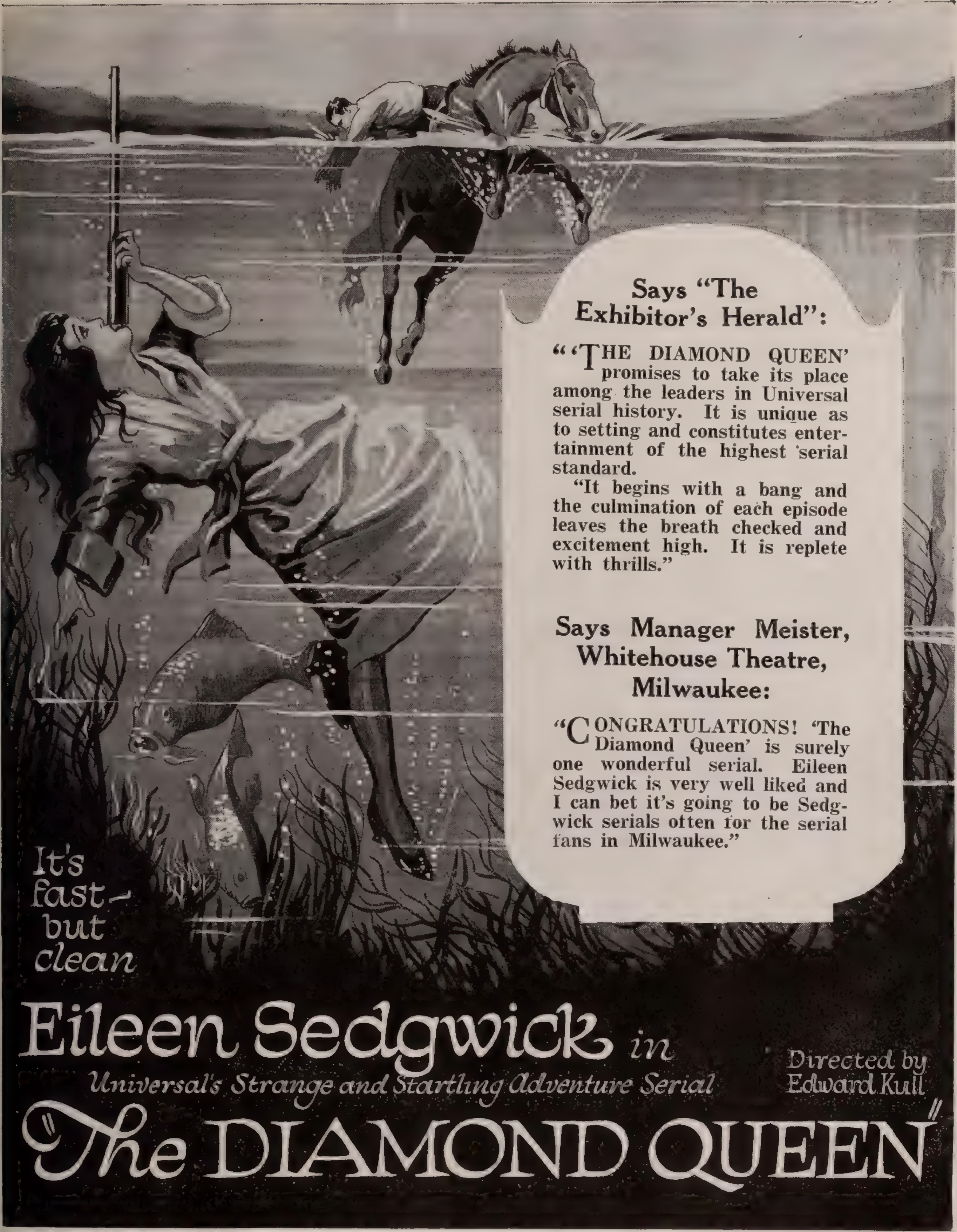
"The Diamond Queen" is a brilliant adaptation, by George F. Pyper and Robert W. Roden, of the popular novel by Jacques Futrelle, "The Diamond Master," and was produced for Universal by Edward Kull.

MILWAUKEE, WIS.,
March 29th, 1921.

Universal Film Exchanges, Inc.,
Milwaukee, Wisconsin.

CONGRATULATIONS! "THE DIAMOND QUEEN" is surely one wonderful serial. As you know, we played the first episode with the last episode of "The Flaming Disk" on March 27th-28th, and while I thought the results on the Lincoln serial were as big as they could be, I predict still more for the "Diamond Queen." Eileen Sedgwick is very well liked by our patrons, and I can bet it's going to be Eileen Sedgwick serials often, from now on, for the serial fans in Milwaukee—before they will be entirely satisfied. We are more than pleased with the business of the first two days.

Very truly yours,
O. L. MEISTER,
Manager,
WHITEHOUSE THEATRE.


It's fast-but clean
Eileen Sedgwick in
Universal's Strange and Startling Adventure Serial
Directed by Edward Kull
"The DIAMOND QUEEN"

Says "The Exhibitor's Herald":

"'THE DIAMOND QUEEN' promises to take its place among the leaders in Universal serial history. It is unique as to setting and constitutes entertainment of the highest serial standard.

"It begins with a bang and the culmination of each episode leaves the breath checked and excitement high. It is replete with thrills."

Says Manager Meister, Whitehouse Theatre, Milwaukee:

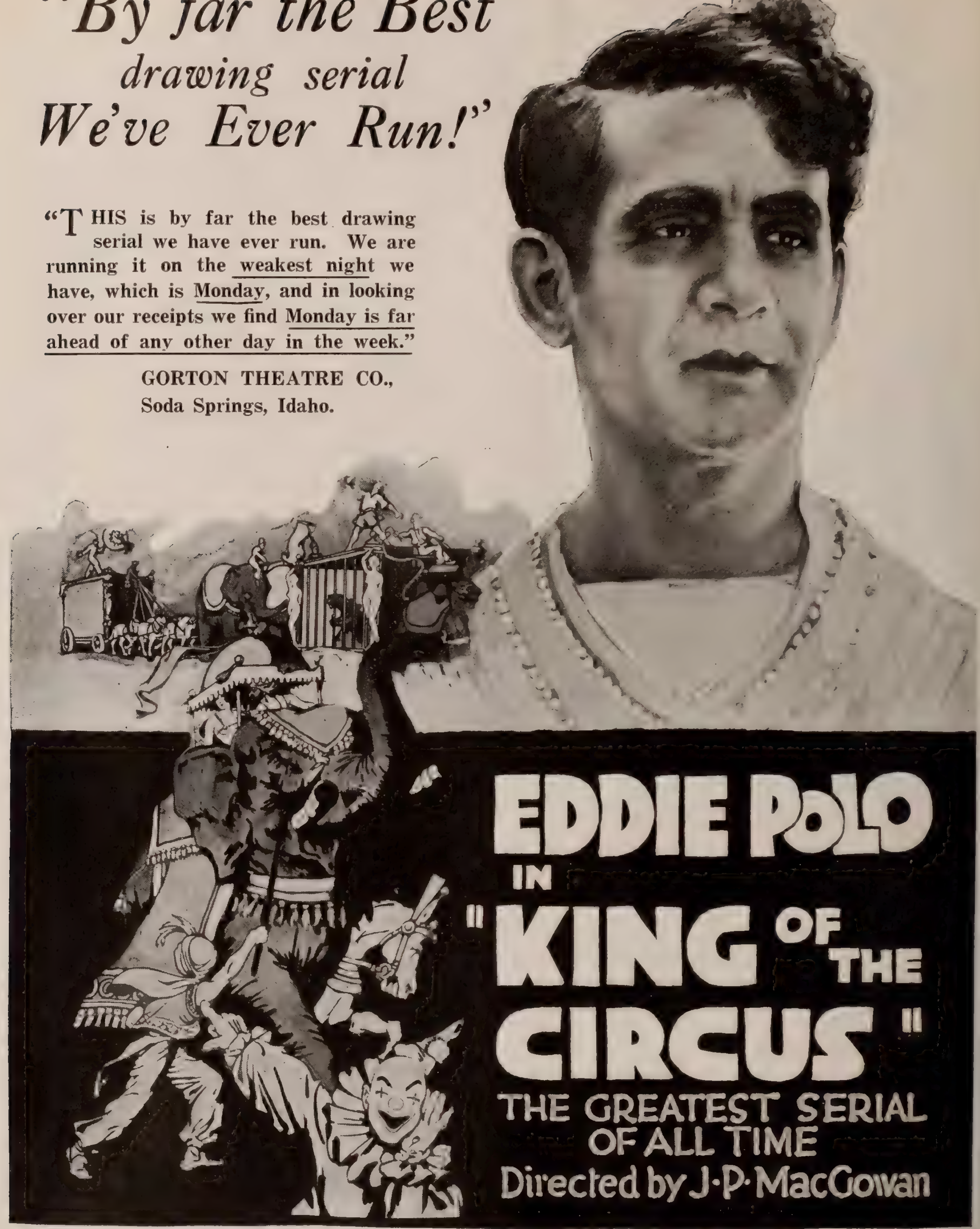
"CONGRATULATIONS! 'The Diamond Queen' is surely one wonderful serial. Eileen Sedgwick is very well liked and I can bet it's going to be Sedgwick serials often for the serial fans in Milwaukee."

A reproduction of an actual scene in this clean stirring serial.

"By far the Best drawing serial We've Ever Run!"

"THIS is by far the best drawing serial we have ever run. We are running it on the weakest night we have, which is Monday, and in looking over our receipts we find Monday is far ahead of any other day in the week."

GORTON THEATRE CO.,
Soda Springs, Idaho.


EDDIE POLO
IN
"KING OF THE CIRCUS"
THE GREATEST SERIAL OF ALL TIME
Directed by J·P·MacGowan

This is a reproduction of the five-color lithograph one-sheet, copies of which you can secure at your Universal Exchange.

Milkman Exploits Jewel Film in Ohio Territory

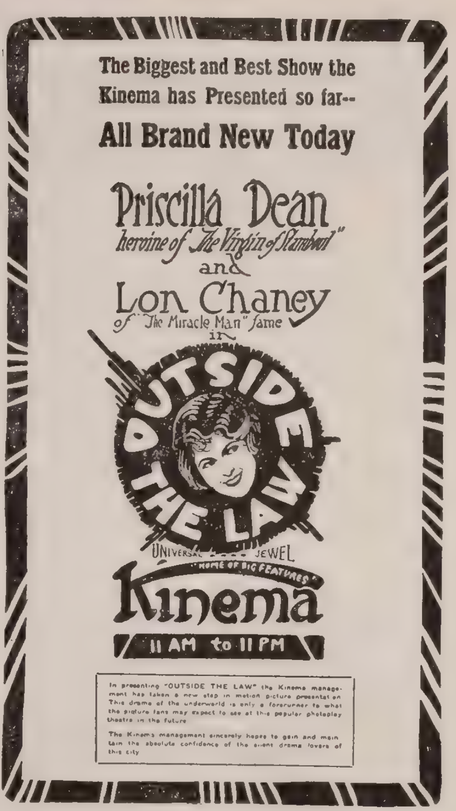
THE milkman was used to acquaint the residents of many Ohio cities that "Outside The Law," the Universal-Jewel photoplay was coming to town. Lowell Cash, Universal's exploitation man in the Ohio territory arranged for "Outside The Law" advertising matter to go into the homes with the milkman every morning.

The stunt was first worked in Lima, Ohio, where "Outside The Law," Priscilla Dean's new Universal-Jewel was shown at the Lyric Theatre. Cash had a run of hand-bills printed, worded somewhat as follows:

If you do not drink fresh milk
daily you are
OUTSIDE THE LAW
Of Good Health
For Health—The White Mountain
Dairy Company
For Recreation—See Priscilla Dean
In "Outside The Law" at the
Lyric Theatre

These handbills were distributed by the milkmen on the various routes of the dairy company, and proved an innovation in advertising in the Ohio city. Since then, Cash has duplicated the stunt in Elyria, O., for the American Theatre, and for the Lyric Theatre in Mt. Clemens, Mich., and the Wallace Theatre, Wooster, O.

Reports from the American Theatre indicate the picture went over big in that city, and that it was greatly helped by exploitation. Besides the milk-bottle stunt, the *Elyria Chronicle-Telegraph* ran the Priscilla Dean tam-o-shanter contest used so successfully in other cities with "Outside The Law." Together with the theatre management, Cash made a drive for window-displays, and obtained many valuable locations, tying up the name of the picture with advertising lines for the various stores.



In presenting "OUTSIDE THE LAW" the Kinema management has taken a new step in motion picture presentation. This drama of the underworld is only a forerunner to what the picture fans may expect to see at this popular photoplay theatre in the future.

The Kinema management sincerely hopes to gain and maintain the absolute confidence of the silent drama lovers of this city.

This ad was used in the Salt Lake City Telegram by the Kinema theatre and proved to be effective in announcing the coming of the Universal-Jewel starring Priscilla Dean.

Priscilla Dean Tam Stunt Put Over by Toledo Paper

PRISCILLA DEAN

THE Priscilla Dean Tam contest was successfully used by the *Lima Daily News* as a circulation booster in connection with the showing of "Outside The Law" in Lima, Ohio. The *Toledo Daily Blade* accompanied the showing of the picture at the Alhambra Theatre, Toledo, by an illustrated serial story of the picture, running six days, from copy and mats supplied by the Universal home office.

In addition to running the serial the *Blade* had a young woman impersonate "Silky Moll" and appear on the streets of that city wearing one of the Priscilla Dean Tams. Each day the reporter ran an account of her experiences with the eager women film fans who were looking for her with the mystic formula ready for instant use. This publicity and the local exploitation stunts caused all theatre records to be broken in those two cities.

Brooklyn, N. Y.
March 3, 1921.

Big U Film Exchange, Inc.,
1600 Broadway, New York.

No doubt you are interested to know how your production "OUTSIDE THE LAW" has gone over. All we can say is, that it opened up with a BANG.

We are glad to report that the opening day, Sunday, February 27th, has positively broken all records at our Stone Theatre notwithstanding the inclement weather.

We also beg to advise that we tried a novelty at our theatre of starting a midnight performance, and while it was doubtful in my mind as to the possibilities of it's being a success, yet to my surprise we had to stop selling tickets at this midnight performance. Today is the fifth day we are playing this picture and it is still going strong. We have two more days to play same and are confident from appearances that the other two days will come up to expectations.

This production has been acknowledged by our patrons as being one of the best seen by them for a long time.

Wishing you success with this production and hoping for a continuance of more like this one, we are

Universally yours,
STONE THEATRE,
Samuel Ruizler, General Manager.

"No other series could maint

"PLAY

FEA

BRO

One Big Laugh Every week
Booked thru Universal

CENTURY

in Century's uniform excellence"

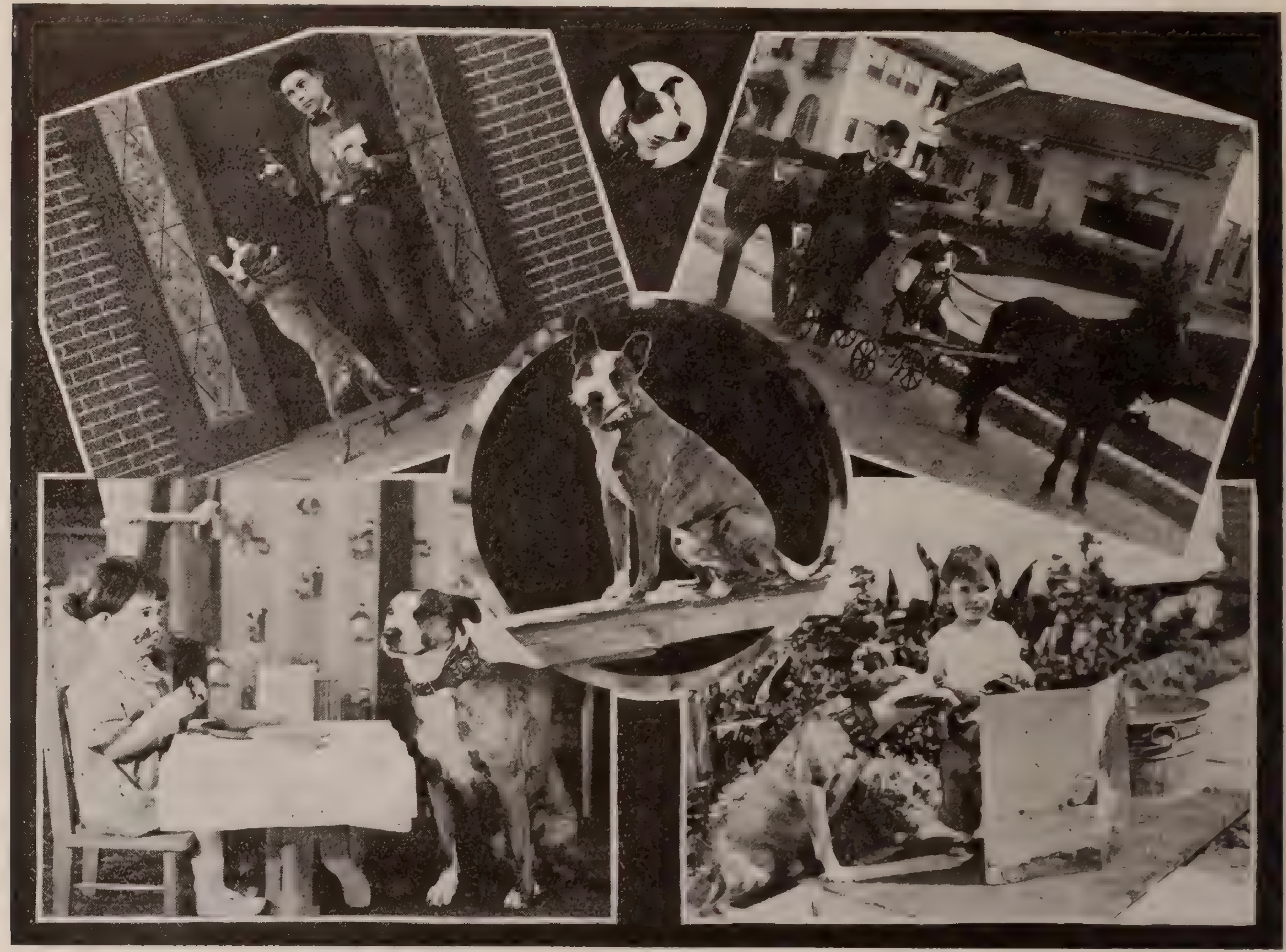
—*Regent Photoplay Co., Edmonton, Alta.*

ATES"

RING

NIE

COMEDIES



"Brownie," the Century Wonder Dog, shown with his supporting cast in some of his latest comedy successes.

Most Popular Animal Actor in Films

LEADING a dog's life is not hard at all for "Brownie," the Wonder Dog, who is the highest paid animal player under contract by the Century Film Corporation in Hollywood, Cal. His popularity with all classes of people is due to the fine type of comedies written for the canine screen star. His acting always rings true and there are enough humorous situations in his pictures to please the most critical.

No better comedies were ever filmed than the present two-reelers ready for release through the Universal Film Exchanges, Inc. The photographs shown on this page, grouped around a picture of "Brownie," were taken from his latest fun reels.

The one in the upper left hand corner shows the Wonder Dog helping Harry Sweet find the girl in the case in their film picture, "Tough Luck," and the photograph in the upper right hand corner shows "Brownie" driving the dog ambulance in "The Dog Doctor." Right below this is a reproduction of a scene in "Playmates" and on the opposite side one from "Pal's," two films which are shortly to be released.

These last two pictures are the funniest ever presented to motion picture audiences and there is not one feature in the pictures which will not produce a laugh.

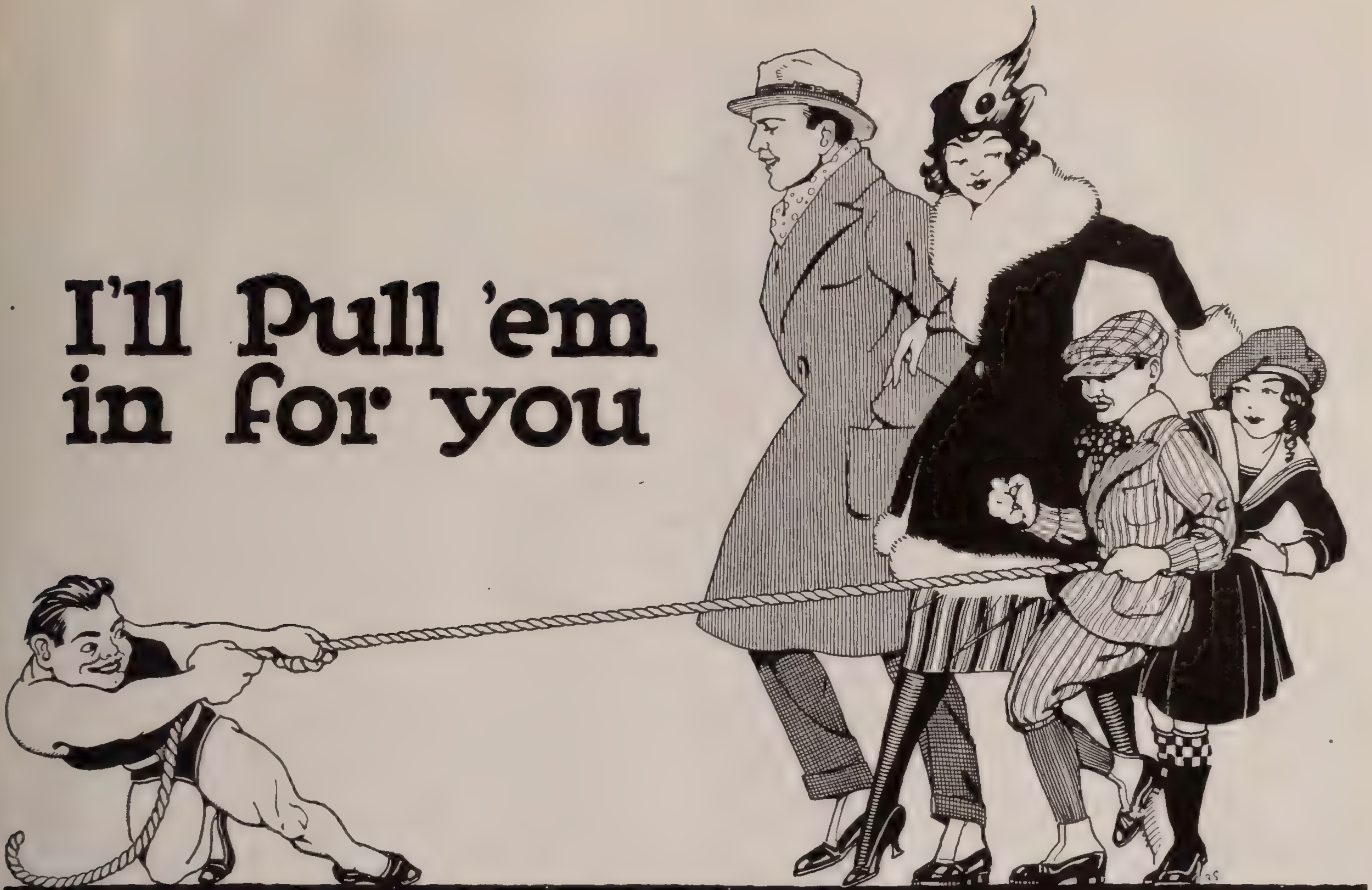
"Brownie," who is a mixture of Bull Terrier and Fox Terrier is now four years old. Through his owner Charles Gee, he has just signed a new contract with the Century Company for two years. He is a real veteran motion picture actor and has never been on the stage except for one occasion when he made a personal appearance at the Rialto theatre in Los Angeles.

In his latest comedies the Wonder Dog is capably supported by a new screen baby, two years old.

The child is called Baby Peggy and has been filmed in a series of ingenious and highly amusing "kid" stunts, which are said to be entirely natural and yet in keeping with the story of the comedy. The picture was directed by Tom Buckingham.

After seeing the first run of "Pals," Mr. Julius Stern, president of the Century Corporation, immediately made arrangements to put Baby Peggy on the Century payroll for future "Brownie" comedies. "Brownie" recently was signed by Century for several years, at a salary figure which would make many human screen players envious.

Baby Peggy is not the same youngster that played with "Brownie" in his previous Century comedy, "The Kid's Pal," which is to be released April 25. "The Kid's Pal" cast included a youngster several years older than Baby Peggy.


I'll Pull 'em in for you

I'M just as important to any theatre as the feature—sometimes even more so. Lots of times folks pass their money over that little ole glass plate in the B. O. just to see me in any one or all of my specialities. Maybe you don't think it modest to brag, but how can you blame me when you know that I'm Century Comedies, Star Comedies, two-reel Westerns, International News, Joe Martin Comedies and a host of lesser length novelties? Yes siree, you can bet I'll pull 'em in for you—and don't you forget it. Just give me a try-out and you'll find that Universal Shorty is your darned good friend.

Yours two-reely,

Shorty

The little Giant

UNIVERSAL
SHORT STUFF

Return trail brings large reward and "Miss Pat" to lone cowpuncher. See—

"Crossed Clues"

Dick	**Hoot Gibson**
Pat	**Marcella Pershing**
Her Mother	**Dorothy Oliver**
Collins (Banker)	**William Welsh**
Jenkins	**John Judd**

DICK McGUIRE is a member of the Cross K outfit and is in love with "Miss Pat," the little "boss," daughter of the owner. Pat is wearing Dick's ring, but Dick has yet to interview the "Old Man" regarding his sentiments. This interview causes Dick considerable uneasiness and he contrives to get the opinion of the outfit as to the best method of procedure.

He has the misfortune of mistaking the trimmings on Pat's hat for rabbit's ears and takes a shot at them. Pat is considerably peeved but finally forgives him and accompanies him to the house, waiting outside while he interviews her father.

After the Strays

Dick follows the plan prescribed by one of the punchers, but it miscarries. The "Old Man" leaves no doubt as to his sentiments. "Show me one thousand dollars of yer own an' I'll give you my answer." Dick is confounded. The "Old Man" adds to Dick's discomfort as he adds, "In the meantime, you'd better hike out to the desert an' round up them strays afore they git lost." Dick is crushed and rejoins Pat.

Her father's words have made Pat thoughtful. She tells Dick her father is right—that he will have to show her he can do something besides shooting rabbits before they can marry. She returns his ring and Dick feels his cup of bitterness is brimming over.

While Dick is out on the desert an outlaw holds up the "Old Man" and steals the monthly payroll. Pat discovers her father locked in a closet and starts the outfit after the robber.

Receives Double Reward

The outlaw comes upon Dick in a gully looking for some strays and orders him to throw up his hands. In the fight which follows the outlaw manages to escape.

When Dick learns from the posse of the robbery and the reward offered for the return of the money he is more gloomy than ever and believes fate is against him. But suddenly things begin to brighten as he sees the outlaw, whose escape has been cut off by part of the posse returning in his direction. He catches him with his lasso and as his reward gets the girl with her father's consent and blessing.

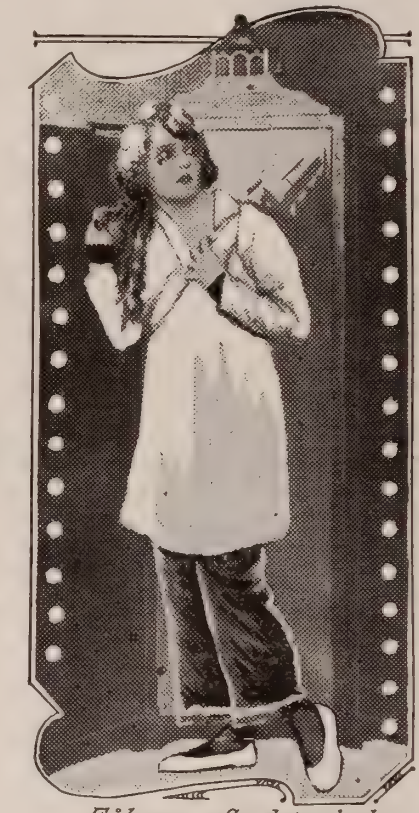
"THE DIAMOND QUEEN"

Episode 15

"In the Dragon's Claw"

CAST:

Doris	**Eileen Sedgwick**
Benson	**Al Smith**
Zeidt	**Frank Clarke**
Martin Harvey	**Alfred Fisher**
Bruce	**George Cheseboro**
Zimba	**Al Smith**
Aline Earle	**Josephine Scott**



Eileen Sedgwick
in "THE DIAMOND QUEEN"
A UNIVERSAL SERIAL

REALIZING that Benson will go through mercilessly with the torture unless she talks, Doris begs him for more time to consider and Benson desists, agreeing to give her one last chance for reconsideration.

In his secret, underground laboratory, Prof. Martin Harvey collapses, his nerves shattered by overwork and anxiety over Doris. Tim vainly tries to find trace of Doris. She is still missing.

Bruce, in trying to rescue Doris from the mysterious place where she is held captive, is ambushed and is thrown into the same cell with Zimba, the African half-caste. They see Aline Earle and Kelly through the bars of their window and attract their attention.

Benson is prevented from torturing Doris by the "silent owner" who enters unobserved and fells the detective with his fist. In the richly draped den of the oriental Doris swoons when the man attempts to attack her.

Battle On Roof-top

Aline and Kelly help Bruce and Zimba to escape from the room to the roof of the house where a fierce battle is begun with the Chinese guards of the place—the horde that seeks to prevent them from fighting their way down to rescue Doris. Aline covers the Chinese group on the roof with a gun, telling Bruce and the others to go to Doris—that she (Aline) will be able to take care of herself and get out of the mix all right. Bruce, Zimba and Kelly battle their way step by step down through two floors to the den where the "silent owner," who, now that Doris revives, is about to renew his attempt to attack her when he hears the struggle and looks up to meet the grim eyes of the advancing trio—Bruce, Zimba and Kelly. Seizing a long, wicked knife from the folds of the curtained bed, the "silent owner" suddenly hurls the blade directly at Bruce.

International News

No. 27

Oxford, England.—Queen Mary gets college degree. Her Majesty appears in cap and gown at famous University.

San Francisco, Cal.—Christianity in Chinatown. Almond-eyed children in religious procession show they have abandoned the cities of the Orient.

Valence, France.—President Millerand inspects French towns. Finds many signs of renewed prosperity on tour of provinces. (Omit Chicago.)

Westminster, London.—Chicago girl weds British Naval hero. Miss Gladys High, daughter of well-known banker, becomes bride of Commander Burney.

In the Public Eye.—Professor Albert Einstein, Zionist leader and world-famous scientist pays us a visit. —New York City.

Bowie, Md.—Thrilling races open eastern turf season. Huge crowds welcome riders in highly contested inaugural handicap.

Dusseldorf, Germany.—Allies enforcing Treaty penalties. New pictures of the British and French armies in seized Rhineland provinces.

Chanute Field, Rantoul, Ill.—Three dare-devils leap from same plane, 2500 feet in the clouds.

Santiago, Dominican Republic.—Protest parade greets Navy Chief. Santa Domingo natives welcome Secretary Denby but voice long standing complaint.

CURRENT RELEASES

Special Attractions

Starring

HARRY CAREY

“West Is West”
“Hearts Up!”
“ ‘If Only Jim”
“The Freeze Out”

Starring

FRANK MAYO

“The Mariage Pit”
“Honor Bound”
“Tiger True”
“Colorado”
“The Magnificent Brute”

Starring

LYONS-MORAN

“La La Lucille”
“Fixed By George”
“A Shocking Night”

Starring

EDITH ROBERTS

“White Youth”
“The Fire Cat”
“The Unknown Wife”

Starring

CARMEL MYERS

“The Gilded Dream”
“Beautifully Trimmed”
“The Mad Marriage”
“The Dangerous Moment”

Starring

EVA NOVAK

“Wanted At Headquarters”
“The Torrent”
“Society Secrets”
“The Smart Sex”

Starring

GLADYS WALTON

“Risky Business’”
“Rich Girl, Poor Girl”
“All Dolled Up”
“Desperate Youth”

Starring

“BREEZY EASON”

“The Big Adventure”

Jewels

Starring

PRISCILLA DEAN

“The Virgin Of Stamboul”
“Outside The Law”

“Once To Every Woman”
(with Dorothy Phillips)

“Blind Husbands”
“The Devil’s Passkey”
“Shipwrecked Among Cannibals”
“The Great Air Robbery”
“The Breath Of The Gods”
(with Tsuru Aoki)
“Under Crimson Skies”
(with Elmo Lincoln)
“Blue Sunday”
(With Lyons and Moran)

Starring

JOE MARTIN

(Two Reels)

“No Monkey Business”
“A Monkey Hero”

Two Reel Western Dramas

Starring

HOOT GIBSON

“Sweet Rvenge”
“Kickaroo”
“Out O’ Luck”
“The Cactus Kid”
“Who Was The Man?”
“Crossed Clues”

Starring

JACK PERRIN

“The Trigger Trail”
“Big Bob”
“The Midnight Raiders”
“The Knockout Man”
“The Guilty Trail”

Serials

Starring

EDDIE POLO

“The Vanishing Dagger”
“King Of The Circus”

Starring

EILEEN SEDGWICK

“The Great Radium Mystery”
“The Diamond Queen”

Starring

ELMO LINCOLN

“Elmo, The Fearless”
“The Flaming Disk”

Starring

MARIE WALCAMP

“The Dragon’s Net”

Starring

ART ACORD

“The White Horseman”

Two Reel Century Comedies

“Puppy Love”
“Fresh From The Farm”
“Leaping Lions and Jailbirds”
“Vamps and Scamps”
“Her Circus Man”
“The Dog Doctor”
“Seeing Is Believing”
“Tough Luck”
“Harem-Skarem”
“On With The Show”
“The Kid’s Pal”

One Reel Star Comedies

“Simple and Sweet”
“Milk and Yeggs”
“Won: One Flivver”
“A Waiting Maid”
“Bring On The Groom”
“Twin Husbands”
“When Eve Fell”
“Who Kissed Me?”
“Movie-Struck”
“Short and Sweet”
“Oh, Tessie!”

INTERNATIONAL NEWS TWICE - A - WEEK

Who was Tessie? And He was such a nice boy!

"Oh, Tessie!"

One-reel Star Comedy

Featuring
BILLY FLETCHER

BILLY was father's choice but he wasn't in the race at all after mother's votes were counted. Mother's idea of the ideal, obedient son-in-law wore horn-rimmed glasses, a worried look and conservative clothes.

Billy and his rival managed to call at the same time on many occasions, and they would let Billy receive the girl's attentions. In fact they did not know the other fellow was on earth until mother changed all this and ordered Billy not to see her daughter again.

Father sees a picture of Tessie, of the Merry Widow company, and, bringing the photograph home puts it in Clarence's pocket. When he puts on his coat the picture drops out onto the floor and mother sends him away. In the meantime Billy runs off with the girl and they are married.

"Brownie" Saves His Pal From Kidnapper

"The Kid's Pal"

Two-Reel Century Comedy

Featuring
"BROWNIE," THE WONDER DOG

"BROWNIE" is the chum and constant companion of the youngest member of the household, who is regarded as likely Presidential timber. In addition to playing with the baby, the Wonder Dog sets the table for him and serves the food.

While "Brownie" is away "The Weasel," who is in the neighborhood in search of wet goods, carries off the baby and hides him in the hay mow. The baby's big sister, who has missed "The Kid," goes in search of him.

She encounters "The Weasel" who chases her into the barn and locks the door. He then goes back to where he hid the baby, but is seen by the dog who rescues his little chum and then by a wonderful feat succeeds in opening the barn door and freeing the girl. After returning the baby safely "Brownie" chases the kidnapper away from the premises.

"The White Horseman"

Episode 7

"A Leap for Life"

CAST:

Allen	**Art Acord**
Jean	**Iva Forrester**
Spider	**Hank Bell**
Zona	**Beatrice Dominguez**
Ramsey	**Duke R. Lee**

THE Mummy Man realizes the danger that threatens the three people imprisoned in the Spider's shack and rides there to try to effect their escape. The Spider and his gang see him and capture him. They are about to unmask him when Allen, who has escaped from the burning building carrying Jean in his arms sees them and opens fire on him.

They let go of the Mummy Man to return Allen's fire and he escapes. Allen and Jean ride away from the scene on a couple of the outlaw's horses pursued by the remainder of the gang.

ART ACORD
UNIVERSAL

In the meantime Ramsey is rescued from the burning shack by the Mummy Man. Ramsey goes to Jean's room at the hotel. Zona gets there shortly after to tell Jean of Allen's peril. Ramsey captures her and is trying to force the bracelet from her when Allen escapes from the gang and arrives at the hotel where he supposes Jean is by this time.

Ramsey shoves Zona into a closet and when Allen enters the room disclaims all knowledge of any of the characters.

While they are talking, the Spider, whose men have captured Jean, throws a note in through the window telling Allen that if he wants to save Jean he must bring the bracelet to an abandoned oil well on the edge of town.

Swung From the Derrick

Allen gets to the oil well and succeeds by a ruse in getting Jean out of the pump house where she is held prisoner and up on the derrick. Ramsey arrives and calls the outlaws' attention to it and a fight follows, in which Allen is beaten and he and Jean left swinging in the top of the derrick tied to a rope.

Zona goes to the treasure caves where the Mummy Man appears and accusing her of betraying her friends in trouble, orders her to ride to town for help. She obeys and leads a posse to the oil well. Leaving the posse in the brush she rides to the well alone and showing the outlaws the bracelet, gets them to chase after her so she can lead them into the sheriff's ambush.

Ramsey does not follow but slips inside the pump house and throwing the friction lever on the winch on which is wound the rope that holds Allen and Jean in the top of the derrick drops them down apparently to their death below.

International News

No. 28

Near Afiun, Syria, Asia Minor.—Turks and Greeks battle for Syria. Mustapha Kemal, Nationalist leader, masses cavalry for counter-attack on Constantine's army.

New York City.—Mayor Hylan greets Zionist leaders. Huge throng joins in welcome to noted scientists working for a Jewish Homeland.

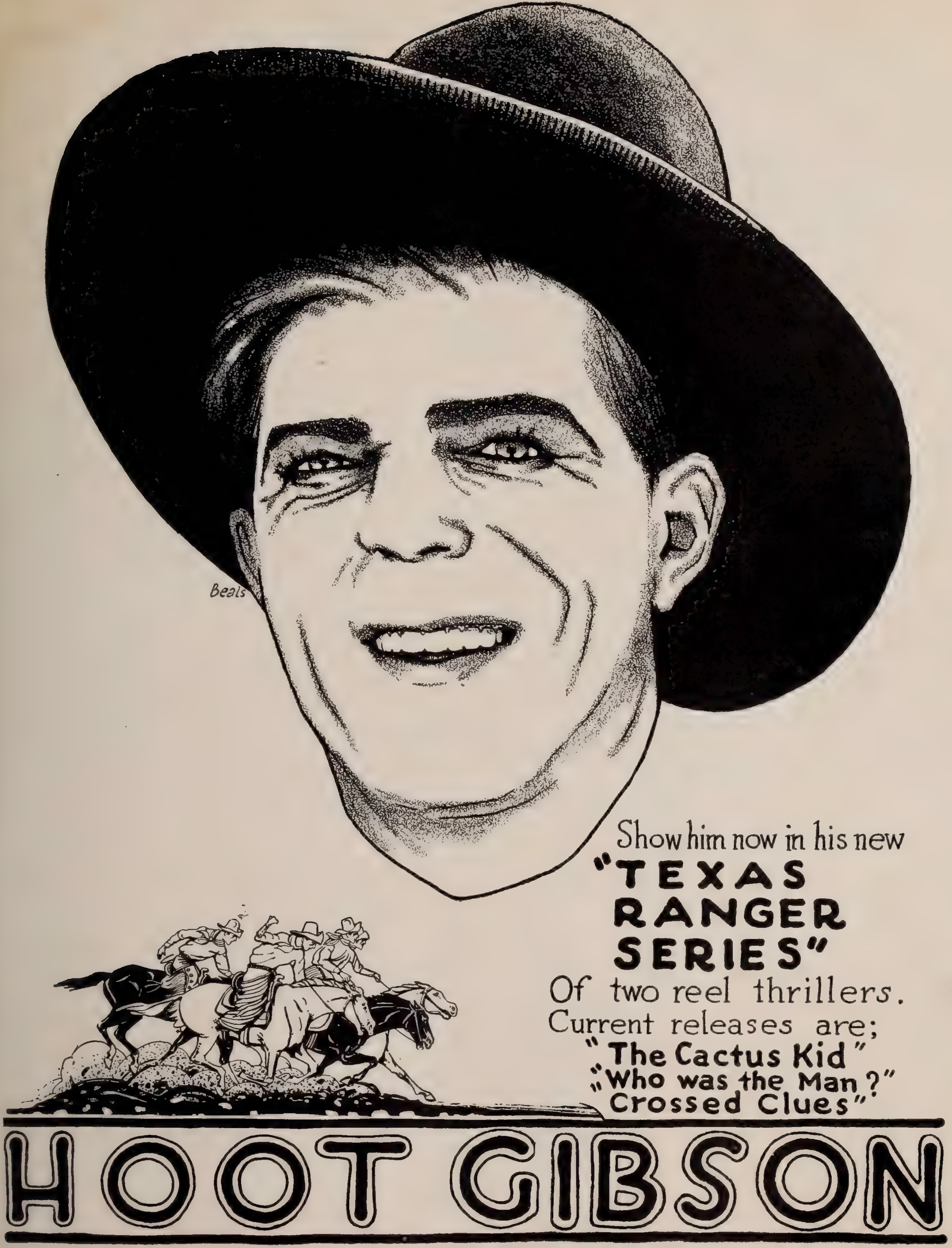
Santa Rost, Cal.—Luther Burbank leads thousands of children in honoring war heroes.

New York City.—College oarsmen in Spring training. Candidates for college crew put through hard workouts as balmy weather arrives.

Albany, N. Y.—Noted men protest film censorship. Delegation at Albany attacks proposed measure as direct assault on freedom.

Sub-title.—D. W. Griffith, famous director, and Rex Beach, noted author (right) meet Charles F. Donohue, Democratic Assembly leader and Senator Clayton R. Lusk. Mr. Beach denounces State film censorship as an expression of bigotry caluclated to multiply the evils it seeks to cure. "It fills me with shame that an American citizen should have to plead again for the right of free speech," says Mr. Griffit.

Aintree, England.—Break-neck riding in grand steeplechase. Thousands see English turf season's greatest event—(Watch 'em flop!)



Show him now in his new

"TEXAS RANGER SERIES"

Of two reel thrillers.

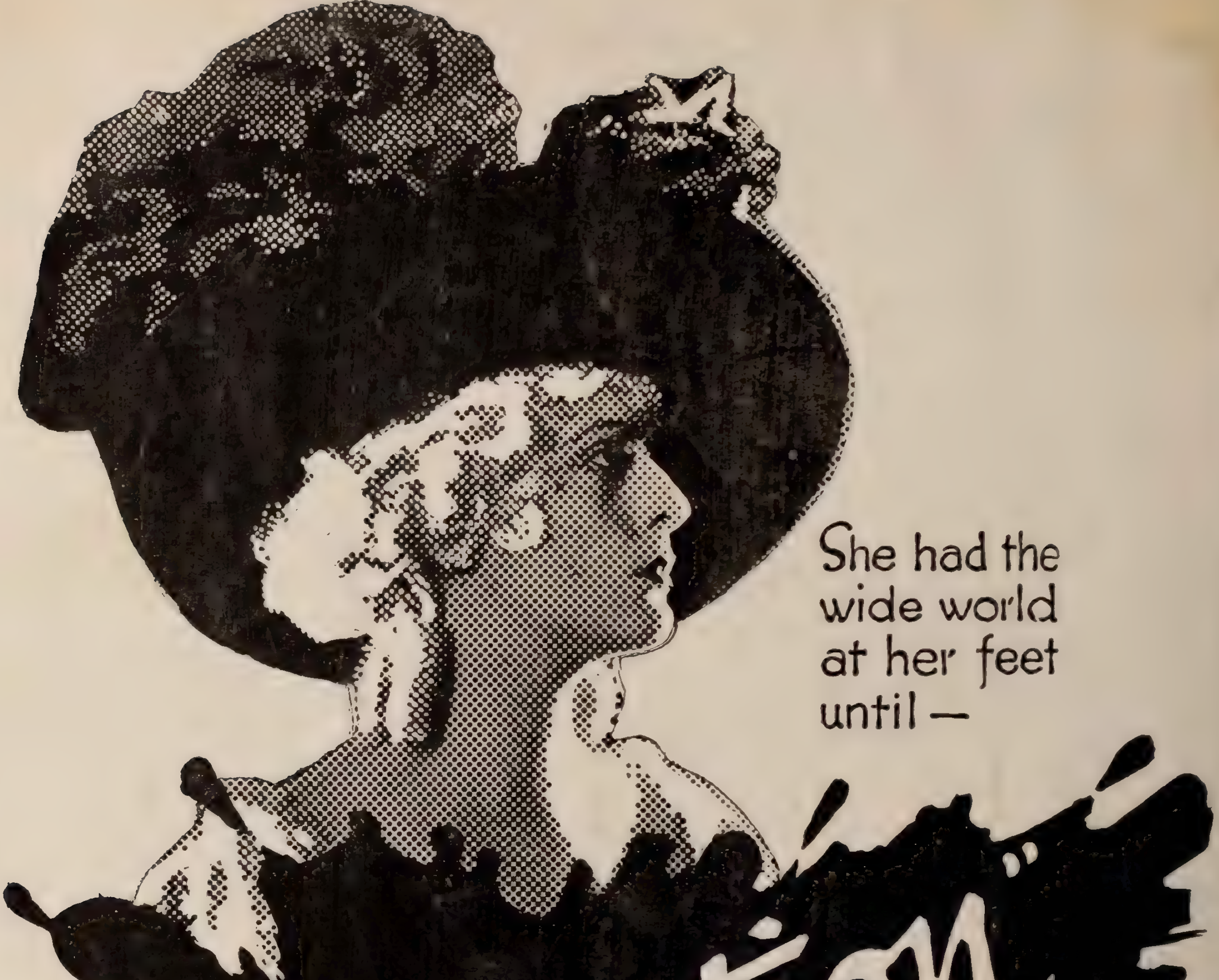
Current releases are;

"The Cactus Kid"

"Who was the Man?"

"Crossed Clues"

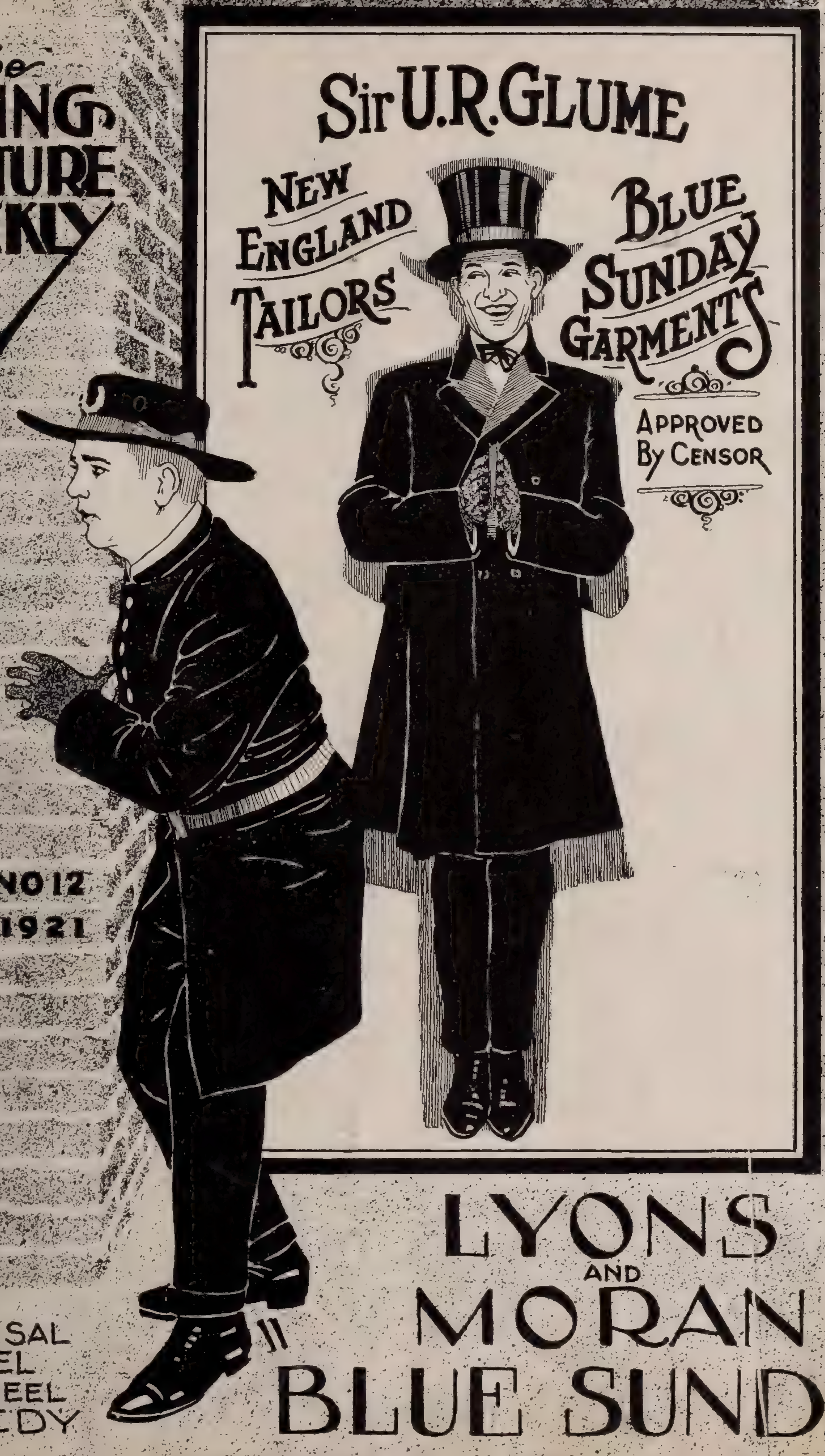
HOOT GIBSON


She had the wide world at her feet until—
"Reputation"

The above is an enlargement of the top of one of the two-column news ads for Priscilla Dean's newest Universal-Jewel—made by a new process developed by Universal for better newspaper reproduction. When reduced to two-column size, the dots in the face will blend into a beautiful soft gray.

Your newspaper will reduce this for you to any size desired for pre-showing use as a Teaser. Many others in Campaign Book. Watch your mails for it.

The MOVING PICTURE WEEKLY


Sir U.R. GLUME
NEW ENGLAND TAILORS
BLUE SUNDAY GARMENTS
APPROVED BY CENSOR

VOL 13 NO 12
MAY 7 1921

UNIVERSAL
JEWEL
TWO REEL
COMEDY

LYONS AND MORAN *in* "BLUE SUNDAY"

Coming!

The strange adventures of a beautiful Girl and a Dog with two natures in the frozen silences of the North, where the passions of Men know no Laws

"WOLVES OF THE NORTH"

HERE'S a great combination that's bound to pull the dollars for you—a marvelous outdoor picture of the frozen north with a beautiful woman and a wonderful dog in it. Added is a red-blooded story packed with rousing action amid the strangest of strange scenes, all climaxed by a mighty avalanche that will sweep your people out of their seats. All this is in the Posters and Newspaper Advertisements and you can bank on S. R. O. and a more-than-satisfied audience. It's a long time since we gave you a big, smashing drama of the North and you'll find your patrons will eat it up! Don't forget the name—"WOLVES OF THE NORTH"—soon to be released.

STARRING

EVA NOVAK

UNIVERSAL SPECIAL ATTRACTION DIRECTED BY NORMAN DAWN

Voluntary Censorship

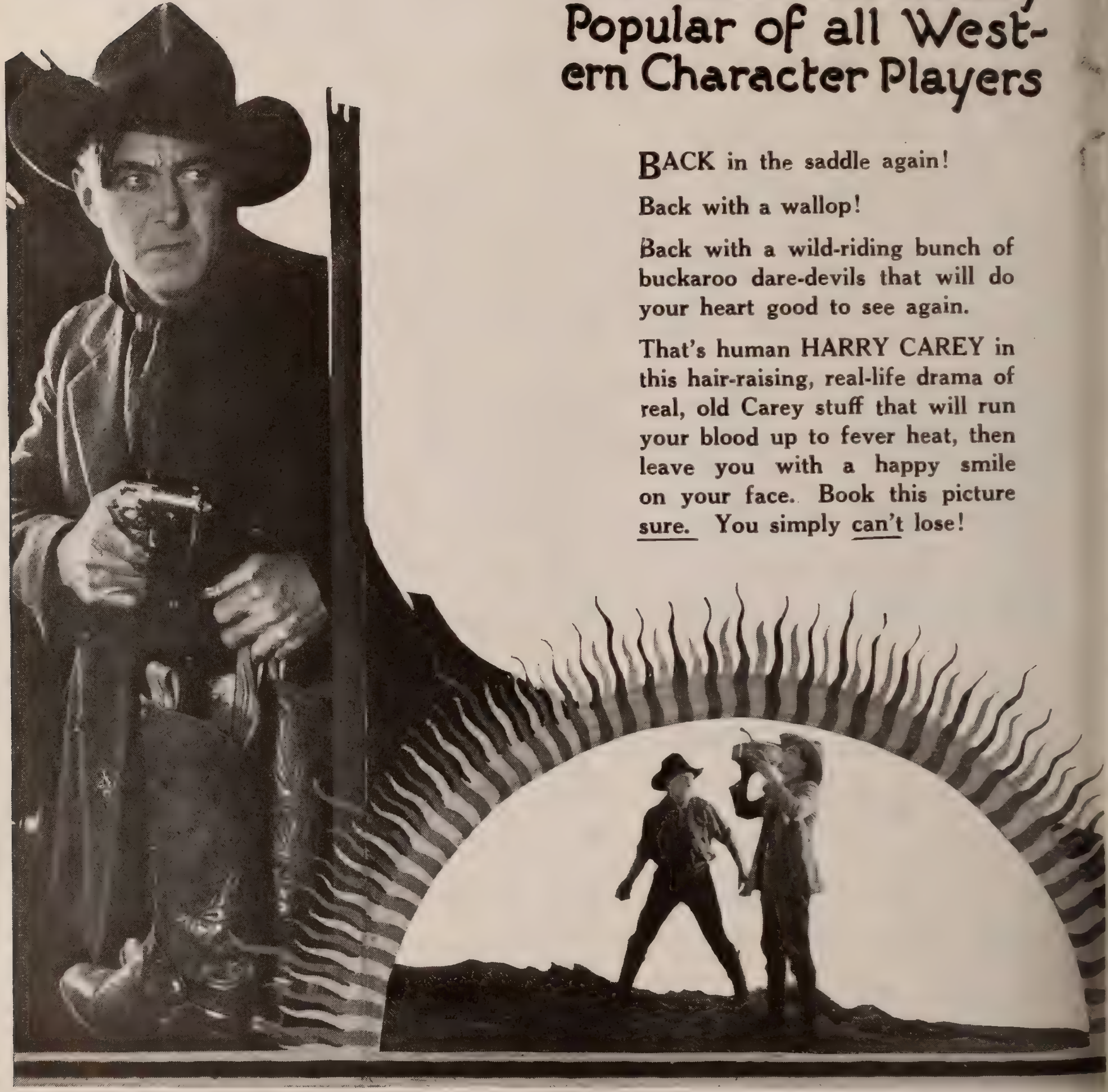
The motion picture interests of New York State have formally asked Governor Miller to veto the Lusk-Clayton bill recently passed by the New York State Legislature appropriating $70,000 a year for the services of a board of motion picture censors. The Industry in addition has submitted a code of practice whereby voluntary censorship would be exercised over all films produced or distributed in this State. The New York EveningMail in the following editorial favors the adoption of this plan.

"CERTAINLY it would seem well worth while to give them this chance of saving the state $70,000 a year. The inadequacy of censorship to perform what is expected of it has been notorious wherever it has been tried. It leads to all sorts of petty persecutions, to the setting up of ridiculous and often inconsistent standards and to colossal opportunities for graft.

"There are no absolute standards by which a censorship can be enforced. The whim of one year's board may be entirely different from those of another year's. In morals as elsewhere it is true that what is one man's meat is another man's poison. No picture that tries to deal with any problem of life in a living way will be sure of production under a censorship."

HARRY CAREY

King of the Gallopers, the Most Universally Popular of all Western Character Players



BACK in the saddle again!

Back with a wallop!

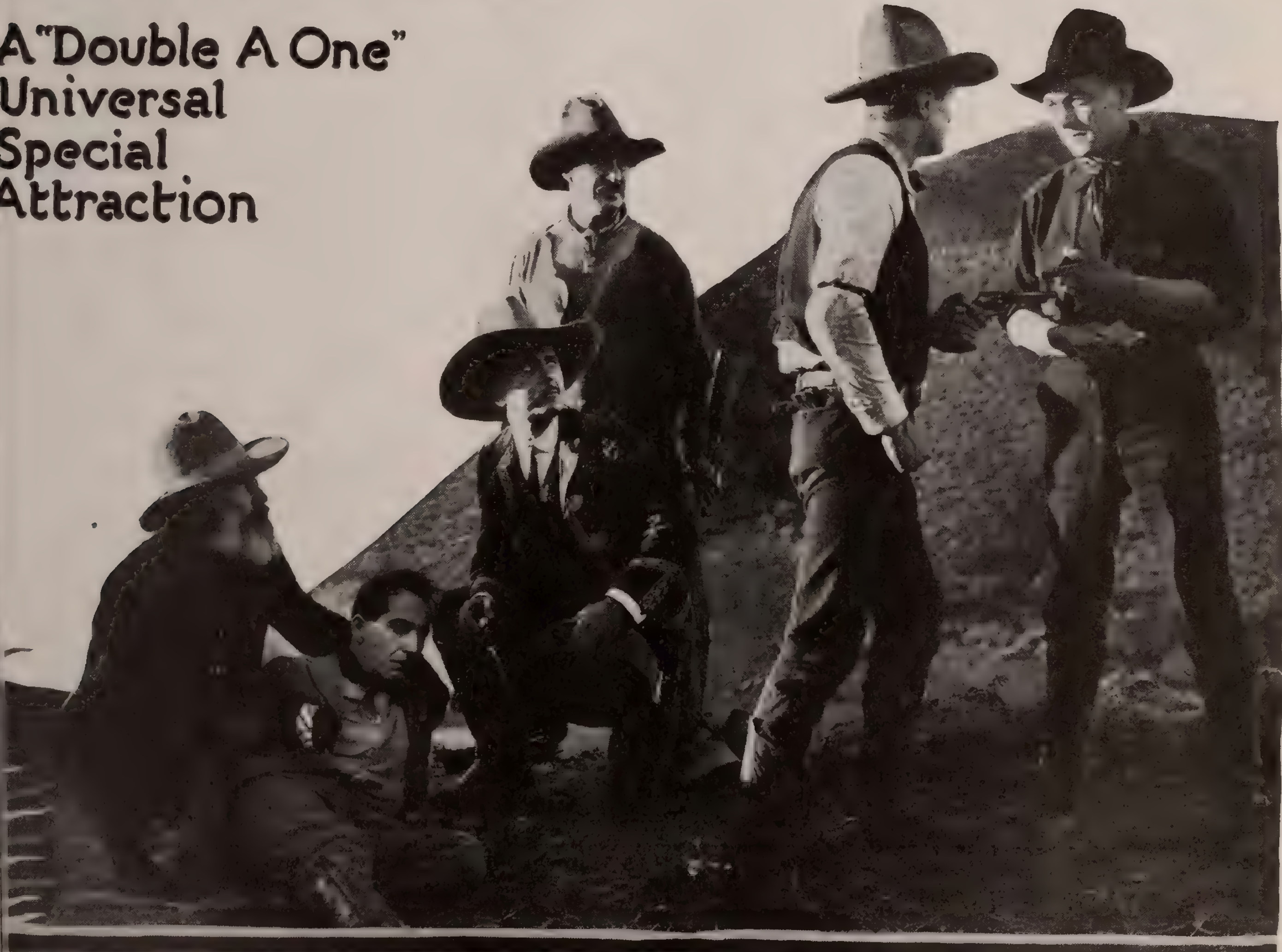
Back with a wild-riding bunch of buckaroo dare-devils that will do your heart good to see again.

That's human HARRY CAREY in this hair-raising, real-life drama of real, old Carey stuff that will run your blood up to fever heat, then leave you with a happy smile on your face. Book this picture sure. You simply can't lose!

n "The WALLOP"

Made by JACK FORD
from a great story by
EUGENE MANLOVE RHODES

A "Double A One"
Universal
Special
Attraction



Service Page for "The Wallop"

AT A GLANCE

SUBJECT—"The Wallop."

STAR—Harry Carey.

PREVIOUS HITS—"A Gun-fighting Gentleman," "Overland Red," "Marked Men," "Bullet-proof," " 'If Only' Jim," etc.

DIRECTED BY—Jack Ford.

STORY BY—Eugene Manlove Rhodes.

SCENARIO BY—George C. Hull.

SUPPORTING CAST—Mignonne Golden, Bill Gettinger, Chas. LeMoyne, Joseph Harris, C. E. Anderson, J. Farrell McDonald, Mark Fenton, Noble Johnson, Otto Myers.

LOCALE—The Southwest.

TIME—A few years ago.

PHOTOGRAPHY BY—Harry Fowler.

THUMB-NAIL THEME—The story of a rugged adventurer who strikes it rich and returns to the girl he thought had been waiting for him, only to find her promised to another man; of a whirlwind of thrilling incidents in which the life and reputation of his rival are in his keeping, and of a supreme sacrifice of a strong man to bring happiness to one he loves.

ADVERTISING PUNCHES

1—The popularity of Harry Carey.

2—The fact that the story was written by Eugene Manlove Rhodes, the famous novelist.

3—Because the theme of the story is taken from an actual chapter in the wild political history of a modern Western city.

4—The presence in the supporting cast of Mignonne Golden, the young girl who has given the screen a new and refreshing personality.

5—The fast action of the Harry Carey Flying Squadron of range riders.

6—Jack Ford's skillful interpretation of the story as its director.

7—The tendency to get away from the old-fashioned Western picture and to prove that incidents just as exciting can happen in the modern West.

8—An amusing view of an old-time movie shown as a part of the story.

9—The admirable character work of J. Farrell McDonald, Mark Fenton and Joseph Harris.

10—Beautiful photography and a picturesque locale which has not before been registered by the camera.

Synopsis of Story
"THE WALLOP"

JOHN WESLEY PRINGLE, adventurer, returns after five years to find Stella Vorhis ,the girl he left behind him, in love with another man. He agrees to call at her father's ranch at Gadsden and meet the man who has the claim on her heart.

Sheriff Lisner has determined to be re-elected at the Gadsden elections by any means. Chris Foy, his opponent, and one of the best men in the county, and Dick Marr are enemies. The sheriff determines to turn Foy's votes over to his side by arranging for a fight between the two men and thus having Foy do something unlawful. All but Barela, his chief deputy, agree to the sheriff's plan.

The night of Pringle's arrival in Gadsden the sheriff's deputies "plant" a revolver on Foy as he is lounging in the Gadsden Hotel barroom and then arrest him. Pringle enters the room and holds up the sheriff's men, allowing Foy to escape. When Dick Marr enters the hotel he is drunk and the sheriff's men stay with him until he starts home, when they waylay him and shoot him.

At the Vorhis ranch the next morning Pringle learns that Stella loves Foy. A messenger arrives and says that the sheriff is coming for Foy to charge him with the murder of Dick Marr. Foy and Pringle see the frame up and Foy rides for a hiding-place in the hills.

There is a reward of $2,500 offered for the capture of Foy. Pringle goes to the hills and finds Foy's hiding-place.

When the sheriff's posse is attacking the stronghold he overcomes Foy and turns the astonished friend over to the sheriff, claiming the reward. Down on the plains Pringle borrows one of the deputy's guns to shoot a buzzard but orders the men to throw up their hands and allows Foy to escape. He tells him that the capture was a ruse to come down from the mountain top.

Barela comes up and arrests the sheriff for the murder of Marr, as his accomplice made a confession before he died. Major Vorhis and Stella ride up. Stella kisses Pringle and he watches her, smilingly, as she rides down the trail with Foy.

CAST

John Wesley Pringle	Harry Carey
Stella Vorhis	Mignonne Golden
Christopher Foy	Bill Gettinger
Matt Lisner	Chas. Lemoyne
Barela	Joe Harris
Applegate	C. E. Anderson
Neuces River	J. Farrell McDonald
Major Vorhis	Mark Fenton
Espinol	Noble Johnson

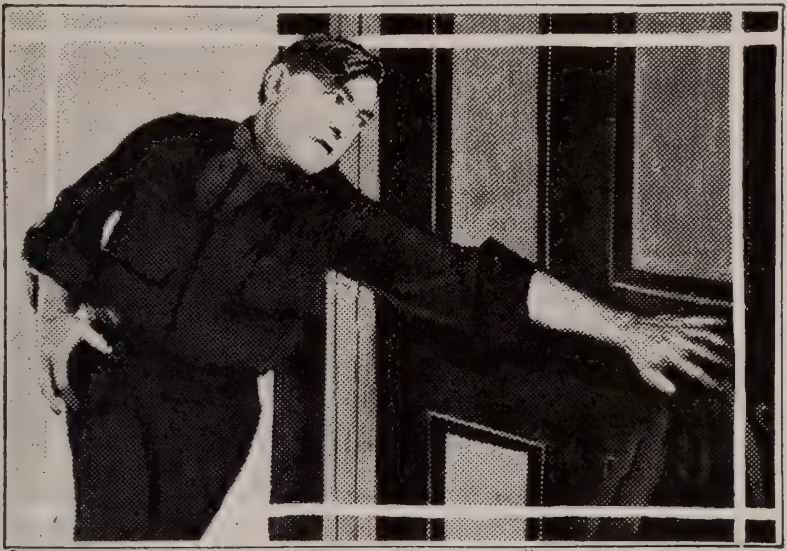
Harry Carey, star of "The Wallop."

Theatre Name Here

He returned to claim the girl only to discover she had given her heart to a younger man. What happened? See Harry Carey in his fastest Universal photodrama, "The Wallop."

He came down the long, long trail to claim the girl he'd left behind—and found only memories. See Harry Carey in his latest Universal photodrama, "The Wallop."

Former New York Lawyer Western Star of Screen



HARRY CAREY *in "The Wallop"* IT'S A UNIVERSAL

HARRY CAREY, who is recognized as the foremost player of Western roles on the screen, was one of the first prominent actors of the stage to visualize the great future of the silent drama and left the dramatic world where he had been a star for several years to accept small parts before the camera.

But the promise of the future was not the only consideration that prompted Carey to desert the footlights. He loved the life of the outodors, and ten years ago most of the photoplays were made in the open. Harry Carey has been a Universal star for the past four years and at the present time has the leading role in "The Wallop," a fast-moving story of the Western plains.

Many people will wonder why a man born in New York and graduated from the Columbia Law School should have such a fondness for the open air life. Carey became enamored of ranch life, when, in his teens, he spent three years in Montana to recuperate from an illness which threatened his life. When he came to New York, tanned and robust, he decided that a method of living which could snatch a man from the grave and bring him back to perfect health must be the sort of life a man was intended to live.

In going into pictures Harry Carey achieved two objects at once. He started on a career which was sure to bring him success, as his histrionic talents were sure to be recognized by the public, and it gave him a chance to forsake the nomadic life of the stage actor and take up a permanent residence on a ranch where he could live the life he had grown to love.

Like all dramatic stars, Harry Carey does not shine by contrast. There is a certain type of movie star who appears to advantage only when he or she is surrounded by actors of inferior ability, thus heightening the dramatic qualities of the leading luminary. But Harry Carey always insists on being surrounded by players of the highest quality, and this is especially true in "The Wallop."

Mignonne Golden, who plays the principal feminine role, has been seen with the popular Western star in former features, and she has always given a good account of herself. She has an especially pleasing role in this story, and plays it delightfully.

What's At The Playhouse To-Night?

HARRY CAREY is at the .... Theatre in one of the best Univedsal photodramas of his screen career. It is called "The Wallop" and is a story from the pen of Eugene Manlove Rhodes. Jack Ford directed the production at Universal City and a popular cast, headed by Mignonne Golden, is seen in the star's support.

THOSE likable characteristics which have given Harry Carey the prefix of "Human" are more than ever in evidence in his latest Universal photodrama, "The Wallop," which is now filling the .... Theatre to capacity. In the role of the adventurer who returns to claim the girl he loves only to find her promised to another, he displays a human touch that strengthens his hold on the public's affection.

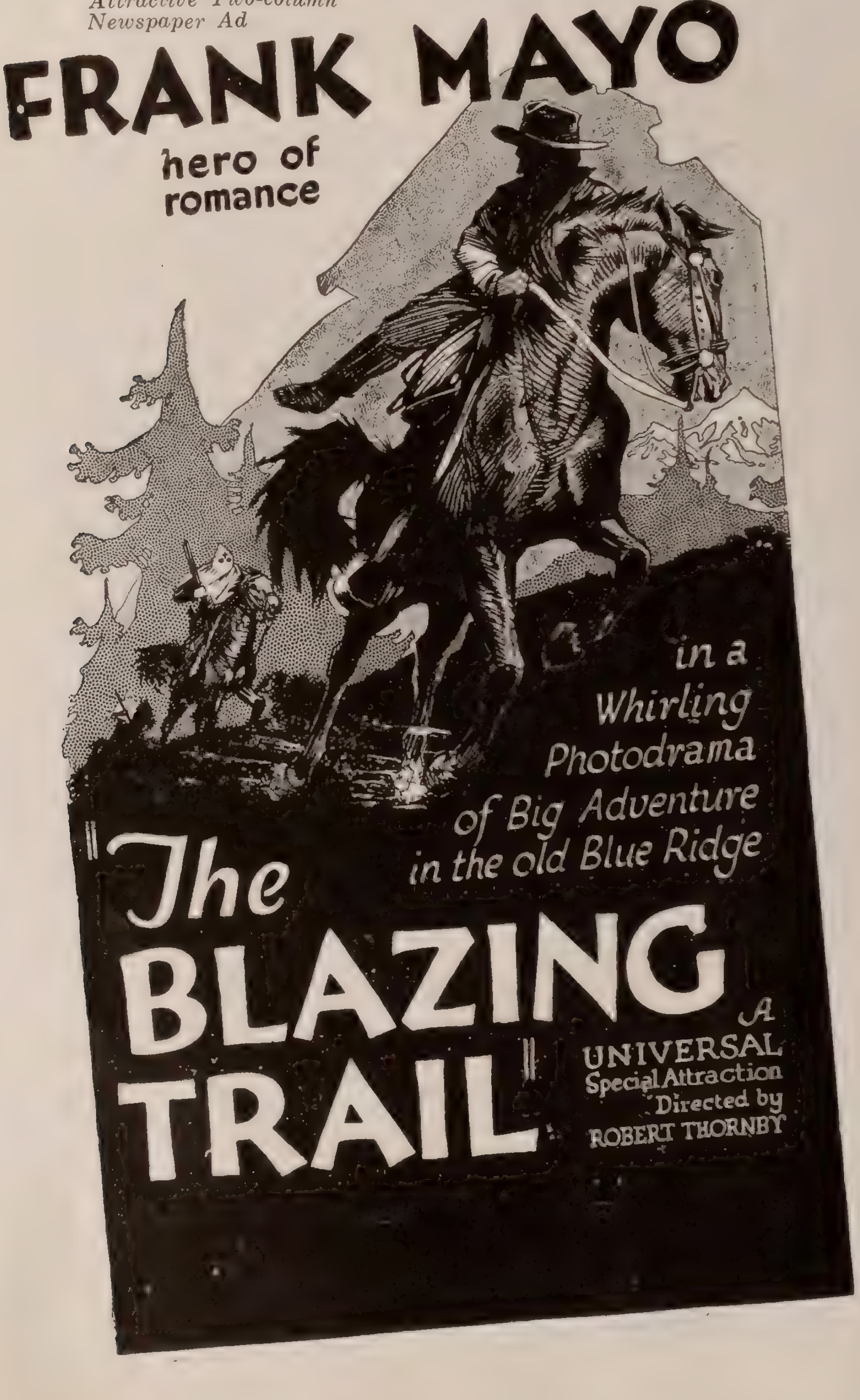
THE Western atmosphere to be found in the current Universal photodrama at the .... Theatre is so true to life that the spectator instinctively feels that it was produced by men who know the locale. Eugene Manlove Rhodes, the author of the story, is an authority on the West. Harry Carey, the star, is equally familiar with frontier life, and Jack Ford, the director, has made a thorough study of the American West.

A THRILLING gun-battle on the towering cliffs of a mountain range, spectacular riding by Harry Carey's flying squadron of cowpunchers, and a two-fisted combat in which the hero fights against uneven odds are a few of the pulse-quickening episodes of "The Wallop," a Western photodrama based on a story by Eugene Manlove Rhodes which will be presented by Harry Carey at the .... Theatre next .... This is a Universal production directed by Jack Ford.

THE political game as it is played in a small Western frontier town differs from the kid glove diplomacy and the Machiaveilian strategy practised in the big city. In the West politics is everyone's personal business and an election results in more casualties than a battle. It is in the heat of such a battle that Harry Carey finds himself, a stranger, in his latest Universal success, "The Wallop," to be shown at the .... Theater on ....

A powerful thriller--a wonderful star --book them! Attractive ads--striking posters--clever teaser slides--use 'em!

Attractive Two-column Newspaper Ad



FRANK MAYO

hero of romance

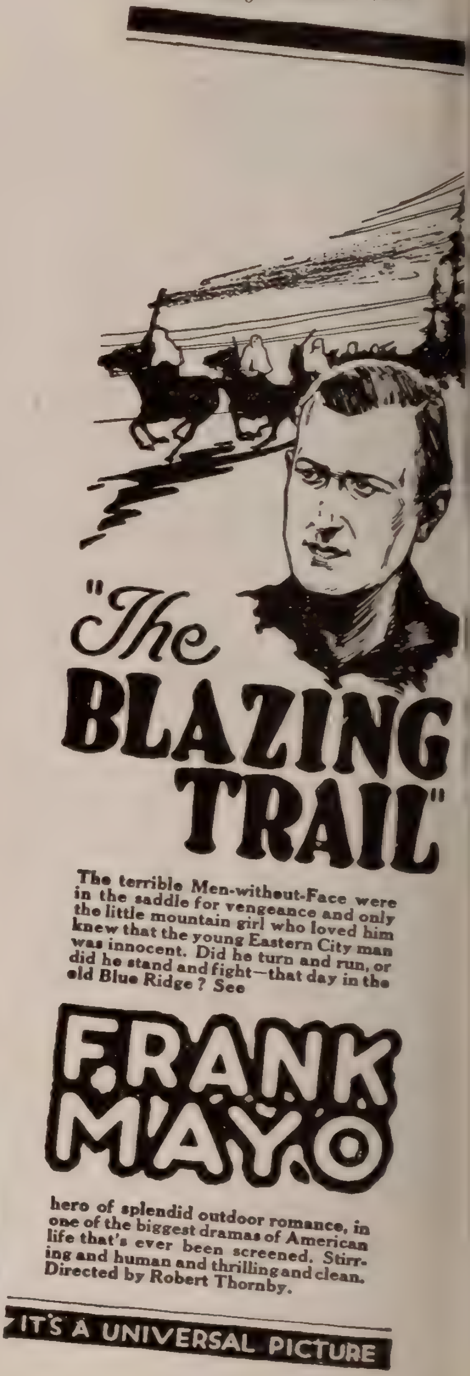
in a Whirling Photodrama of Big Adventure in the old Blue Ridge

"The BLAZING TRAIL"

A UNIVERSAL Special Attraction

Directed by ROBERT THORNBY

One of the Catchy Single-column Ads



"The BLAZING TRAIL"

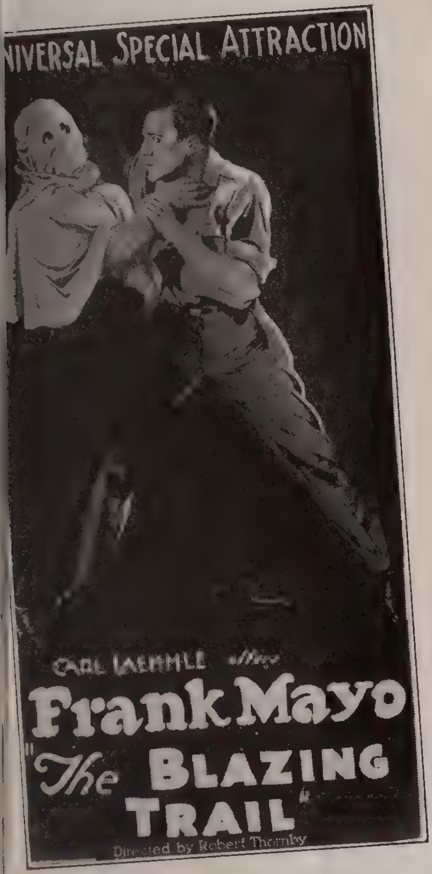
The terrible Men-without-Face were in the saddle for vengeance and only the little mountain girl who loved him knew that the young Eastern City man was innocent. Did he turn and run, or did he stand and fight—that day in the old Blue Ridge? See

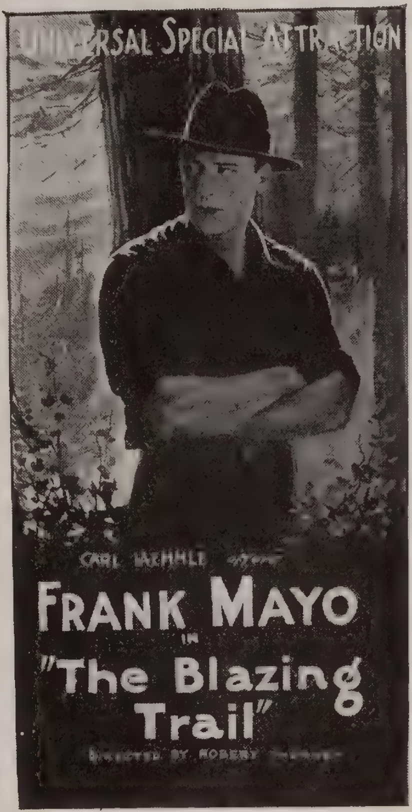
FRANK MAYO

hero of splendid outdoor romance, in one of the biggest dramas of American life that's ever been screened. Stirring and human and thrilling and clean. Directed by Robert Thornby.

IT'S A UNIVERSAL PICTURE

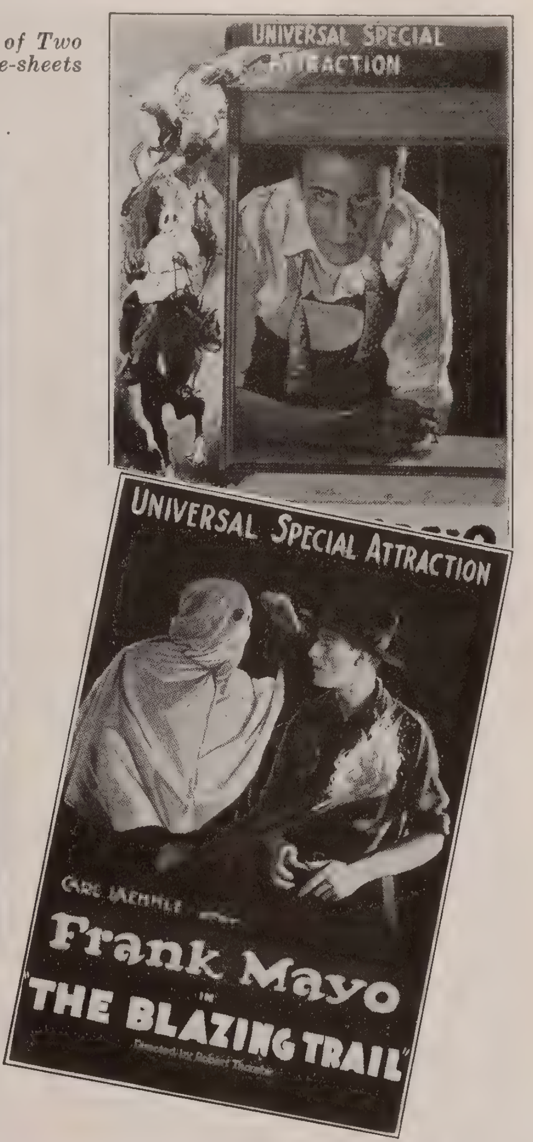
A Thrilling Three-sheet

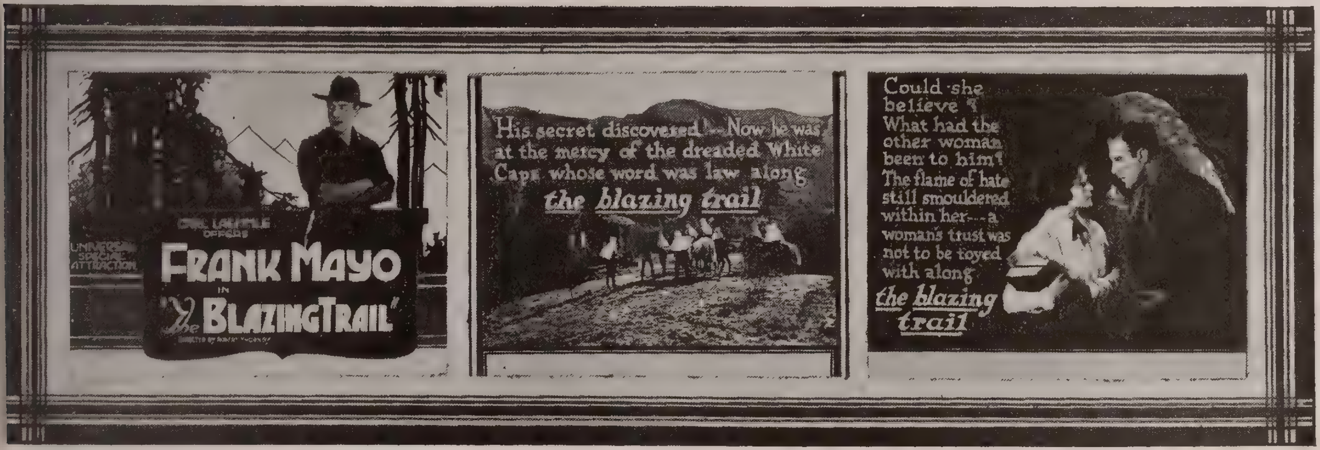

UNIVERSAL SPECIAL ATTRACTION
CARL LAEMMLE offers
Frank Mayo
"The BLAZING TRAIL"
Directed by Robert Thornby


UNIVERSAL SPECIAL ATTRACTION
CARL LAEMMLE offers
FRANK MAYO
IN
"The Blazing Trail"
DIRECTED BY ROBERT THORNBY

Attractive Three-sheet

Reproductions of Two of the One-sheets


UNIVERSAL SPECIAL ATTRACTION
UNIVERSAL SPECIAL ATTRACTION
CARL LAEMMLE offers
Frank Mayo
IN
THE BLAZING TRAIL"
Directed by Robert Thornby


CARL LAEMMLE OFFERS
UNIVERSAL SPECIAL ATTRACTION
FRANK MAYO
IN
"The BLAZING TRAIL"
DIRECTED BY ROBERT THORNBY
His secret discovered—Now he was at the mercy of the dreaded White Cape whose word was law along
the blazing trail
Could she believe? What had the other woman been to him? The flame of hate still smouldered within her—a woman's trust was not to be toyed with along
the blazing trail

The teaser slides supplied for this Universal Special Attraction are made in sequence, as shown above, from left to right. Use them in rotation, several times each performance during the week preceding the showing of "THE BLAZING TRAIL." Crowds can't help but read what you throw on the screen. Use the teasers as part of your campaign and leave the rest to the picture.

EVA NOVAK PLAYS STRONG ROLE IN ALASKAN STORY

EVA NOVAK'S dazzling blonde beauty is to have an effective setting in her next Universal production which will be released as "Wolves of the North." This is a story of snowbound Alaska, written and directed by Norman Dawn.

In this feature picture Miss Novak will appear as an English girl who, with her father, lives in the village of Unalik on the southern coast of Alaska.

For eighteen years no man has entered into her life, her sole companion, aside from her father, being a huge Malamute dog who shields her from all harm. When the story opens two suitors lay siege to the girl's heart. One is David, a youth not much older than the girl, whose evident sincerity is tinged with a certain weakness of character. The other is "Wiki" Jack, a big, masterful mine owner whose code of morals differs from the strict set of ethics established by the girl.

The big test occurs when a new gold strike is reported in the northern wilderness and which attracts the principal characters in the story. Here, under primitive conditions, the girl has an opportunity to judge the real worth of the men, and she makes her choice according to her feminine instinct.

Eva Novak in Alaskan costume and type of dogs used in "Wolves Of The North," her latest Picture.

FURS OF INDIAN PRINCESS WORN BY YOUNG WHITE GIRL

WHEN Arthur R. Thompson, Arctic traveler and writer, was engaged by Universal to act as technical director with Norman Dawn in the production of "Wolves of the North," the producers stipulated that they were to have the privilege of using the explorer's famous collection of furs, sledges, weapons and other trophies of the Alaskan country.

It happened that among the valuable souvenirs brought back by Thompson from one of his recent visits to Alaska was a complete wardrobe formerly belonging to a princess of the Si Komas tribe. The furs are of exquisite quality and though the style does not conform to the latest dictates of Paris or Fifth Avenue they are pronounced to be the very last word in fashions along the Yukon.

Eva Novak, who plays the rôle of an Alaskan girl, is wearing these garments in the picture. They would be rather uncomfortable for wear in Southern California, so Director Dawn took the entire company on location to the Yosemite, and also to Northern Canada.

PRIZE-WINNING WOLF DOGS OF NORTH WOODS USED IN PHOTOPLAY

CLOSE-SET eyes, long pointed muzzle, dripping fangs. A hundred pounds of muscle driven into action by a brain three-quarters wolf, one quarter dog.

That is the type of dog used in this thrilling story of the snow-country.

The story was written by Dawn himself and has a subtle sub-current of psychology in which a wolf-dog symbolizes the composite natures in men. Eva Novak is starring in the story which will be filmed, for the most part, in Canada and the Yosemite.

Because the real Malamute wolf-dog of the north has of late been mongrelized by hap-hazzard breeding, Dawn took a team from the Universal City kennels. The eight dogs which he took come from a famous line of sledge animals. "Blue," the lead-dog, is the son of a pair that worked in the prize winning team in Skagway a few years ago. "Juneau," another one of the team threw the best litter of pups in Alaska in 1916 and "Hell-Heart," the biggest member of the string is considered to be the best straight bred Malamute in the world.

The Malamute is properly three-quarers of wolf and one quarter dog. Some of the animals in the Universal City kennels, however, revert more closely to the wolf. They are immense animals, thickly coated with coarse wolf-fur and will give an accuracy to the pictures which will enhance the dramatic value of the production.

As Clean as your Mother's Heart!

MARGARET MANN

DOROTHY PHILLIPS

"WE consider this the *cleanest* and *best picture* that we have ever shown. From a box office stand point it more than came up to all our expectations, but the unusual part of it is that it is *more than a box office attraction.* It *gave complete satisfaction to all* who saw it. Many said it was the *best* and *cleanest picture* they had ever seen."

Palace Theatre,
Hamilton, Ohio.

Carl Laemmle offers
Dorothy Phillips in

UNIVERSAL-JEWEL
Directed by
ALLEN HOLUBAR

"ONCE TO EVERY WOMAN"

THE MOVING PICTURE WEEKLY
A MAGAZINE FOR MOTION PICTURE EXHIBITORS
Published Weekly by the MOVING PICTURE WEEKLY PUB. CO.
1600 BROADWAY, NEW YORK CITY
PAUL GULICK, *Editor.*
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Vol. 13 MAY 7, 1921 No. 12

Flashes From Universal Studios

Current Productions Range From Stories With Scenes in the North Woods to Pictures With Their Locale in the California Desert

DONEGAL FAIR would look like a Sunday School picnic compared to the mutiny on the high seas which was filmed by Norman Dawn for Edith Roberts' forthcoming photoplay "My Lady of the Island." A schooner was chartered at San Pedro, California, and when outside the three mile limit the mutiny was staged by the toughest crew ever signed in a Pacific port.

* * * * * *

PETER B. KYNE, the creator of the character of "Cappy Ricks," the veteran sea captain of modern fiction, was a recent caller at Universal City where he consulted with Harry Carey and Lucian Hubbard, scenario editor, concerning the first of the stories he has contracted to write for the Western star and which are to be produced as Jewel features.

* * * * * *

THE lumber camps of Oregon will be the locale for the next Priscilla Dean picture "Conflict," which is a stirring story of the North Woods. A large company under the guidance of Stuart Paton will spend six weeks there filming her next Universal-Jewel feature.

* * * * * *

JOSEPHINE HILL, who was formerly featured in Universal Westerns and Ruth Rouce, who played in several Eddie Polo serials, have returned to Universal City to appear in a series of Mounted Police Stories being produced under the direction of Edward Kull.

* * * * * *

CARMEL MYERS has seen very little sunlight for the past ten days, as all the scenes in her latest Universal feature, "The Scarlet Shawl," have been shot at night and she has spent the daylight hours in sleep. The big scenes of the story, which is by Johnston McCully, and directed by Jack Conway, occur during a moonlight fiesta in the early California days, and the director has been taking advantage of the clear nights to photograph the required episodes.

WARD HAYES is filming "Taxi Tangle," a one-reel comedy, at Universal City in which he is using a popular group of laugh-gathering comedians and comediennes headed by Billy Fletcher.

* * * * * *

HOOT GIBSON is galloping through another fast two-reeler at Universal City. It is called "Too Tired Jones," and gives the Western star every opportunity for spectacular rodeo stuff. Lee Kohlmar is directing and Marcella Pershing has the principal feminine rôle.

* * * * * *

EDWARD LAEMMLE is guiding Jack Perrin through "Rim of the Desert," a dramatic short reel western feature with Magda Lane in the leading feminine part. The company is on location on the California desert.

* * * * * *

EDDIE POLO is to begin work immediately on a series of two-reel western photodramas in which he will revive his characterization of "Cyclone Smith." Jacques Jaccard will direct.

* * * * * *

ROLLIN STURGEON will probably begin work at Universal City this week on "Human Hearts," which will be filmed as a special feature with an especially selected cast. The famous stage play of the same name will be the basis of the screen story.

* * * * * *

GLADYS WALTON, Universal's fascinating young star, celebrated her eighteenth birthday the other day by starting work on her sixth stellar rôle, which will doubtless add another agreeable picture to her remarkable gallery of youthful screen portrayals. He latest feature is "What Can You Expect," an interesting study of the growing generation from a recent Saturday Evening Post story by Alice L. Tildesley. Harry B. Harris will wield the megaphone.

Special Newspaper Publicity Stories For "The Wallop"

BIG DRAMATIC MOMENTS IN HARRY CAREY FILM

HARRY CAREY won new friends at the .... Theatre last night and threw another hitch around the hearts of his old admirers when he told one of the biggest screen stories of his career with the vigorous dramatic punch and the unresisting naturalness which have won for him the title, "the humanest star."

The accasion was the premier local showing of "The Wallop," his most recent Universal photodrama, and a production which should prove an invigorating mental tonic to those who are beginning to feel the oppression of the hot-house drama.

With the unfenced West for his stage and the scope of human emotion for his interpreation, Carey gives an excellent performance of the story as it was originally written by Eugene Manlove Rhodes.

As the story opens he is seen returning to the town he left a few years before with the love of a girl in his heart. He comes back to offer her material comforts in addition to love. At their first meeting he discovers that she has given her heart to a younger man. First he makes sure that the young fellow is worthy of her; then he starts out to help him. His efforts precipitate a political feud in the town, start a whole series of gun-battles and result in an amazing climax by which Harry Carey proves, if proof is needed, that he is not only a fearless Western star but one of the foremost emotional actors of the silent drama.

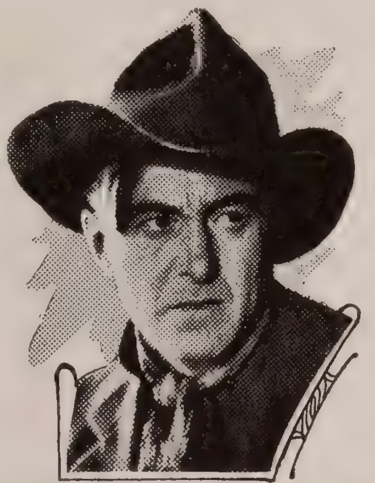
AIDS RIVAL IN LOVE WITH CLEVER RUSE

"THE WALLOP," Eugene Manlove Rhodes' most dramatic story of the old West, will be the principal attraction at the .... Theatre on .... with Harry Carey in the starring role. The famous Western star has done full justice to the story by his masterful interpretation of the big dramatic moments and the production will be regarded by those who witness it as one of the star's best screen efforts.

The story shows a man who returns to the Western country after making his strike in the gold fields. He finds that the girl he loves has given her heart to a younger man and that only with him can she find .happiness Suppressing his own desires, he helps the younger people to accomplish their object and marry.

With spontaneous bits of humor, amazingly thrilling drama and heart interest predominating, Jack Ford directed the story at Universal City from the adaptation by George C. Hull.

Mignonne Golden ,the pretty little girl who played the leading feminine role in other recent Carey successes, will again be seen in his support, as will the famous Harry Carey flying squadron of cowpunchers. In the splendid cast will be seen J. Farrell McDonald, Joe Harris, Charles LeMoyne, C. E. Anderson, Otto Myers, Noble Johnson, Mark Fenton and Bill Gettinger the handsome cowboy soldier who fought with the Wild West division overseas and resumed his work at Universal City directly after he was mustered out.



HARRY CAREY in "THE WALLOP"
IT'S A UNIVERSAL

PHOTOPLAY WITH PUNCH OFFERS MENTAL TONIC

JOHN WESLEY PRINGLE, adventurer and cowpuncher, found little prospect in his job of amassing sufficient of the world's goods to warrant him asking Stella Vorhis to share his life. So he leaves the cow country for the mountains and seeks his fortune in yellow metal. Several years later, having struck it rich, he returns in triumph to Arizona to claim the girl he fondly imagined had been waiting for him.

In the time that has elapsed, however, Stella has all but forgotten Pringle, to whom she was not formally engaged, and bestowed her affections on Christopher Foy, the most worthy young man in the range country.

Pringle realizes his defeat before he has committed himself to Stella, and that night is drawn into a mesh of strange intrigue which virtually places the life and honor of Christopher in his hands. How Pringle braves adventure of the most thrilling sort for the safety of his rival and how he finally sacrifices his own happiness to assure greater joy for the girl he has loved, brings a big, compelling story to an appealing climax.

This is a mere hint of the engrossing romance contained in "The Wallop," the story by Eugene Manlove Rhodes, in which Harry Carey is to be seen at the .... Theatre on ....

CAREY'S FLYING SQUADRON CHAMPIONS OF THE RANGE

IT has been some time since Harry Carey has used his famous and popular Flying Squadron of cowboy roughriders in a picture. The last two stories filmed by the Universal Western star did not call for any spectacular horsemanship, even on the part of Carey himself. But in his latest production, "The Wallop," which is to be seen at the .... Theatre on ...., the Harry Carey fans will see their idol as they like him best—a hard-riding adventurer, surrounded by his corps of broncho-straddlers, and indulging in stunts that would seem fantastic were they not performed in that human, natural fashion typical of Harry Carey.

Carey's Flying Squadron is a movie institution. When the Western actor first began to achieve fame on the screen, some Montana cowboys, who knew him when he was ranching up in that country, drifted down to California and applied to him for help to get in the movies. As these punchers were the real article and a great improvement over the store cowboys, Carey had no trouble placing them with the various units. The story of their achievements soon spread by way of the films ,and other range riders joined the group. Three years ago, when Carey settled on his ranch in the San Francisquito Canyon, he made povisions to house all his cowboys, who agreed to serve him in their original capacity whenever they were not engaged in his pictures.

At Our Expense-Wire the

Wire your nearest theatre--or any other theatre in this list--for a frank opinion on "Outside the Law." If, after doing so, you do not book it, we will pay your telegram charges. YOU lose nothing. YOU have ALL to gain.

ARIZONA

Kingman, *Long*
Phoenix, *Columbia*
Tuscon, *Opera House*
Bisbee, *Eagle*
Miami, *Liberty*
Prescott, *Elks*
Flagstaff, *Orpheum*
Douglas, *Grand*
Nogales, *Nogales*
Yuma, *Liberty*

ARKANSAS

Hot Springs, *Royal*
Jonesborough, *Grand*
Osceola, *Grand*

CONNECTICUT

Meriden, *Poli*
New Haven, *Cannon*
Danbury, *Taylor O. H.*
Waterbury, *Doric*
New Britain, *Fox*

COLORADO

Boulder, *Curran's O. H.*
Holly, *Star*
Wray, *Wray*
Colorado Springs, *Odeon*
Fort Collins, *Empress*
Pueblo, *Palm*
Englewood, *Englewood*
Sterling, *Rialto*
Durango, *Gem*
Rapid City, *Auditorium*

CALIFORNIA

Annheim, *Grand*
San Diego, *Plaza*
Pasadena, *Florence*
Santa Barbara, *California*
San Pedro, *Victoria*
San Bernardino, *Temple*
Bakersfield, *Pastime*
Stockton, *Colonial*
Selina, *Selma*

FLORIDA

Miami, *Paramount*
Tampa, *Victory*
Gainesville, *Lyric*

GEORGIA

Atlanta, *Tudor*

ILLINOIS

Cairo, *Bijou*
Galesburg, *Colonial*
Rock Island, *Spencer Sq.*
Moline, *Savoy*
Waukegan, *Elite*
Champaign, *Park*
Peoria, *Apollo*
Danville, *Fishcher*
Kankakee, *Court*
Elgin, *Grove*

IDAHO

Am. Falls, *Auditorium*
Buhl, *Fox*
Pocatello, *American*
Preston, *Isis*
Idaho Falls, *Rex*
Jerome, *Rialto*
Montpelier, *Gem*
Shelby, *Virginia*
Salmon, *Rex*

Every Large City in Ameri

PRISCILLA DEAN Supported b
LON CHANEY

TOD BROWNING'S GREATEST UNIVERSAL

nearest theatre in this List

Could anything be fairer? Know results before you book. Show only "result-certified" successes. It's your safest guarantee---your surest bet. Wire to-day at our expense. Do it now--at once. Don't delay.

INDIANA

Gary, *Gary*
Petersburg, *Lryic*
Madison, *Riviera*
Union City, *Victory*
Vincennes, *Lyric*
Wabash, *Eagle*
Marion, *Luna Lite*
Fort Wayne, *Majestic*

IOWA

Oskaloosa, *Princess*
Ottumwa, *Empire*
Cedar Rapids, *Isis*
Waterloo, *Plaza*
Clinton, *Family*
Fort Dodge, *Strand*
Fort Madison, *Grand*
Council Bluffs, *Liberty*

KANSAS

Excelsior Springs, *Casino*
Great Bend, *Echo*
Fort Scott, *Liberty*
Wichita, *Wichita*
Eldorado, *New Isis*
Atchison, *Orpheum*
Ottawa, *Crystal*
Emporia, *Strand*
Beloit, *Grand*

KENTUCKY

Ashland, *Grand*
Jenkins, *Jenkins*
Central City, *Nixon*
Louisville, *Walnut*
Henderson, *Princess*
Hopkinsville, *Princess*

MASSACHUSETTS

Holyoke, *Strand*
Pittsfield, *Majestic*
North Adams, *Richmond*

MICHIGAN

Flint, *Orpheum*
Saginaw, *Mecca*
Bay City, *Orpheum*
Jackson, *Majestic*
Port Huron, *Majestic*
Ann Arbor, *Wuerth*
Kalamazoo, *Majestic*
Holland, *Colonial*
Battle Creek, *Dreamland*
Mount Clemens, *Lyric*

MINNESOTA

Willmar, *Dreamland*
Breckenridge, *Grand*

MISSOURI

St“ Joseph's, *Colonial*
Springfield, *Electric*
Carthage, *Delphus*
Joplin, *Hippo*
Vandalia, *Mozart*

Has Played or Booked It!

OUTSIDE THE LAW"

JEWEL PRODUCTION DE LUXE

The ONE Picture You
A Knockout Winner

MONTANA

Butte, *Ansonia*
Billings, *Babcock*
Anaconda, *Marguerite*
Livingston, *Strand*
Lima, *Luna*
Laury, *Strand*

NEBRASKA

Ogalala, *Princess*
Wahoo, *Red*
Omaha, *Moon*
Grand Island, *Strand*
Kearney, *Empress*
Arapahoe, *Crystal*
Ashton, *Opera House*

NEVADA

Carson City, *Grand*
Tonopah, *Butler*
Reno, *Wigwam*

NEW JERSEY

Hackensack, *Lyric*
Passaic, *Palace*
Elizabeth, *Elizabeth*
Plainfield, *Plainfield*
Hoboken, *Bishop*
Asbury Park, *Park*
Red Bank, *Palace*
Perth Amboy, *Strand*
Orange, *Bijou*

NEW MEXICO

Retou, *Auditorium*
Dawson, *Opera House*
Madrid, *Amusement Hall*
Clayton, *Mission*
Santa Fe, *Paris*

NEW YORK

Niagara Falls, *Inter*
Utica, *Alhambra*
Ogdensburg, *Strand*
Ithaca, *Strand*
Saratoga, *Congress*
Schenectady, *Ba*
Rochester, *Rialto*
Yonkers, *Yonkers*
Kingston, *Orpheum*

NORTH CAROLINA

Winston-Salem, *Amusu*
Fayettesville, *Rose*
Durham, *Paris*
Wilson, *Wilson*
Weldon, *Opera House*
Raleigh, *Alamo*

NORTH DAKOTA

Fargo, *New Strand*
Minot, *Orpheum*
Grand Forks, *Grand*
Jamestown, *Opera House*

OHIO

Dayton, *Columbia*
Youngstown, *Liberty*
Akron, *Allen*
Lima, *Lyric*
Canton, *Opera House*
Mansfield, *Park*
Marion, *Orpheum*
Findlay, *Victory*
Sandusky, *Star*
Toledo, *Alhambra*

OKLAHOMA

Muskogee, *Strand*
McAllister, *Palace*
Oklahoma City, *Empire*
El Reno, *El Reno*
Shawnee, *Victory*
Horning, *Electric*
Guthrie, *Highland*
Oilton, *Joy*
Sapulpa, *St. Dennis*
Beggs, *Liberty*

OREGON

Salem, *Liberty*
Astoria, *Liberty*
Baker, *Baker*
Medford, *Rialto*
Bend, *Liberty*
Hood River, *Liberty*
Marshfield, *Noble*
Klamath Falls, *Liberty*
Huntington, *Lyric*

MILLIONS HAVE SEEN IT---MILLION

PRISCILLA DEAN

Supported b
LON CHANEY

TOD BROWNING'S GREATEST UNIVERSAL-

Can't Afford To Miss! From Coast To Coast!

PENNSYLVANIA

Sheffield, *Utopian*
Johnstown, *Nemo*
Brownsville, *Strand*
Jeannette, *Princess*
McKeesport, *Liberty*
Connellsville, *Sorenson*
Oil City, *Venango*
Beaver Falls, *Regent*
Reading, *Arcade*
Easton, *Strand*

SOUTH CAROLINA

Belleton, *Pastime*

SOUTH DAKOTA

Ardmore, *Caylor*
Lead, *Ford*
Brookings, *Ad*
Avon, *Star*
Salem, *Star*
Yankton, *Bess*

TEXAS

Austin, *Opera House*
Waco, *Strand*
Breckenridge, *National*
Decatur, *Majestic*
Dallas, *Rialto*
Waxahatchie, *Dixie*
Brownsville, *Queen*
Marshall, *Grand*
Marlin, *Majestic*
El Paso, *Ellenay*
Beaumont, *Peoples*

UTAH

Smithfield, *Realart*
Ogden, *Utah*
Price, *Echo*
Eureka, *Star*
Salt Lake City, *Kinema*
Logan, *Lyric*
Bingham, *American*
Provo, *Strand*
Nephi, *Venice*

VIRGINA

Roanoke, *Rialto*
Abingtion, *Opera House*
Hopewell, *Marcell*
Newport News, *Rialto*
Petersburg, *Columbia*
Coburn, *Star*
Fredericksburg, *Leader*
Covington, *Strand*
Lynchburg, *Isis*
Portsmouth, *Orpheum*

WASHINGTON

Vancouver, *U. S. A.*
Centralia, *Grand*
Everett, *Everett*
Aberdeen, *Wier*
Seattle, *Lee*
Tacoma, *Red*
Walla Walla, *Liberty*
Kelso, *Vogue*

WEST VIRGINIA

Parkersburg, *Strand*
Charleseon, *Virginian*
Huntington,*Orpheum*
Logan, *Middlebury*
Wheeling, *Colonial*
Morgantown, *Strand*
Martinsburg, *Strand*
Clarksburg, *Odeon*

WISCONSIN

Beloit, *Red*
Racine, *Bijou*
Portage, *Home*
Green Bay, *Bijou*
Fon du Lac, *Bijou*
Milwaukee, *State*
Manitowac, *Rialto*
Kenosha, *Burke*
Beaver Dam, *Davison*
Madison, *Palace*

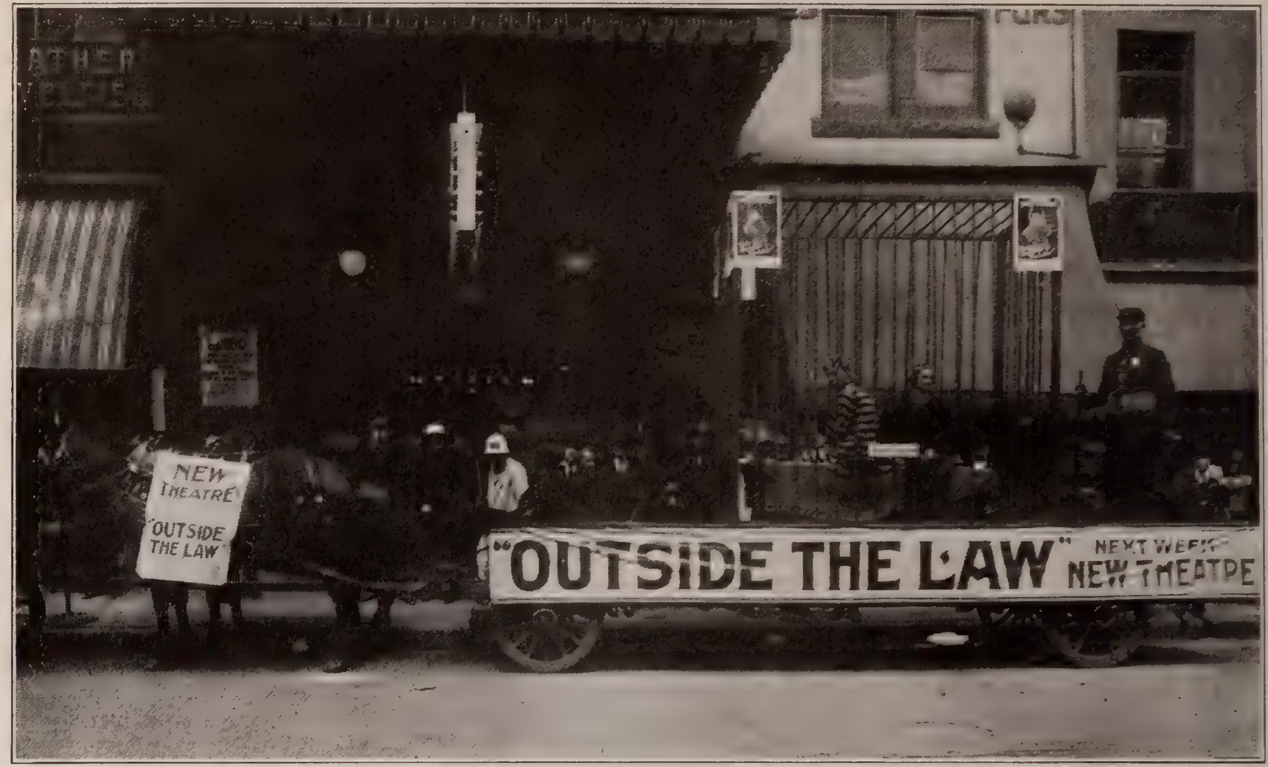
WYOMING

Casper, *Hub*
Cheyenne, *Amusu*
Rawlins, *Opera House*

IN THE U. S. A. WILL SEE IT!

"OUTSIDE THE LAW"

JEWEL PRODUCTION DE LUXE



Exploiting Underworld Feature of "Outside The Law" in Baltimore.

First Run of Dean Film in Baltimore

"OUTSIDE THE LAW," the Universal-Jewel photoplay starring Priscilla Dean, had its first showing in Baltimore, Md., on April 11th, at the New Theatre. Special exploitation and advertising stunts were devised by the Universal Exploitation Department for the introduction of the film in that city.

The automobile truck shown in the photograph on this page was hired by the exploitation department and operated through the streets of Baltimore for four days preceding the showing of the picture. The truck was twenty feet in length and carried a banner on the side of the wagon advertising the opening date of the Priscilla Dean film.

The cage which was built on the truck was ten feet long and five feet wide. Inside the cage was a female impersonator dressed in the black prison garb, and a man dressed in convict's clothes with a ball and a chain attached to his foot.

The man standing on the truck outside the cage was dressed in the uniform of a penitentiary guard and held a rifle.

Another stunt used to introduce the Universal-Jewel film into the Baltimore territory was circularizing the automobile owners of that city. Postcards announcing the coming of "Outside The Law" were sent to 15,000 automobile owners whose names were secured from the membership lists of the Maryland Automobile Club.

Five thousand teaser cards were distributed with pictures of Priscilla Dean and the slogans "Catch This Woman," "She's Outside The Law."

Norton, Kansas,
April 11, 1921.

Universal Film Exchanges, Inc.,
Kansas City, Missouri.

We did a wonderful business on your picture "Outside The Law," which we opened our new theatre with. I think it the best picture that Universal has ever made.

H. R. HAMILTON,
Picture Show.

Buffalo, N. Y.
April 22, 1921.

Universal Film Exchanges, Inc.,
Buffalo, N. Y.

I ran "Outside The Law" two days and this picture broke all records for a two-day-run picture in this theatre. It held the audience from start to finish. I recommend this picture very highly.

Very truly yours,
H. J. CANER,
Manager, Majestic Theatre.

There's A Mint
in it
For Live Exhibitors

NOW get this and let it sink deep! Here's a summer proposition that's got all the earmarks of one of the finest money-makers that ever came down film way.

Here are nine Universal-Jewels—every single one of them a proven one hundred per cent. box-office attraction — all in this combination offer.

You don't have to book all of them. The larger number you book, the lower the price per picture. Investigate this amazing special combination offer: THERE'S A MINT OF MONEY IN IT FOR LIVE EXHIBITORS!

A Real Clean-Up-Teste

The Greatest of All

Look at this List—

PRISCILLA
DEAN
In
"OUTSIDE
THE LAW"

DOROTHY
PHILLIPS
In
"ONCE TO
EVERY
WOMAN"

GENTLEMEN:—The most wonderful treasure-chest of fine pictures ever gathered together is now offered to you in a great, big money-making special deal. Here are nine Universal-Jewel Productions—every one of them a gem—glistening with real, honest-to-goodness, profit-earning possibilities!

HERE it is!—the opportunity of a lifetime, the golden chance that comes only too seldom—the one grand invitation to make more money with these nine powerful Universal-Jewels than you've made with any other nine pictures in your entire business career.

HERE are nine pictures that in all probability your folks have never seen. To them these pictures will all be new. With them these remarkable productions will make the same tremendous hit that they have made in thousands of other cities. To you they will bring the same great measure of success and profitable receipts that they have brought to thousands of other exhibitors.

Read and think—think hard and act! For once—only once in a lifetime, does an opportunity like this come to any exhibitor.

SPECIAL UNIVERSAL-JEW

d Successes-Low Prices!

Combination Offers

Think while you Read!

"THE
DEVIL'S
PASSKEY"
Von Stroheim

PRISCILLA
DEAN
In
"THE VIRGIN
OF
STAMBOUL"

Drama
Comedy
Love
Sensations
Action
Thrills
Mystery
Suspense
Adventure
Travel
Everything

**"SHIPWRECKED
AMONG
CANNIBALS"**

ELMO LINCOLN
In
"UNDER
CRIMSON
SKIES"

EL COMBINATION OFFER

Clean-up Price for Univ

Hundreds of Thousands in

The Crowning Ev

DOROTHY PHILLIPS
In
"THE RIGHT TO HAPPINESS"

These winners are the cream of the biggest and most successful Universal-Jewel box office attractions. Book all Nine for your most profitable summer

"BLIND HUSBANDS"
Von Stroheim's Wonder Play

These Jewels Contain every known box office attraction value plus records that are the envy of every producer

"THE GREAT AIR ROBBERY"

SPECIAL UNIVERSAL-JEW

ersal's Greatest Successes

Profits for Exhibitors !

ent of the Year !

HERE are nine Universal-Jewels that have pulled capacity houses in hundreds of cities. Thousands of letters testifying to the remarkable drawing powers of these wonderful productions have poured in from exhibitors who ran them for a week or two or even longer, and then requested return dates.

IN short, every one of them was and is a W-I-N-N-E-R!

DON'T forget that for a single moment when you consider this wonderfully attractive special combination offer. The quality — the story — the stars — the direction — the photography — IT'S ALL THERE! EVERYTHING — just as originally produced.

YET UNIVERSAL makes this startling offer and gives you the golden opportunity of a lifetime to clean up in big league fashion during the summer months. Go to your nearest Universal Exchange and take immediate advantage of this deal. Book one, or five, or all nine—YOU'LL CLEAN UP. Think — reason it out — then act! Don't hesitate — to-day's the day.

Everything ready for you

at your nearest

Universal Exchange

EL COMBINATION OFFER

Only One Sample of these

Refresh Your Memory

Rare Chance to Play this

Glenrock, Wyo.
Population
220

→

A PACKED house and everybody pleased. "The Right to Happiness" ranks second to none among super-productions—and Dorothy Phillips is star above stars—E. A. Gross, Empress Theatre.

Granada, Colo.
Population
359

→

"THE Right to Happiness" deserves to rank among the masterpieces of the screen world. It has yet to be equalled.—Charles Lennox, Belmont Theatre.

Ault, Colo.
Population
569

→

WENT over great. Truly a big picture and pleased my patrons.—C. W. Hine, Princess Theatre.

SPECIAL UNIVERSAL-JEW

9 Success-Proven Jewels!

Read What Exhibitors Said!

Summer to a Blaze of Profits

JUST one sample of the many amazing successes offered in this remarkable combination offer. Refresh your memory — read what exhibitors said! And remember — IF YOU HAVE NOT PLAYED IT — IT'S NEW! If you're in this business to make money and to please patrons, here's your great golden chance.

DOROTHY PHILLIPS

In the greatest love story ever told -----

"THE RIGHT TO HAPPINESS"

Produced under the direction of Allen Holubar

EL COMBINATION OFFER

Don't Fish In Strange Streams!

MANY an exhibitor, like many an angler, makes a careful cast only to hook a tin can. Fishing in strange streams seldom yields anything worth while. How much better, safer, and surer is it to show during the summer, at low cost, productions that are known, profit-proven successes!

YOU know, and all the world knows, Universal to be the fairest, straightest-dealing moving picture producing organization on the face of the earth.

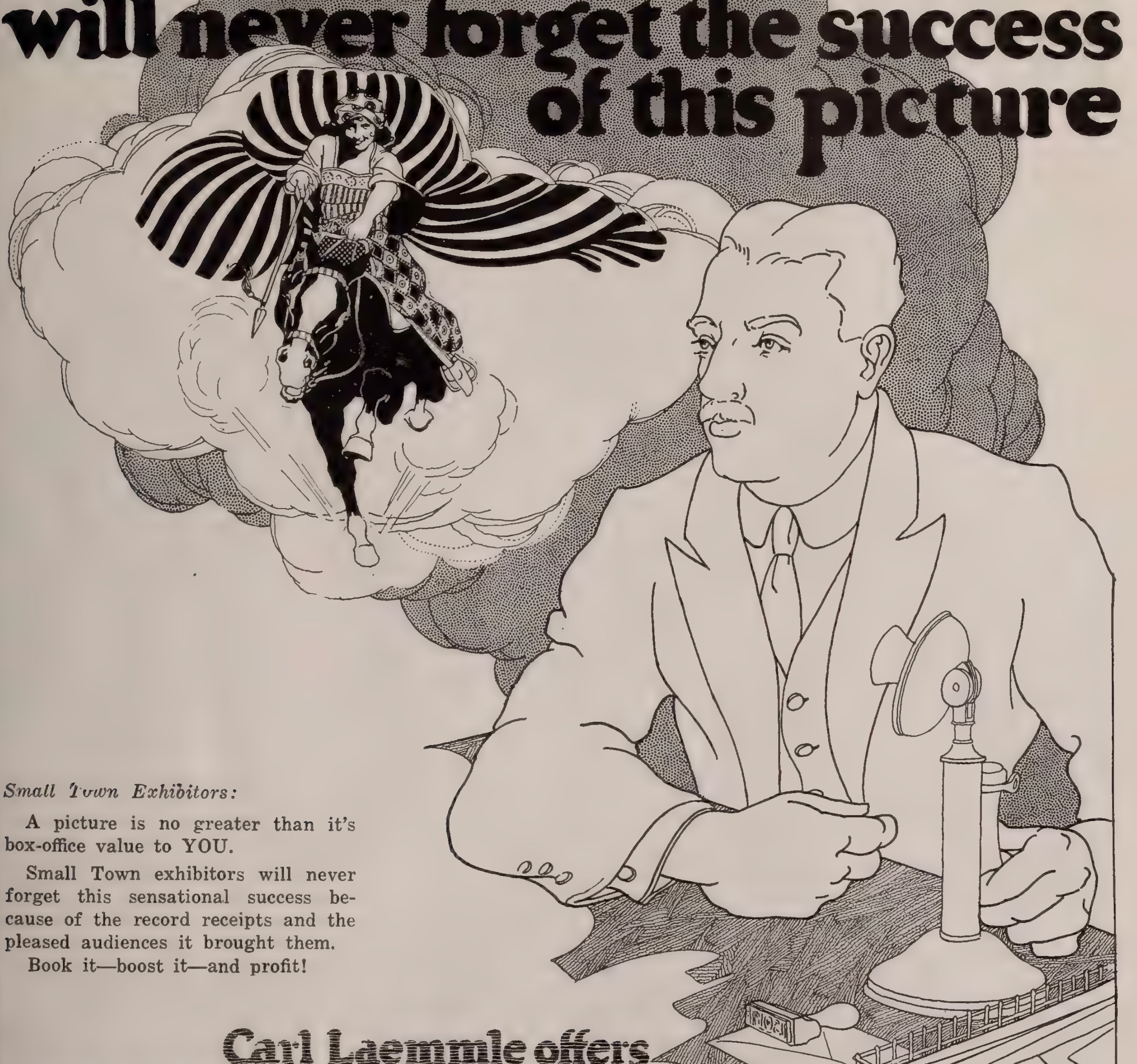
UNIVERSAL is and always will be for the highest and best interests of the exhibitors. Not bunk—not charity—but just plain good business sense. For on the success of exhibitors depends our success.

TAKE advantage of this low-price, big-production offer and—CLEAN UP!

Don't Delay!
To-Day's the Day!

Special Combination Offer

Small Town Exhibitors will never forget the success of this picture



Small Town Exhibitors:

A picture is no greater than it's box-office value to YOU.

Small Town exhibitors will never forget this sensational success because of the record receipts and the pleased audiences it brought them.

Book it—boost it—and profit!

Carl Laemmle offers

PRISCILLA DEAN

in Tod Browning's Universal-Jewel

"The Virgin of Stamboul"

Look! the "Wi

dcat" is Back!

putation

THERE is only one Dean! Only one "Wildcat of the Screen"! Only one actress today on whom you can count absolutely for a ripping, tearing sensation every time she appears. And there's only one theatre in your town that can show this newest Dean wonder first. Make that theatre yours —right now—today—by wire. Your big Campaign Folder should be on your desk while you read this. New promotion ideas, new process ad cuts, new helps of every kind—an always new star. Get busy now.

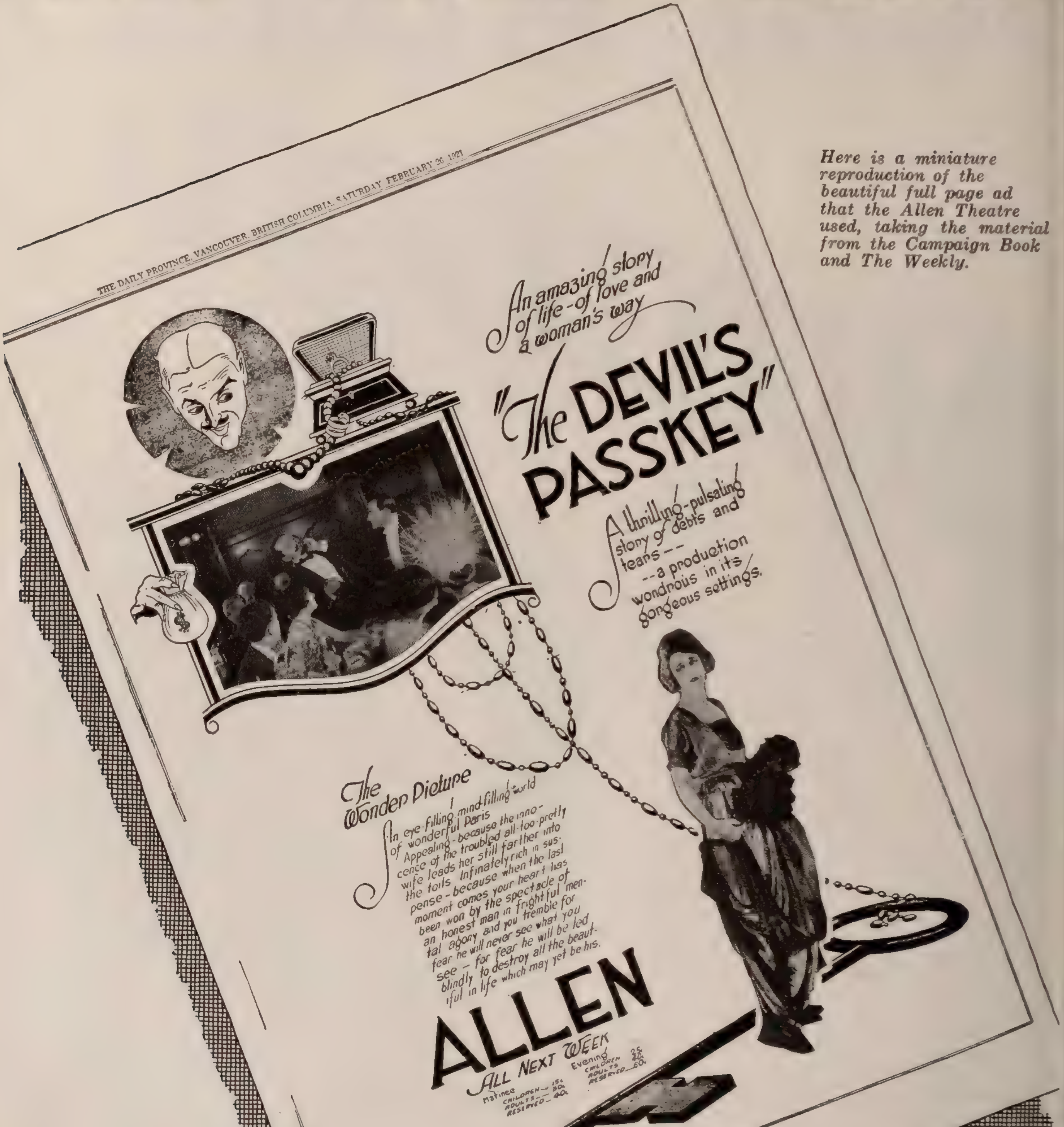
Carl Laemmle presents Stuart Paton's Tremendous Drama of Woman against Woman. A Universal-Jewel Production de Luxe.

Adapted by Lucien Hubbard from Edwina Levin's novel, "False Colors."

Starring

PRISCILLA DEAN

Allen Theatre Backs



THE DAILY PROVINCE, VANCOUVER, BRITISH COLUMBIA, SATURDAY FEBRUARY 26, 1921

An amazing story of life—of love and a woman's way

"The DEVIL'S PASSKEY"

A thrilling—pulsating story of debts and tears— —a production wondrous in its gorgeous settings.

The Wonder Picture

An eye-filling mind-filling world of wonderful Paris

Appealing—because the innocence of the troubled all-too-pretty wife leads her still farther into the toils. Infinately rich in suspense—because when the last moment comes your heart has been won by the spectacle of an honest man in frightful mental agony and you tremble for fear he will never see what you see—for fear he will be led blindly to destroy all the beautiful in life which may yet be his.

ALLEN

ALL NEXT WEEK

Matinee
CHILDREN—15c
ADULTS—30c
RESERVED—40c

Evening
CHILDREN 25c
ADULTS 40c
RESERVED—60c

Here is a miniature reproduction of the beautiful full page ad that the Allen Theatre used, taking the material from the Campaign Book and The Weekly.

lt Up With Page Ads!

Picture months old-but new to house and patrons-exhibitor puts it over in great style-packs house

Still, the
Small Towns
Best Bet!

THE Allen Theatre of Vancouver, B. C., is run by a real, wide-awake showman. When he booked "The Devil's Passkey" he knew that he had a wonderful and extraordinarily successful production. He knew, altho it was some months since it had been released, it had never played his town and therefore would be absolutely new to his patrons.

MORE, as a wise showman, he knew that it should be played up in a big way. This he did by using newspaper space liberally, "lifting" his material from the Campaign Book and The Weekly.

THE results bore out the oft-repeated contention that this is a tremendous drawing card and worth putting over right. Book it and boost it—the picture will do the rest!

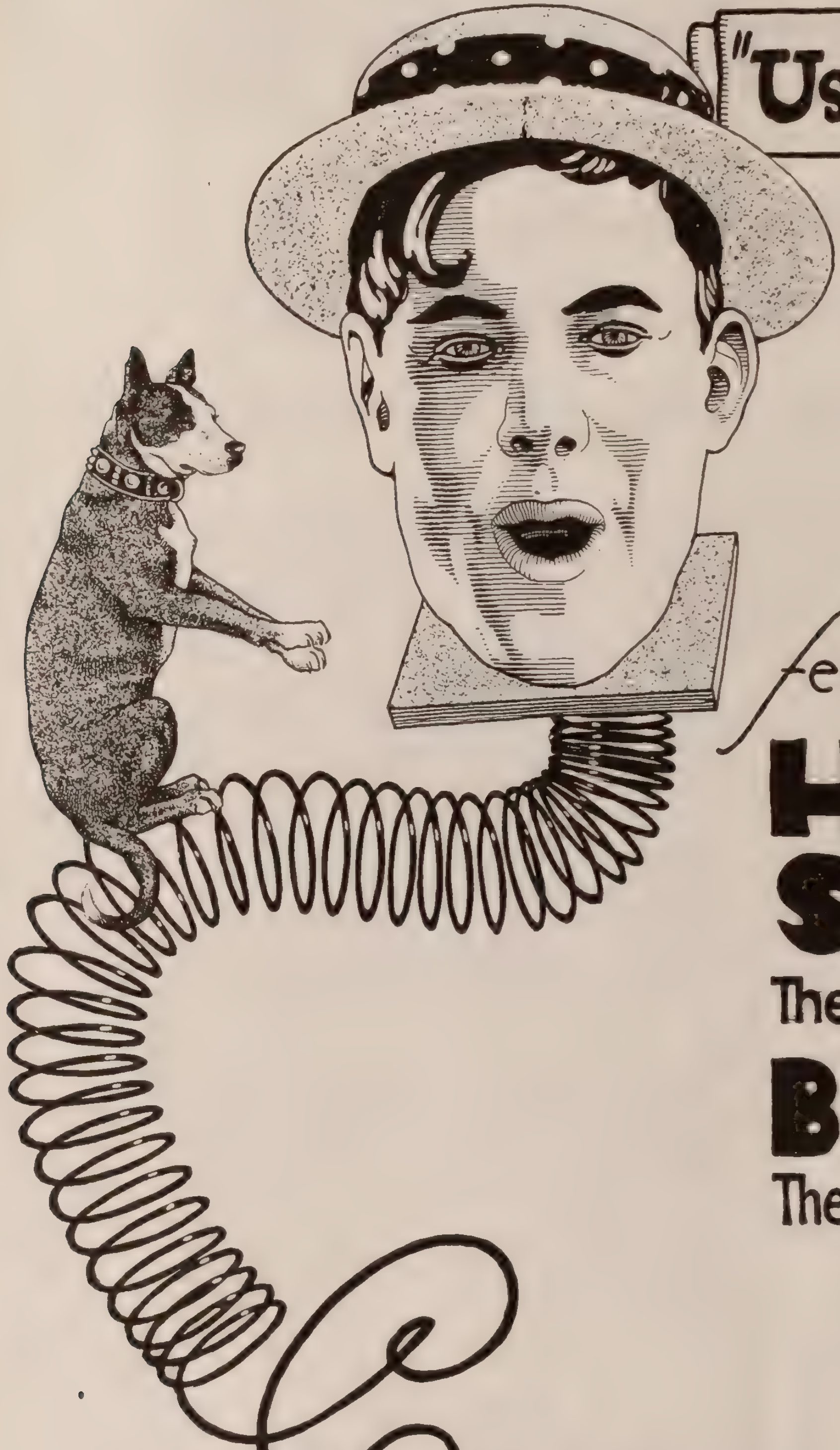
Von Stroheim's

Amazing play of
life and love and
a woman's ways

UNIVERSAL-JEWEL

"The Devil's Passkey"

"Using Century Co



featuring

HARRY SWEET

The Merry Comic and

BROWNIE

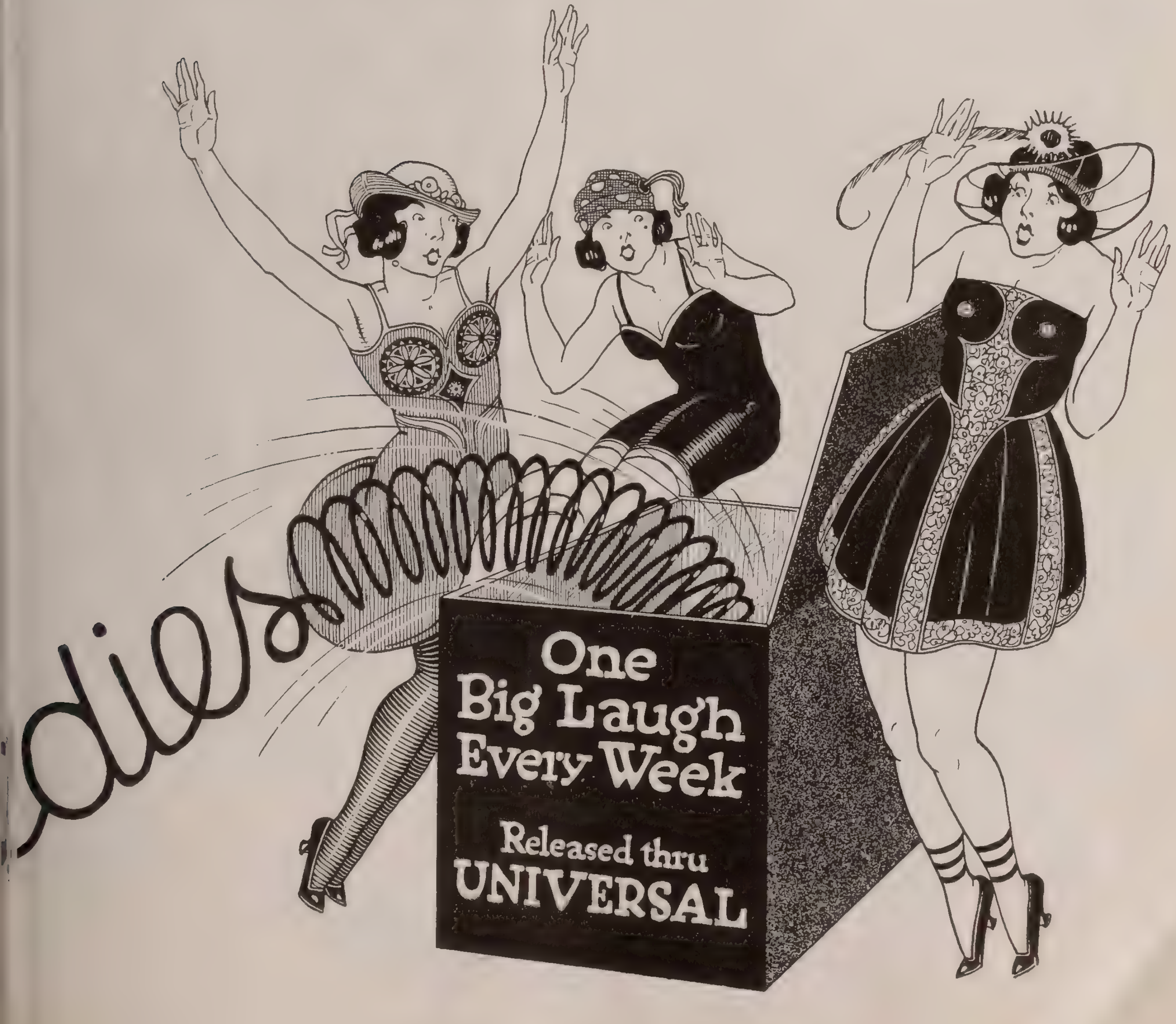
The Century Wonder Dog

Century Com

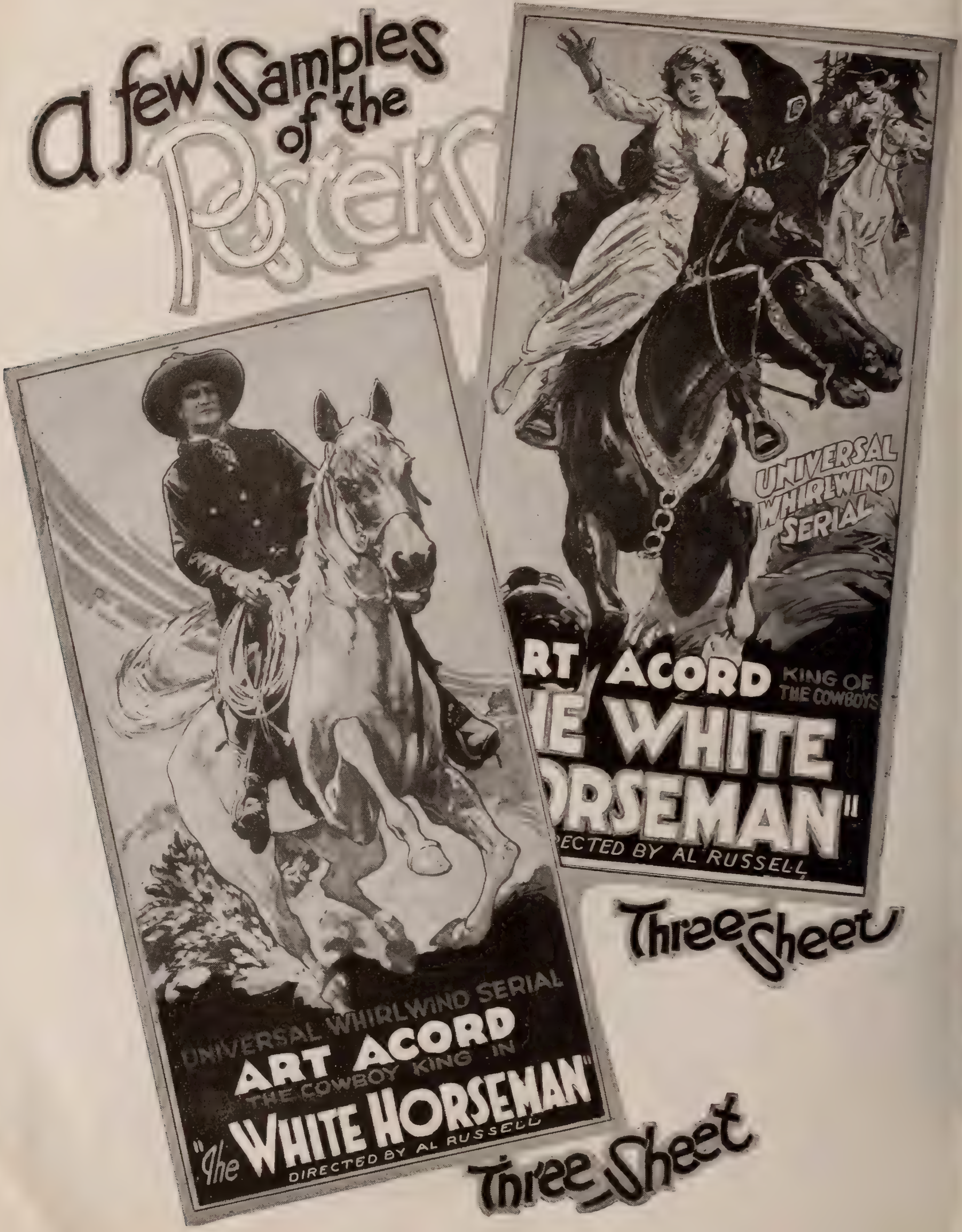
medies in All our 30 Theatres !"

—Gore Bros. and Sol. Lesser

"WE have been using your 'Century Comedies' over our entire circuit of thirty theatres, and we have found them to be so satisfactory and such real, honest-to-goodness comedies, clean and wholesome with a good hearty laugh in each one, that we feel we ought to tell you just how good they are."

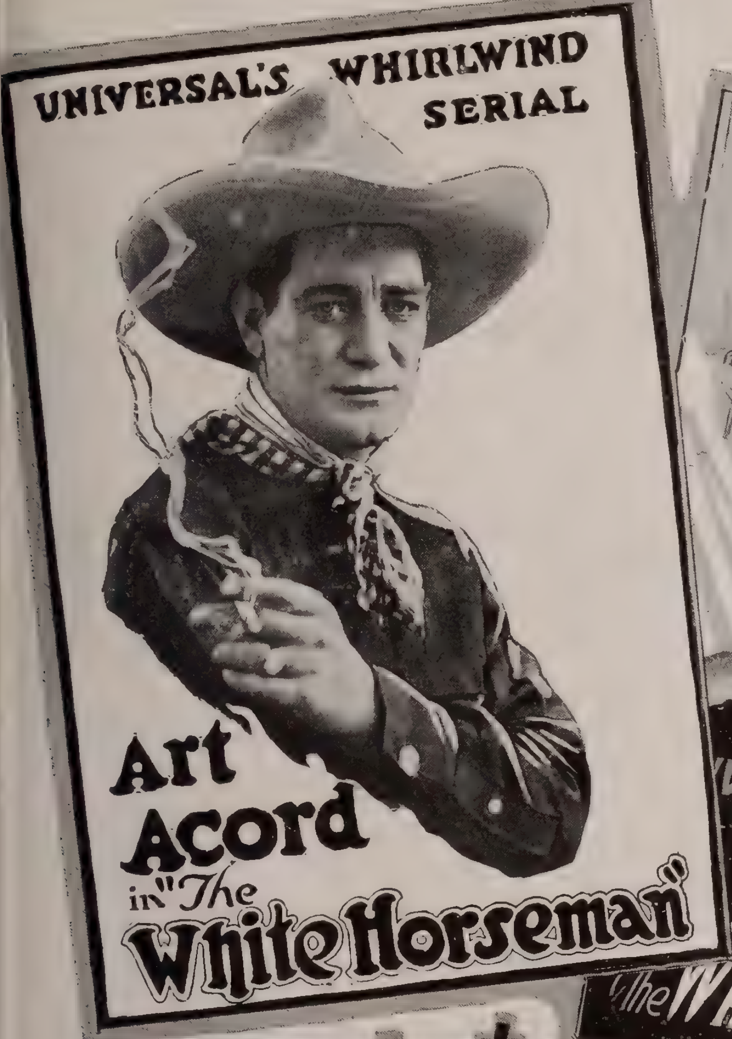

dies
One
Big Laugh
Every Week
Released thru
UNIVERSAL

A few Samples of the Posters


UNIVERSAL WHIRLWIND SERIAL
ART ACORD
KING OF THE COWBOYS
"THE WHITE HORSEMAN"
DIRECTED BY AL RUSSELL
UNIVERSAL WHIRLWIND SERIAL
ART ACORD
THE COWBOY KING IN
"The WHITE HORSEMAN"
DIRECTED BY AL RUSSELL

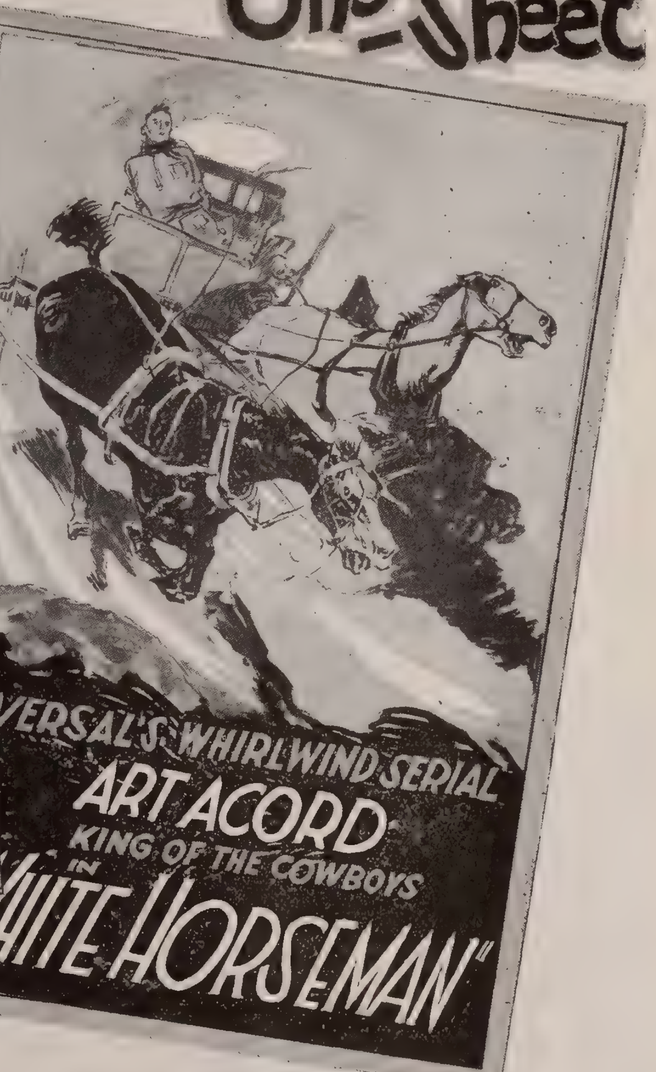
Three-Sheet

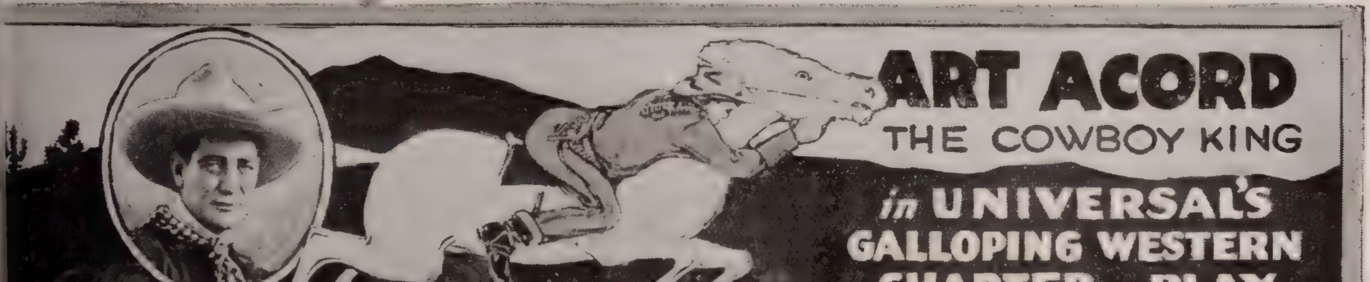
Three-Sheet


UNIVERSAL'S WHIRLWIND SERIAL
Art Acord
in "The White Horseman"

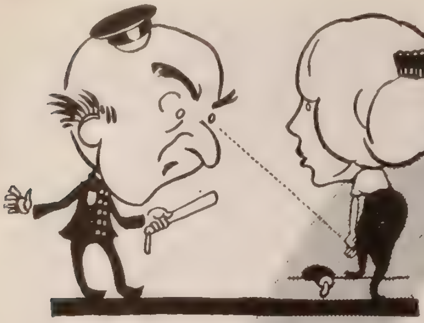
One-Sheet

One-Sheet

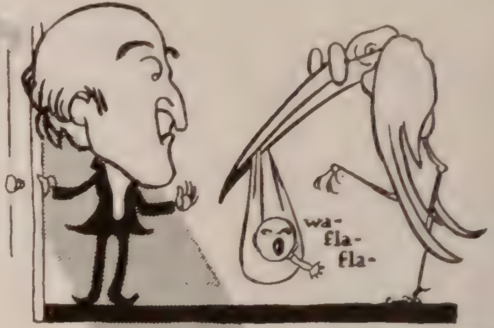

UNIVERSAL'S WHIRLWIND SERIAL
ART ACORD
KING OF THE COWBOYS
IN
"The WHITE HORSEMAN"


ART ACORD
THE COWBOY KING
in UNIVERSAL'S
GALLOPING WESTERN
CHAPTER PLAY
"The WHITE HORSEMAN"
DIRECTED BY AL. RUSSELL

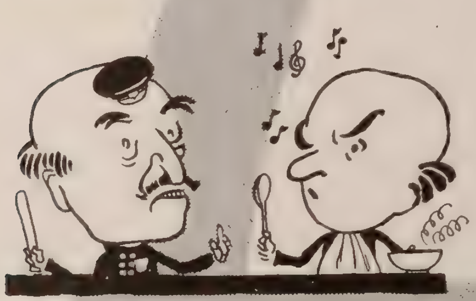
the Banner



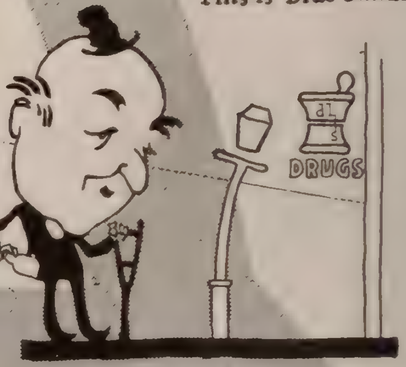
Can't bank to-day!
This is "Blue Sunday"



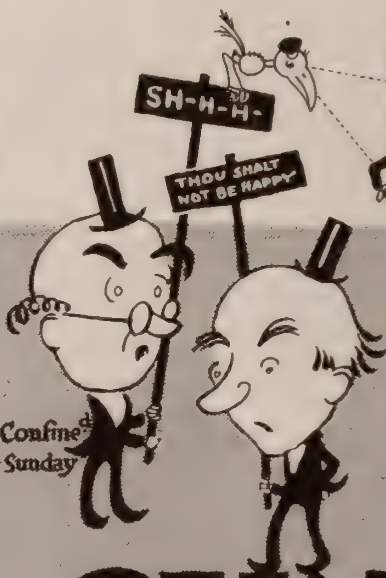
Receiving Dept. Closed!
This is "Blue Sunday"



Can that Music!
This is "Blue Sunday"



No hip ailments!
This is "Blue Sunday"


SH-H-H-
THOU SHALT NOT BE HAPPY

Let Joy be Confined!
This is "Blue Sunday"

"BLUE SUNDAY"

UNIVERSAL-JEWEL 2-REEL COMEDY

STARRING

LYONS
AND
MORAN

Don't Envy Me!

"Monkey Stuff"
"The Jazz Monkey"
"A Monkey Hero"

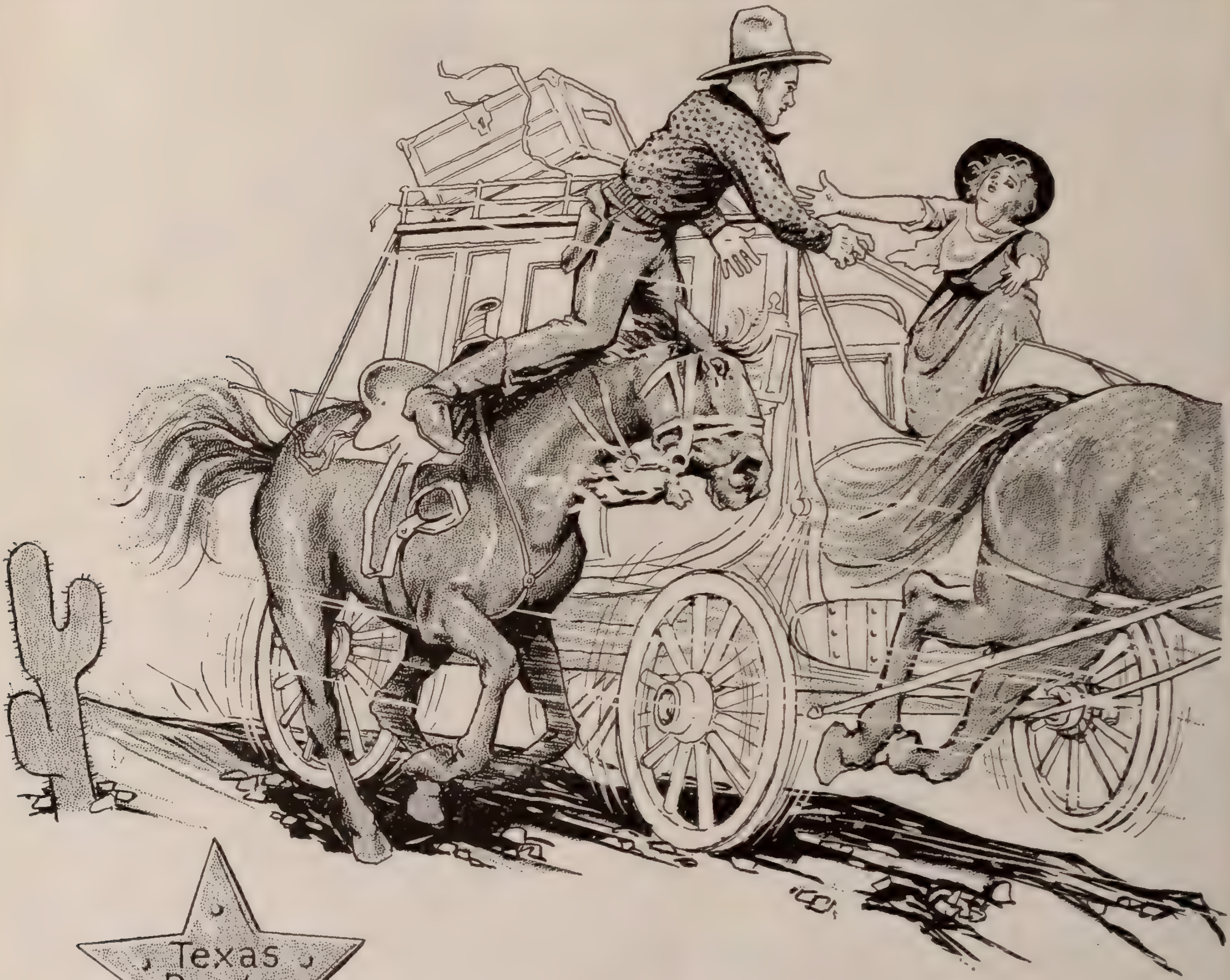
"A MONKEY HERO" is right. No real man could play piano with his back turned on whats-behind-me and not be a hero. Rescuing the Kid Wonder from the Burning House in the Second Reel of my new show is a cinch compared to what that Simonlegree Harry Burns makes me do in this scene. Say! Isn't a monkey supposed to have any rights at all?"

Tearfully yours,
JOE MARTIN.

Carl Laemmle *presents*

JOE MARTIN

UNIVERSAL - JEWEL COMEDIES.



Texas Ranger Series

THERE'S more real action—more real plot—and more real romance and pep in these Texas Ranger Two-reelers of HOOT GIBSON'S than you'll find in many a five-reel feature put out by competing producers. The reason lies first in the Star and secondly in the fact that Universal has brought the Two-reel Action Western to a state of perfection that nobody else in the business can touch. Sign up for this whole Series right now—today. Three already released—the others coming along fast. Take our word for it—this new TEXAS RANGER SERIES is the real Peruvian doughnuts—one whirl of action from start to finish.

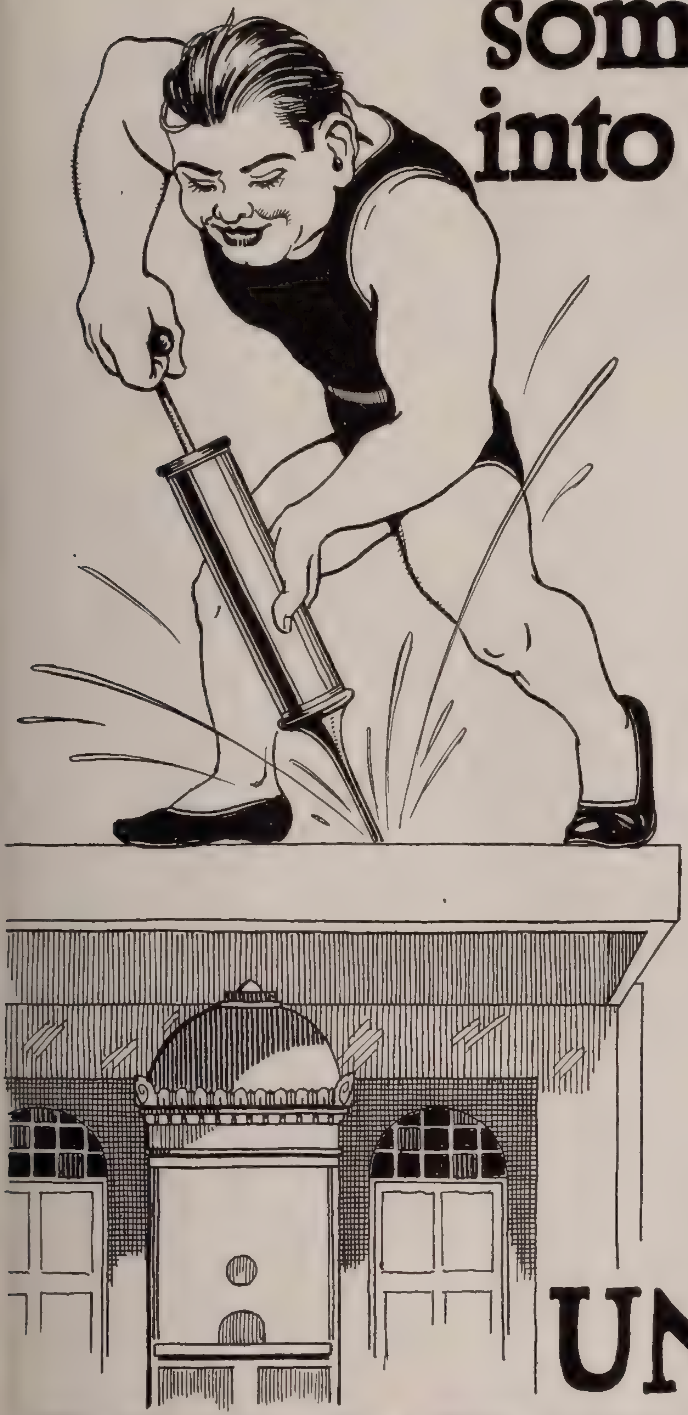
Released.

"The Cactus Kid"
"Who Was The Man"
"Crossed Clues"

Keep Your Eye On

HOOT GIBSON

Let me Shoot some "reel pep" into your House!



WHENEVER a house is found to be doing a poor business, you'll also find—nine times out of ten—that its manager is having hard luck with his short stuff. The reason for this generally is that he spends too much time picking and boosting his features, not realizing that he ought to spend at least an equal amount of time on his short subjects.

Or else, he ought to go to his Universal Exchange and say, simply: "I'll play just what you tell me to play and nothing else. If I win, you win —if I lose, you lose."

Give us a chance at your short stuff business on this basis. Just a chance is all that Universal wants—or needs.

Yours two-reely,

Shorty

The little Giant

UNIVERSAL SHORT STUFF

GENTLEMAN BANDIT SAVES GIRL FROM OUTLAW GANG

"The Outlaw"

CAST

Dandy Dan	Jack Perrin
Ethel Benton	Louise Lorraine
Red Connor	Jim Corey
Buster	Walter Wilkinson
Uncle	Otto Nelson

DANDY DAN is the leader of a band of outlaws who have always managed to elude capture. An unquenchable desire for adventure has led Dan from the straight path of law and order and he finds the means of satisfying his craving in outwitting his pursuers. He meets Ethel Benton, the niece of a wealthy ranch owner, and wins her gratitude when he saves her and her three-year-old brother from possible death in a runaway. Shortly after fate makes him the instrument in saving the life of Buster again, when the youngster has fallen over a cliff in his play and lodged in a projecting bush on the cliffside. Each time he has risked his own life in saving the others. Ethel's admiration and gratitude is unbounded. He hides his true identity from her, but she tells him that "one as noble and brave as you could never be anything but good." Dan is impressed by Ethel's purity and goodness and longs to be what she thinks him.

Plot Against Leader

Red Connor is a member of Dan's band of outlaws who is jealous of his leader and covets the leadership for himself. He discovers Dan's infatuation for Ethel and uses it as an instrument to serve his purpose of deposing Dan. He breeds dissatisfaction among the other outlaws and persuades them to join him in a scheme that will encompass Dan's downfall as leader and also win them a big stake.

Ethel is lured to a deserted shack where the band has been in hiding, thinking Dan has been hurt and is possibly dying. She is made a prisoner.

Learns Dan's Secret

Ethel is horror-stricken when she learns that Dan is the leader of the outlaws, and in the bitterness of her disillusionment turns on Dan and scores him roundly. Dan sees the others are watching for any overt movement on his part and is forced to dissemble to gain time.

Red suspects that Dan is playing a double game when he apparently falls in with the scheme to hold Ethel for ransom. He attacks Ethel to make Dan show his hand. Dan turns on him furiously. Red protests the girl belongs to him since he got her there and appeals to the gang for support. They favor Red. Dan turns on them furiously, tells them they will have to "get" him before they get the girl. Taken by surprise by Dan's action the band start for him. He hurls Red at them, knocking a couple of them down. A wallop on the jaw stops the other man momentarily. Dan grabs Ethel and rushes her out of the door, turning to meet the others as they start for him.

Jack Perrin as "Dandy Dan," the outlaw.

In the fight that follows, Red slips out with one of the men to recapture Ethel. Dan disposes of the other two and starts in pursuit. He shoots the outlaw with Red, but is in turn wounded by Red. Slumped in the saddle, his gun gone, he urges his horse on and overtakes Red. He hurls himself on Red and the two men fall to the ground battling.

Ethel's uncle has become alarmed at her absence and starts a search for her. They arrive on the scene as Red is about to make his getaway from Dan who has become weakened from his wound. Later Dan is shown the way to a new life by Ethel who asks to be allowed to help him forget the past.

NO WEDDING BELLS FOR ZULU CHIEF—

"Zulu Love"

One-reel Star Comedy

Featuring
EDDIE BARRY

FEENEY has been living at his aunt's home while she was traveling in the South Seas. When he learns that she is returning from the Zulu Islands he decides to transform her home into a Zulu Island house. He places spears, arrow heads, shields and skulls on the walls of the house and places the skins of wild animals on the floor. Feeney persuades Eddie, a friend, to dress up as a Zulu chief for the homecoming of his aunt.

When the aunt arrives she has a dusky maid of the South Sea island with her. The girl, who resembles an animated cartoon, immediately falls on Eddie's neck.

The aunt decides to have the couple married and brings a minister to the house. Feeney tells the aunt that the chief is already married, but she says that it is customary for the Zulu chiefs to have three or four wives.

This was too much and Eddie takes off his disguise and flees. The jilted Southern beauty goes outside where she sees the colored gardener and it is a case of love at first sight.

International News

No. 31

Los Angeles, Cal.—Auto classic winner sets furious pace. Jimmy Murphy averages 109 miles an hour in annual speed contest.

In the Public Eye.—General Leonard Wood sails to study conditions in Philippines—Seattle, Wash.

Melissa, Texas.—Trail of ruin in path of Southern tornado. Forerunner of storm which swept a score of States, wrecks many homes. (Omit from Boston and Philadelphia.)

Oakland, Cal.—Western crews in neck-and-neck race. University of California oarsmen best Washington by just five feet.

Norfolk, England.—Mooring mast for air giants proves success. Anchored dirigibles saved from gales which heretofort have wrecked aircraft at rest.

Nice, France.—A flight over Nice. Air views of the famous French resort which is surpassing its pre-war record for gayety.

Near Balikesri, Asia Minor.—Turks in desperate battles in Smyrna. Trench warfare resumed as Greek army halts advance of Mustapha Kemal's troops.

CURRENT RELEASES

Special Attractions

Starring
HARRY CAREY
"Hearts Up!"
"'If Only Jim"
"The Freeze Out"
"The Wallop"

Starring
FRANK MAYO
"Tiger True"
"Colorado"
"The Magnificent Brute"
"The Blazing Trail"

Starring
LYONS-MORAN
"La La Lucille"
"Fixed By George"
"A Shocking Night"

Starring
EDITH ROBERTS
"White Youth"
"The Fire Cat"
"The Unknown Wife"

Starring
CARMEL MYERS
"The Gilded Dream"
"Beautifully Trimmed"
"The Mad Marriage"
"The Dangerous Moment"

Starring
EVA NOVAK
"Wanted At Headquarters"
"The Torrent"
"Society Secrets"
"The Smart Sex"

Starring
GLADYS WALTON
"Risky Business'"
"Rich Girl, Poor Girl"
"All Dolled Up"
"Desperate Youth"

Starring
"BREEZY EASON"
"The Big Adventure"

Jewels

Starring
PRISCILLA DEAN
"The Virgin Of Stamboul"
"Outside The Law"
"Reputation"

"Once To Every Woman"
(with Dorothy Phillips)

"Blind Husbands"
"The Devil's Passkey"
"Shipwrecked Among Cannibals"
"The Great Air Robbery"
"The Breath Of The Gods"
(with Tsuru Aoki)
"Under Crimson Skies"
(with Elmo Lincoln)
"Blue Sunday"
(With Lyons and Moran)

Starring
JOE MARTIN
(Two Reels)
"No Monkey Business"
"A Monkey Hero"

Two Reel Western Dramas

Starring
HOOT GIBSON
"Kickaroo"
"Out O' Luck"
"The Cactus Kid"
"Who Was The Man?"
"Crossed Clues"

Starring
JACK PERRIN
"The Midnight Raiders"
"The Knockout Man"
"The Guilty Trail"
"The Outlaw"

Starring
LON CHANEY"
"The Empty Gun"

Serials

Starring
EDDIE POLO
"The Vanishing Dagger"
"King Of The Circus"

Starring
EILEEN SEDGWICK
"The Great Radium Mystery"
"The Diamond Queen"

Starring
ELMO LINCOLN
"The Flaming Disk"

Starring
MARIE WALCAMP
"The Dragon's Net"

Starring
ART ACORD
"The White Horseman"

Two Reel Century Comedies

"Leaping Lions and Jailbirds"
"Vamps and Scamps"
"Her Circus Man"
"The Dog Doctor"
"Seeing Is Believing"
"Tough Luck"
"Harem-Skarem"
"On With The Show"
"The Kid's Pal"
"The Country Heir"
"Dandy Lions"

One Reel Star Comedies

"Won: One Flivver"
"A Waiting Maid"
"Bring On The Groom"
"Twin Husbands"
"When Eve Fell"
"Who Kissed Me?"
"Movie-Struck"
"Short and Sweet"
"Oh, Tessie!"
"The Truck Horse Bandit"
"Zulu Love"

INTERNATIONAL NEWS TWICE - A - WEEK

Thrilling Auto Stunts Shown in Diamond Mystery

"THE DIAMOND QUEEN"

Episode 17

"The Hand of Fate"

CAST

Doris	Eileen Sedgwick
Bruce	George Cheseboro
Benson	Al Smith
Martin Harvey	Alfred Fisher
Aline	Josephine Scott
Zeidt	Frank Clarke
Zimba	Al Smith

BRUCE and Doris escape death when the doomed plane by chance falls into a deep-flowing river, which breaks the fall and quenches the flames. Bruce reaches the river bank with Doris and revives her, but they find that Benson, who had witnessed their miraculous escape, has landed nearby and is again attacking him.

Bruce and Doris attempt a perilous crossing of the river on a fallen tree at the end of a water-fall and rapids. When they are half way across, Benson, aiming at Bruce from the shore, fires his revolver, but the bullet strikes Doris, who falls over the cataract into the whirling rapids below. Bruce plunges into the water to save her and after a desperate struggle succeeds in reaching the opposite shore.

At dawn Bruce and Doris find a conveyance and set out for her home, where they intend to make a fresh start for Martin Harvey's secluded cottage in Coaldale.

Benson's men search Aline's home and find the message taken by the carrier pigeon. Bruce and Doris arrive at her home, find Aline and learn what has happened. Bruce and Doris leap into an auto and speed off in an effort to overtake Benson's men. Far out on the country road they catch up with the crooks, but before Bruce's car passes, Doris cleverly gets onto the rear of the crook's car, while Bruce drives on ahead of the crooks, who do not recognize him or suspect what has happened. Doris then fires a revolver in such a manner that her foes think a tire has blown out, but when they stop to repair it, she slips along the runboard on the opposite side and gets to the driver's seat, starts the car and speeds off, leaving the crooks stranded in the road. Bruce then takes Doris back into his own car, while the car of the crooks is allowed to plunge over the high embankment. The crooks commandeer another car from a passing motorist and take up the chase.

Outside the cottage, Zimba, the African half-caste, has peered through the windows and witnessed the overpowering of Bruce and Doris, who are tied and helpless in a room separate from that in which is the trap door. Zimba decides upon a crude plan as a means to thwart Doris' foes and at the same time free her. He sets off a heavy charge of explosive against the partition between the two rooms on the chance that it will annihilate the crooks, but, being set so that its force will not be directed toward Doris and Bruce, leave them unharmed. The fuse burns down to the powder. The explosion comes. We see Doris and Bruce being buried under falling debris before Zimba can get to them.

Eileen Sedgwick
in "THE DIAMOND QUEEN"
A UNIVERSAL SERIAL

Social Note--A Dandy Time Was Had By All. See—

"Dandy Lions"

Two-reel Century Comedy

Featuring
THE CENTURY LIONS

THE star reporter places a cake of ice before an aeroplane propeller so that he can keep cool at his desk. The wind from the propeller blows the papers from the desks in the office and when the editor arrives the office looks as if it was hit by a cyclone. The inventor is fired and goes across the street where is employed in a restaurant.

The artist owner of the restaurant takeksk a liking to the reporter's wife and gives her a job as a waitress, but fires the husband. The reporter sees a crate of lions at the railroad station and frees the animals.

The lions enter the restaurant and effectively put the establishment out of business.

International News

No. 32

New York City.—Giants in first game before home folks. Crowd of 25,000 see McGraw's men bow to Phillies in initial Polo Grounds appearance. (Omit Chicago.)

Welsh Training Park, Summit, N. J.—Jack Dempsey begins training for big bout. Heavyweight champion of the world starts getting in shape for Carpentier down on the farm.

New York City,—Stage stars rehearse for Equity Benefit. Leon Errol turns Chorus Director for big May 1st show at Metropolitan Opera House. (New York City and State.)

Philadelphia, Pa.—Lifting a 310-ton load. Giant crane at Navy Yard handles its "little brother" like a toy. (Omit New York City and State and Chicago prints.)

Ashland, Boston, Mass. — New American record in great marathon. Scores compete in 25-mile road race.

San Francisco, Cal.—Fishermen's fleet leaves for Alaska. Picturesque craft off for Northern waters for ocean's finny treasures.

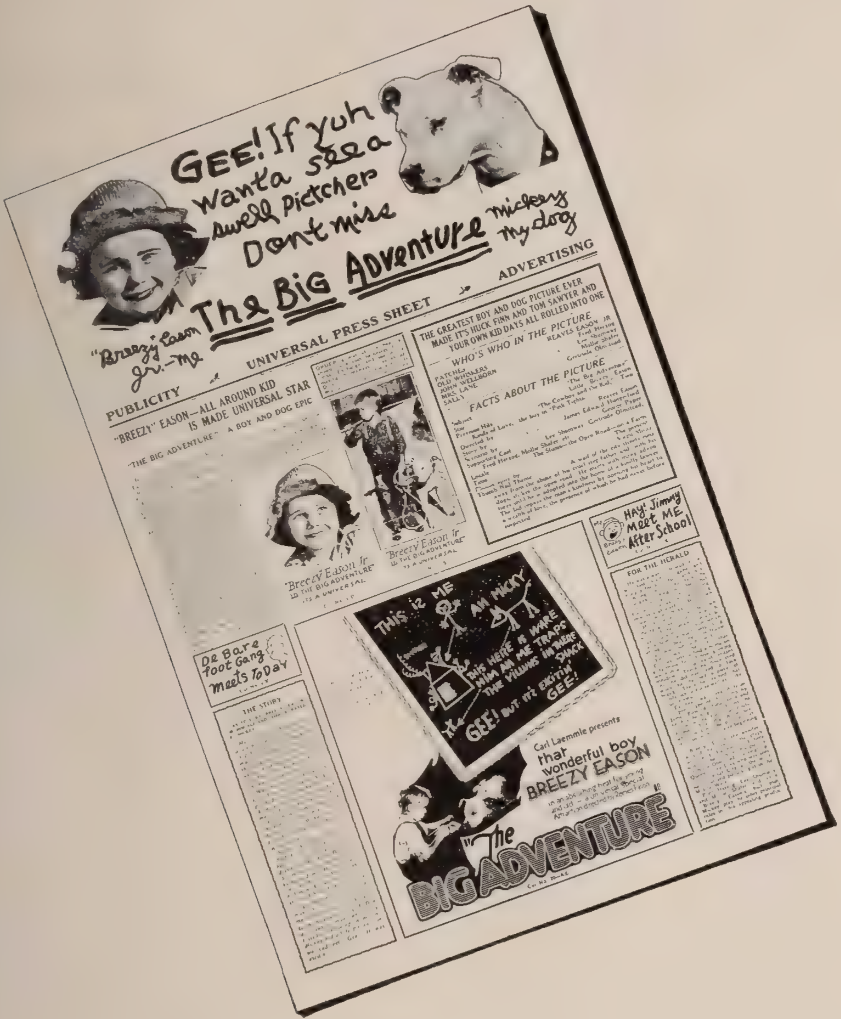
New York City.—Jazz for zoo animals. Fox-trot strains tried out on helpless animals to see what effect is.

Hawthorne Hills, England.—Prince of Wales rides to victory. King and Queen of England see heir to throne display fine horsemanship in steeplechase.

New York City.—President acclaimed at unveiling of statue to South American patriot.

Off San Pedro, Cal.—Pacific fleet in big gun practice. Admiral Rodman sees batteries of twelve 14-inch guns establish new marksmanship records.

One Wonderful Press Sheet!



GEE! If yuh wanta see a swell pitcher Dont miss The Big Adventure

"Breezy" Eason Jr.—Me

Mickey my dog

UNIVERSAL PRESS SHEET

PUBLICITY

ADVERTISING

"BREEZY" EASON—ALL AROUND KID IS MADE UNIVERSAL STAR

"THE BIG ADVENTURE" A BOY AND DOG EPIC

THE GREATEST BOY AND DOG PICTURE EVER MADE IT'S HUCK FINN AND TOM SAWYER AND YOUR OWN KID DAYS ALL ROLLED INTO ONE

WHO'S WHO IN THE PICTURE

FACTS ABOUT THE PICTURE

"Breezy" Eason Jr in THE BIG ADVENTURE ITS A UNIVERSAL

HAY! Jimmy Meet ME After School

FOR THE HERALD

De Bare foot Gang meets ToDay

THE STORY

THIS iz ME

AN MICKY

THIS HERE IS WARE HIM AN ME TRAPS THE VILLUNS IN THERE SHACK

GEE! BUT IT'Z EXITIN' GEE!

Carl Laemmle presents that wonderful boy BREEZY EASON

"The BIG ADVENTURE"

NEWSPAPER ADS

In this wonderful Press Sheet bristling with ideas and aids, you'll find a complete set of striking newspaper ads consisting of two one-column ads, two two-column ads and one three-column ad.

POSTERS

Five beautiful posters lithographed in five colors are at your service. There are two one-sheets, two three-sheets and one six-sheet.

TEASER SLIDES

One of the most original crowd-getting ideas projected in many moons is the set of three teaser slides here fully illustrated.

EXPLOITATION STUNTS

The Press Sheet offers a wealth of material to the wide-awake showman who will spend a little in order to gain much. Every aid is practicable, simple and will cost very little.

PUBLICITY

Advance Notes, Special Advance Stories, Current Notes and ready written Reviews written by men who know what the newspapers want—these are at your disposal in this Press Sheet.

GET YOUR COPY TODAY

Space forbids full mention of the Lobby Display Photos, Herald Ideas, Throwaways, Music Cues, Scene Cuts and numerous other service aids that, if used, will pack your house.

Get a copy of this wonderful Press Sheet today from your Universal Exchange.

That Wonderful Boy "BREEZY" EASON

Presented by
CARL LAEMMLE
in a picture that takes you back through tears and smiles to childhood days

Universal Special Attraction
Directed by Reeves Eason

"The BIG ADVENTURE"

"Traffic In Souls" (Universal)
"The Miracle Man'
"The Birth Of A Nation"
"A Dog's Life"
"Where Are My Children?" (Universal)
"Tarzan Of The Apes"
"The Romance Of Tarzan"
"The Kaiser" (Universal)
"Shoulder Arms"
"My Four Years In Germany"
"Broken Blossoms"
"The Heart Of Humanity" (Universal)
"Civilization"
"A Daughter Of The Gods"
"When The Clouds Roll By"
"Daddy Long Legs"
"Neptune's Daughter" (Universal)
"Mickey"
"Enlighten Thy Daughter"
"Blind Husbands" (Universal)
"Cabiria"
"Quo Vadis"
"The Turn Of The Road"
"The Right To Happiness" (Univeral)
"Eyes Of Youth"
"War Brides"

The 26 Biggest Money-makers ever produced

THIS list was compiled by the Editor of one of the best-known film trade papers in the country. It covers a period of years and comprises those 26 pictures which stand out in the minds of Producers, Exhibitors and Public as the best pictures and the biggest money-makers in the history of the business. This is not a Universal-made list, but a careful survey of the past made by an unbiased judge who knows whereof he speaks.

Of these 26, UNIVERSAL alone has given you SEVEN !

NO better proof of the quality of Universal's productions has ever been offered the theatre-managers of America. Here is the absolute proof-of-the-pudding—the fact that nearly one-quarter of the biggest and best moving pictures that America has ever seen have been given you by a single company — UNIVERSAL — the creation of the outstanding genius of CARL LAEMMLE.

WITH this unparalleled record of financial and artistic success behind it, UNIVERSAL directs your attention to a forthcoming production whose certain triumph is abundantly prophesied by this convincing evidence of superiority. Look for a production (by Von Stroheim) which will set a new mark in profit and artistry for the whole industry to shoot at.

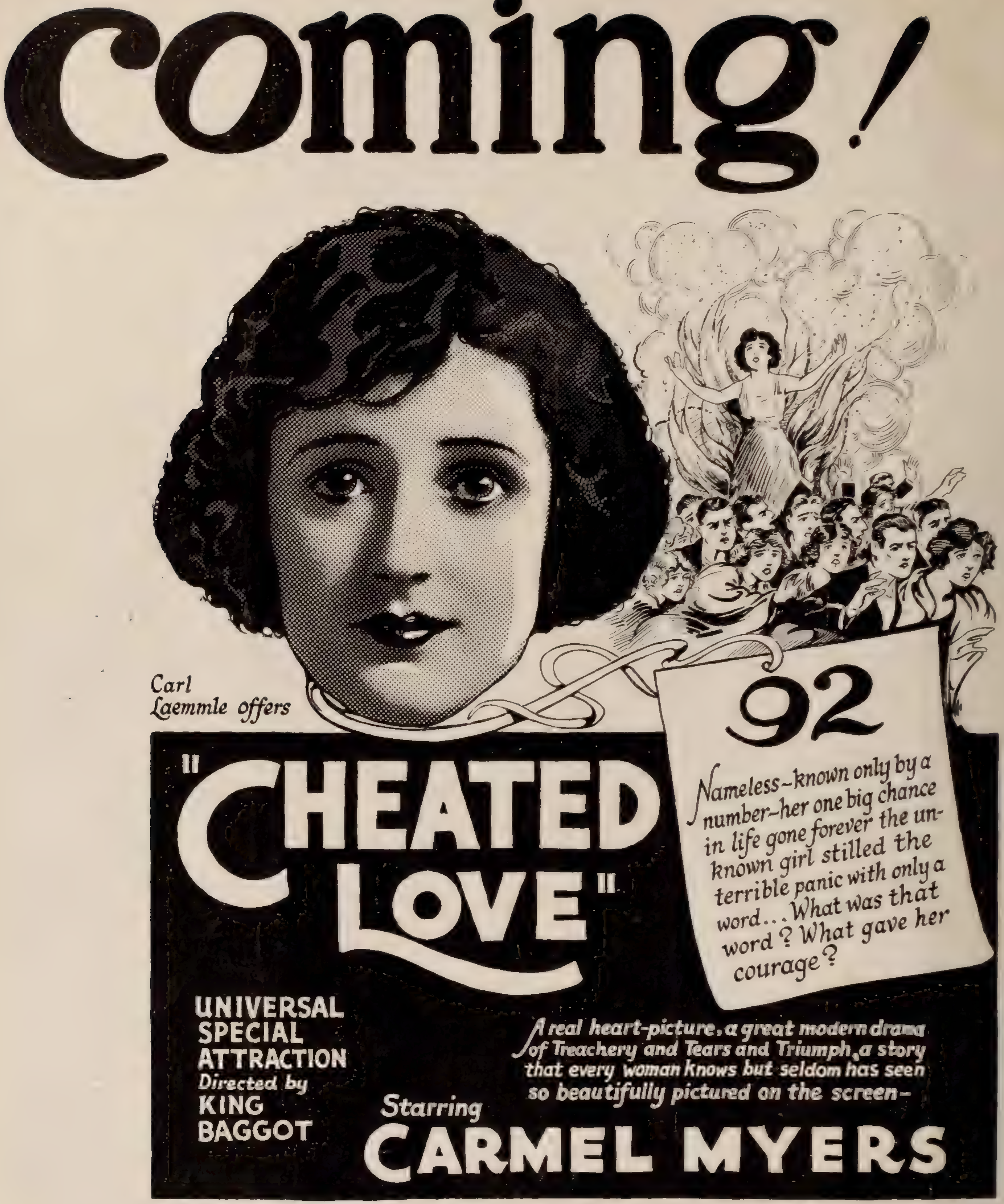
"FOOLISH WIVES"

UNIVERSAL-JEWEL PRODUCTION DE LUXE

The
MOVIN E WEEKLY

EVA NOVAK
in
"WOLVES *of the* NORTH"
UNIVERSAL SPECIAL ATTRACTION

VOL 13 NO 13
MAY 14
1 9 2 1



Coming!

Carl Laemmle offers

"CHEATED LOVE"

92

Nameless–known only by a number–her one big chance in life gone forever the unknown girl stilled the terrible panic with only a word... What was that word? What gave her courage?

UNIVERSAL SPECIAL ATTRACTION
Directed by
KING BAGGOT

A real heart-picture, a great modern drama of Treachery and Tears and Triumph, a story that every woman knows but seldom has seen so beautifully pictured on the screen–

Starring
CARMEL MYERS

ABOVE is an exact-size reproduction of the Three-column ad for this coming production, the head of Carmel Myers being made by the new Universal process for better newspaper reproduction. If you add notice of other attractions, tell your newspaper to add them below the black, with a 6-point rule underneath. Your theatre name, of course, goes at the top, in place of the word "Coming".

ARE YOU INSULTED?

UNIVERSAL has the reputation of having the most efficient exploitation department in the business. We have earned that reputation. We are proud of it. Exploitation "puts over" pictures. It makes the difference between breaking even and making a good profit.

Pictures + Exploitation = profit:

Every Universal feature has many carefully thought-out exploitation ideas, originated by experts and embodied in mats and cuts so that all an exhibitor has to do is to order the cuts or mats and use them in his papers.

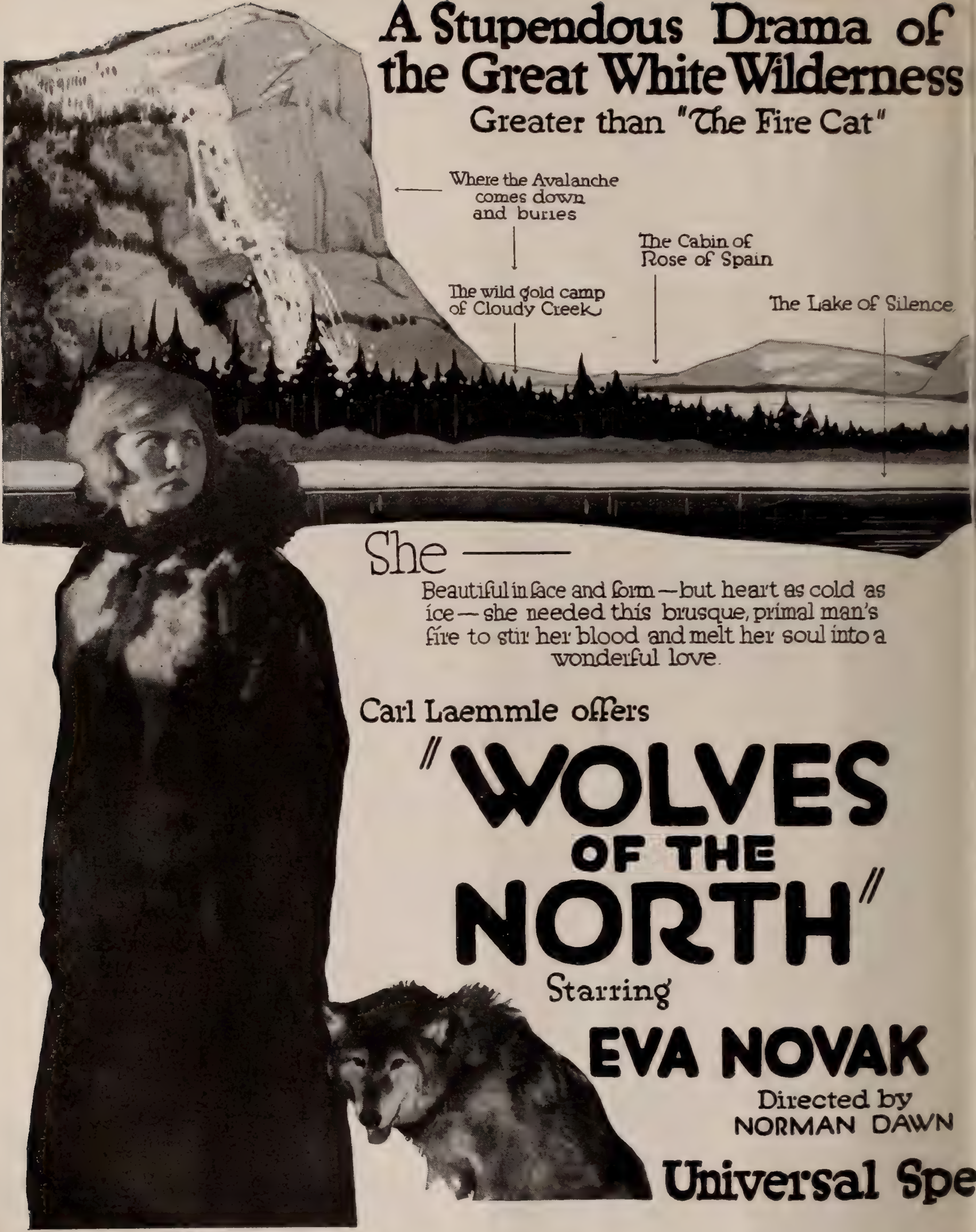
Many do.

But, unfortunately, some exhibitors are not showmen and do not realize that exploitation will pay for itself many times over. Some exhibitors never use any aids at all except the posters and the lobby. Either these men don't appreciate the fine work which the Universal exploitation men have placed at their hand or they pooh-pooh the idea that anybody could think of a good exploitation stunt which had not occurred to them. Which are you, Mr.-I-Don't-Advertise, Unappreciative or Insulted?

Whichever you are, forget your feelings and make money by using the ideas contained in the press books available at all Universal exchanges.

A Stupendous Drama of the Great White Wilderness

Greater than "The Fire Cat"


Where the Avalanche comes down and buries
The Cabin of Rose of Spain
The wild gold camp of Cloudy Creek
The Lake of Silence

She ——

Beautiful in face and form — but heart as cold as ice — she needed this brusque, primal man's fire to stir her blood and melt her soul into a wonderful love.

Carl Laemmle offers

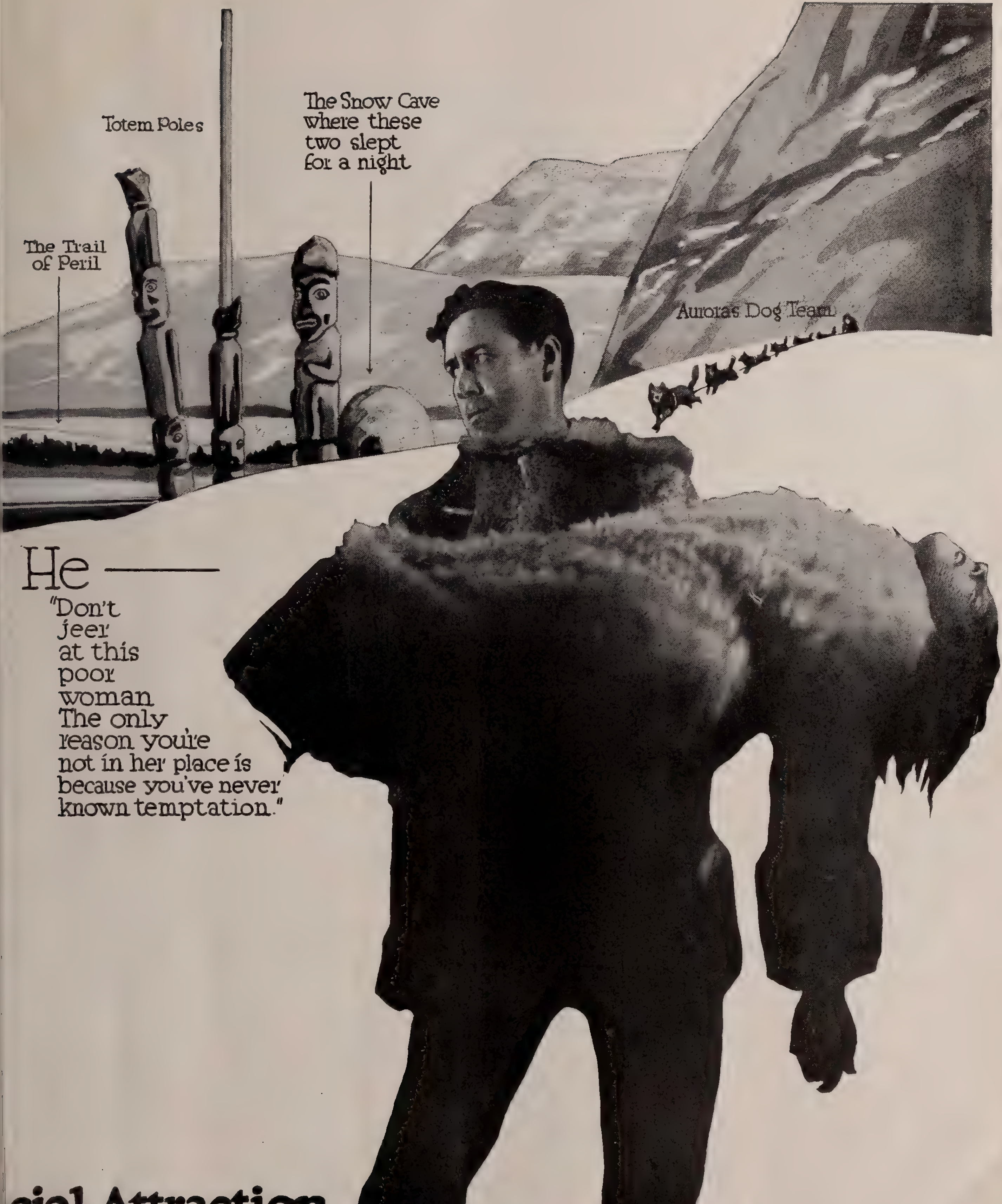
"WOLVES OF THE NORTH"

Starring

EVA NOVAK

Directed by
NORMAN DAWN

Universal Spe


Totem Poles
The Snow Cave where these two slept for a night
The Trail of Peril
Auroras Dog Team

He ——

"Don't jeer at this poor woman The only reason you're not in her place is because you've never known temptation."

cial Attraction

Service page for "Wolves of the North"

AT A GLANCE

SUBJECT—"Wolves Of The North."
STAR—Eva Novak.
PREVIOUS HITS—"Wanted at Headquarters," "The Torrent," "Society Secrets," "The Smart Sex," etc.
DIRECTED BY—Norman Dawn.
STORY BY—Norman Dawn.
SCENARIO BY—Wallace Clifton.
SUPPORTING CAST—Herbert Heyes, Starke Patterson, Percy Challenger, Barbara Tennant, Clyde Tracy, William Eagle-Eye, Millie Impolito.
LOCALE—Alaska.
TIME—The Present.
PHOTOGRAPHY BY—Thos. Rea.
THUMB-NAIL THEME—The story of a young American girl in Alaska who tries to guage a primitive romance by conventional standards; of a big adventure which proves the error of her judgment and permits her to see the real gold beneath the rough veneer of the man she loves.

ADVERTISING PUNCHES

1—"Wolves Of The North" is a magnificent scenic production, showing inspiring vistas of the Arctic zone.
2—It was directed by Norman Dawn, who became known as an action-director when he put "The Fire Cat," "Lasca" and "The Adorable Savage" on the screen.
3—The pleasing screen personality of Eva Novak and her fast-growing popularity.
4—The interesting supporting cast, including two popular young leading men, Herbert Heyes and Starke atterson; two clever character actors, Percy Challenger and Clyde Tracy; a real Indian chief, William Eagle-Eye and Millie Impolito, the spectacular Spanish beauty.
5—The spectacle of an avalanche crushing out the life of a faithless man and of death locking him in an embrace with a woman so that the girl to whom he was pledged could see his unfaithfulness with her own eyes.
6—Amazing "trick" photography by which a gentle dog is transformed into a snarling wolf as if by magic—just one of the clever atmospheric touches in which the story abounds.
7—The startling implication of the story that there is a strain of the wolf in all men.
8—The romantic locale and the picturesque costumes.
9—The speed with which the breath-catching story is unfolded and the high-voltage of the climax.
10—Wild scenes in an Alaskan mining camp during a gold rush.

CAST

"Wiki Jack" Horn	Herbert Heyes
Prof. Emerson Cabot Norris,	Percy Challenger
Aurora Norris	Eva Novak
David Waters	Starke Patterson
Jenfau Jen	Barbara Tennant
Massakee	William Eagle-Eye
Lech	Clyde Tracy
Rose of Spain	Millie Impolito

Synopsis of Story

"WOLVES OF THE NORTH"

IN the village of Unalik, on the southern coast of Alaska lived Aurora Norris with her father who taught the indians at the little mission school. Aurora was eighteen and had developed a rigid code of ethics due to her deep reading.

Two men of the north: David, a youth of her age, careless and self-confident, and Wiki Jack, about thirty-five, a big hard living miner of the North Woods, were rivals for the love of Aurora. The girl liked David but was fascinated by the rough giant and yet he failed to measure up to her code because of his way of living.

Walking through the snow at dusk one day with her great wolf dog, Aurora meets Wiki Jack who takes her in his arms and kisses her several times. When he releases her he is struck with remorse at what he has done. The girl returns to the village and reluctantly tells David.

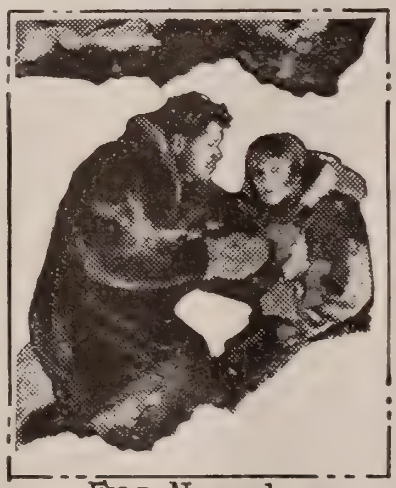
With the unreasoning fury of youth David meets Waki Jack on the trail and strikes the giant. This arouses the brute in the man and he hurls the youth down a steep bank. This incident causes Aurora to become publicly engaged to David to humiliate Jack.

With news of a gold strike further north David left the village and went away while Wiki Jack continued to work at his small mine. Aurora hears that David is married to Rose of Spain, a designing woman of the boom mining camp. She set out for the north to learn the truth for herself, followed by Wiki Jack.

Shortly after her arrival at the camp the mountain above the town hurled down an avalanche of snow and ice crushing out the lives of the inhabitants of the camp. Wiki Jack, who had followed Aurora, saved her life by holding her under a protecting ledge of rock while the avalanche rolled past them.

Together they dig their way to the window of the largest cabin in town and see through the fallen timbers David and the woman who had taken her place, locked by death in an embrace.

Overcome by the sight before her, Aurora turned toward Wiki Jack and for the first time realized how much she needed his protecting arms.



Eva Novak in "Wolves of the North"
UNIVERSAL

Theatre Name Here

The crashing silence of the Arctic lashed her nerves and drove her to seek refuge in the heart of a wolf-man. See Eva Novak in "Wolves Of The North."

There is a law of the Yukon, and ever she makes it plain: Send not your weak and your feeble; send me your strong and your sane. That is the theme of "Wolves Of The North," the Universal action-drama with Eva Novak.

Eva Novak *in "Wolves of the North"* UNIVERSAL

Reproduce Alaskan Snow Slide For Photoplay

NO screen drama of the far north was ever produced with such remarkable realism as Eva Novak's latest picture "Wolves of the North," which was directed by Norman Dawn. Because of the Universal director's reputation as a producer of highly artistic screen creations, permission was obtained to use several spots in the Yosemite National Park as the background for this photoplay.

While other directors have been given permission to take pictures in the Yosemite, no one has ever before secured such concessions from the government and local officials. By special arrangement with Chief Forest Ranger Townley, who has charge of the Yosemite, the Universal company was able not only to bring the first team of wolf dogs into the park, to add realism to the remarkable Alaskan scenes, but was permitted to stage a snow-slide, in which hundreds of tons of snow, earth and rocks were precipitated down a mountain side. Norman Dawn also obtained permission to build several sets in various parts of the Yosemite.

Eva Novak, who appears at her best in this picture of the snow-clad North Woods has had a rapid rise to fame in the films. Since going to Universal City Miss Novak has appeared in a number of dramatic features, scoring a pronounced success in each and every production.

WHAT'S AT THE PLAYHOUSE TO-NIGHT?

WILLIAM EAGLE-EYE, a full-blooded Indian, plays an important character rôle in Eva Novak's dramatic Universal picture, "Wolves of the North," now the attraction at the popular .... Theatre. Eagle-Eye became a staunch friend of Norman Dawn, the Universal director some months ago and since then has added atmosphere and realism to several Universal screen productions.

THE most beautiful scenic backgrounds ever secured for a picture of the far north are to be seen at the .... Theatre where the Universal photodrama, "Wolves of the North," is being shown. Glaciers and snow slides, ice clad mountains and frozen rivers, wolf packs, malamutes, Arctic Indians and the aurora borealis are all touches which add to the atmosphere of this story of the Alaskan wilderness.

NORMAN DAWN, who wrote and directed "Wolves of the North," the Universal picture which is the center of attraction at the .... Theatre, was a scenic photographer before he became a director. He is the first man who ever carried a motion picture camera to the heights of the Andes; but his vista from that vantage point does not compare, he says, with the scenery which he was able to get in Eva Novak's latest picture.

MILLIE IMPOLITO, considered to be the most perfect type of the fascinating Castilian beauty, plays an interesting character rôle in "Wolves of the North," now at the .... Theatre, Senorita Impolita appears in the cast as "Rose of Spain," a camp follower of the Arctic. She renders excellent support to Eva Novak, the star of the Universal production.

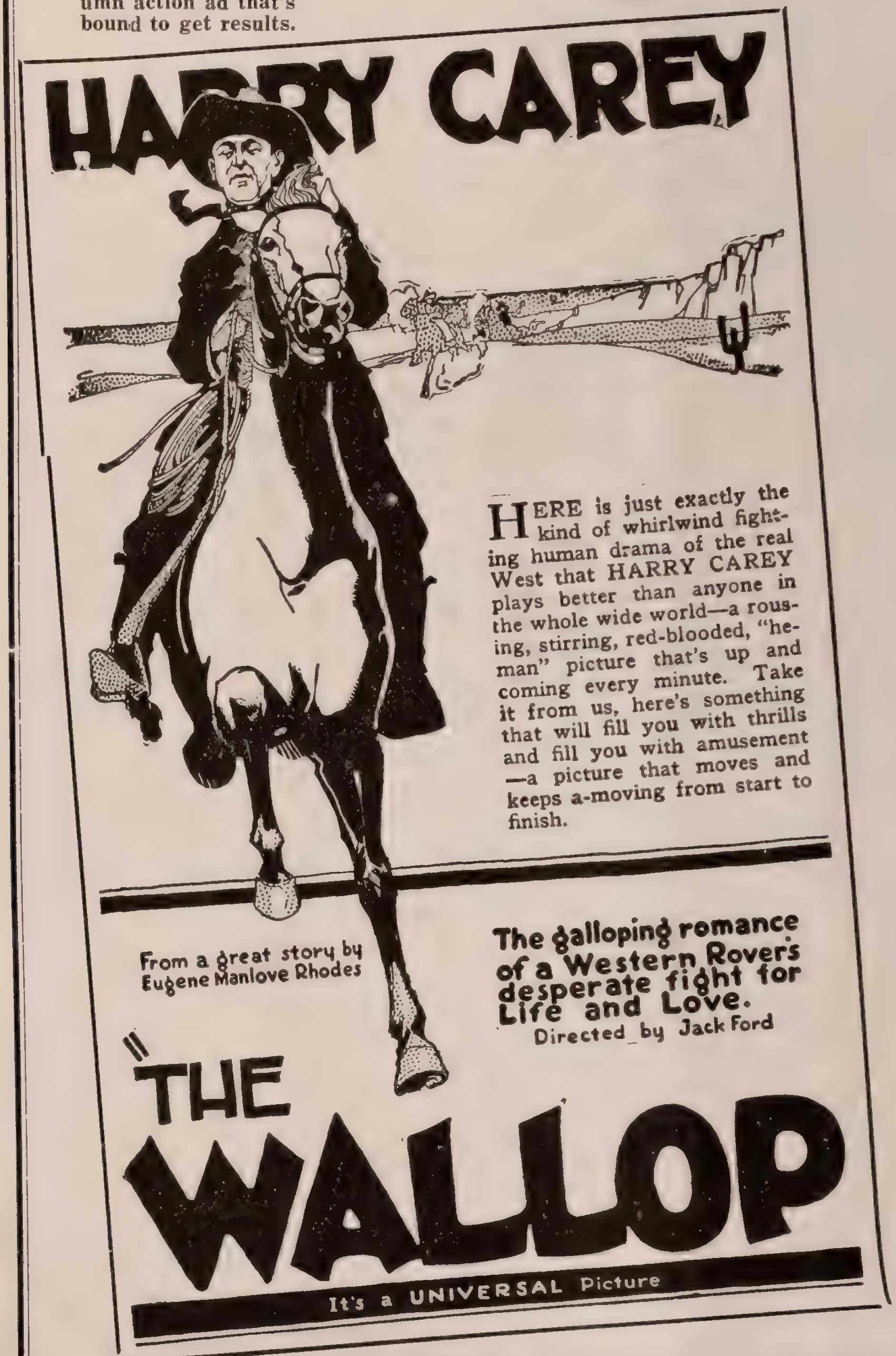
EVA NOVAK, who starred in "Wanted at Headquarters," which was considered to represent the fastest action on the screen last year, has beaten her own record for dramatic speed with "Wolves of the North." The latter photodrama is Miss Novak's latest Universal starring vehicle and is playing to capacity audiences at the .... Theatre.

THIRTY-FIVE Indians from the McKenzie River were utilized by Norman Dawn, directing "Wolves of the North," to add an atmospheric touch to this Universal picture now on view at the .... Theatre. Eva Novak is starring in this feature which, acording to the general opinion, is one of the best Alaskan pictures ever filmed.

THERE is a certain fascination about life in the raw which appeals to every man and woman, and that is why stories of primitive life and emotions are always popular, especially if well written or presented. "Wolves of the North," the Universal feature of the far north, starring Eva Novak, is proving this assertion by attracting huge audiences to the .... Theatre.

Ads That'll Help Put the Wallop

Here's a two-column action ad that's bound to get results.



HARRY CAREY

HERE is just exactly the kind of whirlwind fighting human drama of the real West that HARRY CAREY plays better than anyone in the whole wide world—a rousing, stirring, red-blooded, "he-man" picture that's up and coming every minute. Take it from us, here's something that will fill you with thrills and fill you with amusement—a picture that moves and keeps a-moving from start to finish.

From a great story by Eugene Manlove Rhodes

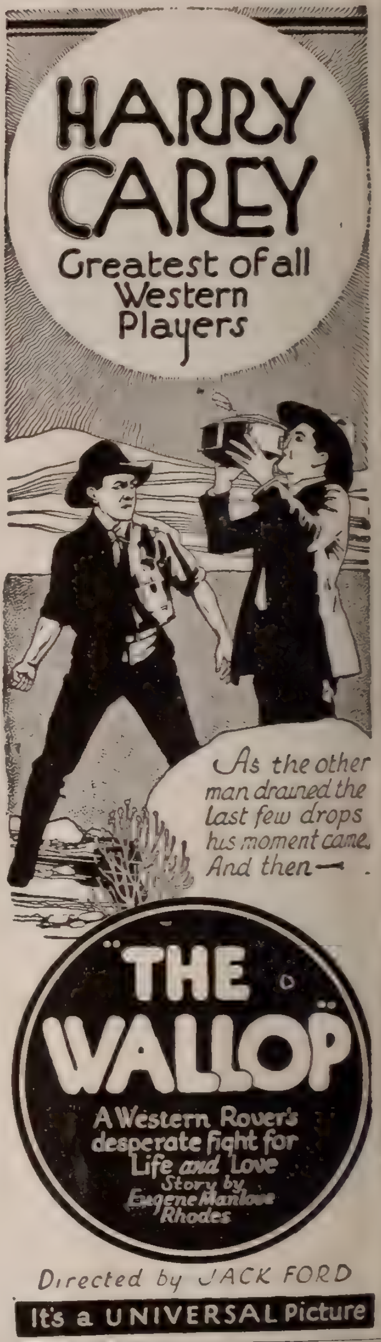
The galloping romance of a Western Rover's desperate fight for Life and Love.

Directed by Jack Ford

"THE WALLOP"

It's a UNIVERSAL Picture

A single-column ad that for power and drama is a pippin.



HARRY CAREY

Greatest of all Western Players

As the other man drained the last few drops his moment came. And then—

"THE WALLOP"

A Western Rover's desperate fight for Life and Love

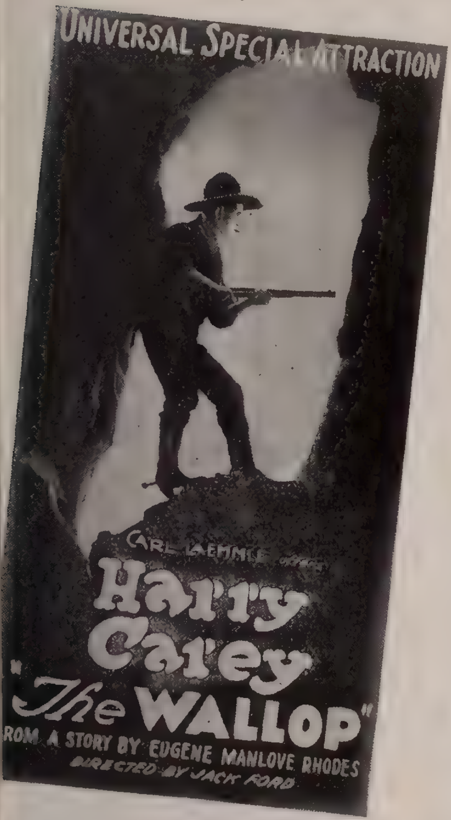
Story by Eugene Manlove Rhodes

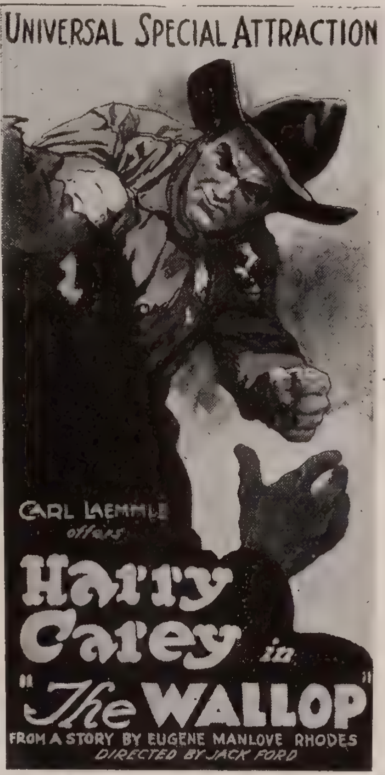
Directed by JACK FORD

It's a UNIVERSAL Picture

in Your Box Office

Here are two three-sheets that describe what's what better than any words of ours.


UNIVERSAL SPECIAL ATTRACTION
CARL LAEMMLE offers
Harry Carey
"The WALLOP"
FROM A STORY BY EUGENE MANLOVE RHODES
DIRECTED BY JACK FORD


UNIVERSAL SPECIAL ATTRACTION
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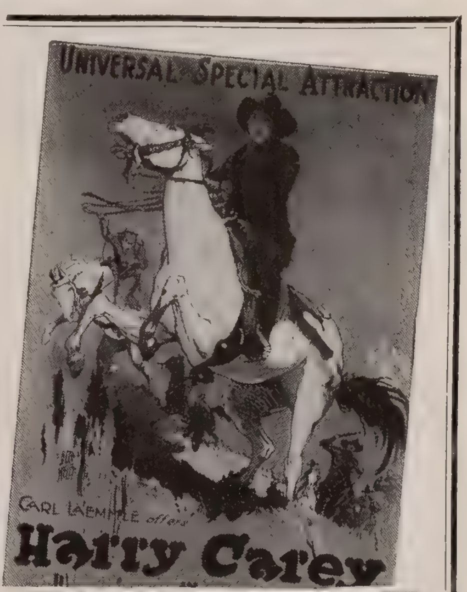
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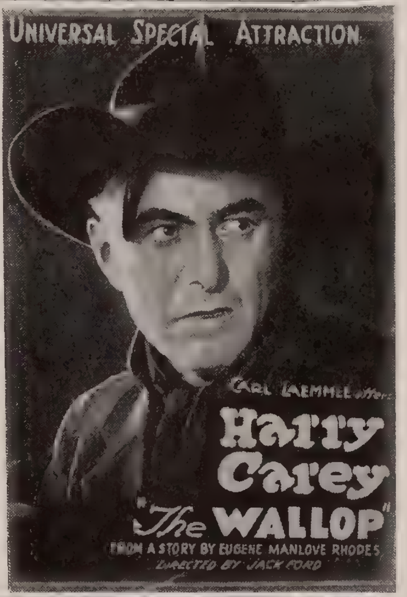
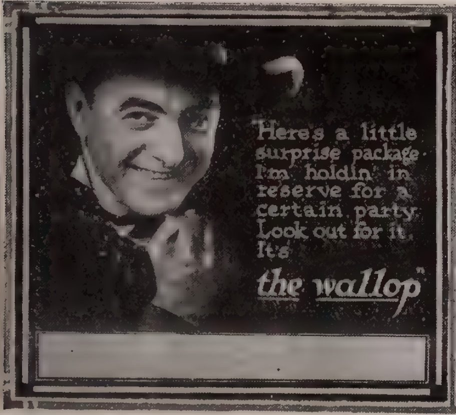
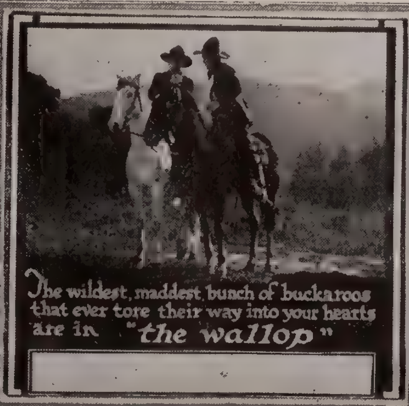
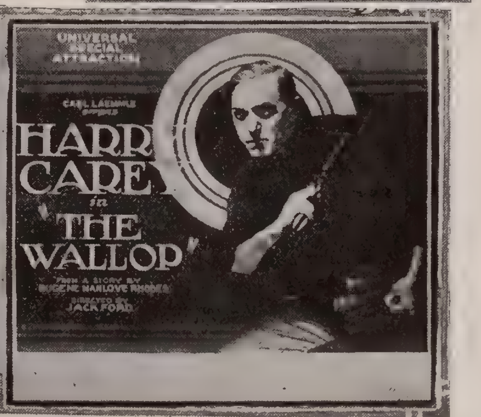

UNIVERSAL SPECIAL ATTRACTION
CARL LAEMMLE offers
Harry Carey
"The WALLOP"
FROM A STORY BY EUGENE MANLOVE RHODES
DIRECTED BY JACK FORD

Plaster your town with these striking one-sheets. You'll cash in on them at the box-office.


Here's a little surprise package I'm holdin' in reserve for a certain party. Look out for it. It's
"the wallop"


The wildest, maddest bunch of buckaroos that ever tore their way into your hearts are in "the wallop"


UNIVERSAL SPECIAL ATTRACTION
CARL LAEMMLE offers
HARR
CARE
in
"THE WALLOP"
FROM A STORY BY EUGENE MANLOVE RHODES
DIRECTED BY JACK FORD

WHATEVER you do, don't fail to get these three teaser slides. Use them in rotation at every performance for at least a week prior to showing "The Wallop." Folks always read what you flash on your screen. The slides will bring them back.

Human Story *of* Immigrant

Portrayed by CARMEL MYERS

Carmel Myers when not acting before the camera, wearing a gown of brown canton crepe.

THE SAME RACE from which sprang Sarah Bernhardt, Eleanor Duse, Rachel, Alla Nazimova and Bertha Kalich, gave to the screen Carmel Myers, whose youth, beauty and splendid dramatic talents have been seen to advantage in a series of Universal film dramas.

Nikolas Muray ,the famous painter and sculptor, who recently has made some fine camera studies, claims that Carmel Myers is the most beautiful woman he has ever photographed. The Universal star, he says, has an extraordinary beautiful mouth and eyes.

Carmel Myers was born in San Francisco and is the daughter of Rabbi Isadore Myers, one of the most brilliant scholars in America. Her mother had studied for dramatic roles for the operatic stage, but gave up her professional ambitions when she married. So Miss Myers inherits the brilliant talents of her father and the dramatic instincts of her mother.

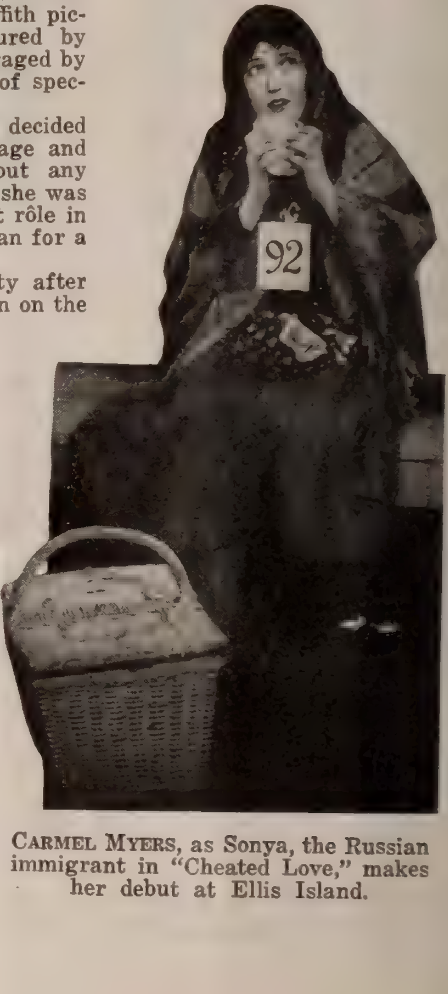
Educated in the schools of Los Angeles, Miss Myers did not show any inclination for the movies as a school girl. It was David Griffith who noticed her large, wistful eyes and the whimsical, half mysterious expression in her smile on one of her visits to his studio, and he advised her parents to let her act, either on the stage or for the screen. When they finally agreed, the great director gave her a part in "Intolerance" in which she proved that his estimate of her ability had been correct. She appeared in several other Griffith pictures, and after being featured by another producer, she was engaged by Universal to star in a series of specially written dramas.

Two years ago Miss Myers decided to try her talents on the stage and went to New York. Without any previous training of this sort she was enabled to secure a prominent rôle in "The Magic Melody," which ran for a year on Broadway.

Returning to Universal City after her stage success, she has been on the screen ever since, and has just scored her biggest success in the rôle of the little ghetto heroine, Sonya Shoneman, in "Cheated Love," a human document directed by King Baggot.

The story concerns a little immigrant girl who arrives from Russia. Her love problems, her self-sacrifice for the man she loves and her triumph over seemingly unsurmountable obstacles have been woven into a romantic story and filmed with thrilling realism for Carmel Myer's latest picture.

Lucien Hubbard, scenario editor at Universal City, wrote the story in collaboration with Doris Schroeder.



Carmel Myers, as Sonya, the Russian immigrant in "Cheated Love," makes her debut at Ellis Island.

As Clean as your Mother's Heart!

MARGARET MANN

DOROTHY PHILLIPS

"WE consider this the *cleanest* and *best picture* that we have ever shown. From a box office stand point it more than came up to all our expectations, but the unusual part of it is that it is *more than a box office attraction.* It *gave complete satisfaction to all* who saw it. Many said it was the *best* and *cleanest picture* they had ever seen."
Palace Theatre,
Hamilton, Ohio.

Carl Laemmle offers
Dorothy Phillips in

UNIVERSAL-JEWEL
Directed by
ALLEN HOLUBAR

"ONCE TO EVERY WOMAN"

THE MOVING PICTURE WEEKLY
A MAGAZINE FOR MOTION PICTURE EXHIBITORS

Published Weekly by the MOVING PICTURE WEEKLY PUB. CO.
1600 BROADWAY, NEW YORK CITY

PAUL GULICK, *Editor.*
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Vol. 13 MAY 14, 1921 No. 13

STRONG STORIES BOUGHT *for* SCREEN

Film Rights For Red Book Serial and Several Popular Novels Bought by Universal For Feature Photoplays

DURING the last few months Universal has acquired the screen rights for some of the greatest stories of the year and they are now being put into continuity form. Upon completion they will be released as Special Attractions and several will be made into Universal-Jewel pictures, the highest standard of the Universal output.

"The Conflict," a novel by Clarence Budington Kelland, now running in the *Red Book* and hailed as one of the best stories of the year, has been bought by Universal as a starring vehicle for Priscilla Dean. Negotiations between the author and John C. Brownell, scenario editor of Universal, regarding the purchase extended over a considerable period.

"As soon as I read the opening installment of "The Conflict" in the Red Book," said Mr. Brownell, "I knew that it was what we call a Priscilla Dean story. I lost no time getting in touch with Mrs. C. C. Wilkening, the author's agent. Upon reading the entire novel, I was more firmly convinced that the story suited Priscilla Dean as it would no other actress on the screen.

Mystery Story *of* North Woods

"The Kelland novel will be published in book form by Harper Brothers, after it has been completed in the Red Book. It is very likely that the book and the Universal picture will appear about the same time.

"'The Conflict' is a big powerful story of the north woods. It is as gripping a tale as has been written in many months. Its heroine is a blythe, care-free girl, raised with all the luxuries of society, who suddenly becomes the ward of her uncle, a weird, puritanical and miserly lumber magnate of the great North Woods.

"The story, despite its mystery and its gripping drama, is filled with thrills and virile action of the out-of-doors. It also has its humor. It is in its great characterizations and in the slow and remarkable transformation of the heroine, ranging between two extremes of womanhood, that 'The Conflict' is great and merits the best possible screen talent and production. I predict that it will be one of next fall's greatest screen dramas."

Prize Story *for* Frank Mayo

Among the stories which will be filmed as Special Attractions are "Harbor Road," a novel by Sara Ware Bassett; "The Mascotte of the Three Stars," by J. Allen Dunn, and "The Gossamer Web," by John A. Moroso.

"Harbor Road" has had unusual success as a novel. The Pennsylvania Publishing Company, which put it out, reports that its distribution has been widespread throughout the country. Mrs. Bassett's latest novel, "Flood Tide," has just appeared. It is expected that "Harbor Road" will be used as a starring vehicle for Edith Roberts who is now producing "My Lady of the Island," a stirring tale of the South Seas by Beatrice Grimshaw.

"The Mascotte of the Three Stars" is a strong western story which Universal thinks will make an excellent vehicle for Harry Carey. It recently appeared in Short Stories and is said to be one of Dunn's most popular stories. It probably will be produced as one of Carey's Universal-Jewel productions.

"The Gossamer Web," is a prize story which recently attracted much attention in the Photoplay Magazine. It is scheduled to be produced with Frank Mayo in its starring rôle. It is the story of a man, sentenced to prison unjustly, who sees, in news reel moving pictures shown in prison, "shots" of his wife with the man who ruined him. This precipitates an amazing series of complications which give unusual zest to the story and make for suspense and a powerful climax.

Humorist Writes *for* Moran

Lee Moran, Universal's leading comedian, will hereafter have vehicles worthy of his skill, promises Universal. Arrangements have just been made with H. C. Witwer, one of America's foremost humorists, to supply Lee Moran with comedy stories for screen production, paying the record price for short length features.

Witwer is one of the four highest paid writers of humorous stories in America. His pen creations are always featured in the Saturday Evening Post, in Collier's, in the American and other prominent magazines, while his books have been read by millions. As a war correspondent he wrote about the funny sides of the world war, and his contributions to the American newspapers helped to relieve some of the sorrow and suffering of the nation.

A score of editions of his story, "From Baseball to Boches," have already been bought up, while many short stories have added to his reputation as a humorist. His character, Ed Harmon, has become a national figure. His most recent work, "The Leather Pushers," is said to be the most popular feature Colliers has offered in a long time.

Publicity Stories for "Wolves *of* the North"

STRAIN OF WOLF PRESENT IN ALL MEN, SAY SCIENTISTS

THAT there is a strain of the wolf in all men is implied in "Wolves of the North," Eva Novak's fascinatingly dramatic screen story of the Alaskan wilds which is to be shown at the .... Theatre on ....

Norman Dawn, the Universal director, wrote the story and produced it in the far north and the result is considered to be one of the most daringly dramatic interpretations of human emotion ever screened.

As the story opens the blonde beauty is seen as a school teacher in a desolate arctic outpost. Two men want her enough to marry her. One is a sensitive boy; the other a bearded brute with a bad reputation and a good heart.

Just which of them gets the girl is never clear until the story rushes toward its climax.

Supporting Eva Novak in her starring rôle will be seen Herbert Heyes, Starke Patterson, Percy Challenger, Barbara Tennant, William Eagle-Eye, Clyde Tracy and Millie Impolito.

"Wolves of the North" will stand out as one of the most artistically presented screen stories of the decade. In addition to being a master of drama, Norman Dawn is a scenic photographer of note and he has embellished his forceful theme with some of the most magnificently inspiring scenery ever recorded by the camera.

MOUNTAIN AVALANCHE USED IN UNIVERSAL FILM

EVA NOVAK, the beautiful girl who won her first conspicuous screen success in "Wanted at Headquarters," charmed a packed house at the .... Theatre last night in her latest Universal photodrama, "Wolves of the North."

The story was written and directed by Norman Dawn and produced in the far north with a splendid cast of popular players.

As Aurora, a school teacher in a desolate Alaskan settlement, the girl finds herself equally sought by two men. One of them is a big fellow with a reputation for evil while the other is a stripling against whom the only indictment is weakness.

The girl pledges her heart to the boy. He goes to another camp further north while she waits for him to return. Then come rumors of his unfaithfulness and she goes north to see with her own eyes. An avalanche has killed David but the girl finds sufficient proof of his weakness to turn to "Wiki Jack."

The climax is perhaps the most dramatic that has ever been screened; but if there was no story, the picture would stand upon its own merits as a magnificent scenic record of the grandeur of the Arctic circle.

Norman Dawn has sustained his reputation as a dramaturgist. He has painted his story in broad strokes of light and shadow with the attention to photographic values which is a memory of the days, before he became a director when he carried a camera to the heights of the Andes to record a vista of enchanting beauty and was elected a member of the Royal Photographic Society. "Wolves of the North" is a credit to Universal as its producer and another triumph for Miss Novak. The supporting cast cannot escape mention for clever work. Herbert Heyes and Starke Patterson, the leading men were excellent, while Percy Challenger, Barbara Tennant, William Eagle-Eye, Clyde Tracy and Millie Impolito added to the appeal of the story by sincere interpretation of their rôles.

Eva Novak
UNIVERSAL

SPELL OF THE NORTH SHOWN IN PHOTOPLAY

EVA NOVAK, the young girl who won instantaneous fame through her dramatic work in "Wanted at Headquarters," is coming to the .... Theatre on .... in "Wolves of the North," her most recent photodrama in which she does her best work.

The story was written and directed in the far north by Norman Dawn, the Universal director, and is a daring narrative of the struggle of two men for one woman in the land where primitive passions rule nad a man takes his mate according to his strength and valor.

DOES YOUR HUSBAND BELONG IN POODLE CLASS OF MEN?

SCIENCE has recently drawn parallels between men and dogs, comparing men of various temperaments to dogs of various breeds with interesting results.

What kind of a man is your husband, according to the newest scientific analysis?

If he is a snappy, fussy, nosy little fellow, he comes under the heading of "poodle-man." If he is small, a game fighter, wiry and willing to tackle anything that fights, he is of the more desirable "Terrier-man" type. Perhaps he is a big fellow, slow on the get-away with a strong sense of loyalty to his home and faithful to his ideals. Then he is of the "mastiff-man" category and well worth while.

In "Wolves of the North," the sensational Universal photodrama which is now running at the .... Theatre, wolf-men are depicted and there is a strong implication made that all men partake, to a degree, of the characterictics of the wolf.

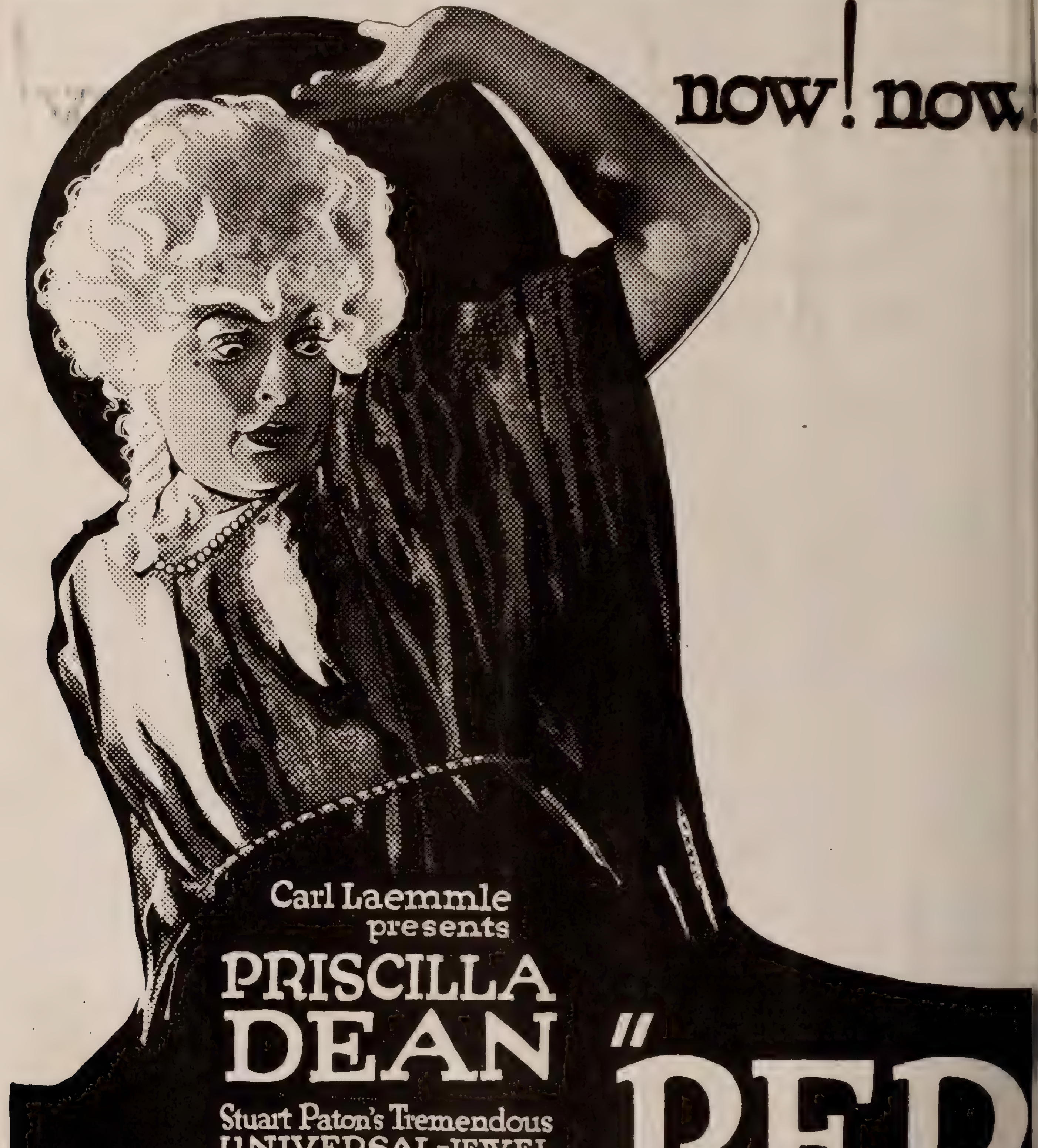
The story was written around that idea by Norman Dawn, who also directed it, with Eva Novak in the starring rôle.

Dawn, who is a master of the camera art, has added to his idea by clever photography by which he quickly transforms a gentle dog into a snarling wolf as the emotion of the story requires that interpretation, and the alliance between wolves and men is subtlely drawn.

In no picture of recent years has nature played such a dramatic rôle. The action was recorded by the camera while an arctic gale lashed towering pines into a frenzy and the earth was blanketed with a trackless immensity of snow.

The spell of the north! Its roaring silences and its forbidding warning to weaklings not to tresspass its borders, is suggested in the brilliant photography by which some of the most awe-inspiring scenery of the polar-arc was recorded by the cameras.

A cast of unusual ability will be seen in the supporting rôles. Opposite Miss Novak plays Herbert Heyes. The second masculine lead is interpreted by Starke Patterson while Percy Challenger, William Eagle-Eye and Clyde Tracy all have rôles well suited to their vigorous personalities. The feminine side of the cast abounds in beauty. Barbara Tennant, who will be seen as a woman of the northern mining camps, is a great screen favorite, while Millie Impolito, a spectacular Spanish beauty, plays a rôle that has sufficient fire to melt the snow of the locale.



now! now

Carl Laemmle
presents

PRISCILLA DEAN

"REP

Stuart Paton's Tremendous
UNIVERSAL-JEWEL

Adapted by Lucien Hubbard
From Edwina Levin's novel
"FALSE COLORS"

ow! now! now! now! now!

The Most Magnificent Actress on America's Screen

BEYOND a shadow of doubt, PRISCILLA DEAN proves herself in this picture the greatest attraction on the American screen. Greatest in that dynamic personality which pulls people up to your box-office—unequalled in that electrifying action which fills them with thrills—incomparable (and this by no means overlooks Lillian Gish) in those moments of pathos which bring tears to the eyes.

Universal will go on record on this page as stating to all the world that, as the drama of "REPUTATION" mounts to its amazing climax the acting of PRISCILLA DEAN—who, three years ago was hardly known to trade or fan — soars up to heights of expression which have no recorded equal in vigor, heart-appeal and astounding reality.

Make ready for congratulations when you show this production. Simply stand in your lobby. Your audiences, as they come out, will do the rest.

UTATION"

Carl Laemmle presents

Priscilla Dean

UNIVERSAL

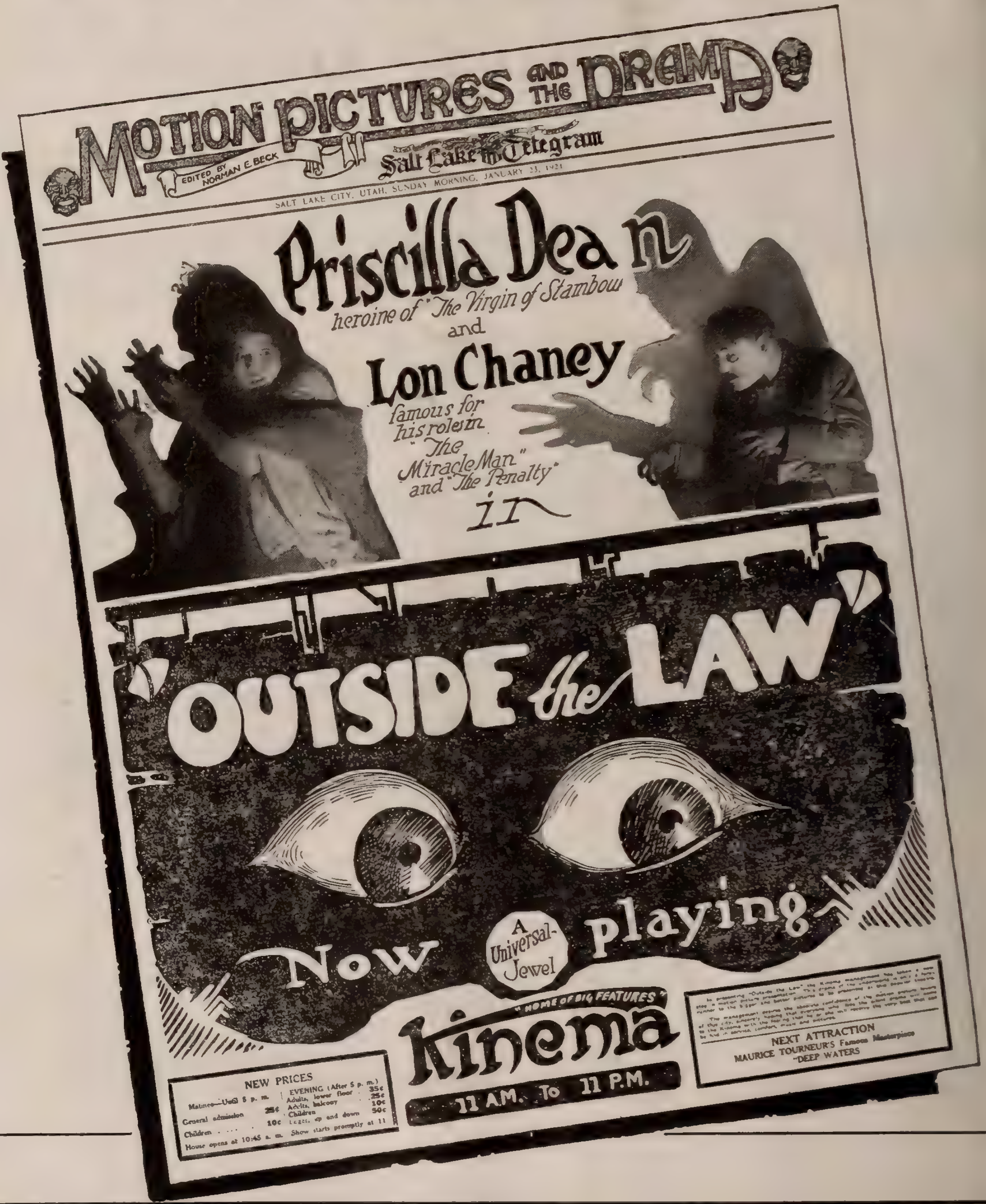
Directed by Stuart Paton

in "Reputation"

JEWEL deLUXE

Adapted by Lucien Hubbard
from Edwina Levin's Novel "False Colors"

How the Kinema T



MOTION PICTURES AND THE DRAMA

EDITED BY NORMAN E. BECK

Salt Lake Telegram

SALT LAKE CITY, UTAH, SUNDAY MORNING, JANUARY 23, 1921

Priscilla Dean
heroine of "The Virgin of Stamboul"
and
Lon Chaney
famous for his roles in "The Miracle Man" and "The Penalty"
in

"OUTSIDE the LAW"

Now playing

A Universal-Jewel

"HOME OF BIG FEATURES"
Kinema
11 A.M. To 11 P.M.

NEW PRICES

Matinee—Until 5 p. m.
General admission 25¢
Children . . . . 10¢

EVENING (After 5 p. m.)
Adults, lower floor . 35¢
Adults, balcony . 25¢
Children 10¢
Loges, up and down 50¢

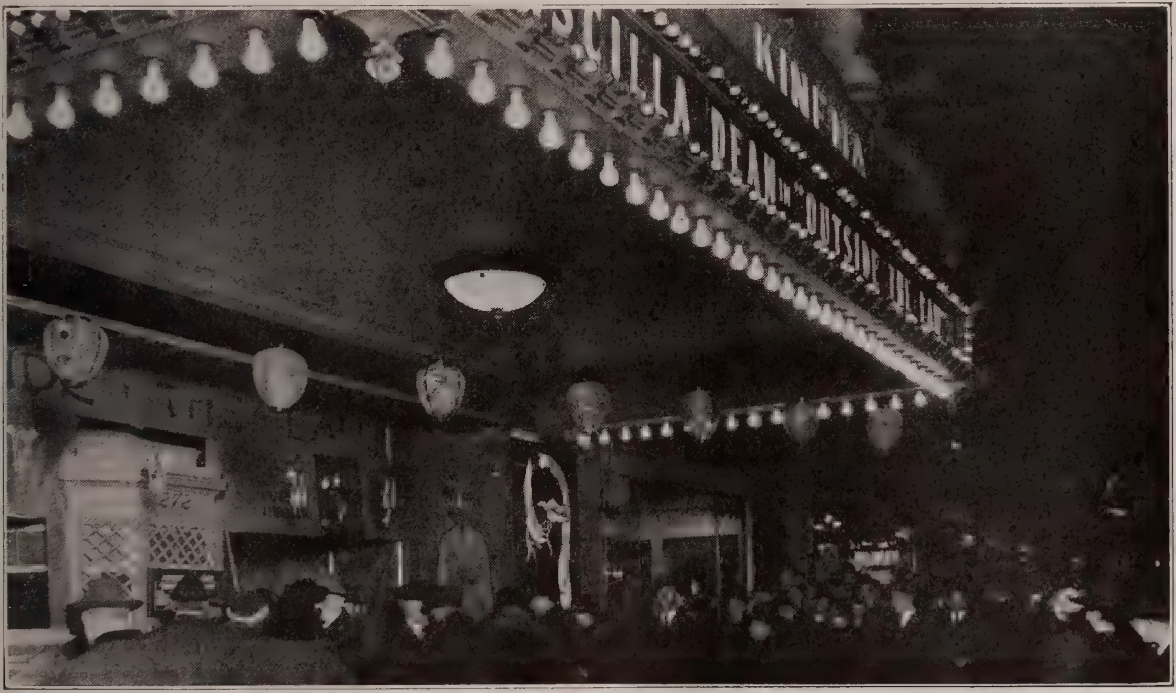
House opens at 10:45 a. m. Show starts promptly at 11

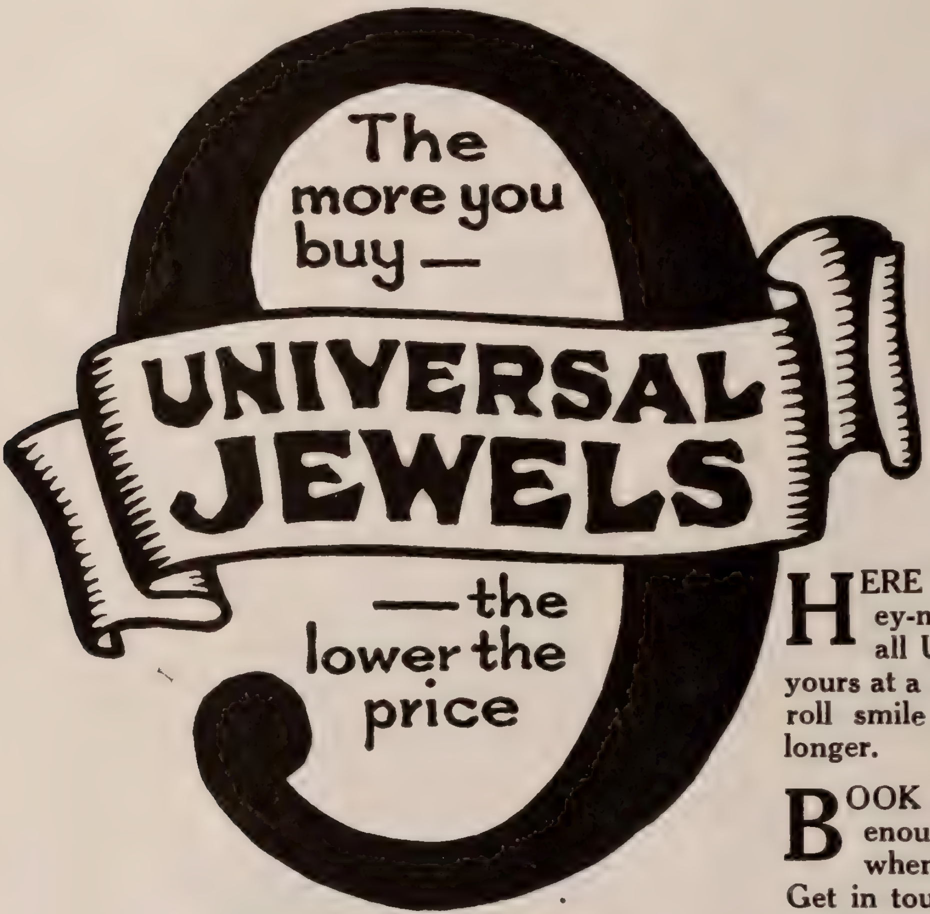
NEXT ATTRACTION
MAURICE TOURNEUR'S Famous Masterpiece
"DEEP WATERS

eatre made a great money-maker out of a great production

WHEN the Kinema Theatre of Salt Lake City booked this Universal-Jewel Production they knew that they had a tremendous drawing card. The only thing necessary to put it over big and right was to get behind it. This they did by using the publicity, exploitation and advertising features outlined in The Campaign Book and The Weekly. It broke not alone all house records but all records for any house in the history of Salt Lake City.

Here's the Proof!





FOR A

Book th

HERE ARE NINE of the biggest money-makers ever released — they're all Universal-Jewels—and they are yours at a price that will make your bankroll smile and resolve to live a while longer.

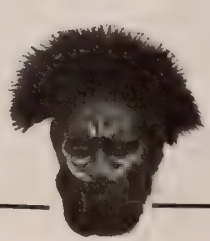
BOOK THEM IN A GROUP and save enough to buy two more features when you are through with these! Get in touch immediately with the nearest Universal Exchange and get the glad news. They will spin you a bargain that will bring back that grand and glorious feeling you've missed so long!

HERE'S SOME MORE NEWS—you don't have to book all nine, but our tip is to grab them all, because, as in all merchandising offers, the more you buy the cheaper the price for each. You'll get a real bargain whichever way you go.

PRISCILLA DEAN
— In —
"OUTSIDE The LAW"

Beat It Now -- Right Now -- To

DOROTHY PHILLIPS
— In —
"ONCE To EVERY WOMAN"



"SHIPWRECKED
AMONG
CANNIBALS"

VON STROHEIM'S
— In —
"The DEVIL'S PASSKEY"

PROFITABLE SUMMER

se Proven "Jewels" and Clean up!

REMEMBER!—Every one of these pictures is a SURE winner! They have pulled capacity crowds into hundreds of theatres; hundreds of testimonials from exhibitors in all parts of the country are proof that they have made big money. They'll make big money for you, too, because your patrons already know about them—know they are the kind of pictures they like to see. And they are just as good as they ever were—quality, settings, stories and direction—they're all there.

IF YOU'RE IN BUSINESS FOR MONEY instead of your health, you won't need any more talk one way or the other—YOU'LL ACT, and you'll act quick. This is a mighty offer, one that you won't meet again for a long, long time.

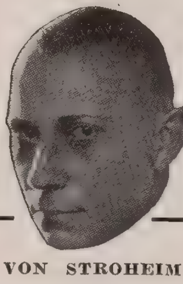
DOROTHY PHILLIPS
—In—
"The RIGHT To HAPPINESS"

LIEUT. LOCKLEAR
—In—
"The GREAT AIR ROBBERY"

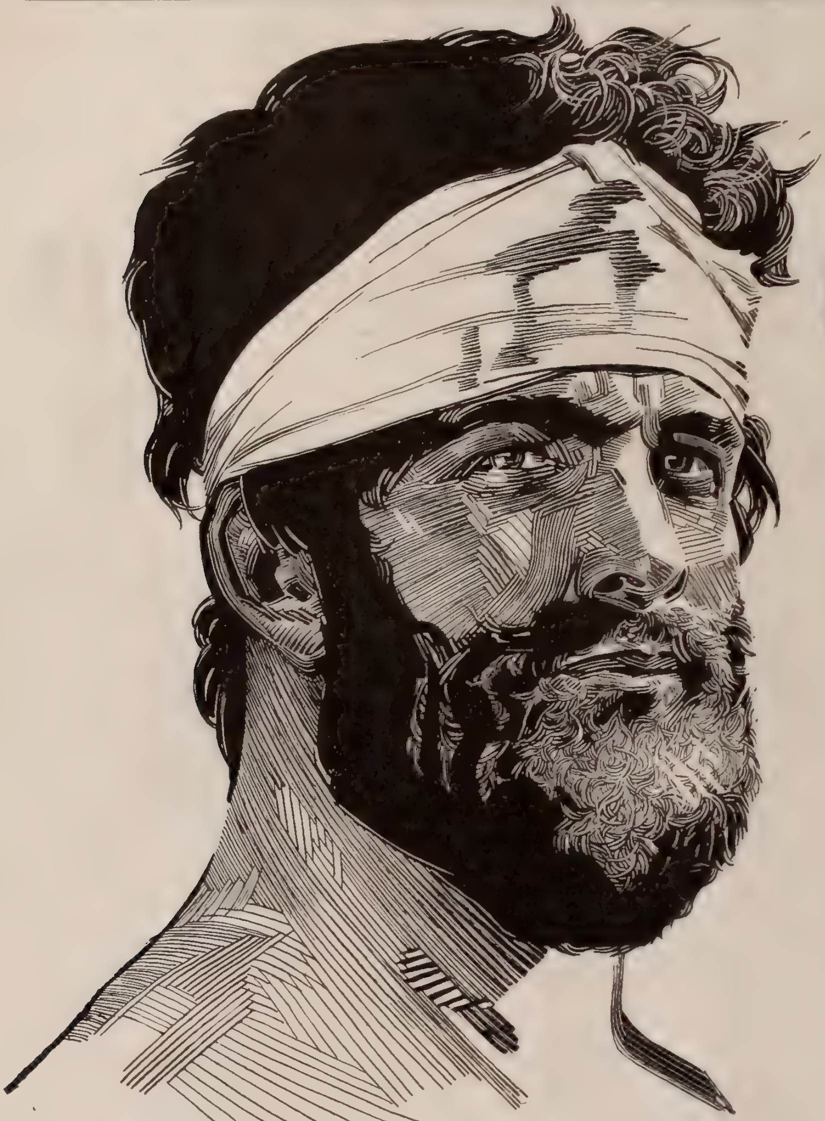
he Nearest Universal Exhange!

PRISCILLA DEAN
—In—
"The VIRGIN Of STAMBOUL"

ELMO
LINCOLN
—In—
"UNDER CRIMSON SKIES"



VON STROHEIM
—In—
"BLIND HUSBANDS"



for ex

"UND

IS ONE OF THE

The business these men have done is just

1/9

of the business YOU Can Do if you book all

ample —

ER CRIMSON SKIES"

VITH ELMO LINCOLN

IG NINE"— LIKE CASH IN THE BANK!

A GOOD picture that will build up the reputation of your house.—New Strand Theatre, Doland, S. D.

A PICTURE that lacks nothing. Has action, punch, interest, excitement and drawing power; also it satisfies.—Victo. Theatre, Minocqua, Wis.

PATRONS very well pleased; outdoor picture with action and fights; this was one of the best I ever saw.—Empress Theatre, Eveleth, Minn.

ACTION—and lots of it. Will surely please those looking for action.—Verner Hicks, Family Theatre, Marion, Ill.

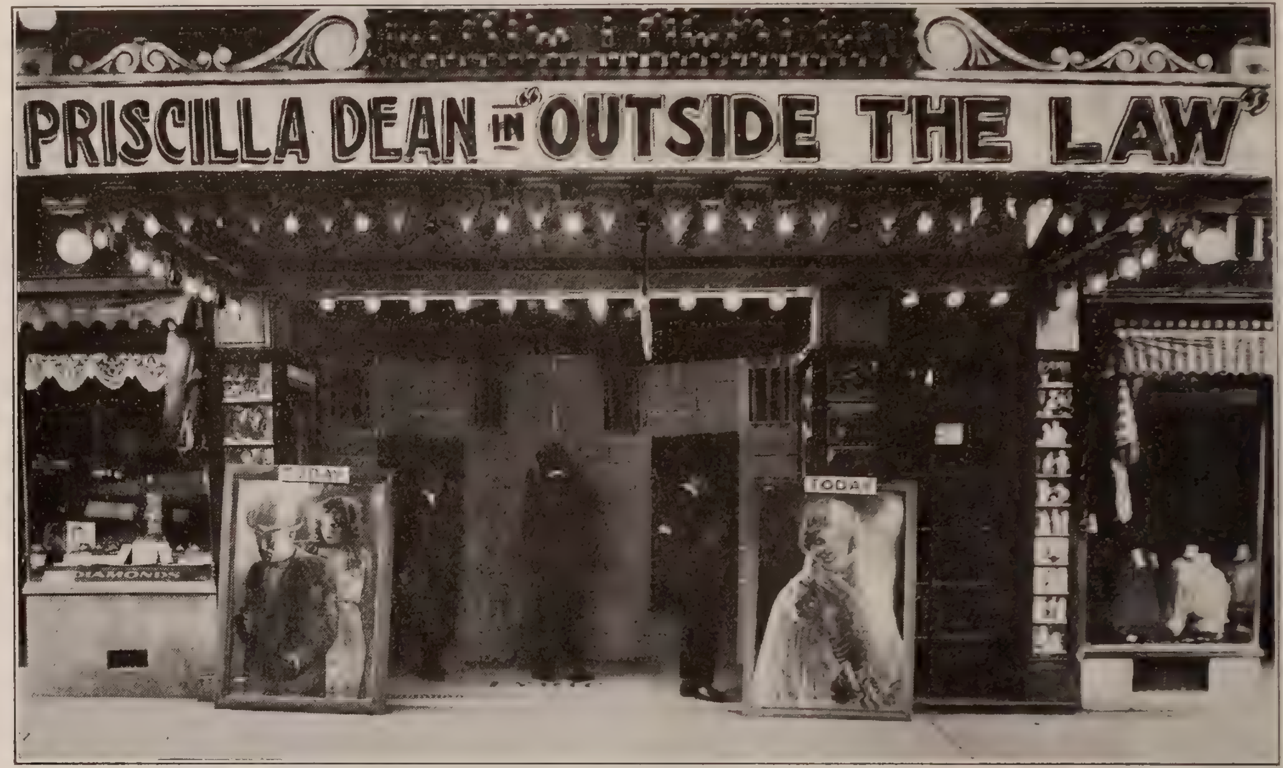
UNDER CRIMSON SKIES opened Princess Theatre, Milwaukee, with result as wonderful as picture itself. Elmo Lincoln making big hit with patrons. Management highly pleased. Photoplay so unusually active bound to make tremendous success. Bigger crowds around this theatre than any other in town.

GO NOW!

Talk over this life-saver offer with the nearest UNIVERSAL EXCHANGE!

REMEMBER

the more you buy, the cheaper the price



Lobby display for "Outside The Law" at the Lyric Theatre, Lima, Ohio.

Best Money Maker *of* the Season

BROOKINGS, S. D.

Universal Film Exchanges, Inc.,
Minneapolis, Minn.

We played "Outside the Law" two days at the Fad and I am glad to advise that the picture pleased our people—and this is a college and strict church town—hard to suit.

Personally I considered it a fine picture, the work of Priscilla Dean standing out because of the vivid impersonation she gives to her rôles. Lon Chaney's work was very good, and Wheeler Oakman, in my opinion, did the best work of his career.

Sincerely,
(Signed) P. G. Estee,
THE FAD THEATRE

GREAT FALLS, MONT.

Universal Film Exchanges, Inc.,
Butte, Montana.

It is with great pleasure that I write you regarding "Outside the Law." I consider this picture the best crook picture that I have ever seen and same played to capacity for the run here at the Sexton. "Outside the Law" has everything and will do capacity for any exhibitor that plays same. When you get another picture like this one, let me know.

With my best wishes, I am
Yours very truly,
Will Steege,
Manager,
SEXTON THEATRE.

BILLINGS, MONTANA.

Universal Film Exchanges,
Butte, Montana.

Just a few words regarding the Jewel feature, "Outside the Law." We ran this feature March 17th, 18th and 19th with business conditions in general very much depressed and did a fine business the first day with more box office receipts each succeeding day. Consider "Outside the Law' one of the best pictures from a box office standpoint that we have ever run. Give us more like this one.

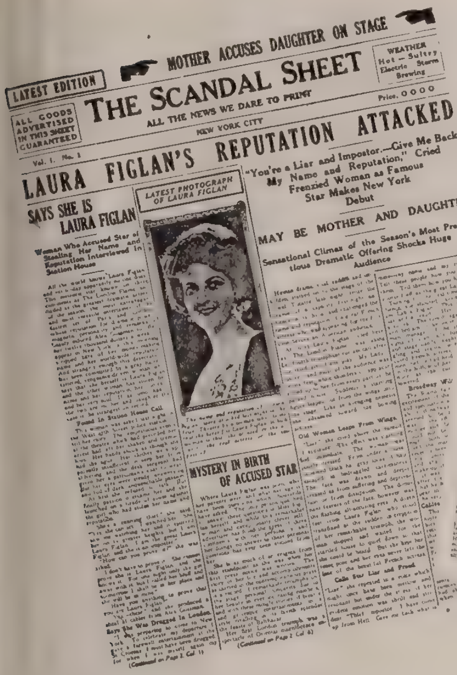
Yours truly,
A. H. West,
Manager,
BABCOCK THEATRE.

LOWELL, MASS.

American Feature Film Co.,
Boston, Mass.

It gives me great pleasure to write you that "Outside the Law" which we played the week of April 18th, proved to be one of the biggest money getters we had this season. We played it the entire week, which is something unusual at the Strand Theatre, and it held up every day. On Tuesday it broke all records for any day in the history of the theatre.

Very truly yours,
Thomas D. Soriero,
General Manager,
STRAND THEATRE.



MOTHER ACCUSES DAUGHTER ON STAGE

LATEST EDITION

THE SCANDAL SHEET

ALL THE NEWS WE DARE TO PRINT

NEW YORK CITY

ALL GOODS ADVERTISED IN THIS SHEET GUARANTEED

WEATHER Hot — Sultry Electric Storm Brewing

Price, 0 0 0 0

Vol. 1. No. 1

LAURA FIGLAN'S REPUTATION ATTACKED

SAYS SHE IS LAURA FIGLAN

Woman Who Accused Star of Stealing Her Name and Reputation Interviewed In Station House

LATEST PHOTOGRAPH OF LAURA FIGLAN

"You're a Liar and Impostor.—Give Me Back My Name and Reputation," Cried Frenzied Woman as Famous Star Makes New York Debut

MAY BE MOTHER AND DAUGHTER

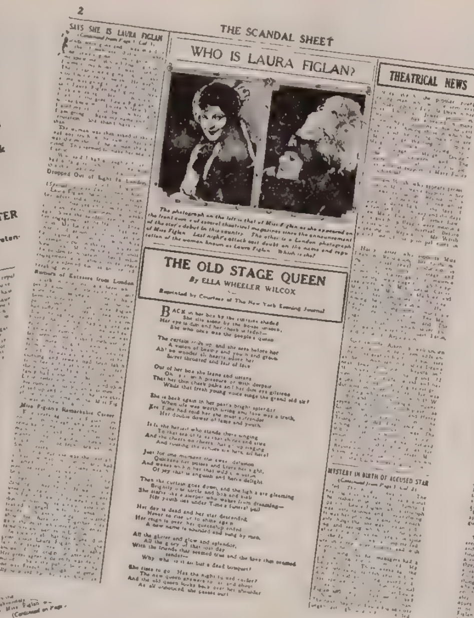
Sensational Climax of the Season's Most Pretentious Dramatic Offering Shocks Huge Audience

Found In Station House Cell

Old Woman Leaps From Wings

Broadway Wi

MYSTERY IN BIRTH OF ACCUSED STAR



2

THE SCANDAL SHEET

SAYS SHE IS LAURA FIGLAN

WHO IS LAURA FIGLAN?

THEATRICAL NEWS

The photograph on the left is that of Miss Figlan as she appeared on the front cover of several theatrical magazines since the announcement of the star's debut in this country. The other is a London photograph of Miss Figlan. Last night's attack cast doubt on the name and reputation of the women known as Laura Figlan. Which is she?

THE OLD STAGE QUEEN

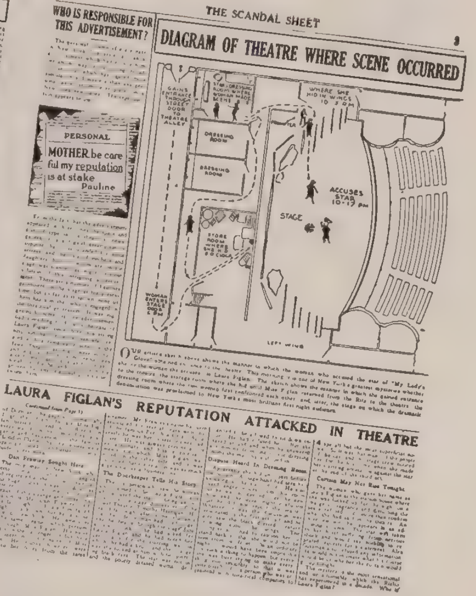
By ELLA WHEELER WILCOX

Reprinted by Courtesy of The New York Evening Journal

Dropped Out of Sight In London

Miss Figlan's Remarkable Career

MYSTERY IN BIRTH OF ACCUSED STAR



THE SCANDAL SHEET

3

WHO IS RESPONSIBLE FOR THIS ADVERTISEMENT?

PERSONAL

MOTHER be careful my reputation is at stake

Pauline

DIAGRAM OF THEATRE WHERE SCENE OCCURRED

GAINS ENTRANCE THROUGH STREET DOOR TO THEATRE ALLEY
STAR DRESSING ROOM WHERE WOMAN MADE SCENE
WHERE SHE HID IN WINGS 10:30 PM
DRESSING ROOM
DRESSING ROOM
ACCUSES STAR 10:17 PM
STAGE
STORE ROOM WHERE SHE HID 8 O'CLOCK
WOMAN ENTERS STAGE DOOR 6 PM
LEFT WING

LAURA FIGLAN'S REPUTATION ATTACKED IN THEATRE

Dan Frawley Sought Here

The Doorkeeper Tells His Story

Dispute Heard In Dressing Room

Curtain May Not Rise Tonight

Novel Stunt *for* "Reputation"

THE exploitation campaign for "Reputation," the latest Universal-Jewel film starring Priscilla Dean, already promises to be greater than the one being staged on "Outside the Law," which has so far proven to be the costliest and most far reaching ever put behind a Universal picture.

In the campaign press sheet which will be distributed by the Universal exchanges are a number of strong and interest compelling exploitation ideas. These are suitable to both large and small towns and many of the chief ones capitalize the title of the photoplay.

One of the best of the exploitation stunts devised for "Reputation" is the "Scandal Sheet," the tabloid newspaper prepared to be used as a throwaway. Nearly a million copies of this paper, in size 9½ by 12½ inches, have been printed to be distributed at cost by the exchanges to exhibitors booking the Dean picture.

On the first page of the paper which has a scare headline in red ink there is a dramatic account of the scene in a large New York theatre when the real Laura Figlan accuses her daughter of stealing her "reputation." The main story is supplemented with an interview granted by the woman who claims that she is the real Laura Figlan.

Stories relating to the life history of the great French actress and the life of the daughter who rose from obscurity to achieve fame on Broadway are printed on the inside pages. Other news dispatches all relating to "Reputation" are also contained on this page.

The back page contains an editorial on "Reputation" and a newspaper advertisement of Priscilla Dean in "Reputation."

These "Scandal Sheets" were made for exhibitors to put around their towns just as newspapers are distributed. The sensational appearance of the Scandal Sheet and its novel makeup will cause people to read it from cover to cover and form the topic of conversation for your town.

In addition to the Scandal Sheets your exchange can supply you with maxims of Reputation all written by Priscilla Dean and printed on a good grade of heavy coated paper. Universal recently has enlisted the aid of many newspapers throughout the country in the movement which has for its fundamental purpose the popularization of the name of the picture and the star.

The national campaign is based on a group of maxims or "commandments" having to do with "reputation" and purposes to instill a better understanding of the importance of good reputation in business and social life.

The "commandments" originally were sent out under the name, Priscilla, with the explanation that they formed the code with which women the country over were trying to concentrate the attenion of young men and young women on the vital importance of guarding their good names.

The "code" has been printed far and wide, accompanied by requests that readers send in heir own thoughts on the subject of "reputation" in verse or essay form to the various newspapers

Praise for "Reputation"

Chicago, Ill.

Carl Laemmle
Universal Film Mfg. Co., N. Y.

Congratulations on picture "Reputation." Priscilla Dean does greatest work of her life. This picture will be bigger than anything we have ever had.

I L LESERMAN

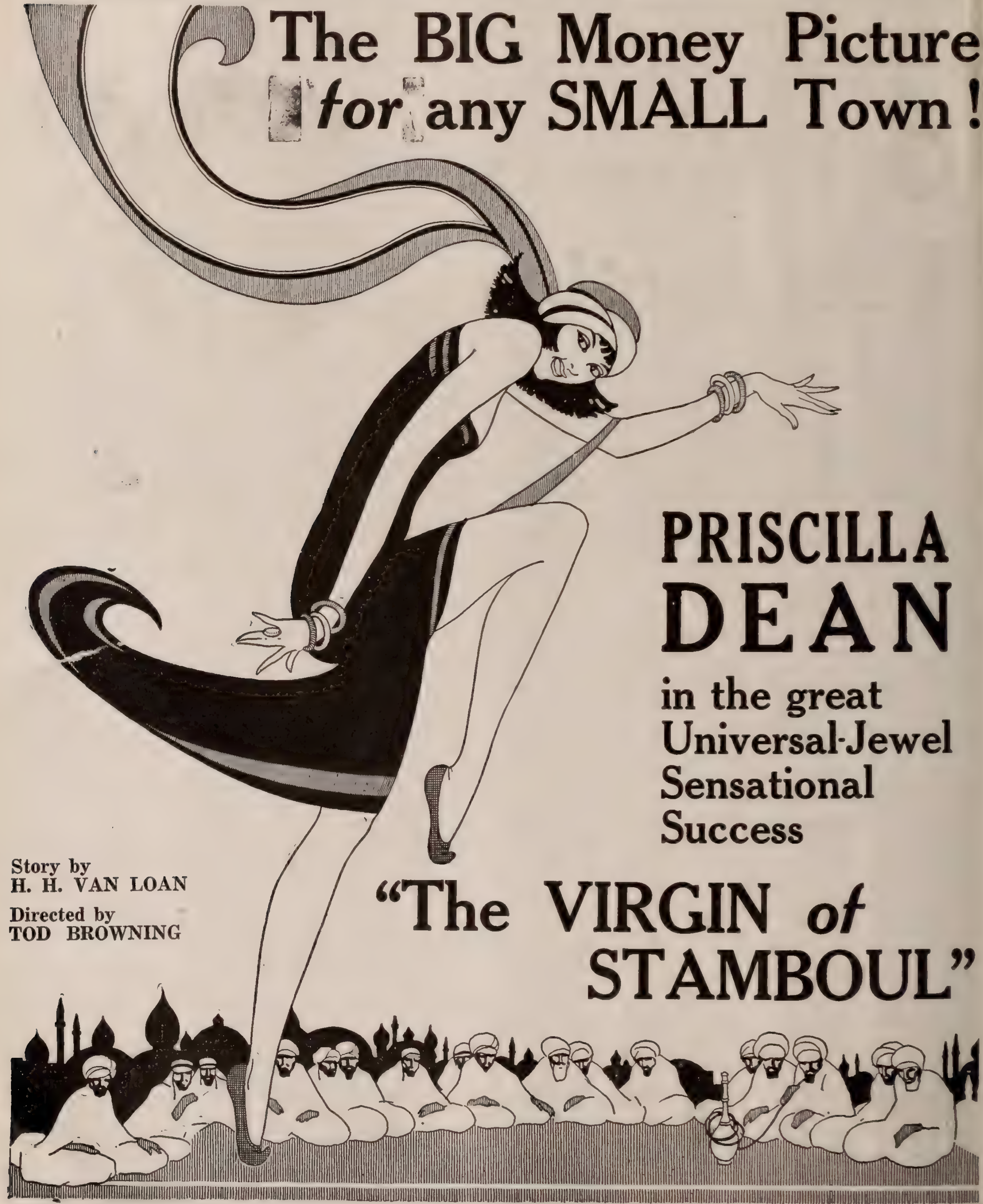
Kansas City, Mo.

Universal Film Exchange, Inc.
1600 Broadway, N. Y.

My opinion "Reputation best thing Dean ever did Harding Liberty Theatre at private screening also says Deans greatest work give us more like it

J H CALVERT

The BIG Money Picture *for* any SMALL Town!



PRISCILLA DEAN

in the great Universal-Jewel Sensational Success

"The VIRGIN *of* STAMBOUL"

Story by
H. H. VAN LOAN

Directed by
TOD BROWNING

One Woman Tells Another

NO need to tell you that women are the backbone of your audiences. Here's a woman's picture with a title that draws 'em in. And what's just as important, the picture makes a tremendous hit wherever shown. One woman tells another when she is pleased and the box-office tells the result.

"'THE DEVIL'S PASSKEY' will open the doors of any theatre to a H—l of a business."

BAUGH THEATRE,
Shoshone, Idaho.

"A SURE-FIRE box-office attraction. One of the really big pictures of the year. From any angle it is perfect."

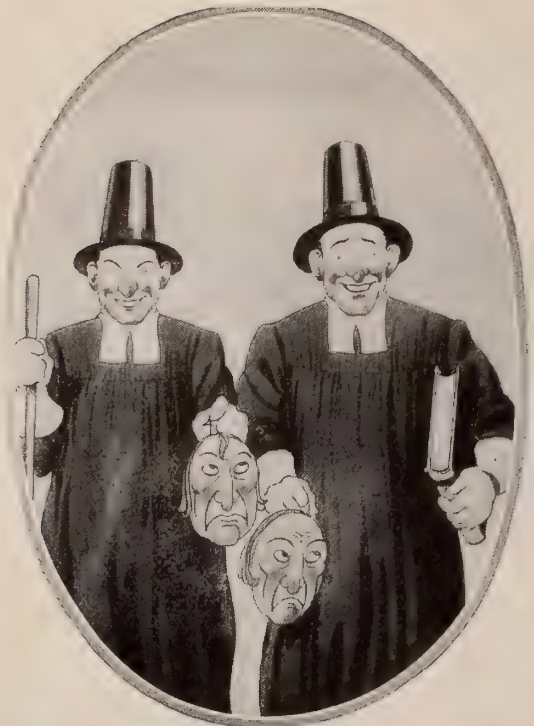
MADERA OPERA HOUSE,
Madera, California.

Still, the smaller towns' biggest and best box-office attraction!

Carl Laemmle
presents
Von Stroheim's
MASTER
PICTURE

"The DEVIL'S PASSKEY"

UNIVERSAL-JEWEL PRODUCTION DE LUXE



"BLUE SUNDAY"

THE MOTION PICTURE NEWS sees every picture made. When it tells you that this is Universal's best two-reeler you can bet the whole roll that it's so.

LYONS & MORAN

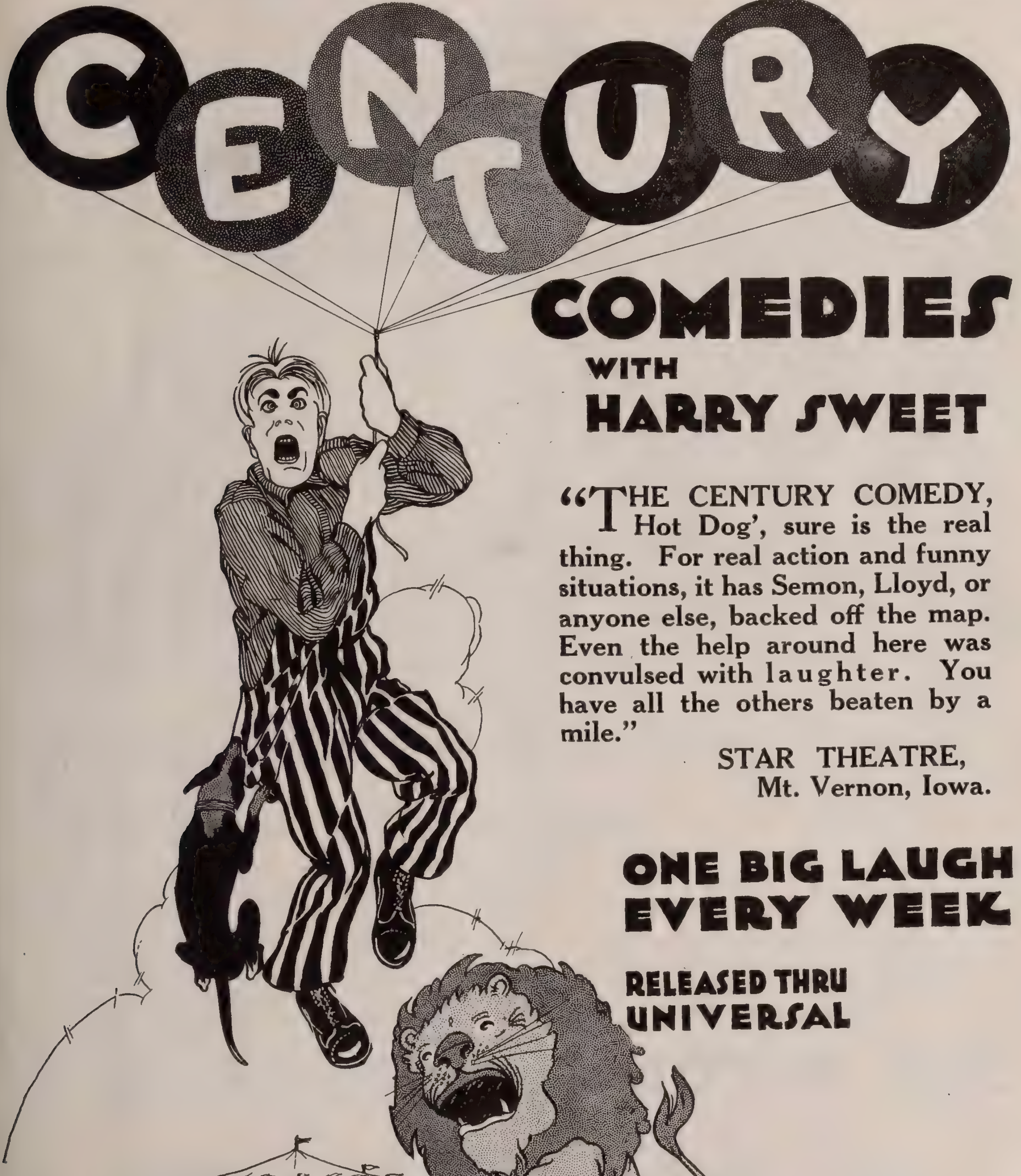
"Universal never produced a better two reeler than this one, which fairly sparkles with incident and comedy situations. The situations are very humorous. The comedy situations are too numerous to mention. Exceedingly funny. Although 'the play's the thing', Lyons and Moran come in for their share of the applause and are past masters in the art of 'sneeking' about. Don't be afraid to book this one for it is one of the best comedies of the year."

2

Reels

show
it
now!

UNIVERSAL
Jewel
COMEDIES



COMEDIES

WITH

HARRY SWEET

"THE CENTURY COMEDY, Hot Dog', sure is the real thing. For real action and funny situations, it has Semon, Lloyd, or anyone else, backed off the map. Even the help around here was convulsed with laughter. You have all the others beaten by a mile."

STAR THEATRE,
Mt. Vernon, Iowa.

ONE BIG LAUGH EVERY WEEK

RELEASED THRU UNIVERSAL

“Don't stand there giving me the laugh, Charlie”

ME AND HARRY BURNS are directing this picture and we gotta put it over. Listen! The house is on fire—the villuns have got the folks stalled off down the wrong road—the Kid Wonder is bellering his head off on the abandoned third floor. You get on the job with the hose reel mighty quick or I'll can the outdoor stuff and pull my pipe climb to the flaming window right in the studio. The trouble with you is, Charley, you don't take your art seriously enough. Keep an eye on me and you'll see real acting like it ought to be acted!”

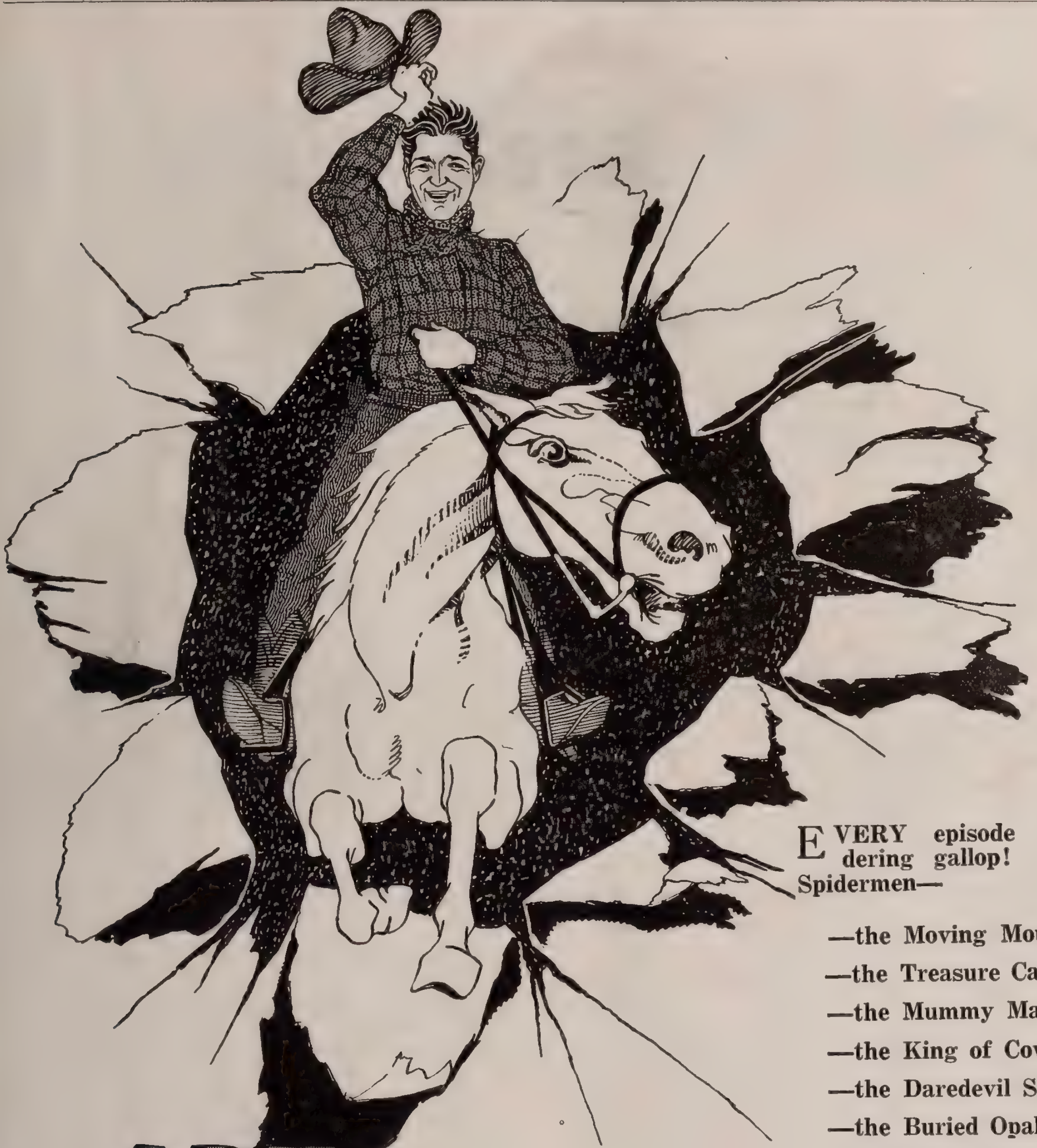
CARL LAEMMLE Presents

Joe Martin

the smartest four-handed
actor on the screen

UNIVERSAL-JEWEL COMEDIES

“A MONKEY HERO”



EVERY episode a thundering gallop! See the Spidermen—

—the Moving Mountain
—the Treasure Cave
—the Mummy Man
—the King of Cowboys
—the Daredevil Stunts
—the Buried Opals
—the Indian Chief
—the Reckless Riders

ART ACORD

THE COWBOY KING, in

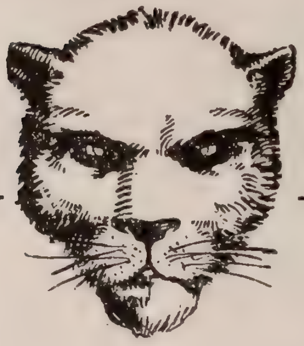
"The WHITE HORSEMAN"

UNIVERSAL'S GALLOPING WESTERN CHAPTER—PLAY
DIRECTED BY AL RUSSELL

Put Variety Into the

UNIVERSAL serials always contain the most original ideas and the most attractive novelties designed to get the crowds for your house. More, every serial produced by Universal is different in every respect; thus insuring you year in and year out a variety in your serial

Beast or Man?



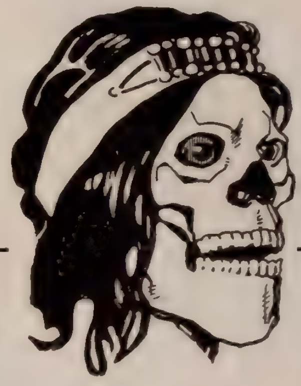
AN ALL-STAR CAST

— IN —

"THE LION MAN"

THE serial that for sheer originality and lightning-like action startled the film world and made a tremendous hit with fans everywhere. Here is a serial that is a sure-fire box-office attraction because it is crowded to the brim with all those elements that go to make the real money-making serial entertainment.

Masked Riders



ART ACORD

— IN —

"THE MOONRIDERS"

"JUST a few lines to tell you that 'The Moonriders' has been one of the greatest serials ever shown here. We cannot begin to take care of the crowds and they stand in line waiting for the next show. We are going to make Thursday 'Universal Day' because we know we will get the money when we say 'Universal' to our people."

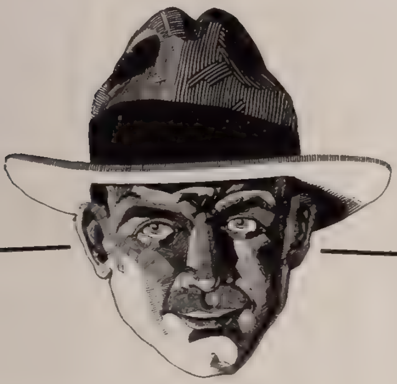
STAR THEATRE,
Rockingham, N. C.

Universal Serials Al

Serials You Show!

program not to be matched anywhere else on the market. See your Universal exchange today for the special summer offer on the serial hits listed below. Book every one of them and play to packed houses all summer.

Double Mystery



ELMO LINCOLN

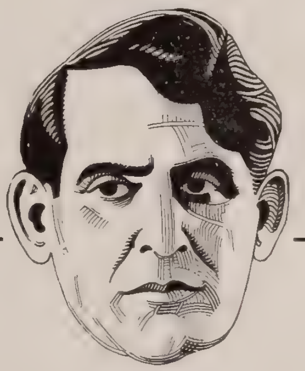
— IN —

"THE FLAMING DISK"

"FILM fans who know and appreciate the good work of Elmo Lincoln are going to have the time of their lives watching this one. The serial starts off with a bang and contains some real thrills. The dual role is something rather different for a serial. It fairly pulls the spectator along by its breathless action."

—M. P. World.

Overseas



EDDIE POLO

— IN —

"THE VANISHING DAGGER"

"CERTAINLY, there is variety in the production. It has all the elements that go to make up a successful serial. The star executes several dives and performs other thrills that will win favor, and the production should hold interest right up to the finish."

——WID'S.

ways Are The Best

Putting Thrills in the Weekly News Reels

"TELL the Sultan to come back," ordered an International News photographer as the Sultan of Turkey was leaving the Imperial Palace one day, "or else I can't take his picture." No, this wasn't the last statement of an American camera man as he passed out of the Ottoman Empire, but was the edict issued by E. C. Wallen, who was sent to the Turkish Capitol to take some views of the sovereign of the Turks.

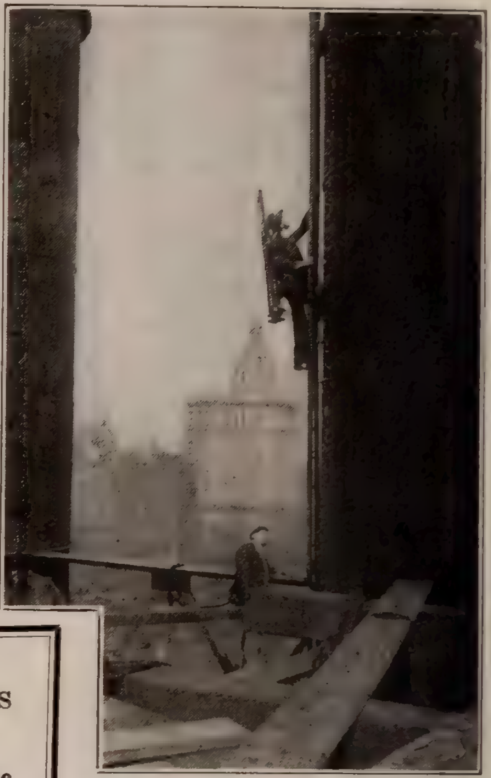
And the Sultan came back, too, and graciously allowed fifty feet of film to be ground out for the entertainment of American film fans. The next day he conferred on Wallen the order of Fine Arts. On the day the International staff man was at the Turkish palace word was received that the Sultan would passthrough one of the rooms at a certain hour.

At the appointed time Wallen was ushered into a room with closely drawn curtains and into this semi-darkness the Sultan and his staff walked from the opposite entrance. Wallen walked to a window and pulled the draperies aside, letting in a flood of sunshine. The chief, aghast at this breach of court etiquette, turned around and left —or rather started to leave the room, but then he had never met Wallen or an American camera man before. This probably was the first time he had met with such an unusual request in the safety of his own palace.

This incident is just one of the varied experiences of the International staff camera men in the field who have induced notables of every country to grant exclusive poses before the camera.

CAMERA MEN MUST HAVE STRONG HEARTS

THE work of filming the news of the day is no job for anyone with a weak heart or unsteady nerves. The pictures shown here represent some of the chances taken by the news camera men in their daily work.



In order *to get an unusual and and exclusive view of lower New York, Arthur Sorenson, when he was an International staff camera-man, carried his camera to the top of the tallest chimney in the world.*

Nelson Edwards, *former International staff camera man, shooting "stills" from top of a skyscraper under construction.*

During the *great Bayonne, N. J., oil workers' strike several years ago, the camera man was a target for both sides.*

Record Made *of* Important Events

THE news reel of the present has changed greatly—all the events of any importance have been filmed, and, as there is a certain similarity between events of the same sort, every attempt is made to photograph them from a different angle. Nearly everything is taken both from the ground and from the air. Films of important events are stored in vaults for historical purposes. The pictures of Harding's Inauguration, showing Wilson as he is today, are valuable as comparison with the negative taken in 1913, showing his different appearance before his stormy administration as President. These films run together would tell a story more dramatic than words.

The thing nowadays is not so much news pictures as new pictures showing the originality and the daring of the operator.

The greatest problem facing the news reel at present is an economic one. Exhibitors demand a news picture immediately. The result is that where a dramatic production will only require 100 to 125 positive prints for even a big production, a news feature will require 300 to be made. In a dramatic production the life of a print is from eight to nine months. At the end of six weeks a news reel is old, and the country is flooded with still good prints on which no more money can be collected.

Experiments are now being made on a substitute for the present raw stock, or else a cheaper stock, so that the expense of releasing a great number of positives on big news pictures may be lessened.

E. B. Hatrick, who has helped materially in making International what it is, organized the still photographic service with Hearst for all papers in 1910 and in 1911 was put in charge of the International News Films.

DURING *the busy days of demobilization, when our fleet was returning the army from France, the camera-men were active filming the work of the transports and their protecting convoys. This picture shows two camera-men on the bridge of an Eagle boat.*

Men Risk Lives *for* News

THE moving picture camera man must have good nerves. J. H. Brockhorst has made all the Jersey Ringle pictures—frequently endangering his life by doing so. In an army plane he looped the loop while making at the same time pictures of the city of Washington as it whirled around him.

Photographing current events is often more dangerous than a battle field. One of the International camera men who had been decorated for bravery during the war was sent to Bayonne to do street scenes during a strike. Bullets were ploughing up the ground from every angle, and all kinds of weapons were used from each conceivable vantage point. He reported that he preferred the battlefront, for no one knew where the enemy was in this kind of fighting.

The mob escorted the camera man twice to the station and saw them on board the train with threats and curses, for the police had secured International movies of a former riot and sent the offenders to prison by identifying them in this manner. The last time they rode the photographers in a Ford to a stopping place further down the line and waited until the train pulled out. In spite of this, excellent pictures were obtained.

Sometimes the operator has no airplane and has to walk out on the end of a girder and take pictures hundreds of feet above the ground in order to take a bird's-eye view of a city. The wind is blowing—he has nothing to hang onto and must use both his hands for the camera. He needs all of his nerve for a job of this order.

Resourceful Task *of* Filming Notable Men

IN 1920 the International obtained two of the biggest triumphs of the film world. Both the Pope and the Sultan of Turkey consented to pose for their pictures.

The interview with the Holy Father was arranged through John Kennedy, publicity representative of the Knights of Columbus. Pope Benedict was posed in the Vatican gardens by the best known news camera man in the world, Captain Ariel Varges, who served in a special capacity three years with the British army and performed camera feats which are without equal.

In this manner the head of one of the biggest organizations in the world—religious or otherwise—was brought before the eyes of his followers all over the globe.

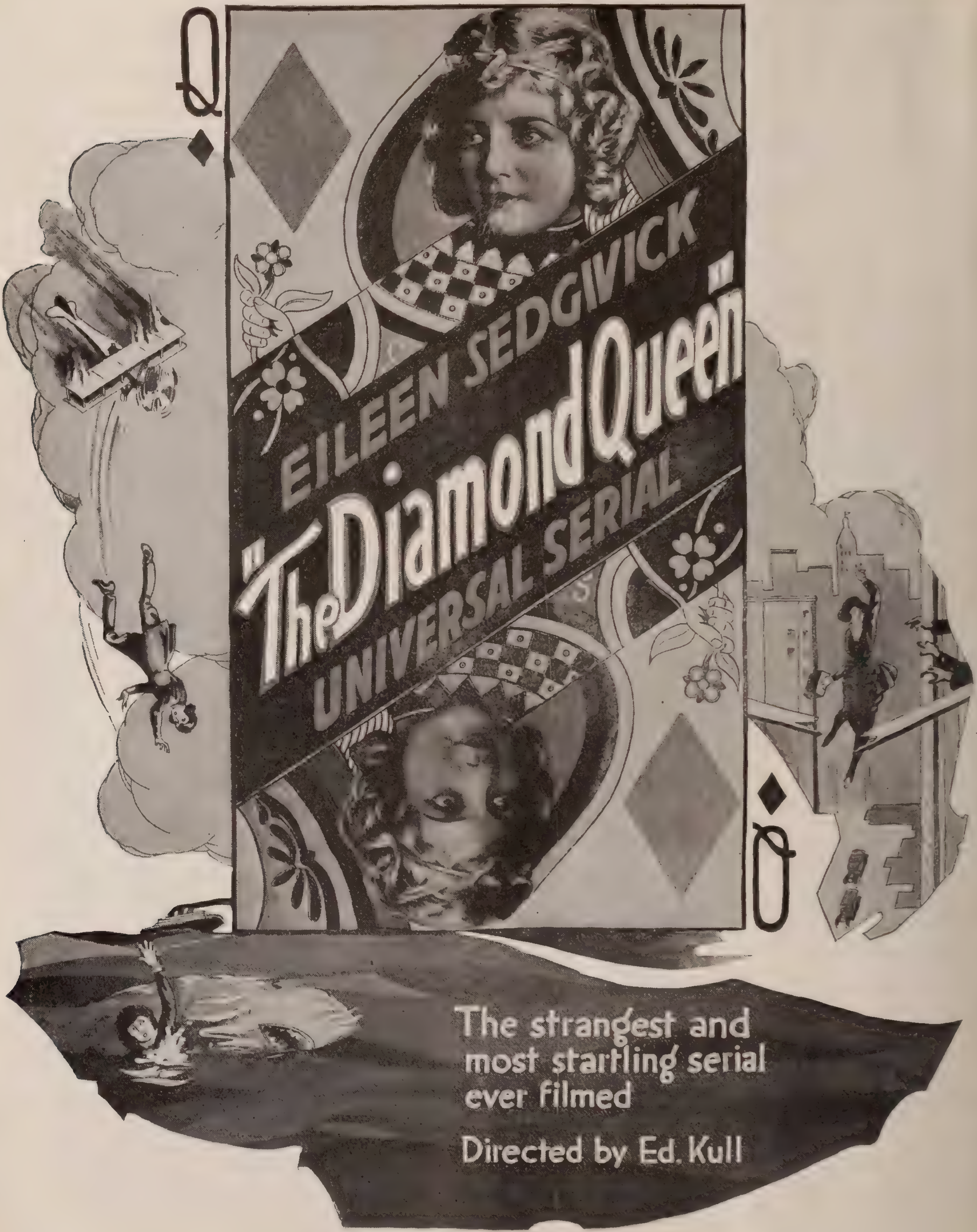
Perhaps the most amusing incident connected with photographing prominent people took place during Wilson's honeymoon, when he issued a strict order that no pictures were to be taken of him at the Southern springs where he was taking his wedding trip. The President and his bride went early every morning to the golf links, on which there was a summer house. The operator entered this at midnight, lifted up the floor and burrowed under the boards, placing the camera where it would focus through the chinks in the masonry. The next morning he placed himself in position and hired an old fellow to turn a grindstone nearby and drown the sound of the camera. In due time the President and Mrs. Wilson came walking near the summer-house, and the pictures were procured.

The up-to-date camera man has to be a person of resourcefulness and diplomacy. J. Pierpont Morgan dislikes the camera almost as much as his father, who never under any circumstances allowed himself to be snapshotted. A camera man rowed for hours around a small artificial lake, hoping to get a shot at him. Finally he came to the edge of the lake while talking to another man and the wind caught his hat and blew it into the water.

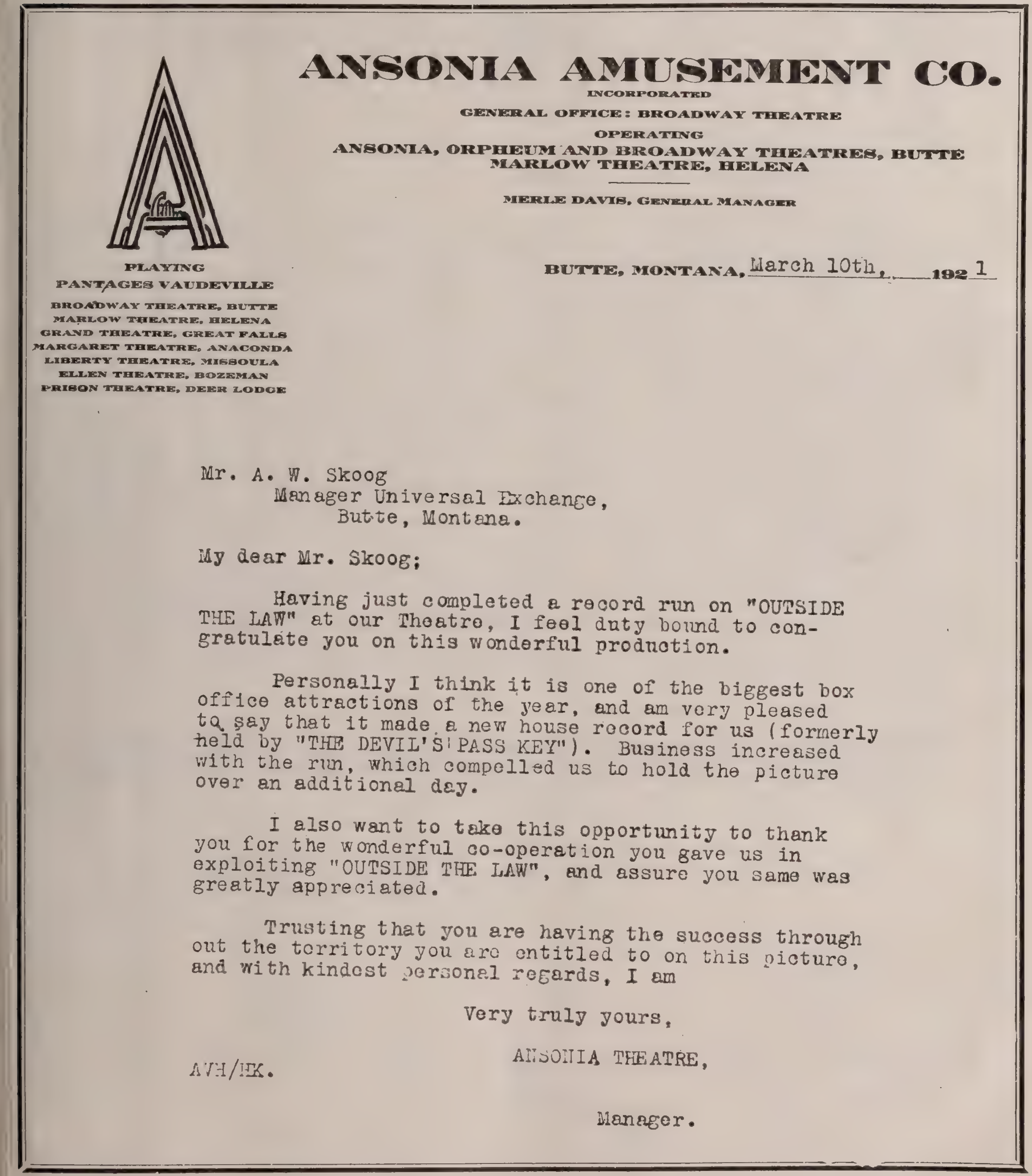
"Get my hat!" he yelled to the supposed boatman, pointing to where it lay bobbing some distance off.

"Sure, if you'll let me take a movie of you," called back the International man. Morgan laughed. The joke was on him and he posed like a good sport.

DURING *fleet manoeuvers the tossing deck of a scout cruiser formed the somewhat unsteady base for the camera of this photographer, who, nevertheless, returned with some excellent scenes.*


Q
EILEEN SEDGWICK
"The Diamond Queen"
UNIVERSAL SERIAL
Q
The strangest and most startling serial ever filmed
Directed by Ed. Kull

New House Record For Jewel Film



ANSONIA AMUSEMENT CO.
INCORPORATED
GENERAL OFFICE: BROADWAY THEATRE
OPERATING
ANSONIA, ORPHEUM AND BROADWAY THEATRES, BUTTE
MARLOW THEATRE, HELENA

MERLE DAVIS, GENERAL MANAGER

PLAYING
PANTAGES VAUDEVILLE
BROADWAY THEATRE, BUTTE
MARLOW THEATRE, HELENA
GRAND THEATRE, GREAT FALLS
MARGARET THEATRE, ANACONDA
LIBERTY THEATRE, MISSOULA
ELLEN THEATRE, BOZEMAN
PRISON THEATRE, DEER LODGE

BUTTE, MONTANA, March 10th, 1921

Mr. A. W. Skoog
Manager Universal Exchange,
Butte, Montana.

My dear Mr. Skoog;

Having just completed a record run on "OUTSIDE THE LAW" at our Theatre, I feel duty bound to congratulate you on this wonderful production.

Personally I think it is one of the biggest box office attractions of the year, and am very pleased to say that it made a new house record for us (formerly held by "THE DEVIL'S PASS KEY"). Business increased with the run, which compelled us to hold the picture over an additional day.

I also want to take this opportunity to thank you for the wonderful co-operation you gave us in exploiting "OUTSIDE THE LAW", and assure you same was greatly appreciated.

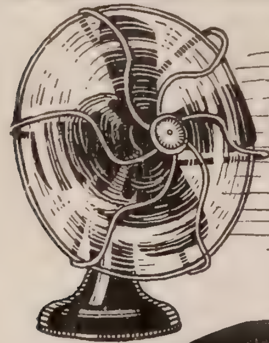
Trusting that you are having the success through out the territory you are entitled to on this picture, and with kindest personal regards, I am

Very truly yours,

ANSONIA THEATRE,

AVH/HK.

Manager.



Breezy Westerns

LET HOOT GIBSON

Snap your audience out of a hot weather grouch with his

TEXAS RANGER SERIES

Hoot is a real ridin', fightin' hero. None of your soft stuff for him! He sets a pace in these thrillers that's mighty hard to follow.

RECENT RELEASES

"The Cactus Kid"
"Who Was The Man?"
"Crossed Clues"

TO BE RELEASED SOON

"The Double Crossers"

for Hot Weather Shows

OR

HAPPY, HANDSOME

JACK PERRIN

Breeze thru as thrilling a series of two-reelers as were ever screened.

SNAP-ACTION-THRILL

You'll find the very breath of the plains in every one of these subjects. Atmosphere, settings and stories—they're just as big and fine as in the most expensive feature.

RECENT RELEASES

"The Pony Express Rider"
"The Midnight Raiders"
"The Knockout Man"
"The Guilty Trail"

TO BE RELEASED SOON

"The Outlaw"
"Fighting Blood"
"Stand Up And Fight"

Pot of Gold Used to Fasten Guilt on Murderer

"Double Crossers"

CAST

Cactus Kid	Hoot Gibson
Mary	Marcella Pershing
Kid	John Judd
Bell	Jane Talent

THE Cactus Kid, a ranger, comes to Heldville, called by those who know it, "Hellville." Momentary anxiety is caused by his advent, but it is soon learned that he is not there on business, and almost every native is relieved. Hawkins, dance hall proprietor, an evil man, has long sought the love of Mary, a young widow who lives in a poor shack with her little son. Mary's husband, who was a miner and Haskins's partner was killed two years before in a mysterious fashion and it was never learned what became of the gold he was known to have struck. The Ranger becomes acquainted with Mary when he rescues her little boy, the Kid, from a rough scene in the saloon, knocking out a man to accomplish it. The Ranger is greatly impressed with her and his calls become frequent. Haskins' jealousy is aroused.

Double-crosses Ranger

The Ranger, in order to relieve Mary's poverty, gets some old clothes from the dance hall girls and takes them to Mary, saying they belong to his wife who is too ill to sew. But Mary discovers the deception and knows the Ranger has done it from sheer kindness. When the Ranger has gone, Haskins sets upon a scheme to discredit him with Mary.

The Ranger returns at Christmas time. He takes up a collection from the boys and sends one of them to town to buy out a store for the Kid. Before many more visits on Mary, the Ranger has won her love and they become engaged. Haskins learns of this and is furious, for he wants Mary for himself. He plots against them and in this is overheard by Belle, a dance hall favorite of Haskins', who is jealous of the latter's attentions to Mary.

Belle Overhears Plot

Christmas comes and a great party is given the Kid. The rough men find their first clean joy in years in watching him go for his presents. But a cloud crosses the joy of some, when Haskins presents evidence to the effect that Mary's husband was killed by the Ranger. The latter comes to see Mary but she bars the door to him. He does not know what is wrong untill Belle seeks him and tells all through jealousy. The Ranger seeks Haskins man, who swore the Ranger was a murderer, trying to get out of town. He chases him.

Meanwhile, Haskins is again trying to win Mary. She has lost faith and seems almost ready to take him on any terms. The Kid, playing with some of his toys, loses a ball through a hole in the floor. Digging after it he unearths a cache of gold, put there by Mary's husband before his death. Haskins claims this as his, but tells Mary she can have it if she will take him. A revulsion of feeling comes over her. She refuses and they struggle for the gold. The Ranger catches the other man and forces a confession from him. He returns in time to rescue Mary from Haskins, whom he arrests for the murder of his former partner, Mary's husband. And before he takes him away to jail, the Ranger makes Mary promise that she will await his return.

Hoot Gibson
UNIVERSAL

International News

No. 33

Hope, Ark.—Hundreds homeless as tornado spreads ruin. Many killed and injured as wild storm levels villages in southwest.

Sub-titles. — Homeless refugees. Searching for victims. The remains of two school houses. Two nonchalant survivors.

Saint Germain, France.—Maimed war heroes in unique race. Crippled veterans of French armies compete for "Grand Prix."

Washington, D. C.—Postmaster General arms mail clerks. Determined to end hold ups, Mr. Hays distributes deadly weapons and gives orders to "shoot to kill."

In The Public Eye.—Benjamin Franklin visits Manhattan and gets a cordial welcome . . . New York City.

Coney Island, N. Y.—"Dizzy Days" arrive at Coney. Early spell of warm weather brings thousands to shore resort—and at steeplechase speed's the word.

Budapest, Hungary.—Hungarians hail America's President. 30,000 children, grateful for our aid, join in a remarkable tribute to Mr. Harding.

London, England.—Britain's great coal strike crisis. War-like recruiting scenes as Triple Industrial Alliance threatens complete tie-up.

San Francisco, Cal.—Orientals celebrate. March in honor of Dr. Sun Yat Sen's selection as President of China.

Boston, Mass.—American defender in snappy try-out. The Mayflower which will represent America in Fishermen's title race, shows real speed.

New York City.—Help save New York's babies. Contributions asked by Mayor's Committee of Women whose work saves thousands of children yearly. (Give to the Free Milk Fund.)

Brownie Saves Pal From the County Jail

"Playmates"

Two-reel Century Comedy

Featuring

"BROWNIE" THE WONDER DOG

BETTY leaves the child at the County Orphan Asylum while she delivers the weekly laundry to the batchelor's home. But the kid escapes and slides down a chute from the second story landing in the basket which Betty is dragging along behind her.

At the bachelor's the baby is turned over to Brownie, the valet, who gives the baby a bath, filling the small tub with water and placing a screen around the outdoor bathroom.

Later the baby roams out into the street where she is picked up by an officer. Brownie saves his little playmate as the baby is about to be placed in the wagon and taken to the Children's Society Home, by substituting another baby who looks like his pal.

Betty and the bachelor find Brownie coming down the street with the baby. The child says that she wants the man for a daddy, and with Brownie tugging at his trousers' leg and the baby pulling at his coat lapel, he could hardly resist, and the baby's wish is granted.

CURRENT RELEASES

Special Attractions

Starring
HARRY CAREY
"Hearts Up!"
"'If Only Jim"
"The Freeze Out"
"The Wallop"

Starring
FRANK MAYO
"Tiger True"
"Colorado"
"The Magnificent Brute"
"The Blazing Trail"

Starring
LYONS-MORAN
"La La Lucille"
"Fixed By George"
"A Shocking Night"

Starring
EDITH ROBERTS
"White Youth"
"The Fire Cat"
"The Unknown Wife"

Starring
CARMEL MYERS
"The Gilded Dream"
"Beautifully Trimmed"
"The Mad Marriage"
"The Dangerous Moment"

Starring
EVA NOVAK
"The Torrent"
"Society Secrets"
"The Smart Sex"
"Wolves of the North"

Starring
GLADYS WALTON
"Risky Business"
"Rich Girl, Poor Girl"
"All Dolled Up"
"Desperate Youth"

Starring
"BREEZY EASON"
"The Big Adventure"

JEWELS

Starring
PRISCILLA DEAN
"The Virgin Of Stamboul"
"Outside The Law"
"Reputation"

"Once To Every Woman"
(with Dorothy Phillips)

"Blind Husbands"
"The Devil's Passkey"
"Shipwrecked Among Cannibals"
"The Great Air Robbery"
"The Breath Of The Gods"
(with Tsuru Aoki)
"Under Crimson Skies"
(with Elmo Lincoln)
"Blue Sunday"
(With Lyons and Moran)

Starring
JOE MARTIN
(Two Reels)
"No Monkey Business"
"A Monkey Hero"

Two Reel Western Dramas

Starring
HOOT GIBSON
"Out O' Luck"
"The Cactus Kid"
"Who Was The Man?"
"Crossed Clues"
"Double Crossers"

Starring
JACK PERRIN
"The Midnight Raiders"
"The Knockout Man"
"The Guilty Trail"
"The Outlaw"

Starring
LON CHANEY"
"The Empty Gun"

Serials

Starring
EDDIE POLO
"The Vanishing Dagger"
"King Of The Circus"

Starring
EILEEN SEDGWICK
"The Great Radium Mystery"
"The Diamond Queen"

Starring
ELMO LINCOLN
"The Flaming Disk"

Starring
MARIE WALCAMP
"The Dragon's Net"

Starring
ART ACORD
"The White Horseman"

Two Reel Century Comedies

"Vamps and Scamps"
"Her Circus Man"
"The Dog Doctor"
"Seeing Is Believing"
"Tough Luck"
"Harem-Skarem"
"On With The Show"
"The Kid's Pal"
"The Country Heir"
"Dandy Lions"
"Playmates"

One Reel Star Comedies

"A Waiting Maid"
"Bring On The Groom"
"Twin Husbands"
"When Eve Fell"
"Who Kissed Me?"
"Movie-Struck"
"Short and Sweet"
"Oh, Tessie!"
"The Truck Horse Bandit"
"Zulu Love"
"A Cheese Romance"

INTERNATIONAL NEWS TWICE-A-WEEK

"THE WHITE HORSEMAN"

Episode No. 9

"The Opal Bracelet"

CAST

Allen	Art Acord
Jean	Iva Forrester
Spider	Hank Bell
Ramsey	Duke R. Lee
Cuevas	Tote Ducrow

THE Spider and his gang chase after Ramsey and the bracelet while Jean and Allen face drowning in the pit at the outlaws' caves. By means of the ropes with which they are bound, they escape from the pit and leave for Allen's ranch.

In the treasure caves, Ramsey gets away from the Mummy Man who has pursued him and opening the moving cliffs, rides out. He sees and is seen by the Spider's men who start after him. He rides back into the caves and they close behind him and the gang do not know where he disappeared.

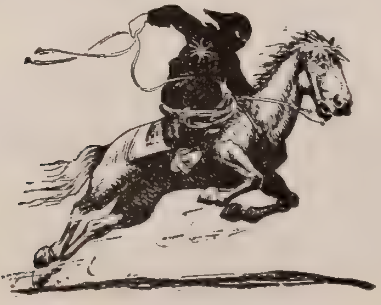
Cuevas, the Indian, left unconscious by Ramsey, comes to and joins Onava, an Indian girl confederate on the same mission handed down to them from their forefathers.

Ramsey comes out of the caves and heads for the Allen ranch. The Indians see him and follow to the ranch, where they hold him up and take the bracelet. Allen and Jean arrive and Allen in turn holds up the Indians. He demands the bracelet. Onava gives him a counterfeit and escapes with the real one.

Ramsey treacherously leads the Spider's gang to capture Allen at the ranch. He does not know Allen has left. They capture Jean and leave two men guarding her, while they hurry to the caves after Allen and the Indian. They capture them and take the bracelet. They tie them behind their horses which they herd down a precipice.

Ramsey attempts to open the cliffs with the counterfeit bracelet and when it will not work, accuses the Spider of switching them on him. The outlaws believe he is double-crossing them and they start to hang him.

At the ranch house, the two guards have fought a battle for Jean, one is knocked out and the other grabs the girl in his arms.



ART ACORD
UNIVERSAL

International News

No. 34

San Francisco, Cal.—New speed tractor gun is christened. Uncle Sam's latest in traveling artillery is a speed marvel.

Sub-titles.—Travels at the rate of 30 miles an hour, can almost jump fences, and shoots 15,000 yards. Goes anywhere.

New York City.—Occasionally they are remembered. "Babe" Ruth helps the K. of C. bring a bit of joy into the lives of our sadly neglected wounded veterans. (Omit Chicago prints.)

Chicago, Ill.—Occasionally they are remembered. Society picnic brings a bit of joy into the lives of our sadly neglected wounded veterans. (Chicago only.)

Sub-titles.—Mess call—they can't answer it as lively as in their fighting days. Almost like old times—when everybody could not do enough for Uncle Sam's heroes. Picnics like these are something——. But the debt of honor we owe to the men who sacrificed health and happiness for us is still unpaid.

In the Public Eye.—Enrico Caruso, world-famous tenor, leaves his hotel for the first time after a long siege of illness.—New York City.

Sub-titles. — Miss Marion Davies and Miss Norma Talmadge, famous film stars, meet to discuss their "act" for Equity's great show. "Hello, Audience!" Planning a surprise.

Paris, France.—Chief French Military School holds review. Great crowd sees crack cavalry and artillerymen in inspiring drills. (Omit Spokane, Portland, Seattle, Los Angeles, San Francisco and Chicago.)

Mystery of Holes in Cheese Solved by a Swiss Yodeler

"A Cheese Romance"

One-reel Star Comedy

Featuring
BILLY FLETCHER

BILLY, on the hunt for the secret of making holes in Swiss cheese, is disguised as a yodeler in a small town in the Alps. In the same town are two foreign spies also there on the same mission.

He meets a Swiss dancer, who he learns is the daughter of the only man possessing the secret.

One day while knitting, the girl drops her ball of yarn, and Billy eagerly takes up the trail followed by the two spies. Outside her father's home Billy notices the others following him and in a short fight subdues his rivals.

He succeeds in getting inside the castle and demands the secret from the girl's father. The only information he receives, however, is that the holes are put in Swiss cheese by the same process as the holes in doughnuts. The cheese factory is blown up and Billy is left buried under the avalanche of wild cheeses.

Seattle, Wash.—Deep-sea diving—this new invention is expected to help solve some of the riddles of Davy Jones' Locker. (Seattle only.)

Chicago, Ill.—Cleaning up for the Pageant of Progress. Mayor Thompson helps firemen remove some of the grime from the Municipal Pier. (For Chicago only.)

New York City.—Circus parade revived to aid in Free Milk Fund. For the first time in 20 years New York sees "greatest and grandest" march up the Avenue.

Calcutta, India. — India's natives pray for "Home Rule." Impressive scene as thousands prostrate themselves in great political demonstration.

Hampton Roads, Va.—President reviews Atlantic Fleet.

NO—this is not the home of a California Oil King. It is a partial view of the villa of Count Aprazin in "FOOLISH WIVES"—only a single one of the scores of magnificent sets built with every evidence of permanency for this astounding production.

The whole World knows about it

ALL the world knows about Monte Carlo—all the picture and fan-world knows about "FOOLISH WIVES." By the time you show this greatest of all moving picture creations, everybody in your town will have read something about it, or have seen pictures of its marvelous sets, or been stirred by its advertising.

Already tens of thousands of visitors to California have witnessed the taking of its scenes for more than a year past—while in the picture trade the stories of its tremendous cost (all true) have made it the most talked-about picture ever produced. It is Carl Laemmle's crowning achievement and when you show it your people will tell you that it is worth many, many times the price of admission.

Carl Laemmle's
Crowning
Achievement
the Coming
Universal
Jewel
de Luxe

"FOOLISH WIVES"

The Most Talked-about Picture ever Made

Coming Up!

EDDIE POLO

in 18 Chapters of desperate adventure
on the island of Cuba

"DO or DiE"

Universal's Most Terrific Serial Sensation
Directed by J.P. Mc.Gowan

The MOVING
PICT
WE

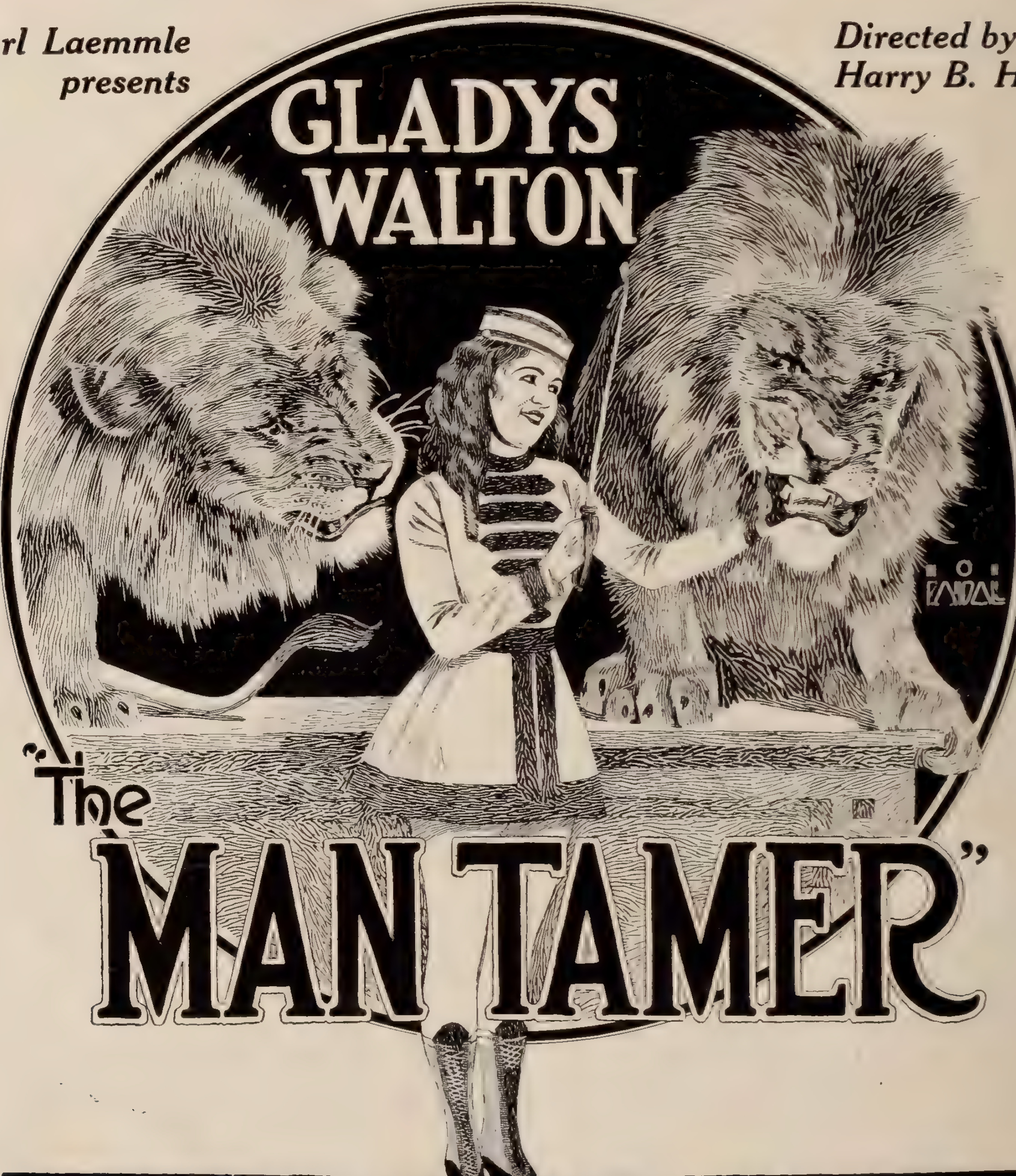
VOL 13 NO 15
MAY 28
1921

GRACE
DARMOND
in
The BEAUTIFUL GAMBLER"
NIVERSAL SPECIAL ATTRACTION

Coming!

Carl Laemmle presents

Directed by Harry B. Harris



GLADYS WALTON

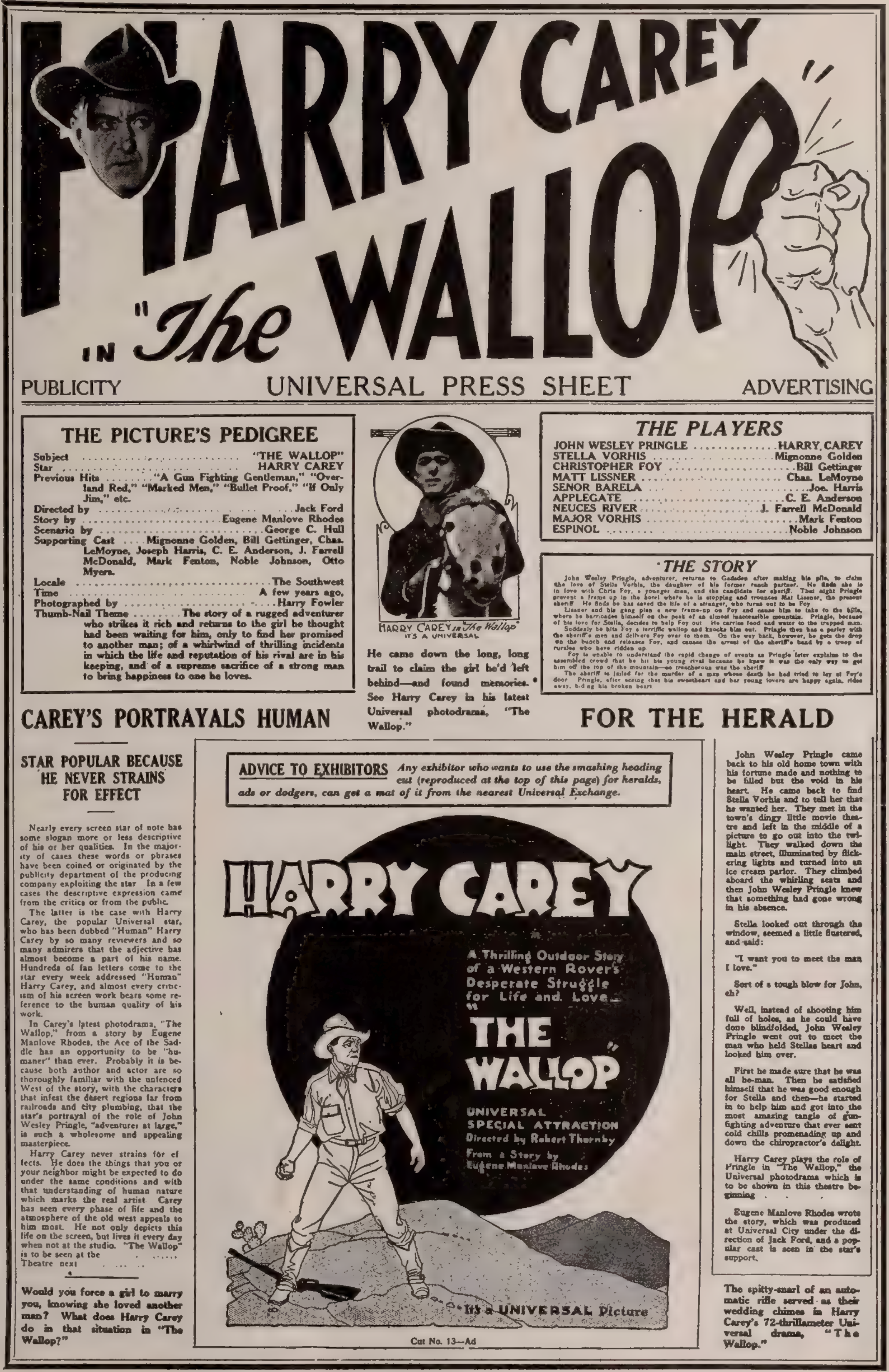
"The MAN TAMER"

A UNIVERSAL SPECIAL ATTRACTION

ABOVE—omitting the word "Coming"—is an exact size reproduction of the Three-column Ad on this newest Walton, soon to be released. If you wish to add your other attractions below this ad, we suggest that you box them in with a light rule on sides and bottom, utilizing the heavy bar for the top of your box. If you want to utilize the hand-lettered word "Coming," have your paper reduce it to Six inches wide.

Here is a Sample Press Sheet

TIME was when all that an exhibitor needed or thought he needed to make money in showing moving pictures was the film itself and a lot of lurid, blood-and-thunder posters. That time has long passed. The day of the showman has come in the moving picture business, as it came in the theatrical business. In order to make money now an exhibitor has to have not only good pictures, the kind that Universal consistently supplies, but he must have the kind of posters that attract without exciting and in addition he must have the co-operation of trained publicity and advertising experts. Why? Because every other exhibitor is doing the same thing. Your competition is now the competition of the wide-awake showman who is using showmanship methods, who is using the methods devised for him by clever advertising and publicity people who have studied the picture to be advertised from every angle, and have selected the most effective angles and have put into his hands prepared advertisements, ingeniously written newspaper stories, properly selected photographs(mats and cuts); in a word, have given him ready-made just the kind of exploitation material which he would devise himself if he *had the time and the training to do it.* In presenting to you this four-page Universal press sheet, a typical one, not especially selected for the purpose, but one of the regular week in and week out sheets which emanate from the publicity office of the Universal Film Manufacturing Company, the



HARRY CAREY IN "The WALLOP"

PUBLICITY UNIVERSAL PRESS SHEET ADVERTISING

THE PICTURE'S PEDIGREE

Subject	"THE WALLOP"
Star	HARRY CAREY
Previous Hits	"A Gun Fighting Gentleman," "Overland Red," "Marked Men," "Bullet Proof," "If Only Jim," etc.
Directed by	Jack Ford
Story by	Eugene Manlove Rhodes
Scenario by	George C. Hull
Supporting Cast	Mignonne Golden, Bill Gettinger, Chas. LeMoyne, Joseph Harris, C. E. Anderson, J. Farrell McDonald, Mark Fenton, Noble Johnson, Otto Myers.
Locale	The Southwest
Time	A few years ago,
Photographed by	Harry Fowler
Thumb-Nail Theme	The story of a rugged adventurer who strikes it rich and returns to the girl he thought had been waiting for him, only to find her promised to another man; of a whirlwind of thrilling incidents in which the life and reputation of his rival are in his keeping, and of a supreme sacrifice of a strong man to bring happiness to one he loves.

HARRY CAREY in "The Wallop"
IT'S A UNIVERSAL

He came down the long, long trail to claim the girl he'd left behind—and found memories. See Harry Carey in his latest Universal photodrama, "The Wallop."

THE PLAYERS

JOHN WESLEY PRINGLE	HARRY, CAREY
STELLA VORHIS	Mignonne Golden
CHRISTOPHER FOY	Bill Gettinger
MATT LISSNER	Chas. LeMoyne
SENOR BARELA	Joe. Harris
APPLEGATE	C. E. Anderson
NEUCES RIVER	J. Farrell McDonald
MAJOR VORHIS	Mark Fenton
ESPINOL	Noble Johnson

THE STORY

John Wesley Pringle, adventurer, returns to Gadsden after making his pile, to claim the love of Stella Vorhis, the daughter of his former ranch partner. He finds she is in love with Chris Foy, a younger man, and the candidate for sheriff. That night Pringle prevent a frame up in the hotel where he is stopping and trounces Mat Lissner, the present sheriff He finds he has saved the life of a stranger, who turns out to be Foy

Lissner and his gang plan a new frame-up on Foy and cause him to take to the hills, where he barricades himself on the peak of an almost inaccessible mountain. Pringle, because of his love for Stella, decides to help Foy out He carries food and water to the trapped man.

Suddenly he hits Foy a terrific wallop and knocks him out. Pringle then has a parley with the sheriff's men and delivers Foy over to them. On the way back, however, he gets the drop on the bunch and releases Foy, and causes the arrest of the sheriff's band by a troop of rurales who have ridden up.

Foy is unable to understand the rapid change of events as Pringle later explains to the assembled crowd that he hit his young rival because he knew it was the only way to get him off the top of the mountain—so treacherous was the sheriff

The sheriff is jailed for the murder of a man whose death he had tried to lay at Foy's door Pringle, after seeing that his sweetheart and her young lovers are happy again, rides away, hiding his broken heart.

CAREY'S PORTRAYALS HUMAN

STAR POPULAR BECAUSE HE NEVER STRAINS FOR EFFECT

Nearly every screen star of note has some slogan more or less descriptive of his or her qualities. In the majority of cases these words or phrases have been coined or originated by the publicity department of the producing company exploiting the star In a few cases the descriptive expression came from the critics or from the public.

The latter is the case with Harry Carey, the popular Universal star, who has been dubbed "Human" Harry Carey by so many reviewers and so many admirers that the adjective has almost become a part of his name. Hundreds of fan letters come to the star every week addressed "Human" Harry Carey, and almost every criticism of his screen work bears some reference to the human quality of his work.

In Carey's latest photodrama, "The Wallop," from a story by Eugene Manlove Rhodes, the Ace of the Saddle has an opportunity to be "humaner" than ever. Probably it is because both author and actor are so thoroughly familiar with the unfenced West of the story, with the characters that infest the desert regions far from railroads and city plumbing, that the star's portrayal of the role of John Wesley Pringle, "adventurer at large," is such a wholesome and appealing masterpiece.

Harry Carey never strains for effects. He does the things that you or your neighbor might be expected to do under the same conditions and with that understanding of human nature which marks the real artist. Carey has seen every phase of life and the atmosphere of the old west appeals to him most. He not only depicts this life on the screen, but lives it every day when not at the studio. "The Wallop" is to be seen at the .... Theatre next ....

Would you force a girl to marry you, knowing she loved another man? What does Harry Carey do in that situation in "The Wallop?"

ADVICE TO EXHIBITORS *Any exhibitor who wants to use the smashing heading cut (reproduced at the top of this page) for heralds, ads or dodgers, can get a mat of it from the nearest Universal Exchange.*

HARRY CAREY

A Thrilling Outdoor Story of a Western Rover's Desperate Struggle for Life and Love

"THE WALLOP"

UNIVERSAL SPECIAL ATTRACTION

Directed by Robert Thornby

From a Story by Eugene Manlove Rhodes

It's a UNIVERSAL Picture

Cut No. 13—Ad

FOR THE HERALD

John Wesley Pringle came back to his old home town with his fortune made and nothing to be filled but the void in his heart. He came back to find Stella Vorhis and to tell her that he wanted her. They met in the town's dingy little movie theatre and left in the middle of a picture to go out into the twilight. They walked down the main street, illuminated by flickering lights and turned into an ice cream parlor. They climbed aboard the whirling seats and then John Wesley Pringle knew that something had gone wrong in his absence.

Stella looked out through the window, seemed a little flustered, and said:

"I want you to meet the man I love."

Sort of a tough blow for John, eh?

Well, instead of shooting him full of holes, as he could have done blindfolded, John Wesley Pringle went out to meet the man who held Stellas heart and looked him over.

First he made sure that he was all he-man. Then he satisfied himself that he was good enough for Stella and then—he started in to help him and got into the most amazing tangle of gunfighting adventure that ever sent cold chills promenading up and down the chiropractor's delight.

Harry Carey plays the role of Pringle in "The Wallop," the Universal photodrama which is to be shown in this theatre beginning . . .

Eugene Manlove Rhodes wrote the story, which was produced at Universal City under the direction of Jack Ford, and a popular cast is seen in the star's support.

The spitty-snarl of an automatic rifle served as their wedding chimes in Harry Carey's 72-thrillameter Universal drama, "The Wallop."

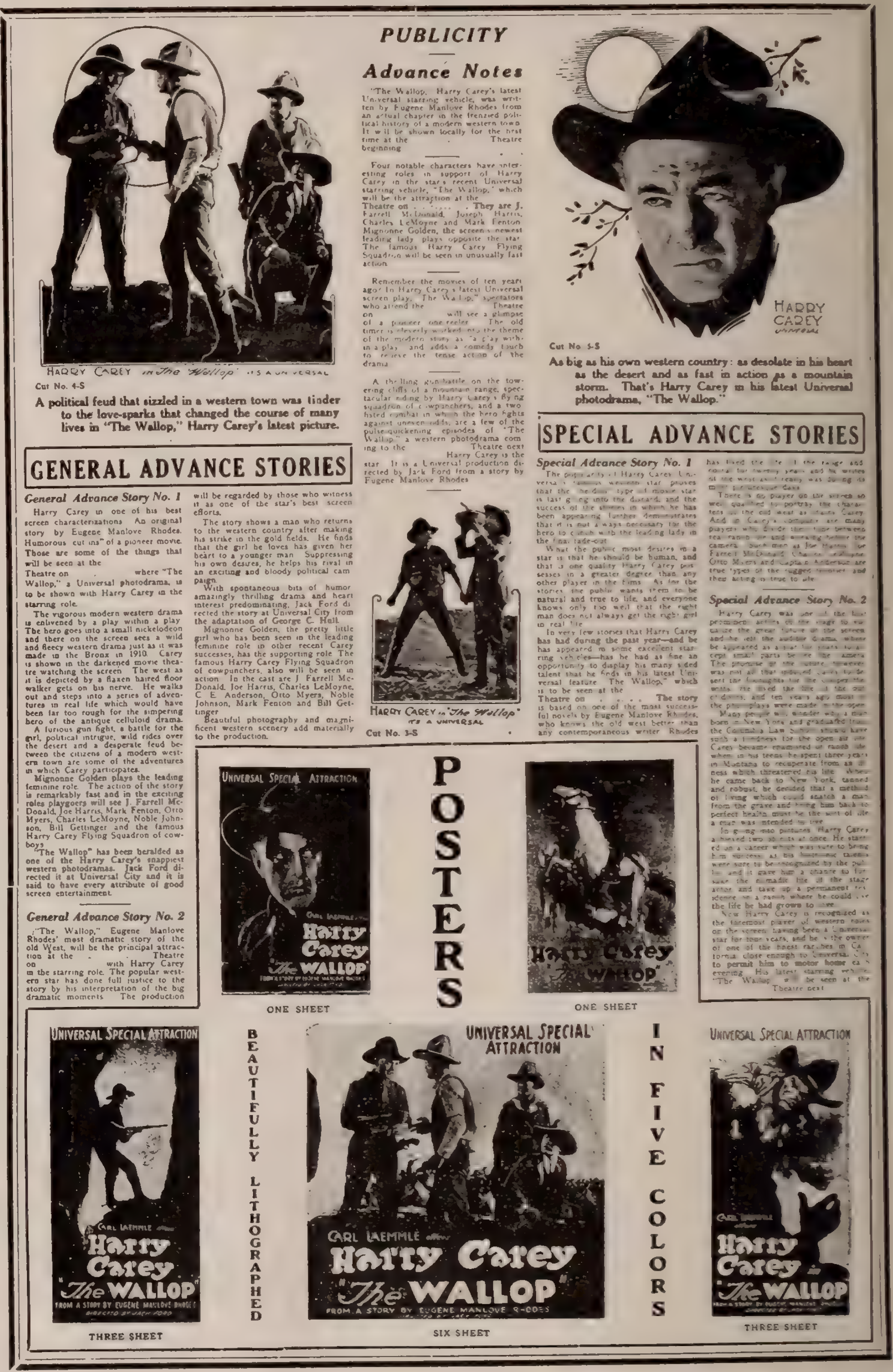
This is what the Uni
Exhibitors mak

editor of the Moving Picture Weekly had this in mind.

He assumes, in the first place, that every exhibitor wants to make money. In the second place, that he is anxious and ready to use up-to-date methods. In the third, that these methods consist first, second and all the time of *exploitation.* Exploitation is the gospel of the exhibitor of to-day. In the fourth place, that he would do his own exploitating IF HE HAD THE TIME AND TRAINING. In the fifth place, since he has not the time and training, we assume that he is willing to accept the ready-made advertising and publicity sent out by the company which distributes the pictures he shows.

Now, we know that this is assuming a whole lot. For some reason or other a great many exhibitors of moving pictures seem to think, in spite of the fact that they have great competition and that the business of exhibiting pictures is getting more and more to be a profession, that they will let well enough alone and get along without any advertising or exploitation. This is the road to ruin. Your competitor does not think so. Your competitor thinks that exploitation, advertising, publicity, ingenious stunts, etc., pay, and if he thinks so he is going to take away the business which might legitimately be yours. Bearing all these facts in mind, we have felt that it was high time we called your attention to the business-like and complete manner in which Universal press sheets are constructed. If you haven't seen one of them, take a look at the headings in this one and then ask your exchange to put you on the list for one every week. It may be, too, that they have been coming to you, but that you have thought that they are an advertisement rather than a business aid.

Just to show you wherein this press sheet will help you, consider the following facts: On the first page of this one, which is a fair sample of all of them, you find the information which you need in starting your work


HARRY CAREY in The Wallop IT'S A UNIVERSAL

Cut No. 4-S

A political feud that sizzled in a western town was tinder to the love-sparks that changed the course of many lives in "The Wallop," Harry Carey's latest picture.

PUBLICITY

Advance Notes

"The Wallop," Harry Carey's latest Universal starring vehicle, was written by Eugene Manlove Rhodes from an actual chapter in the frenzied political history of a modern western town. It will be shown locally for the first time at the . Theatre beginning

Four notable characters have interesting roles in support of Harry Carey in the star's recent Universal starring vehicle, "The Wallop," which will be the attraction at the Theatre on . . . . . . They are J. Farrell McDonald, Joseph Harris, Charles LeMoyne and Mark Fenton. Mignonne Golden, the screen's newest leading lady, plays opposite the star. The famous Harry Carey Flying Squadron will be seen in unusually fast action.

Remember the movies of ten years ago? In Harry Carey's latest Universal screen play, "The Wallop," spectators who attend the Theatre on will see a glimpse of a pioneer one-reeler. The old timer is cleverly worked into the theme of the modern story as "a play within a play," and adds a comedy touch to relieve the tense action of the drama.

A thrilling gun-battle on the towering cliffs of a mountain range, spectacular riding by Harry Carey's flying squadron of cowpunchers, and a two-fisted combat in which the hero fights against uneven odds, are a few of the pulse-quickening episodes of "The Wallop," a western photodrama coming to the Theatre next Harry Carey is the star. It is a Universal production directed by Jack Ford from a story by Eugene Manlove Rhodes.

Cut No. 5-S

As big as his own western country: as desolate in his heart as the desert and as fast in action as a mountain storm. That's Harry Carey in his latest Universal photodrama, "The Wallop."

GENERAL ADVANCE STORIES

General Advance Story No. 1

Harry Carey in one of his best screen characterizations. An original story by Eugene Manlove Rhodes. Humorous "cut ins" of a pioneer movie. Those are some of the things that will be seen at the Theatre on , where "The Wallop," a Universal photodrama, is to be shown with Harry Carey in the starring role.

The vigorous modern western drama is enlivened by a play within a play. The hero goes into a small nickelodeon and there on the screen sees a wild and fleecy western drama just as it was made in the Bronx in 1910. Carey is shown in the darkened movie theatre watching the screen. The west as it is depicted by a flaxen haired floor walker gets on his nerve. He walks out and steps into a series of adventures in real life which would have been far too rough for the simpering hero of the antique celluloid drama.

A furious gun fight, a battle for the girl, political intrigue, wild rides over the desert and a desperate feud between the citizens of a modern western town are some of the adventures in which Carey participates.

Mignonne Golden plays the leading feminine role. The action of the story is remarkably fast and in the exciting roles playgoers will see J. Farrell McDonald, Joe Harris, Mark Fenton, Otto Myers, Charles LeMoyne, Noble Johnson, Bill Gettinger and the famous Harry Carey Flying Squadron of cowboys.

"The Wallop" has been heralded as one of the Harry Carey's snappiest western photodramas. Jack Ford directed it at Universal City and it is said to have every attribute of good screen entertainment.

General Advance Story No. 2

"The Wallop," Eugene Manlove Rhodes' most dramatic story of the old West, will be the principal attraction at the . . Theatre on with Harry Carey in the starring role. The popular western star has done full justice to the story by his interpretation of the big dramatic moments. The production will be regarded by those who witness it as one of the star's best screen efforts.

The story shows a man who returns to the western country after making his strike in the gold fields. He finds that the girl he loves has given her heart to a younger man. Suppressing his own desires, he helps his rival in an exciting and bloody political campaign.

With spontaneous bits of humor, amazingly thrilling drama and heart interest predominating, Jack Ford directed the story at Universal City from the adaptation of George C. Hull.

Mignonne Golden, the pretty little girl who has been seen in the leading feminine role in other recent Carey successes, has the supporting role. The famous Harry Carey Flying Squadron of cowpunchers, also will be seen in action. In the cast are J. Farrell McDonald, Joe Harris, Charles LeMoyne, C. E. Anderson, Otto Myers, Noble Johnson, Mark Fenton and Bill Gettinger.

Beautiful photography and magnificent western scenery add materially to the production.

Cut No. 3-S

SPECIAL ADVANCE STORIES

Special Advance Story No. 1

The popularity of Harry Carey, Universal's famous western star, proves that the [illegible] type of movie star is fast going into the discard, and the success of the stories in which he has been appearing further demonstrates that it is not always necessary for the hero to clinch with the leading lady in the final fade-out.

What the public most desires in a star is that he should be human, and that is one quality Harry Carey possesses in a greater degree than any other player in the films. As for the stories the public wants them to be natural and true to life, and everyone knows only too well that the right man does not always get the right girl in real life.

In very few stories that Harry Carey has had during the past year—and he has appeared in some excellent starring vehicles—has he had as fine an opportunity to display his many sided talent that he finds in his latest Universal feature, "The Wallop," which is to be seen at the Theatre on . . . . . The story is based on one of the most successful novels by Eugene Manlove Rhodes, who knows the old west better than any contemporaneous writer. Rhodes has lived the life of the range and [illegible] for twenty years and he writes of the west as it really was during its most picturesque days.

There is no player on the screen so well qualified to portray the characters of the old west as Harry Carey. And in Carey's company are many players who divide their time between real ranch life and acting before the camera. Such men as Joe Harris, J. Farrell McDonald, Charles LeMoyne, Otto Myers and Captain Anderson are true types of the rugged frontier and their acting is true to life.

Special Advance Story No. 2

Harry Carey was one of the first prominent actors of the stage to realize the great future of the screen and he left the [illegible] drama where he appeared as a star for years to accept small parts before the camera. The promise of the future, however, was not all that induced Carey to desert the footlights for the [illegible]. He loved the life of the out of doors, and ten years ago most of the photoplays were made in the open.

Many people will wonder why a man born in New York and graduated from the Columbia Law School should have such a fondness for the open air life. Carey became enamored of ranch life when in his teens he spent three years in Montana to recuperate from an illness which threatened his life. When he came back to New York, tanned and robust, he decided that a method of living which could snatch a man from the grave and bring him back to perfect health must be the sort of life a man was intended to live.

In going into pictures Harry Carey achieved two objects at once. He started on a career which was sure to bring him success as his histrionic talents were sure to be recognized by the public and it gave him a chance to forsake the nomadic life of the stage actor and take up a permanent residence on a ranch where he could live the life he had grown to love.

Now Harry Carey is recognized as the foremost player of western roles on the screen, having been a Universal star for four years, and he is the owner of one of the finest ranches in California close enough to Universal City to permit him to motor home each evening. His latest starring vehicle, "The Wallop," will be seen at the Theatre next

ONE SHEET

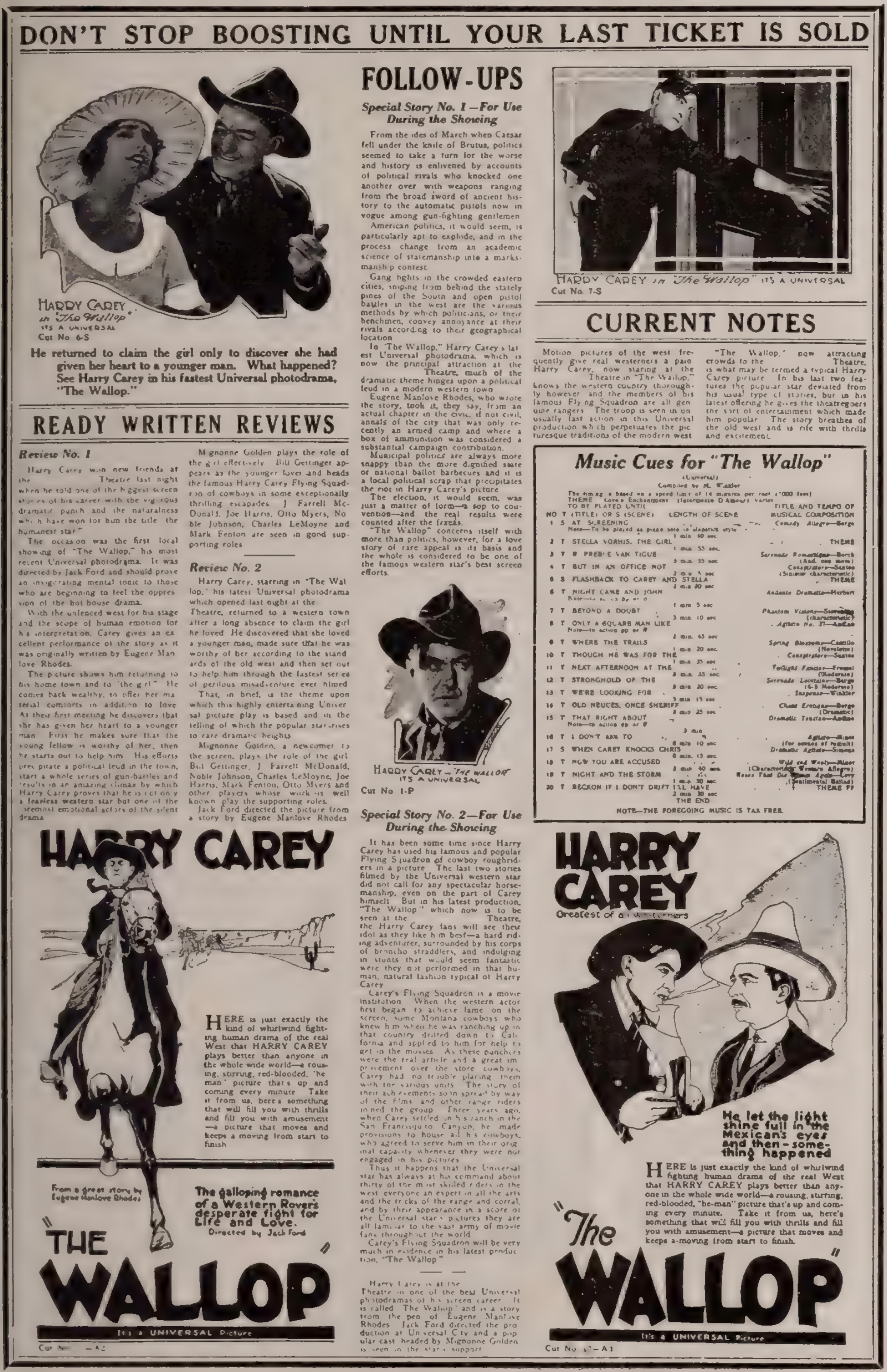
ONE SHEET

THREE SHEET

SIX SHEET

THREE SHEET

ersal is doing to help
more money



DON'T STOP BOOSTING UNTIL YOUR LAST TICKET IS SOLD

HARRY CAREY in "The Wallop" ITS A UNIVERSAL
Cut No 6-S

He returned to claim the girl only to discover she had given her heart to a younger man. What happened? See Harry Carey in his fastest Universal photodrama, "The Wallop."

READY WRITTEN REVIEWS

Review No. 1

Harry Carey won new friends at the Theatre last night when he told one of the biggest screen stories of his career with the vigorous dramatic punch and the naturalness which have won for him the title "the humanest star."

The occasion was the first local showing of "The Wallop," his most recent Universal photodrama. It was directed by Jack Ford and should prove an invigorating mental tonic to those who are beginning to feel the oppression of the hot house drama.

With the unfenced west for his stage and the scope of human emotion for his interpretation, Carey gives an excellent performance of the story as it was originally written by Eugene Manlove Rhodes.

The picture shows him returning to his home town and to "the girl." He comes back wealthy, to offer her material comforts in addition to love. At their first meeting he discovers that she has given her heart to a younger man. First he makes sure that the young fellow is worthy of her, then he starts out to help him. His efforts precipitate a political feud in the town, start a whole series of gun-battles and results in an amazing climax by which Harry Carey proves that he is not only a fearless western star but one of the foremost emotional actors of the silent drama.

Mignonne Golden plays the role of the girl effectively. Bill Gettinger appears as the younger lover and heads the famous Harry Carey Flying Squadron of cowboys in some exceptionally thrilling escapades. J. Farrell McDonald, Joe Harris, Otto Myers, Noble Johnson, Charles LeMoyne and Mark Fenton are seen in good supporting roles.

Review No. 2

Harry Carey, starring in "The Wallop," his latest Universal photodrama which opened last night at the Theatre, returned to a western town after a long absence to claim the girl he loved. He discovered that she loved a younger man, made sure that he was worthy of her according to the standards of the old west and then set out to help him through the fastest series of perilous misadventure ever filmed.

That, in brief, is the theme upon which this highly entertaining Universal picture play is based and in the telling of which the popular star rises to rare dramatic heights.

Mignonne Golden, a newcomer to the screen, plays the role of the girl. Bill Gettinger, J. Farrell McDonald, Noble Johnson, Charles LeMoyne, Joe Harris, Mark Fenton, Otto Myers and other players whose work is well known play the supporting roles.

Jack Ford directed the picture from a story by Eugene Manlove Rhodes.

HARRY CAREY

HERE is just exactly the kind of whirlwind fighting human drama of the real West that HARRY CAREY plays better than anyone in the whole wide world—a rousing, stirring, red-blooded, "he man" picture that's up and coming every minute. Take it from us, here's something that will fill you with thrills and fill you with amusement—a picture that moves and keeps a moving from start to finish.

From a great story by Eugene Manlove Rhodes

The galloping romance of a Western Rover's desperate fight for Life and Love.
Directed by Jack Ford

"THE WALLOP"
It's a UNIVERSAL Picture
Cut No — A1

FOLLOW-UPS

Special Story No. 1—For Use During the Showing

From the ides of March when Caesar fell under the knife of Brutus, politics seemed to take a turn for the worse and history is enlivened by accounts of political rivals who knocked one another over with weapons ranging from the broad sword of ancient history to the automatic pistols now in vogue among gun-fighting gentlemen.

American politics, it would seem, is particularly apt to explode, and in the process change from an academic science of statemanship into a marksmanship contest.

Gang fights in the crowded eastern cities, sniping from behind the stately pines of the South and open pistol battles in the west are the various methods by which politicians, or their henchmen, convey annoyance at their rivals according to their geographical location.

In "The Wallop," Harry Carey's latest Universal photodrama, which is now the principal attraction at the Theatre, much of the dramatic theme hinges upon a political feud in a modern western town.

Eugene Manlove Rhodes, who wrote the story, took it, they say, from an actual chapter in the civic, if not civil, annals of the city that was only recently an armed camp and where a box of ammunition was considered a substantial campaign contribution.

Municipal politics are always more snappy than the more dignified state or national ballot barbecues and it is a local political scrap that precipitates the riot in Harry Carey's picture.

The election, it would seem, was just a matter of form—a sop to convention—and the real results were counted after the fracas.

"The Wallop" concerns itself with more than politics, however, for a love story of rare appeal is its basis and the whole is considered to be one of the famous western star's best screen efforts.

HARRY CAREY in "THE WALLOP" ITS A UNIVERSAL
Cut No 1-P

Special Story No. 2—For Use During the Showing

It has been some time since Harry Carey has used his famous and popular Flying Squadron of cowboy roughriders in a picture. The last two stories filmed by the Universal western star did not call for any spectacular horsemanship, even on the part of Carey himself. But in his latest production, "The Wallop," which now is to be seen at the Theatre, the Harry Carey fans will see their idol as they like him best—a hard riding adventurer, surrounded by his corps of broncho straddlers, and indulging in stunts that would seem fantastic were they not performed in that human, natural fashion typical of Harry Carey.

Carey's Flying Squadron is a movie institution. When the western actor first began to achieve fame on the screen, some Montana cowboys who knew him when he was ranching up in that country drifted down to California and applied to him for help to get in the movies. As these punchers were the real article and a great improvement over the store cowboys, Carey had no trouble placing them with the various units. The story of their achievements soon spread by way of the films and other range riders joined the group. Three years ago, when Carey settled on his ranch in the San Francisquito Canyon, he made provisions to house all his cowboys, who agreed to serve him in their original capacity whenever they were not engaged in his pictures.

Thus it happens that the Universal star has always at his command about thirty of the most skilled riders in the west, everyone an expert in all the arts and the tricks of the range and corral, and by their appearance in a score of the Universal star's pictures they are all familiar to the vast army of movie fans throughout the world.

Carey's Flying Squadron will be very much in evidence in his latest production, "The Wallop."

Harry Carey is at the Theatre in one of the best Universal photodramas of his screen career. It is called "The Wallop" and is a story from the pen of Eugene Manlove Rhodes. Jack Ford directed the production at Universal City and a popular cast headed by Mignonne Golden is seen in the star's support.

HARRY CAREY in "The Wallop" ITS A UNIVERSAL
Cut No. 7-S

CURRENT NOTES

Motion pictures of the west frequently give real westerners a pain. Harry Carey, now staring at the Theatre in "The Wallop," knows the western country thoroughly, however, and the members of his famous Flying Squadron are all genuine rangers. The troop is seen in unusually fast action in this Universal production which perpetuates the picturesque traditions of the modern west.

"The Wallop," now attracting crowds to the Theatre, is what may be termed a typical Harry Carey picture. In his last two features the popular star deviated from his usual type of stories, but in his latest offering he gives the theatregoers the sort of entertainment which made him popular. The story breathes of the old west and is rife with thrills and excitement.

Music Cues for "The Wallop"

(Universal)
Compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1000 feet)
THEME "Love's Enchantment" (Intermezzo D'Amour) Varley

NO	T (TITLE) OR S (SCENE)	TO BE PLAYED UNTIL	LENGTH OF SCENE	TITLE AND TEMPO OF MUSICAL COMPOSITION
1	S	AT SCREENING Note—To be played as piano solo in slapstick style	1 min 40 sec	Comedy Allegro—Berge
2	T	STELLA VORHIS, THE GIRL	1 min 55 sec	THEME
3	T	R. PREBLE VAN TIGUE	3 min 35 sec	Serenade Romantique—Borch (And. con moto)
4	T	BUT IN AN OFFICE NOT	2 min 5 sec	Conspirators—Santos (Sinister characteristic)
5	S	FLASHBACK TO CAREY AND STELLA	3 min 30 sec	THEME
6	T	NIGHT CAME AND JOHN Note—[illegible]	1 min 5 sec	Andante Dramatic—Herbert
7	T	BEYOND A DOUBT	3 min 10 sec	Phantom Visions—[illegible] (characteristic)
8	T	ONLY A SQUARE MAN LIKE Note—to action pp or ff	2 min 45 sec	Agitato No. 37—Andino
9	T	WHERE THE TRAILS	1 min 20 sec	Spring Blossoms—Castillo (Novelette)
10	T	THOUGH HE WAS FOR THE	1 min 35 sec	Conspirators—Santos
11	T	NEXT AFTERNOON AT THE	3 min 35 sec	Twilight Fancies—Frommel (Moderato)
12	T	STRONGHOLD OF THE	3 min 20 sec	Serenade Lointaine—Berge (6-8 Moderato)
13	T	WE'RE LOOKING FOR	3 min 15 sec	Suspense—Winkler
14	T	OLD NEUCES, ONCE SHERIFF	3 min 25 sec	Chant Erotique—Berge (Dramatic)
15	T	THAT RIGHT ABOUT Note—to action pp or ff	3 min	Dramatic Tension—Andino
16	T	I DON'T AIM TO	6 min 10 sec	Agitato—Minot (for scenes of tumult)
17	S	WHEN CAREY KNOCKS CHRIS	6 min 15 sec	Dramatic Agitato—Simons
18	T	NOW YOU ARE ACCUSED	3 min 40 sec	Wild and Wooly—Minot (Characteristic Western Allegro)
19	T	NIGHT AND THE STORM	1 min 30 sec	Roses That Die [illegible] Again—Levy (Sentimental Ballad)
20	T	RECKON IF I DON'T DRIFT I'LL HAVE	2 min 30 sec	THEME ff

THE END

NOTE—THE FOREGOING MUSIC IS TAX FREE.

HARRY CAREY
Greatest of all Westerners

He let the light shine full in the Mexican's eyes and then—something happened

HERE is just exactly the kind of whirlwind fighting human drama of the real West that HARRY CAREY plays better than anyone in the whole wide world—a rousing, stirring, red-blooded, "he-man" picture that's up and coming every minute. Take it from us, here's something that will fill you with thrills and fill you with amusement—a picture that moves and keeps a-moving from start to finish.

"The WALLOP"
It's a UNIVERSAL Picture
Cut No. 17—A1

for the picture. For instance, under the title "The Picture's Pedigree," you have the name of the production, of the star, the other pictures in which he has made good, the name of the director, the author, the scenario writer, full cast, the location of the action, the time, the man who photographed the picture, and a very short synopsis telling you exactly what the character of the picture is. In another column you have this story at greater length, and above it the names of the players and the characters which they play. There is also a press story on this page which can be used either as an advance story or as a Sunday story with a cut of Harry Carey, and a herald which you can use either as an advertisement or to print in the program of your previous performance.

On the second page will be found the principal publicity items for use in the daily newspapers in connection with your exploitation campaign for the picture. In the first place, there are two general stories of the proper length which can be used, and usually are, by the Sunday editor. There are also two special advance stories for use earlier, although these also can be used for Sunday stories in case there are four daily newspapers running Sunday or Saturday moving picture pages. There are also a number of advance notes for use during the week prior to the showing, or as soon as you have your date to run the picture.

On the third page is the music cue sheet. You will not need this until the time of playing the picture. When you do, you will note that it is printed in such a way that you do not damage any of the other parts of the press sheet, all of which will have been used by the time you get ready for the cue sheet. There are also two special stories for use during the showing and two ready-written reviews which can be supplied to newspapers which have no review service or whose reviewers are too busy to see this picture. There are also a number of current notes on this page.

Now What Could be Sweeter?

EXPLOITATION SUGGESTIONS

IDEAS FOR STUNTS AND OTHER HOUSE FILLING PICTURE PROMOTION

Put Plenty of Pep Behind "The Wallop"

It Will Come Back at You With the Old Box-Office Punch

"THE WALLOP" is a red-blooded, he-man story of "human" humor, spirited western action and superb scenery. It is a typical Harry Carey vehicle, with every angle that appeals to the lovers of virile pictures of the great western out-of-doors.

The exhibitor who wants to take full advantage of every exploitation possibility in this picture, will do well to bill it as a Harry Carey Special, written by Eugene Manlove Rhodes, the dean of "western" writers. There is no better pen-portrayer of the West than Eugene Manlove Rhodes, and no better screen-portrayer of the "western" character than Harry Carey.

An unusual series of punchful posters is supplied with "The Wallop," which, if liberally used, will attract the proper attention to your showing.

The title of this picture—"The Wallop"—also affords novel angles for exploitation. The symbolic FIST shown in the exploitation cut on this page can be used to good effect in advertisements, in heralds and in other displays

Use the following catch-lines

Watch for "The Wallop."

"The Wallop" is a Knock Out

There's a terrific punch in "The Wallop."

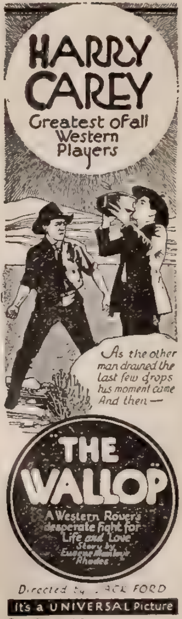
Be on your guard "The Wallop" is coming.

Get ready for "The Wallop."

Don't get a black eye. Look out for "The Wallop."

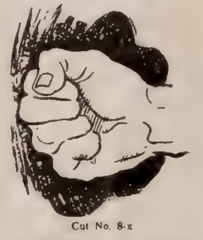
"The Wallop" will jar your eye-teeth.

"The Wallop" is a short jab to your heart-strings.


HARRY CAREY
Greatest of all Western Players
As the other man drained the last few drops his moment came And then —
THE WALLOP
A Western Rover's desperate fight for Life and Love
Story by Eugene Manlove Rhodes
Directed by JACK FORD
It's a UNIVERSAL Picture

Cut No. 9—Ad

THERE'S A LOT



Cut No. 8-x

BEHIND THIS PUNCH

Here is a simple Herald or Throwaway that can be made by your printer, with one of the FIST cuts

☜ The front of the card or folder

The reverse or inside ☞ of the card or folder

"THE WALLOP"

A two-fisted, five reel photodrama of the Virile West written by, Eugene Manlove Rhodes and starring

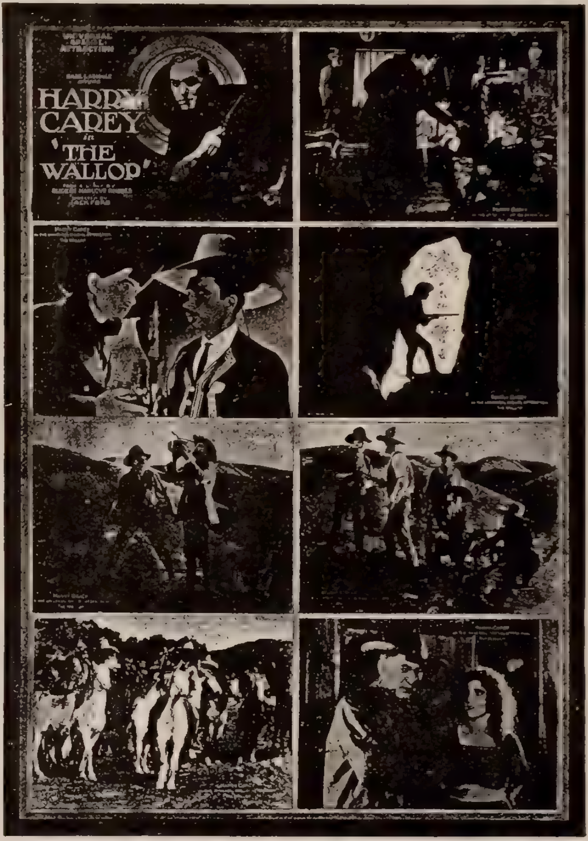
HARRY CAREY

WILL HIT THE

________THEATRE

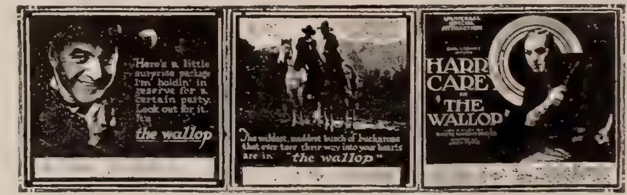
(DATE)

____


UNIVERSAL SPECIAL ATTRACTION
HARRY CAREY in 'THE WALLOP'
DIRECTED BY JACK FORD

LOBBY DISPLAY PHOTOS *Above is reproduced a set of tinted 11 x 14 lobby display photos which will add much to your front. The same scenes are produced in a set of 8 x 10 Black and Whites. A specially hand-colored 22x28 lobby card also is available to you*

HERE'S A TEASER SLIDE CAMPAIGN


Here's a little surprise package I'm holdin' in reserve for a certain party. Look out for it. It's the wallop
The wildest, maddest bunch of buckaroos that ever tore their way into your hearts are in "the wallop"
UNIVERSAL SPECIAL ATTRACTION
HARRY CAREY in 'THE WALLOP'

YOU'VE pulled 'em in with teaser ads, teaser stories and teaser posters. Teaser slides will pull them back. The crowds in your house are sure to read what you throw on the screen. The teaser slides supplied with Universal pictures are made in sequence, as shown above from left to right. Use them in rotation, several times each performance during the week preceeding the showing of "THE WALLOP."

Make Your Townsmen Stop, Look & Walk In

Good Showmanship Demands a Lobby That Will Stop Traffic

IMAGINE the excitement of stalking a dangerous man into the mountains—of working through a rocky pass expecting him to jump out from behind every boulder, with an automatic leveled at you! Imagine the shock and thrill when he actually pops up!

Then think of the startling effect of this idea if you could put it into your lobby, so that every passer-by would get that thrill You CAN do it It is the surest way of dressing up your front for "The Wallop."

A few Bristol board cut-outs painted to represent rocks, and a simple figure cut-out of Harry Carey's head and shoulders from the poster on the right hand side of Page 2 of this Press Sheet, will turn the trick

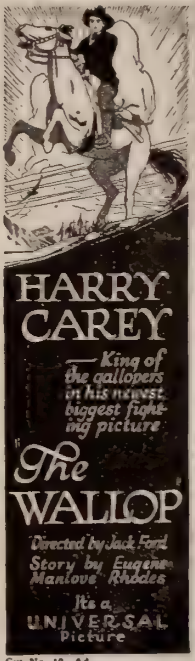
Mount the figure cut-out on a light up-right, hinged to a base board, so it will move a couple of feet from the erect position A narrow strip fastened with blocks to the back of one of your "rock" cut outs, will provide a slot for the movable upright, so that when it is allowed to fall or move from its upright position, it will expose itself to view from in front.

A small wire leading by eyelets or pulleys to your doorman or cashier's booth, will provide for a means by which the surprise figure may be moved occasionally

Carry out the mountain atmosphere throughout your lobby by painted flats or wall decorations. Use other cut-outs from the posters, mounting them directly upon the walls or flats. "The Wallop" is a rugged picture and admits of rugged atmosphere in its presentation

A Effective Flash Box

A novel lobby stunt also can be arranged with the three-sheet poster showing Carey standing guard in the cave entrance. Mount this poster, or part of it bearing Carey's figure, on a flash box, behind which an intermittent flashing light can be concealed The poster should be pasted on bristol board so that the light can shine through only the part of the poster which shows the actual cave entrance.


HARRY CAREY
—King of the gallopers in his newest, biggest fighting picture
The WALLOP
Directed by Jack Ford
Story by Eugene Manlove Rhodes
It's a UNIVERSAL Picture

Cut No 10—Ad.

The final page is filled with exploitation suggestions, and this page should be read by your press agent or by yourself if you do this work, as soon as possible, to give you the ideas which have been collected and set forth for putting extra punch into the box-office receipts at the end of the week.

You will note that there are two single, two double and one three-column prepared advertisements which can be obtained either in mat or electro form. There are two single column and four double column mats or electros which can be used by any newspaper and which may be obtained from any Universal exchange well in advance of release date. These scene cuts are made by a new process which is used exclusively by the Universal Film Manufacturing Company, which makes them far more printable than the old style of half-tone which was used for newspaper work. All our mats and cuts print beautifully in the newspapers.

But--
Do you use it ?
If not why not ?

Universal Players *in* Musical Revue

EMPLOYEES of the Fort Lee factory of the Universal Film Manufacturing Company, successfully demonstrated that film folk can become stage-stars over-night just as easily as stage folk can become screen favorites, when they presented "Black and White," a musical revue, at the Hunts Point Palace, New York City, Saturday evening May 14. The show was a benefit performance held on behalf of the mutual welfare organization of the factory workers. It was followed by a dance.

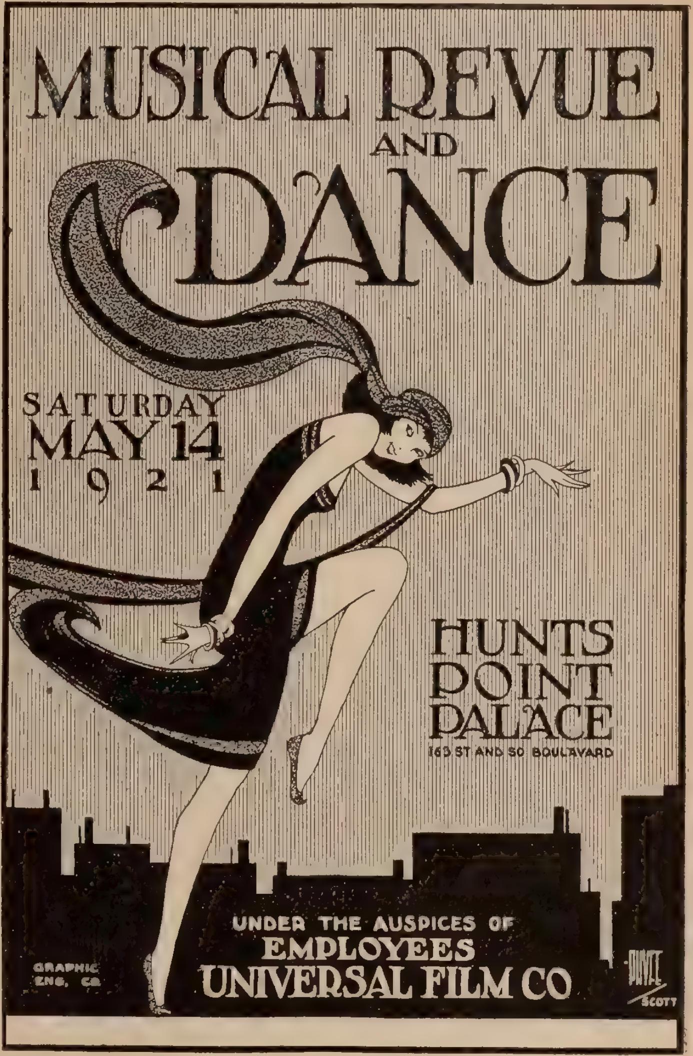
"Black and White" was written, enacted and directed by a 100 per cent. Universal cast. The author is Harry Parsons, who wrote "Tank Corps Follies," a popular A. E. F. soldier talent show. Parsons staged the Universal show for his colleagues.

In the good looks and zippy costumes of its chorus, in the sparkle of its musical members and in its dialogue, the benefit revue far outclassed the usual amateur show. Perfection was attained by several months of strenuous rehearsing.

Carl Laemmle, president of Universal, occupied the honor box at the performance, with members of his family. R. H. Cochrane, vice-president, also was present, as were other Universal officials. The film executives were astounded at the finished stage presentation offered by their employees.

A significant incident of the evening was the stopping of the show to pay the respects of the cast to Edwin F. Murphy, superintendent of the Fort Lee plant, whose cooperation with his employees, under the Industrial Democracy System, has made many social, and mutually beneficial activities possible among the factory workers. The Universal plant is one of the most successful examples of employer-employee cooperation under the John Leitch plan. Mr. Laemmle says it has resulted in better prints for Universal exhibitors.

Announcement was made between the acts by E. H. Goldstein, Assistant to Mr. Laemmle that the two of the factory employees whose work showed the greatest efficiency during the next few months, would receive free vacation trips to Universal City, Cal., where Universal pictures are made. Irving Thalberg, Director General at Universal City, was present and promised the lucky employees they would literally get the keys to the city when they arrived.



AMONG THOSE *in the* MUSICAL FROLIC

Lack of space in this issue prevents publishing the names of the entire cast who distinguished themselves by their very creditable performance. The entertainment was divided into three reels as follows:

REEL ONE

MELODIA LAND

Syncopated "Poet and Peasant" (Overture), Entire Company
His Best Girl.................Benjamin Klein
Jazzomania—"All Aboard"..........The Jazzometrists
"Bright Eyes"..................Entire Company
Songs—Kipling's "Mandalay," "Mighty Lak a Rose," Ralph Wentworth
"In and Out"...................The Jazzometrists
Miss Universal..................Kathleen Hunt
Finale—"Au Revoir"...............Entire Company

Master of Ceremonies—H. R. Parsons

REEL TWO

IN THE JAPO NICK O' TIME

—OR—

NOTHING FROM NOTHING LEAVES NOTHING

Apology..........................H. R. Parsons
Baa Baa Pooh, Lord Mayor of Fort Lee Lo Lung, Otto Trankler
Nick o' Teen, His Legal Advisor...............Louis Leone
Orang O Tang.....................H. R. Parsons
Lord High Executioner and Map Designer of the Land of Lung
Peep Bo Pooh, The Mayor's Daughter..........Mary Sontag
Ko Koko, Without excuse Peep Bo Pooh's best, Howard Costello

THREE LITTLE MAIDS

Carl Laemmle
Presents

Gladys Walton

The Darling Heroine of "Pink Tights"

in "*The* MAN

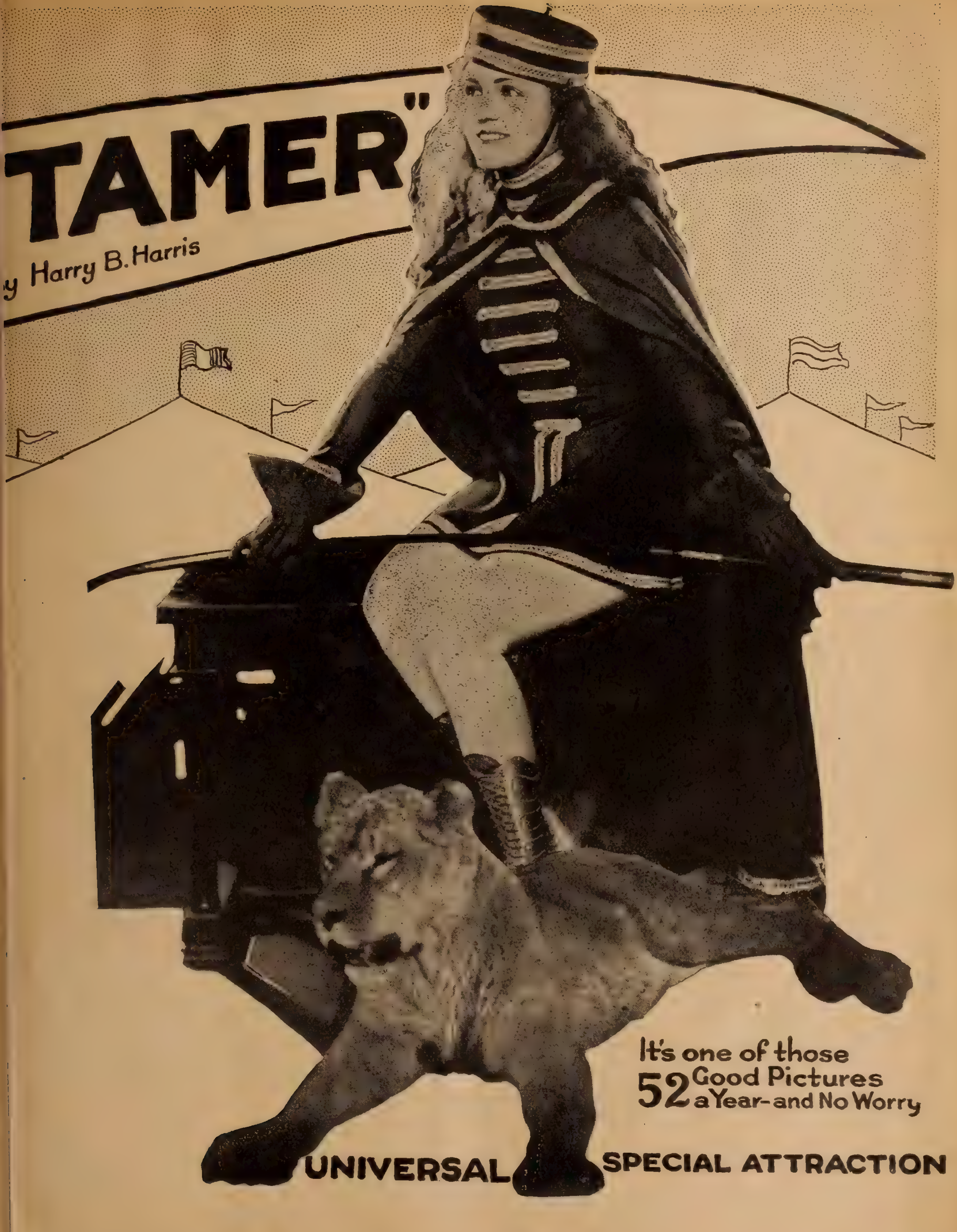
Directed

A CLEAN, delightful photoplay of circus life that the whole family will want to see. No scandals—no vamps—no torture stuff.

JUST an absorbingly, thrilling tale of a charming little lion-tamer who set out to tame a man before she had tamed her own heart.

BETTER and bigger than "Pink Tights," with the cleanest, albeit the mightiest, thrillers ever attempted in a picture of this kind.

IF your audiences liked Gladys before, they'll love and idolize her in this play, packed full of romance, adventure, love-interest and thrills.


TAMER"
y Harry B. Harris
It's one of those
52 Good Pictures a Year-and No Worry
UNIVERSAL
SPECIAL ATTRACTION

How I would exploit "Rep

IF I were an Exhibitor and had "Reputation" booked for my theatre I would give it the greatest heralding and presentation ever accorded a picture by putting over a "Reputation Week" in my town.

"Reputation Week" as devised by the exploitation department is the biggest and the easiest stunt to put over ever planned for any photoplay.—It will attract more attention than a circus and you all know how much of a sensation a circus creates.

"Reputation Week" is a *BIG* stunt because *all* of the newspapers can be tied up to it,—It is a *GOOD* stunt because it will benefit everyone connected with it and it is an *EASY* stunt to put over because the Exhibitor has very little of the work to do himself.

Every advertising manager on every newspaper is up against the problem of increasing his business.—They are all on the lookout for an idea that will bring more advertising to the paper and "Reputation Week" is an idea that will bring them a lot of additional advertising from all classes of merchants in the town.

This is how I would go about the starting a "Reputation Week" in my town:—

FIRST: I would write a letter as follows, and then take the letter, personally, to each advertising manager on each newspaper in the town.

Mr. Blank,
Advertising Manager,
The Daily News.

Dear Sir:—

Here is an idea that will increase the amount of advertising, of all kinds in your paper.

I suggest that you start a "Reputation Week" during which the public's attention will be drawn to the value of doing business with merchants that have established "reputations."

During "Reputation Week" have the merchants of the town advertise their "reputations" for fair dealings, good values, high class styles, and whatever else has given them the "reputation" of reliable merchants.

Yours very truly,
(Sign here)

SECOND: After handing the letter to the advertising manager, I would tell him exactly how he is going to benefit by boosting a "Reputation Week."—I would say to him:—Every merchant in this town that is conducting a business on honest lines has a reputation, and if he advertises that reputation he will attract more business to his store.—Lots of merchants don't advertise at all simply because they think they have nothing to advertise, but they have something to advertise if they have a good reputation.—If the newspapers will publish special articles on the subject of Reputation in all of its phases, and show the public that it pays to patronize stores that have established reputations,—If some of these articles bring out the fact that no business can hope to prosper unless it establishes and maintains a Reputation, and that the Reputation of a merchant is the best kind of a guarantee that a buyer can have when purchasing merchandise—and if other articles are published that speak of the value of a personal reputation in the progress of men and women in business and private life, a mass of material can be published that will make "Reputation Week" a big event, and all of the reputable merchants will want to come out and ADVERTISE their Reputations during the big week.

utation"---By Carl Laemmle

THIRD: I would suggest that the axioms of the subject of "Reputation" written by Priscilla Dean, be published as part of the campaign.—These axioms do not mention the picture, and they make good reading matter.

FOURTH: I would suggest that the Chamber of Commerce be asked to sponsor "Reputation Week" as a drive that will stimulate buying and as an opportunity for the town itself to come out and show its progressive spirit and its "Reputation" as a fine place in which to establish a business.

FIFTH: I would suggest that the newspaper ask the private citizens to hang out flags in celebration of the Reputation of the town itself.

SIXTH: I would ask the Advertising Managers to start the ball rolling by publishing the following letter and then have his men call on the merchants and solicit special advertising for "Reputation Week."

> Mr. Business Man:
>
> It is proposed to hold a "Reputation Week" in this city, beginning Monday, ...
>
> "Reputation Week" is designed to promote business by encouraging the public to buy;—and to spend their money with reliable business organizations.
>
> During "Reputation Week" all reputable business men are asked to make some sort of a display or exhibition in their store windows and on their buildings, autos, etc.
>
> These displays are to be personal exhibitions that will acquaint the public with the good reputation that the store enjoys.
>
> If you will do this, it will attract particular attention to your standing as a representative business man of this city and it will help in the general movement to make the "Reputation" the guide and guarantee of the public when making purchases.

SEVENTH: I would then go to my Universal Exchange and get a supply of the Special Window Cards that have been prepared for "Reputation Week."—These cards are so arranged that any merchant can use them in advertising his own business and reputation.

EIGHTH: I would take these cards to all the merchants on the main streets to be placed in their windows during "Reputation Week."

NINTH: The week before "Reputation Week," I would post a large number of the "teaser" one-sheets that have the reproduction of the personal ad.—

MOTHER, be careful my
reputation is at stake
Pauline.

TENTH: During "Reputation Week" I would have newsboys distribute copies of the "Scandal Sheet," that is described on the eighth page of the press book.

* * * * * * * *

It is doubtful if an exploitation stunt could be devised that is more cooperative than "Reputation Week" and the fact that *all* of the newspapers can be used, makes it far reaching in its scope.

I suggest that every exhibitor read the explanation of "Reputation Week" that is printed on the seventh page of the press sheet for "Reputation."—It points the way to exploit this production in a manner that will long be remembered.

CARL LAEMMLE.

THE MOVING PICTURE WEEKLY
A MAGAZINE FOR MOTION PICTURE EXHIBITORS
Published Weekly by the MOVING PICTURE WEEKLY PUB. CO.
1600 BROADWAY, NEW YORK CITY
PAUL GULICK, Editor

(Copyright, 1921, Universal Film Mfg. Co. All Right Reserved)
Vol. 13 MAY 28, 1921 No. 15

NEW PRODUCTIONS COMING SOON

Score of Universal Companies Now Actively At Work Filming Special Attractions and Jewel Photoplays

"THE MASCOT OF THE THREE-STAR" will be the first feature production for Hoot Gibson, the Universal Western star. The story is a vigorous Western drama by J. Allen Dunn and is now in production under the direction of Jack Ford. Clara Horton has been selected for the leading feminine role

❦

"NO more bathing girl pictures," says petite Marie Prevost, former star of the beach girls, who has been signed by Universal to star in light dramatic features. Before returning to Universal City she burned her one-piece bathing suit and her scanty attire photos at a ceremonial held at Coney Island, N. Y. Miss Prevost won fame as the star of "Love, Honor and Behave," "A Small Town Idol" and other comedy features.

❦

ENOUGH laughs for a six-reel feature are promised in the well-known story of "Robinson's Trousseau," by H. C. Witwer, the humorist, which has just been purchased by Universal for the use of Lee Moran. Scott Darling, after consulting with the author, is preparing the continuity for the picture which will be released as a two-reeler.

❦

KING BAGGOT, in the early days of the movies when he was starring in Imp pictures with Mary Pickford, was the childhood screen idol of Edith Roberts, who he is now directing at Universal City in "The GossamerWeb." Imp, by the way, received its name from the initials of its corporate title, Independent Motion Pictures, organized by Carl Laemmle.

❦

THE semi-tropical locale of Balboa is being used to furnish atmosphere for "The Shark Master," the next photodrama in which Frank Mayo will be featured. Fred LeRoy Granville, who is directing the picture, wrote the story from his own experiences in the South Seas. May Collins, whose engagement to Charlie Chaplin has been reported, will play the principal feminine role.

❦

AFTER a short rest following his adventurous acting in the Universal serial "Do or Die," Eddie Polo is riding a bucking broncho in his forthcoming short-reel Western feature. The story, which is to be known as "The Yellow Streak," is being directed by Jacques Jaccard and is one of the Cyclone Smith series.

❦

FIVE of a series of two-reel action dramas based on the exploits of the famous Northwest Mounted Police have been filmed in Bear Valley, California, by Edward Kull. Josephine Hill and George Larkin are featured.

❦

HARRY CAREY will soon start on the first of his special Jewel productions under the direction of Robert Thornby. The initial vehicle is "Bransford of Rainbow Ridge," from the novel by Eugene Manlove Rhodes.

Solution *of* the Treasure Mystery

IN the campaign book for the Polo serial, "Do or Die," which was issued last week there was a practical buried treasure stunt which can profitably be used by exhibitors showing this chapter-play of romance and adventure in the Spanish Main.

The map and the legend printed last week are again reproduced here together with the explanation of the puzzle. The map and the legend can be printed on post-cards, heralds or throwaways and free admission offered to the first several fans who correctly mark the spot of the buried treasure with a cross.

The second map and the solution of the cryptogram are of course not for publication, but merely to guide the exhibitor in conducting the contest. After the answers have been received it can be printed on cards or shown on a slide. If properly handled this stunt should prove to be a tremendous attraction for any playhouse.

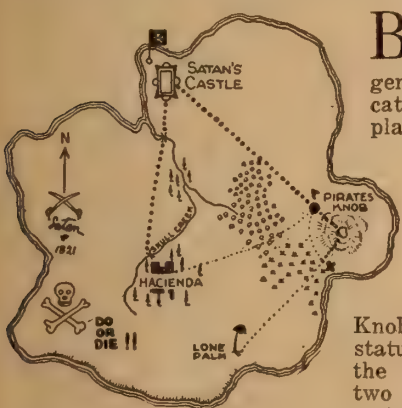
THE LEGEND

LEAVING his lieutenant under orders at the castle, Satan, the buccaneer, led his pirate band straight to the noble senor's home on the senor's wedding night, captured the bride, stole the senor's gold, set fire to the house and started back to his castle.

Seeing the fire, the bandit's lieutenant immediately started for Pirate's Knob to watch for enemy ships, but was halted on his way by a signal gun, fired when Satan returned to his castle.

Satan, accompanied by two men bearing the treasure, then made his way to the waiting lieutenant. All four then walked to the lookout on Pirate's Knob; Satan, unknown to the others, counting his steps.

Leaving his lieutenant to watch for ships, Satan and the treasure bearers started for the Lone Palm. The treasure disappeared. The bodies of the two men were found on the beach. Satan was found dead in the woods. Did he hide the treasure? Where? Can you solve it?



Cut No. 22-x.

BY studying the map shown here with the aid of the legend it is possible to locate the exact hiding place of the buried treasure.

After setting fire to the Hacienda, Satan started back to his castle at the same time that his lieutenant set out for the Pirate's Knob. Being of the same stature the men covered the distance between the two points at approximately the same pace so that when Satan reached the castle and fired the signal gun his lieutenant had reached the point "A" on his journey.

The bandit's aide waited at this point until he was joined by Satan and two men bearing the treasure. The four then made their way to the lookout post on Pirate's Knob. Satan, unknown to the others, paced the distance.

Then leaving the Knob and starting on the trail towards the Lone Palm tree Satan halted the men at the spot X, the same number of paces from Pirate's Knob as the point A. There he had them bury the treasure.

Satan had worked out this scheme in advance, taking as his known distance the trail from the Hacienda to his Castle. This distance paced off towards the Pirate's Knob would locate the point A where the lieutenant had halted when the signal gun was fired. Then the distance from A to the Pirate's Knob paced off in the direction of the Lone Palm tree would again locate the spot X where the treasure had been buried.

This point was probably selected because of its nearness to the beach and yet it was sufficiently protected by the shrubbery to hide their operations. It could always be found and the treasure easily removed to a waiting ship in case of necessity.

Satan probably intended to kill his helpers, for the bodies of the two men were later found on the beach by Satan's lieutenant who had been left behind on Pirate's Knob to search for ships. He did not know however that the treasure had been buried nearby.

Throughout his career Satan's motto had always been "dead men tell no tales," so that his lieutenant was not surprised at the discovery of the bodies. Later the body of the bandit chieftain was found in the woods several hundred yards from the beach where he had evidently dragged himself after being wounded. Satan carried his secret to his grave and the only remaining clue to the buried treasure was the ring known as the "Seal of Satan" on his finger which bore an inscription showing the spot where the treasure was buried.

* * *

Screen Star is Globetrotter

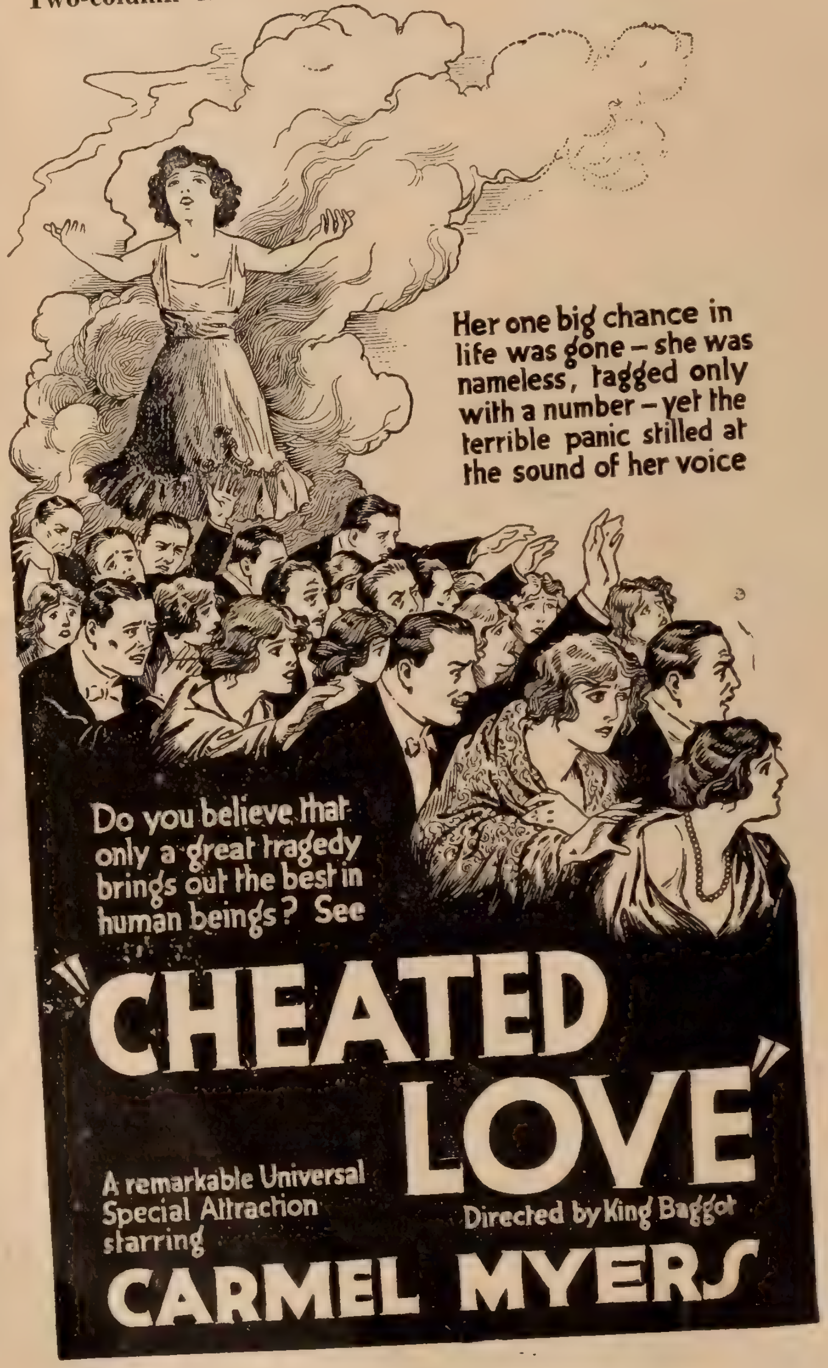
EDDIE POLO, the Universal serial star now appearing in the mystery story of the Spanish Main, which starts next .... at the .... Theatre, has the distinction of being the most widely traveled of all the screen actors. Starting out with a circus when very young he has visited almost every country.

His reputation as a circus acrobat and "stuntster" was gained after touring with the largest circuses of both America and Europe. Before he was of age he had presented shows of his own at inns and taverns in France, Italy, Germany, Spain, Turkey, and all of the Balkan States. Later he went to England and from there to America where he became the idol of American boyhood in every town the circus played.

Upon his entry into pictures about six years ago the staff writers out at Universal City competed with one another to devise some stunt that Eddie could not do. Every human feat they included in the series prepared for the star he performed successfully. He never fakes and never uses dummies or substitutes, so that a Polo serial always includes some of the most thrilling stunts ever caught by the camera. Eddie Polo made his second overseas expedition to act in the Cuban scenes for "Do or Die." In addition to the scenes in Havana others were taken on the Isle of Pines and nearby smaller islands. In filming "The Vanishing Dagger" the Polo company went to France.

Universal Service Helps You Tell Your Town All About the Good Pictures You Are Showing---Use It All!

Two-column Ad



Her one big chance in life was gone – she was nameless, tagged only with a number – yet the terrible panic stilled at the sound of her voice

Do you believe that only a great tragedy brings out the best in human beings? See

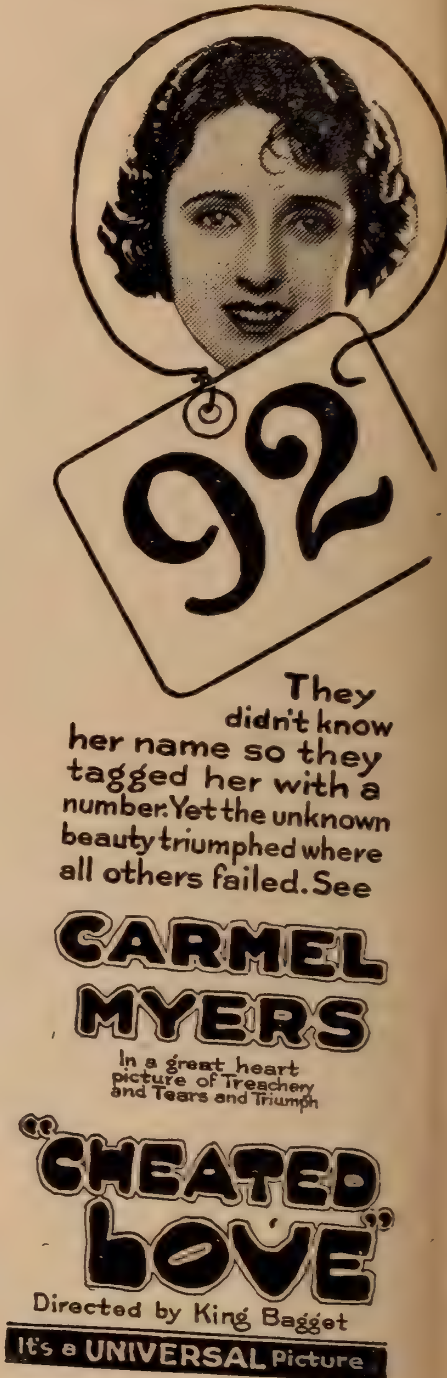
"CHEATED LOVE"

A remarkable Universal Special Attraction starring

Directed by King Baggot

CARMEL MYERS

One-column Ad



They didn't know her name so they tagged her with a number. Yet the unknown beauty triumphed where all others failed. See

CARMEL MYERS

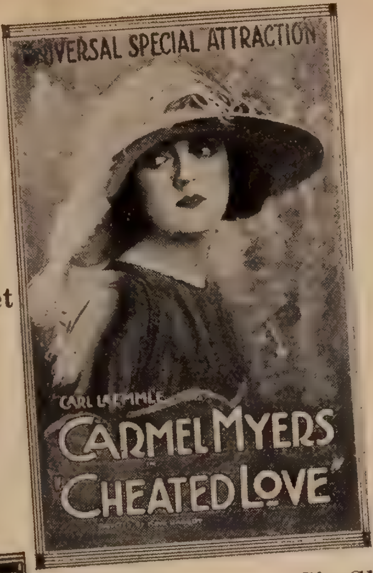
In a great heart picture of Treachery and Tears and Triumph

"CHEATED LOVE"

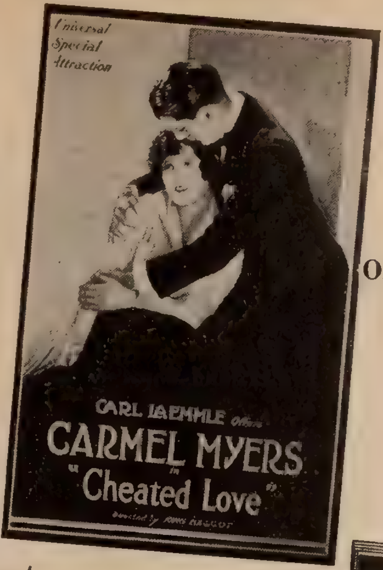
Directed by King Baggot

It's a UNIVERSAL Picture

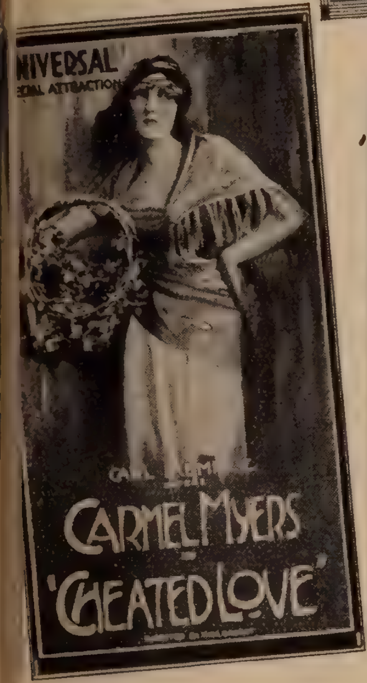
One-Sheet


UNIVERSAL SPECIAL ATTRACTION
CARL LAEMMLE
CARMEL MYERS
"CHEATED LOVE"

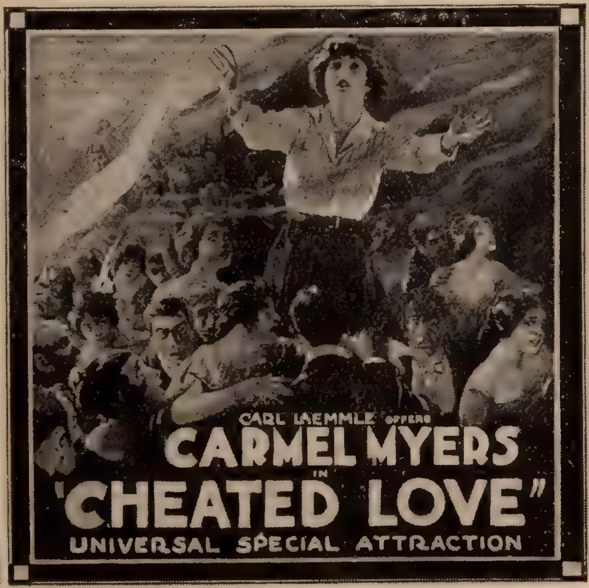
One-Sheet


Universal Special Attraction
CARL LAEMMLE offers
CARMEL MYERS
in
"Cheated Love"

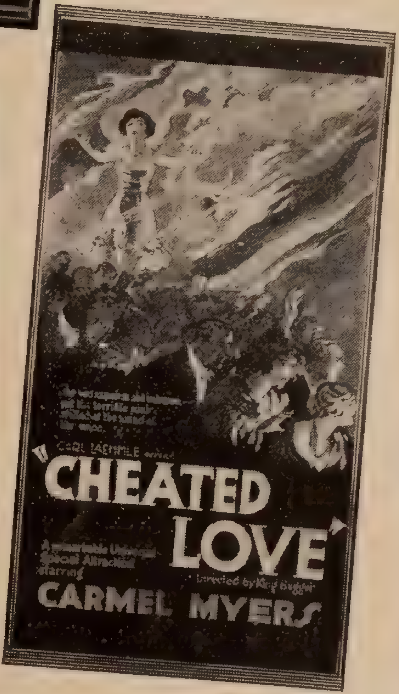
Three-Sheet


UNIVERSAL SPECIAL ATTRACTION
CARL LAEMMLE
CARMEL MYERS
in
"CHEATED LOVE"

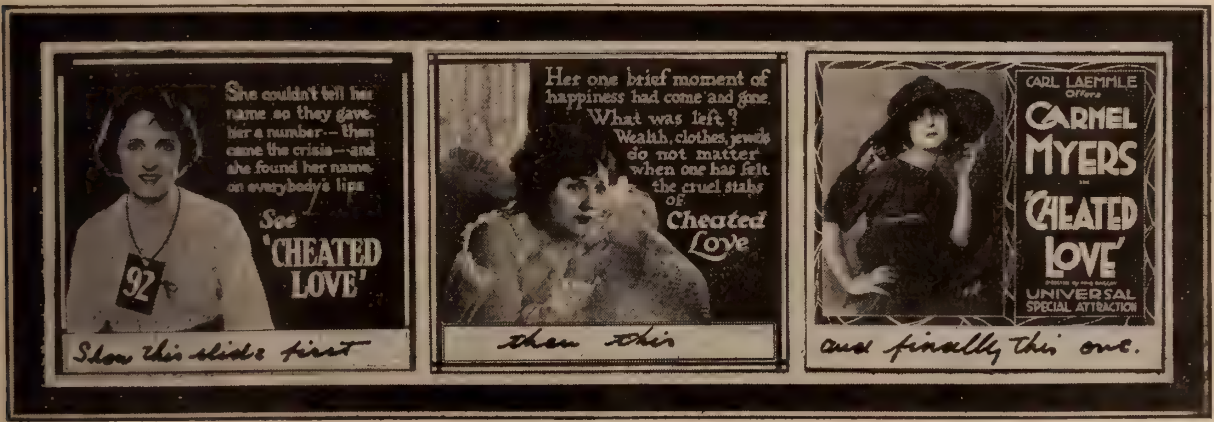
Six-Sheet


CARL LAEMMLE offers
CARMEL MYERS
IN
"CHEATED LOVE"
UNIVERSAL SPECIAL ATTRACTION

Three-Sheet


CARL LAEMMLE offers
"CHEATED LOVE"
Directed by King Baggot
CARMEL MYERS

The Three Teaser Slides



She couldn't tell her name so they gave her a number—then came the crisis—and she found her name on everybody's lips

See 'CHEATED LOVE'

Show this slide first

Her one brief moment of happiness had come and gone. What was left? Wealth, clothes, jewels do not matter when one has felt the cruel stabs of Cheated Love

then this

CARL LAEMMLE Offers CARMEL MYERS in 'CHEATED LOVE' UNIVERSAL SPECIAL ATTRACTION

and finally this one.

Service Page *for* Carmel Myers *in* "Cheated Love"

AT A GLANCE

SUBJECT—"Cheated Love."

STAR—Carmel Myers.

DIRETED BY—King Baggot.

STORY BY—Lucien Hubbard.

SCENARIO BY—Doris Schroeder.

SUPPORTING CAST—John Davidson, Allan Forest, George B. Williams, Ed. Brady, Snitz Edwards, "Smoke" Turner, Virginia Harris, M'me. Rose Dione, Laura Pollard, etc.

LOCALE—New York—The East Side and "Up Town."

TIME—The Present.

PHOTOGRAPHY BY—Bert L. Glennon.

THUMB-NAIL THEME—The story of a little New York East Side girl who after years of self-sacrifice for the man she loves, finds her idol to possess feet of clay and to be unworthy of her great affection; how she bravely turns her back on the past and finds greater love and happiness in a life of unselfish devotion to a higher ideal.

ADVERTISING PUNCHES

1—Carmel Myers' personal popularity.

2—The fact that King Baggot, himself a world famous star, directed the production.

3—A terrific boiler explosion which wrecks a theatre.

4—The highly emotional spectacle of a girl reciting the twenty-third psalm from a burning stage and quieting a panic.

5—Picturesque and colorful views of the teeming ghetto, showing what happens to a girl who goes through the human clearing-house at Ellis Island upon her arrival in America.

6—The best picture of Jewish life in America since "Humoresque."

7—The presence in the supporting cast of Madame Rose Dione, the spectacular and daring Parisian stage star who appears as a Polish actress in "Cheated Love."

8—The admirable character work of such artists of make-up as "Smoke" Turner and Snitz Edwards.

9—The spontaneous humor which enlightens the highly emotional sequences.

10—The brilliant photography and care with which every detail of production was given.

Synopsis of Story

"CHEATED LOVE"

SONYA SCHONEMAN comes to America to join her father, who keeps a small grocery store in the ghetto of New York City. At Ellis Island she meets David Dahlman, a settlement worker, who immediately falls in love with her. Upon learning, however, that her sweetheart in Russia, Mischa Grossman, expects to come to America for a career as a surgeon, he withdraws his attentions.

Mischa arrives and uses to pay for his education the money earned by Sonya at the little Yiddish theatre in the Bowery. She had started to work there as a seamstress, but upon showing talent had been given several rather important parts in the little company.

The great Yazurka, a Polish actress, comes to the little Russian theatre to play for one night. On the day before the performance she notices the beauty of Sonya and refuses to act if the girl is retained in the company.

Sonya returns home in despair, and meets Mischa, who tells her that he has decided to become engaged to a wealthy heiress because of the advantages her money would bring him. He offers to pay back the money he had received from Sonya, but she ordered him from the house. Thus in one evening two of her fondest dreams were shattered.

CAST

Sonya Schoneman	Carmel Myers
Abraham Schoneman	George B. Williams
David Dahlman	Allan Forrest
Mischa Grossman	John Davidson
Sholom Baruch	Ed Brady
Bernie	Snitz Edwards
Toscha	Smoke Turner
Sophie Kettel	Virginia Harris
Mme. Yazurka	Mme. Rose Dione

The night of the performance Sonya remained in the wings of the theatre helping her friends get ready for their parts. David and a manager from uptown were seated in a box awaiting the appearance of Sonya. When she failed to appear in the first act David goes back stage and learns the real reason was because of the star's jealousy.

In the midst of the second act the boiler blows up and there is an immediate panic. When the star refuses to try to quiet the audience, Sonya steps to the footlights and calms the crowd by singing the great Twenty-third Psalm, "The Lord Is My Shepherd."

She is the heroine of the fire. When the firemen arrive Sonya faints and is carried outside the theatre by David , who remains by her side. Upon reviving she tells him that she has decided to seek happiness with him.

Theatre Name Here

In the dingey playhouse scorned by the passers-by, dwelt Genius, and Sonya's soul ached for a chance to serve its cause. You'll thrill at the playhouse scenes in "Cheated Love."

When the walls of her dream castles tumbled about her she knew of one to whom she could fly for comfort—and he failed her. To whom did she turn? See Carmel Myers in Cheated Love."

WATCH FOR
? NO. ?
92
THE MYSTERY GIRL

WID says

AS A WHOLE:	Good entertainment values aided by excellent photography and character work of star.
STORY:	Mother-daughter roles worked out to dramatic conclusion with stage career as a background.
DIRECTION:	Excellent.
PHOTOGRAPHY:	Seldom has better work been seen.
LIGHTINGS:	Excellent, especially night scenes.
CAMERAWORK:	Brings some splendid results in closing reels.
STAR:	Gives excellent performance in dual role—her character work is unusually fine.
SUPPORT:	Adequate.
EXTERIORS:	Very good.
INTERIORS:	Up to the mark.
DETAIL:	Faithful.

Carl Laemmle
presents
PRISCILLA
DEAN in Stuart Paton's Great Universal-Jewel de Luxe
"REPUTATION"

Publicity Stories *for* "Cheated Love"

Use These Stories For Local Newspapers

Carmel Myers
in "Cheated Love"
It's a Universal

CARMEL MYERS IN STRONG STORY OF IMMIGRANT LIFE

CARMEL MYERS did what is perhaps her greatest dramatic work at the .... Theatre last night in "Cheated Love," her latest Universal photodrama, in which she appears as a girl of the New York Ghetto.

As the story opens Sonya arrives from Russia, smiles her way through the human pens at Ellis Island and joins her father in his dingy little store. When she gives away more stock than she sells, her father, in despair, sends her to the Yiddish theatre as a seamstress, where her generosity will not have such a disastrous effect. At the theatre, Sonya longs to become an actress, and the quaint old stage director promises her a chance. The little band of players, bravely struggling to express their art against the crushing indifference of the younger generation and poverty, have at last a ray of hope. Yazurka, the great Polish actress, has consented to play one engagement for the benefit of the little playhouse. Sonya is to play a supporting rôle, but when the great actress sees her beauty she refuses to appear with her and sends her to the wings.

From a box, David, a young settlement worker who loves Sonya, is watching the performance. With him is an uptown theatre manager whom he has brought to see his beloved Sonya act. The girl does not appear, and he goes back-stage to find out why. Just then a terrific boiler explosion wrecks the theatre. The famous actress cravenly refuses to go out and calm the audience, but little Sonya runs through flame to the stage and recites for them the twenty-third psalm. When quiet is restored she is carried home to find that Mischa, the man whom she thought she loved, has been unfaithful to her. She gives her happiness into the keeping of David.

THEATRE BOILER EXPLOSION FILMED FOR "CHEATED LOVE"

THE terrific explosion which sets fire to a theatre and furnishes one of the biggest thrills in "Cheated Love," the Universal photodrama which is now at the .... Theatre, was very realistic to Carmel Myers in the filming, for the star was near by when fire caused such havoc at the Iroquois Theatre fire in Chicago.

Miss Myers was but an infant when the historic fire shocked the world, but she was old enough to remember that her father left the house to minister to the injured in his capacity as a rabbi, and the talk around her gave her a particularly vivid picture of the catastrophe.

Since then, she says, her principal fear has been theatre fires and the panic which frequently results. It was through her father's influence, in a measure, that most of the theatres to-day are perfectly safe and equipped with numerous exits, for he was one of the leaders who launched a campaign of Safety First which was taken up by all theatre men.

The story of "Cheated Love" required that a theatre be shaken by the explosion of an overheated boiler in the basement and that flames envelope the stage.

MOST CONGENIAL ROLE FOR CARMEL MYERS

CARMEL MYERS has a rôle to which she is admirably suited in "Cheated Love," the Universal photodrama which comes to the .... Theatre on ....

The star appears as a little immigrant from Russia. She arrives at Ellis Island, the human clearing house in New York harbor, and joins her father in the ghetto where she works, and lives, and loves.

Carmel Myers
in "Cheated Love"
It's a Universal

In no other one of her many successful screen plays has Miss Myers had such a congenial rôle. The star is of Jewish birth and has a deep understanding of the self-sacrificing qualities which animate those of her race through life.

The wrecking of an east side theatre by a terrific explosion, a tangled love-interest, an interesting analysis of human character, humorous touches in unexpected places and tense, powerful situations make "Cheated Love" one of the big screen dramas of the year.

FAMOUS FRENCH STAR RECRUITED HUNDREDS FOR WORLD WAR SERVICE

MLLE. ROSE DIONE, the French emotional star who fascinated Parisian playgoers in the principal theatres of France, has arrived at Universal City to take her place among the notables at the world's film capital.

In the brief time that she has been in America Mlle. Dione has achieved a signal success before the camera, and is now to be seen in Carmel Myers' Universal feature, "Cheated Love," in which she was directed by King Baggot.

What is perhaps her most notable exploit was at the outbreak of the war, when she stood in the principal Paris café and sang "La Marseillaise." Wrapped in the tri-color, she sang the stirring national anthem and recruited hundreds of men for the French army.

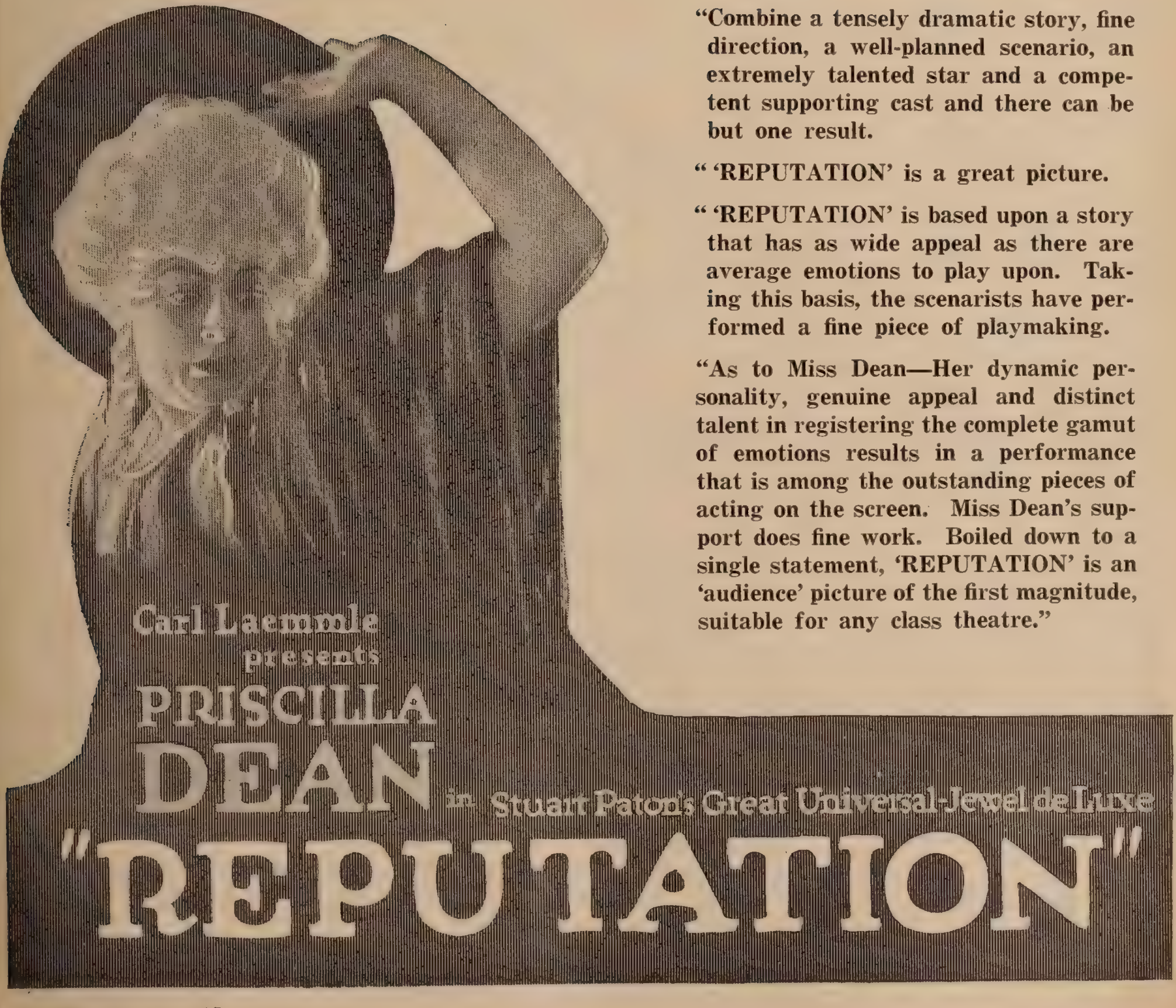
M.P.
WORLD
says

"Combine a tensely dramatic story, fine direction, a well-planned scenario, an extremely talented star and a competent supporting cast and there can be but one result.

" 'REPUTATION' is a great picture.

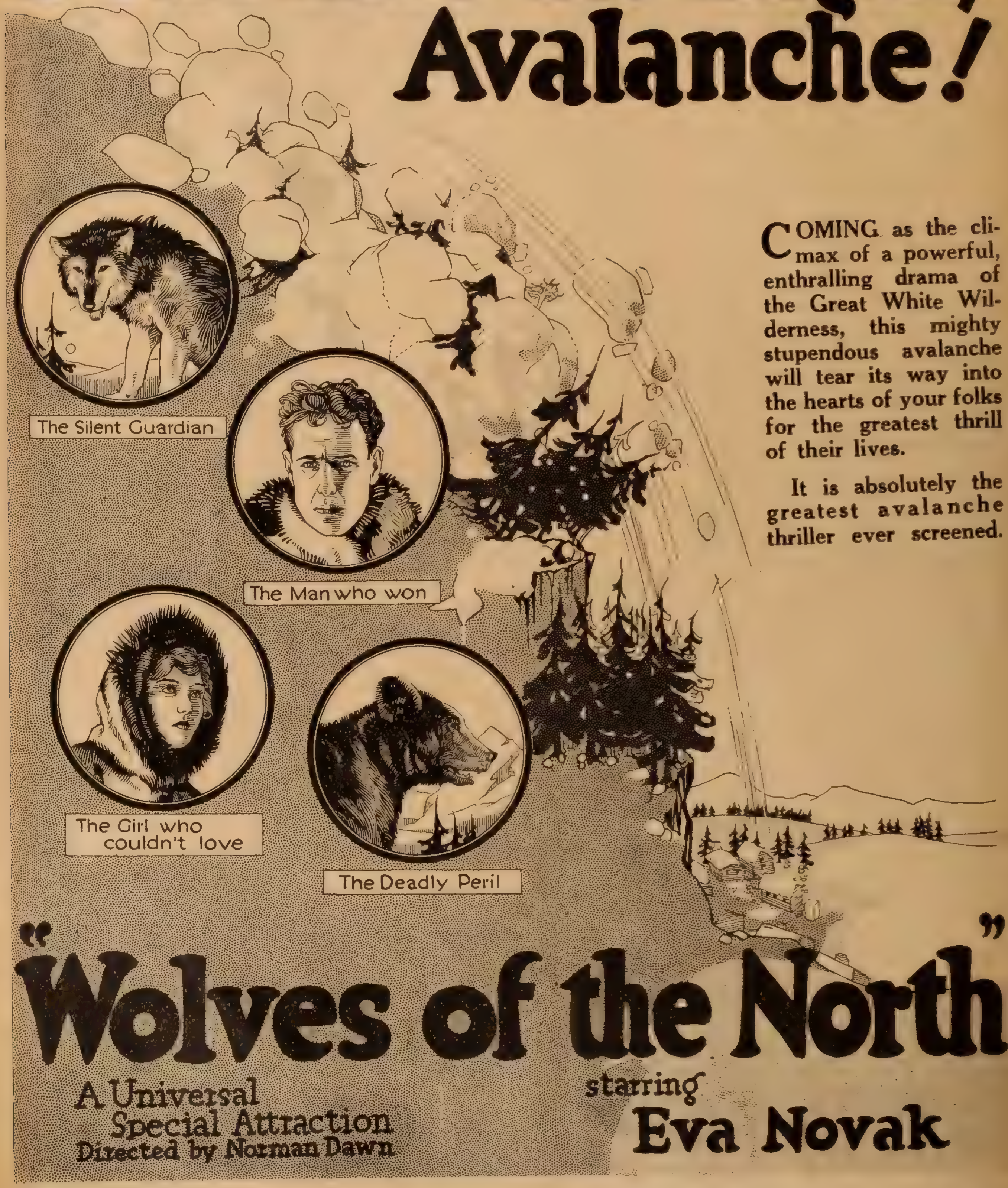
" 'REPUTATION' is based upon a story that has as wide appeal as there are average emotions to play upon. Taking this basis, the scenarists have performed a fine piece of playmaking.

"As to Miss Dean—Her dynamic personality, genuine appeal and distinct talent in registering the complete gamut of emotions results in a performance that is among the outstanding pieces of acting on the screen. Miss Dean's support does fine work. Boiled down to a single statement, 'REPUTATION' is an 'audience' picture of the first magnitude, suitable for any class theatre."



Carl Laemmle presents
PRISCILLA
DEAN
in Stuart Paton's Great Universal-Jewel de Luxe
"REPUTATION"

Don't miss the mighty Avalanche!


The Silent Guardian
The Man who won
The Girl who couldn't love
The Deadly Peril

COMING as the climax of a powerful, enthralling drama of the Great White Wilderness, this mighty stupendous avalanche will tear its way into the hearts of your folks for the greatest thrill of their lives.

It is absolutely the greatest avalanche thriller ever screened.

"Wolves of the North"

A Universal
Special Attraction
Directed by Norman Dawn

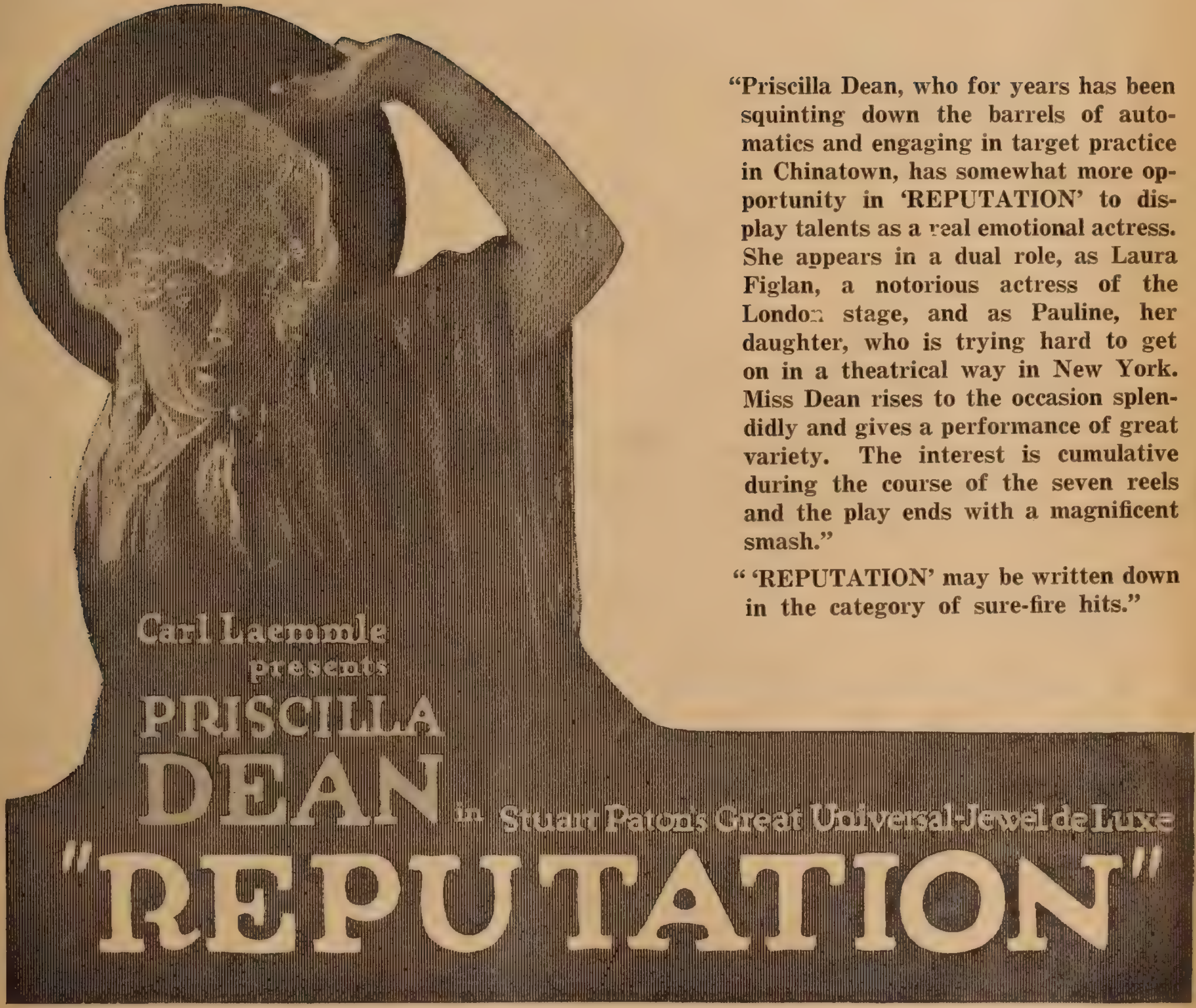
starring
Eva Novak

Your Newspaper Engraver can easily make a Two-column Cut of this.

LIFE
says

"Priscilla Dean, who for years has been squinting down the barrels of automatics and engaging in target practice in Chinatown, has somewhat more opportunity in 'REPUTATION' to display talents as a real emotional actress. She appears in a dual role, as Laura Figlan, a notorious actress of the London stage, and as Pauline, her daughter, who is trying hard to get on in a theatrical way in New York. Miss Dean rises to the occasion splendidly and gives a performance of great variety. The interest is cumulative during the course of the seven reels and the play ends with a magnificent smash."

" 'REPUTATION' may be written down in the category of sure-fire hits."



Carl Laemmle
presents
PRISCILLA
DEAN in Stuart Paton's Great Universal-Jewel de Luxe
"REPUTATION"

1921 JUNE 1921

The More You Buy—the Cheaper the Price!

1921 MAY 1921

Low Prices—Great Productions—Big Crowds—Tremendous Cleanup for Exhibitors!

JULY 1921

Every Picture is a Box-Office Proven Success!

1921 AUGUST 1921

If you haven't played a picture, it's new to your patrons!

1921 SEPTEMBER 1921

You don't have to Book All NINE—but The More You Book The More You Profit!

DON'T WAIT!

See your Universal Exchange Today about this Great

UNIVERSAL-JEWEL

Combination Offer

LIEUT. LOCKLEAR
— In —
"The GREAT AIR ROBBERY"

DOROTHY PHILLIPS
— In —
"The RIGHT To HAPPINESS"

VON STROHEIM'S
"The DEVIL'S PASSKEY"

PRISCILLA DEAN
— In —
"The VIRGIN OF STAMBOUL"

"SHIPWRECKED
AMONG
CANNIBALS"

ELMO LINCOLN
— In —
"UNDER CRIMSON SKIES"

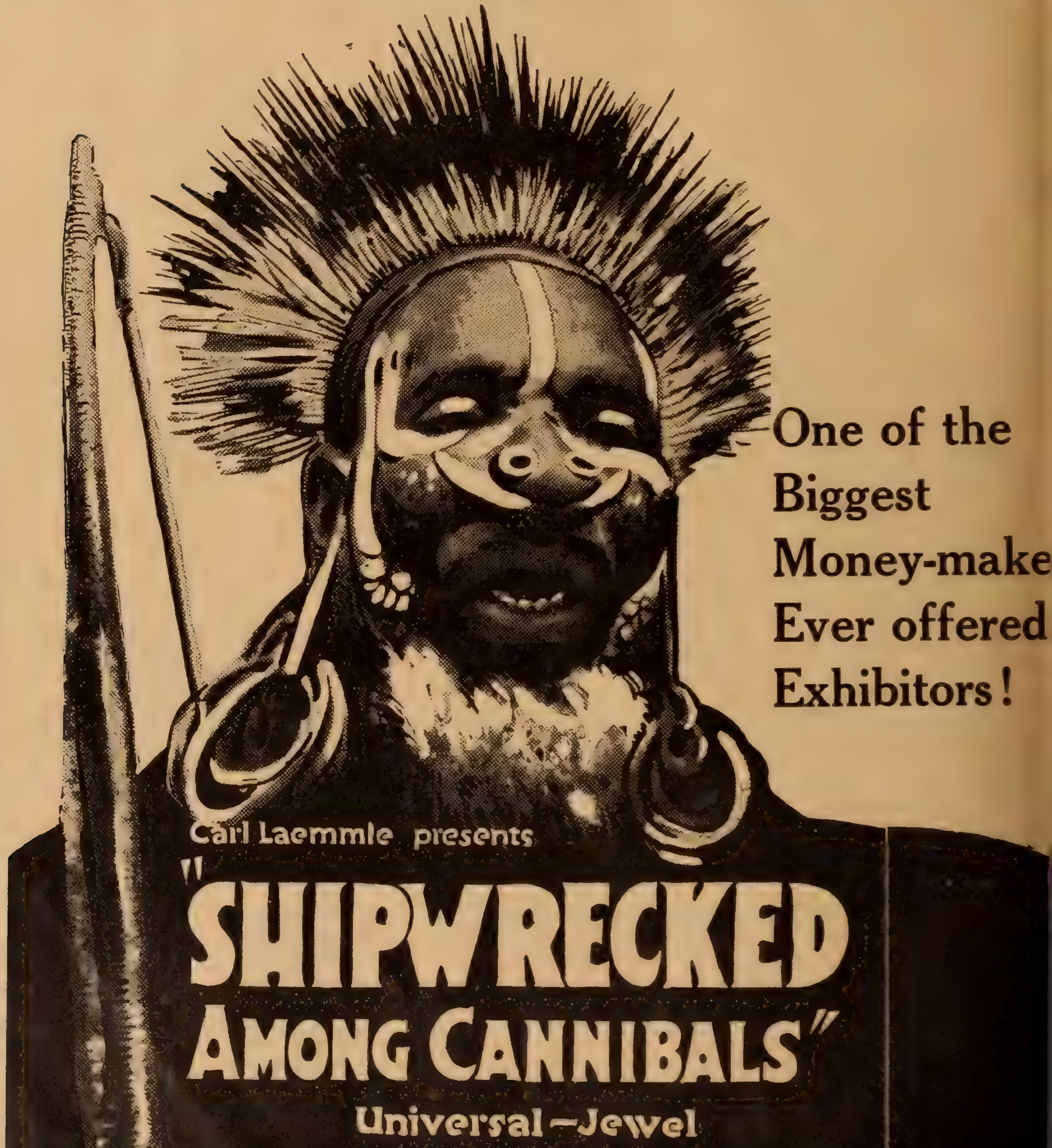
DOROTHY PHILLIPS
— In —
"ONCE To EVERY WOMAN"

PRISCILLA DEAN
— In —
"OUTSIDE The LAW"

VON STROHEIM
— In —
"BLIND HUSBANDS"

Just On

This Wonderful Chanc


Carl Laemmle presents
"SHIPWRECKED
AMONG CANNIBALS"
Universal—Jewel

One of the
Biggest
Money-make
Ever offered
Exhibitors!

Remember—as the number of pictures you book goes up, the price per picture goes down

ample of

o Clean Up all Summer!

"OPENED yesterday with 'Shipwrecked Among Cannibals' at advanced prices, wires Jacob Moelk, of the Majestic Theatre, Janesville, Wis. "Unable to handle crowds. Turned hundreds away. Seating capacity 300. Paid admissions 1,527. This picture will break all house records, for my patrons came out commenting on it. Give me more of these money-getters."

ANOTHER telegram: "Shipwrecked Among Cannibals" opened today, Palace Theatre, Buffalo. House seats 780. Six shows total seats 4,680. Played to 5,000. Broke all house records. About two thousand turned away. Wish to congratulate Universal for this wonderful box-office attraction."

A WIRE from the Columbia Theatre, Pittsburgh, Pa., states: " 'Shipwrecked Among Cannibals' opened at Columbia Theatre to capacity business from nine A. M. until eleven-thirty P. M. to over 4,500 paid admissions. Crowd in line all day long in spite of opposition putting on old cannibal picture."

" 'SHIPWRECKED AMONG CANNIBALS' broke all records at my Standard Theatre, Cleveland," wires Thomas G. Carroll. "Sold 2,083 tickets from 9:30 A. M. to Noon. Picture is a sensation. People stood in line for four and one-half hours waiting to buy tickets. Cleveland has seen nothing like this before."

"SMASHED all expectations with 'Shipwrecked Among Cannibals'," wires Ralph W. Albert, Isis Theatre, Indianapolis. Played to nearly 3,500 admissions from 1:30 P. M. to 11 P. M. Only 500-seat house, and we were forced to turn hundreds away. Lined up for half a block all day long. Everybody satisfied."

exhibitors have taken the element of chance out of these pictures—You can book nine winners at one time

NOT in the whole history of Moving Pictures has there been another feature so universally popular and successful as this clean, powerful drama of mother-love.

"ONCE TO EVERY WOMAN"

Starring **Dorothy Phillips**

Directed by Allen Holubar

UNIVERSAL-JEWEL

N.Y. TELE-GRAPH says

"'REPUTATION' will be worth much to the exhibitor. It need not be played up as a daring and spectacular picture to interest film patrons. Because of the human appeal of its story and the remarkable acting of Priscilla Dean it can stand on its own merits.

"Miss Dean plays a dual role—one of the best pieces of character drawing that the reviewer has seen in a long time.

"Miss Dean makes Laura Figlan an interesting and vital person. It is a vivid and real bit of acting.

"The dramatic scene of the picture comes when mother and daughter fight for the reputation that has been so unscrupulously bought. Its dramatic points are strong and impressive."

Carl Laemmle
presents
PRISCILLA
DEAN in Stuart Paton's Great Universal-Jewel de Luxe

"REPUTATION"

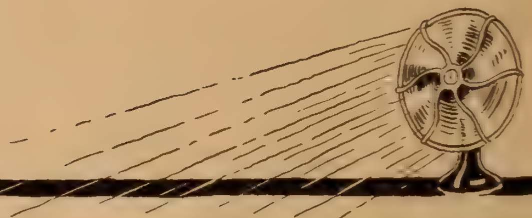
Short Stuff

HOOT GIBSON

2 Reel
Westerns

TEXAS
RANGER
SERIES

"THE WILD, WILD WEST"
"THE DOUBLE CROSSERS"
"CROSSED CLUES"
"WHO WAS THE MAN"
"THE CACTUS KID"

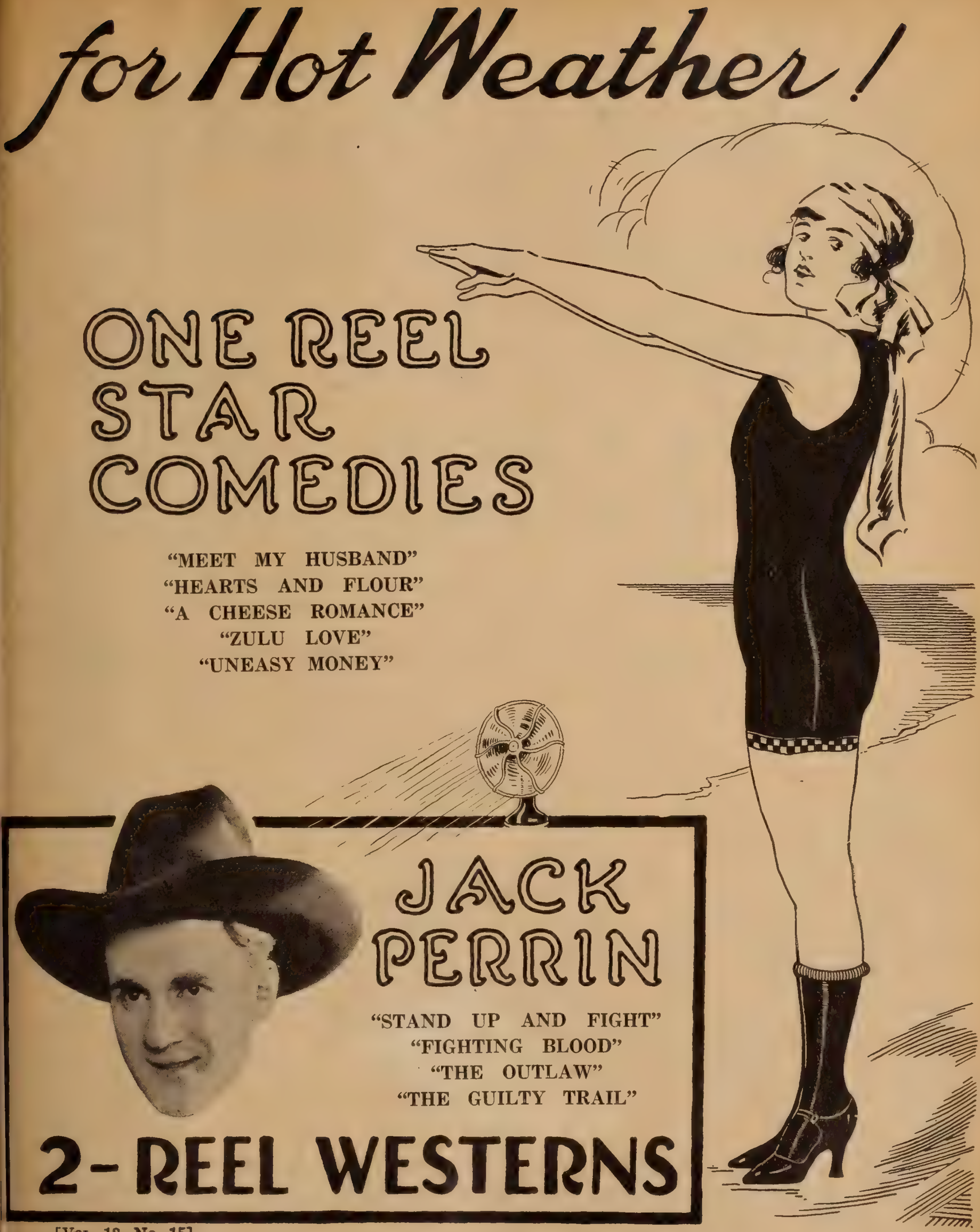


LON CHANEY

THE brilliant actor, facous for his remarkable performances in "The Penalty" and "Outside the Law," in a Western you'll never forget.

Two Reel Special

"The EMPTY GUN"



for Hot Weather!

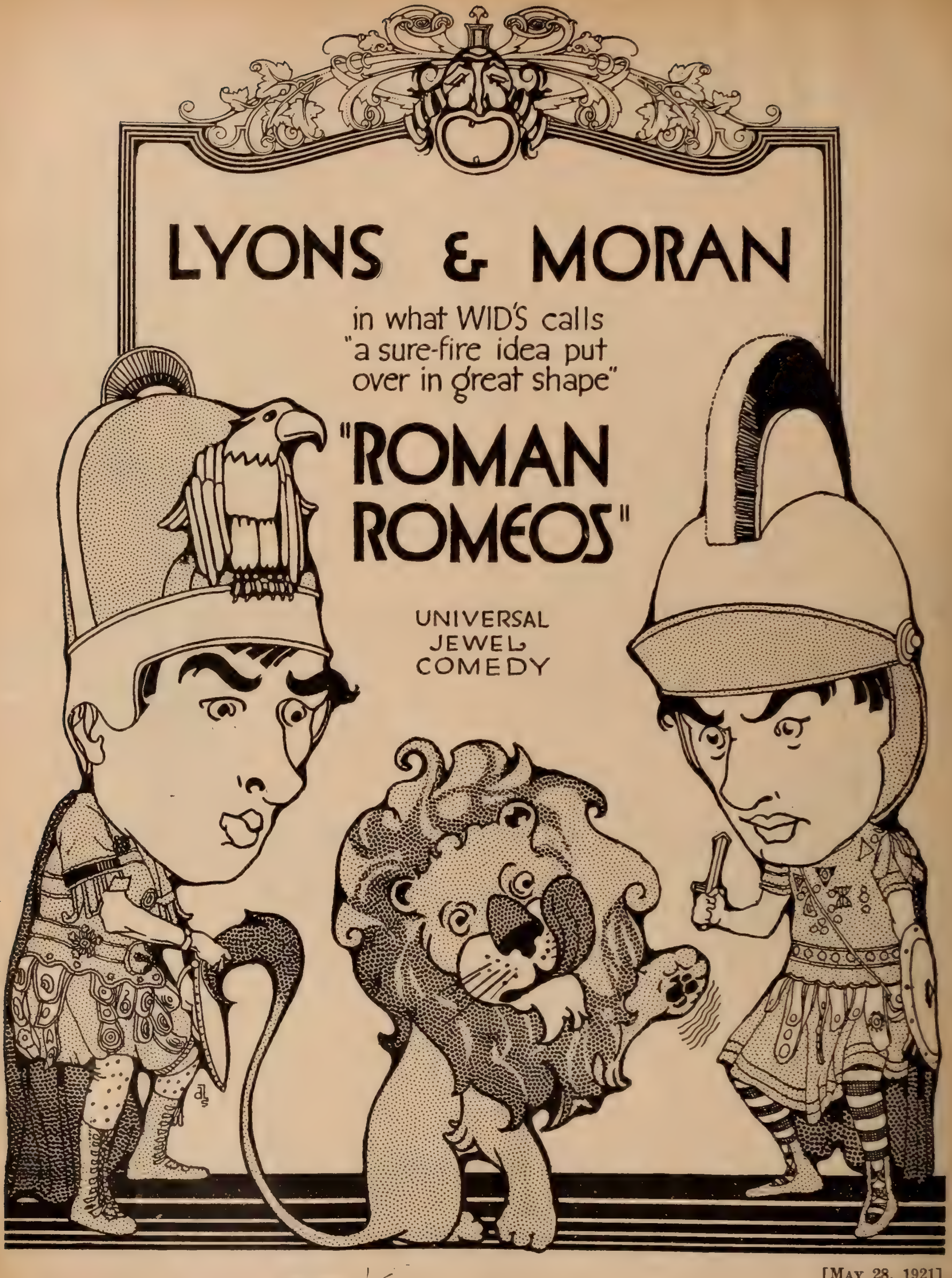
ONE REEL STAR COMEDIES

"MEET MY HUSBAND"
"HEARTS AND FLOUR"
"A CHEESE ROMANCE"
"ZULU LOVE"
"UNEASY MONEY"

JACK PERRIN

"STAND UP AND FIGHT"
"FIGHTING BLOOD"
"THE OUTLAW"
"THE GUILTY TRAIL"

2-REEL WESTERNS



LYONS & MORAN

in what WID'S calls
"a sure-fire idea put
over in great shape"

"ROMAN ROMEOS"

UNIVERSAL
JEWEL
COMEDY

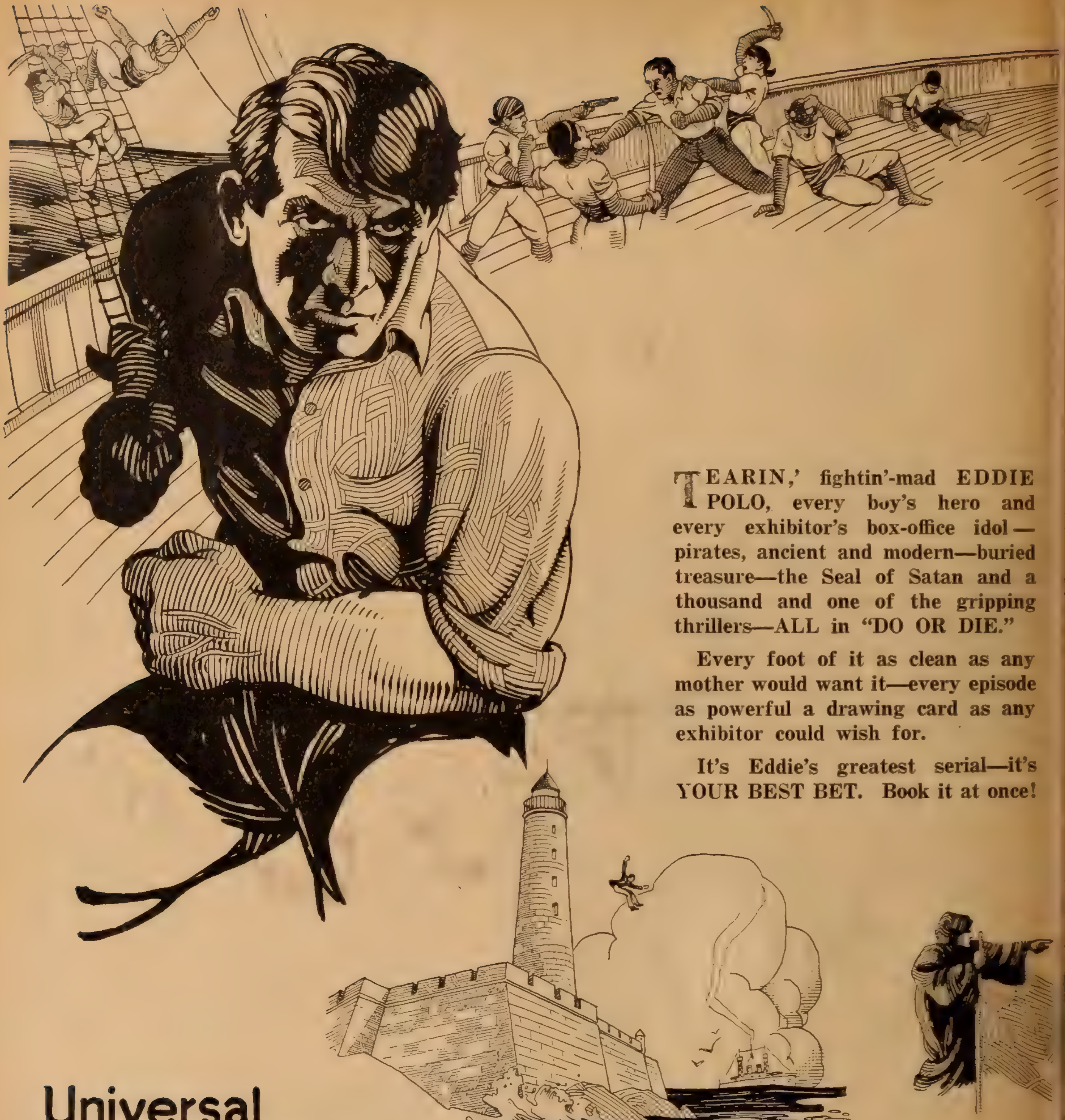
M.P. NEWS says

"Universal has found an exceptionally good story for Priscilla Dean—one adorned with an attractive title and well fortified with sound ingredients and which permits the emotional star to display her expressive talent and vibrant personality. A story of the theatre, there is no question that it will interest the majority of patrons. There is a glamour which cannot be denied.

"The picture is thoroughly interesting because of its story quality and the good arrangement of the individual scenes. It is well constructed and develops an effective climax. Miss Dean puts over some real emotion."

Carl Laemmle
presents
PRISCILLA
DEAN in Stuart Paton's Great Universal-Jewel de Luxe

"REPUTATION"



TEARIN,' fightin'-mad EDDIE POLO, every boy's hero and every exhibitor's box-office idol—pirates, ancient and modern—buried treasure—the Seal of Satan and a thousand and one of the gripping thrillers—ALL in "DO OR DIE."

Every foot of it as clean as any mother would want it—every episode as powerful a drawing card as any exhibitor could wish for.

It's Eddie's greatest serial—it's YOUR BEST BET. Book it at once!

Universal
presents

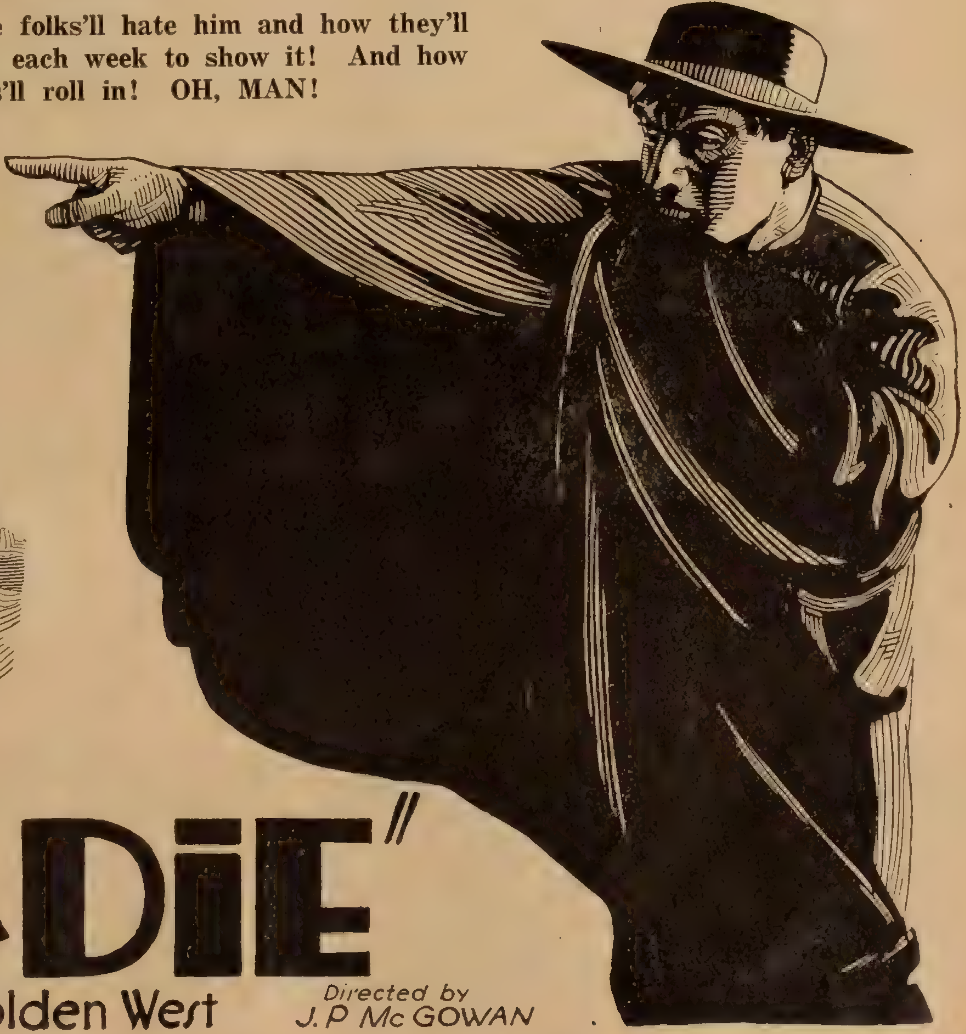
Eddie Polo i

18 desperate Adventures in the Island o

Adventure! Mystery! Action!

STIRRING adventure — pitch-black mystery and crackling-fast action. Plus the villainest villain that ever gave you your first real case of goose pimples.

How the folks'll hate him and how they'll come back each week to show it! And how the dollars'll roll in! OH, MAN!



"DO or DIE"

Cuba and the Golden West

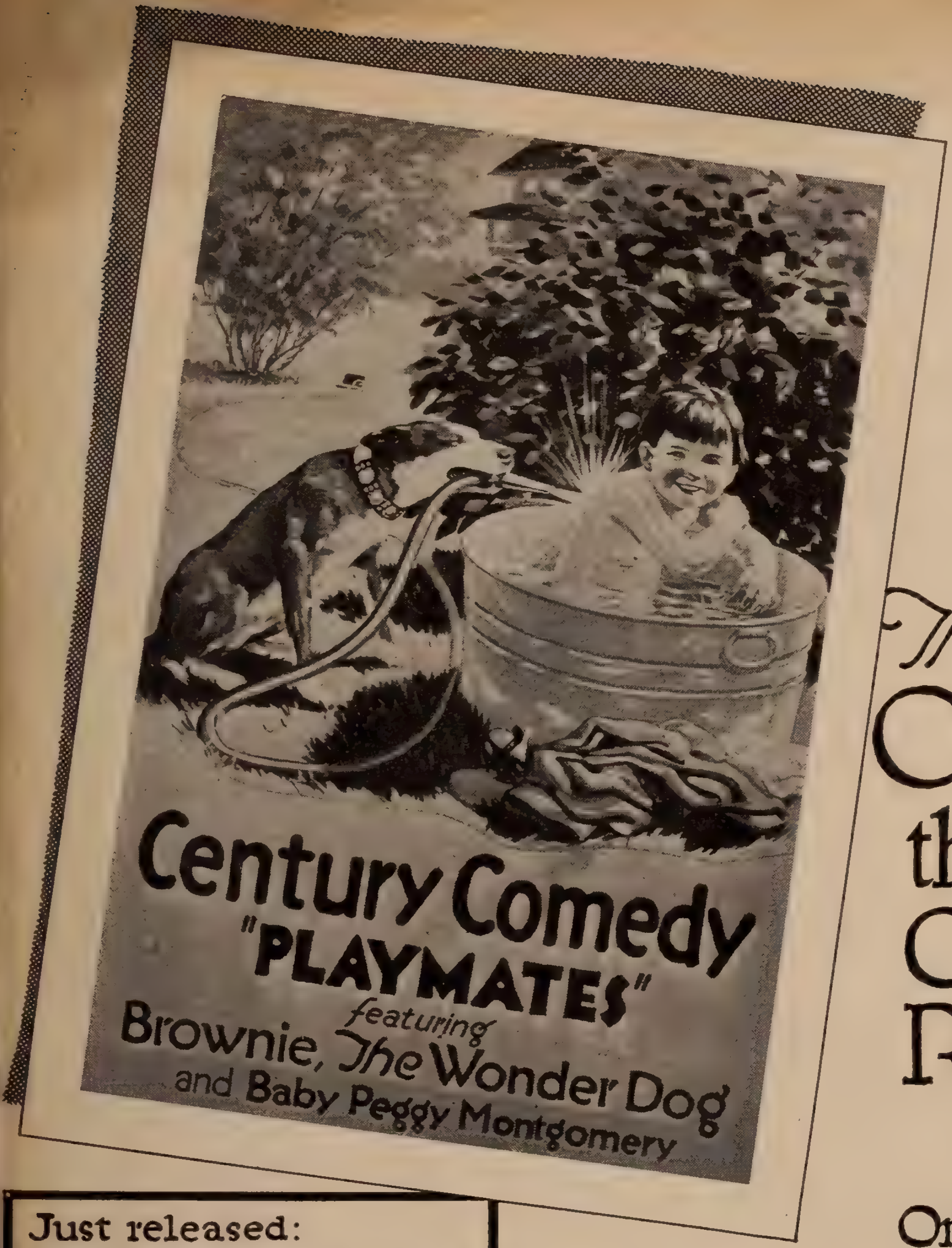
Directed by
J. P. McGOWAN

A Cute Kiddy and a Smart Pup—You can't beat this exclusive Combination

Baby
Peggy
Montgomery

Brownie
the
national
Joy Pup

Century

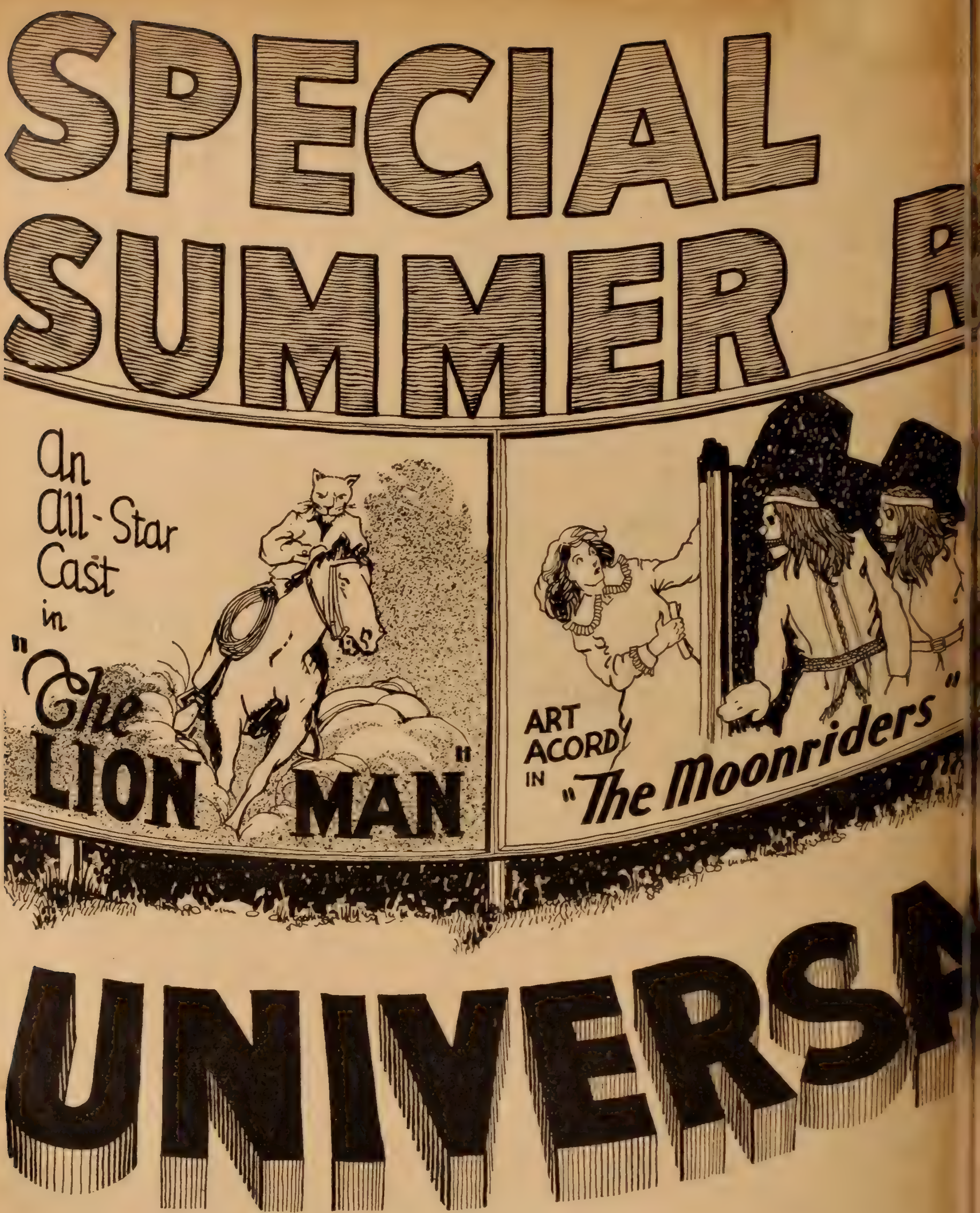

Century Comedy
"PLAYMATES"
featuring
Brownie, The Wonder Dog
and Baby Peggy Montgomery

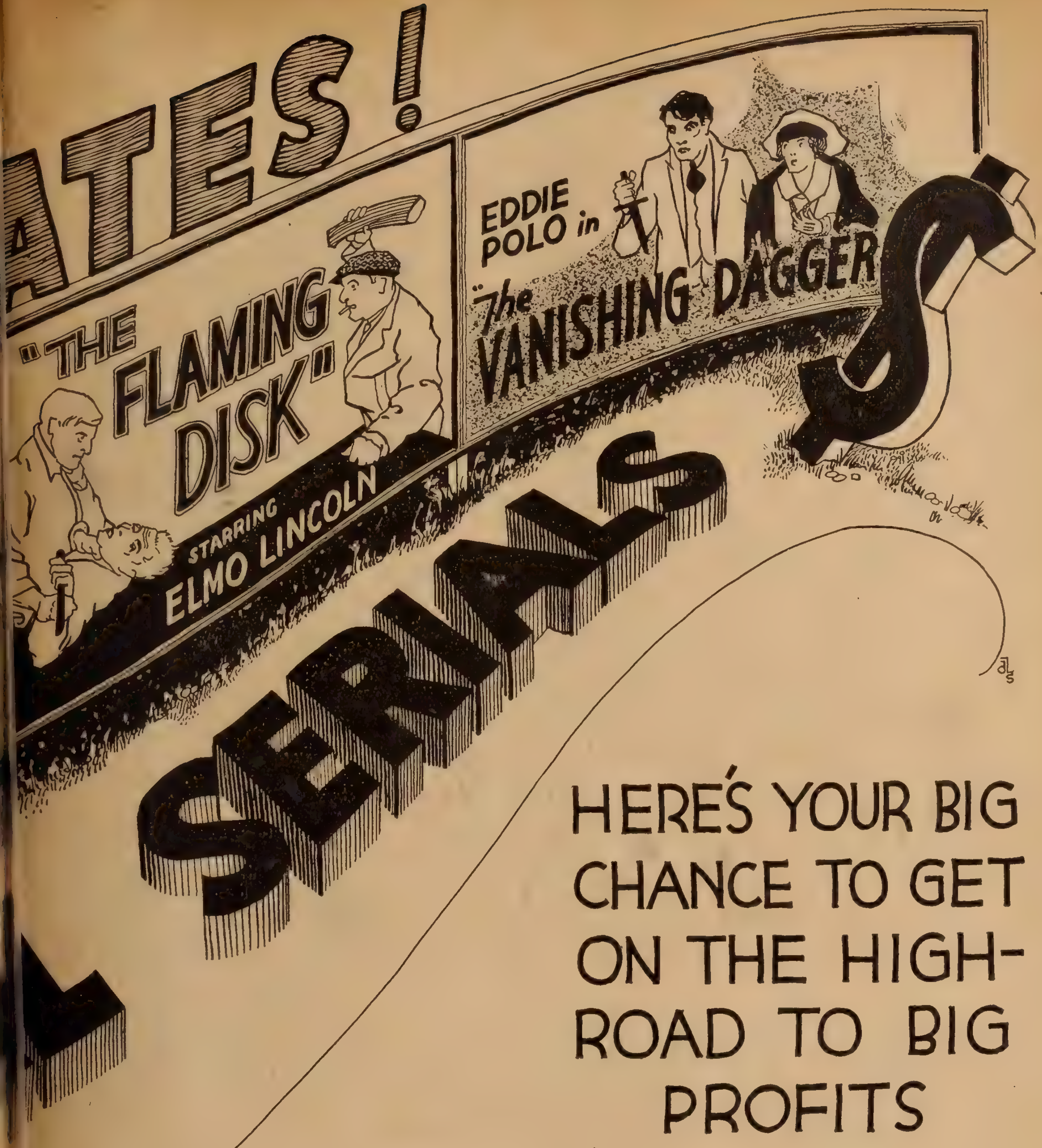
The One-Sheet that they Can't Resist

Just released:
"PLAYMATES"

One Big Laugh
Every Week
Released thru
UNIVERSAL

Comedies


SPECIAL
SUMMER R
An All-Star Cast in "The LION MAN"
ART ACORD IN "The Moonriders"
UNIVERSA


ATES!
"THE FLAMING DISK"
STARRING
ELMO LINCOLN
EDDIE POLO in
"The VANISHING DAGGER"
SERIALS

HERE'S YOUR BIG CHANCE TO GET ON THE HIGH-ROAD TO BIG PROFITS

ACT AT ONCE!

See your Universal Exchange To-day

"Nothing Can Equal It!"

Says D. J. Walsh

Little Hippodrome Theatre,
233 Main Street,
Buffalo, N. Y.

I am the oldest exhibitor in Buffalo, having the first house showing pictures in this city. I consider "THE WHITE HORSEMAN" the cleanest serial I have ever run. It has a strong moral with plenty of healthy excitement for all classes of patrons, and I consider myself a good judge as I have run the majority of serials.

From the box-office standpoint, I honestly believe there is nothing can equal "THE WHITE HORSEMAN," as my receipts have shown a decided improvement on the days that I run the above.

Give me more serials of this kind!

Yours very truly,
D. J. WALSH,
Manager.

"Give me More Like This Serial"

CARL LAEMMLE
Offers

ART ACORD

King of the cowboys in Universal's galloping wild west serial

"The WHITE HORSEMAN"

ART ACORD
UNIVERSAL

Pulverized Goat Glands Puts Pep into Harry

"A DOLLAR'S WORTH"

Two-reel Century Comedy

featuring

HARRY SWEET

THE alley gang is having one of their friendly brick fights when Harry happens along. He takes a dollar bill from one of the men after he is hit on the head by a brick. The leader of the gang chases Harry into a former cafe.

While Harry is told to look through a hole in the wall the secretary of the club in the next room puts some sleeping powder in a bellows and blows the mixture through the hole. But each time Harry is looking the other way so that he escapes getting the powder.

The gang chief happens to look through the hole to find out what is wrong with his assistant and gets the full charge of the bellows in his face. He reels over. The secretary by mistake puts some pulverized goat glands in the bellows and Harry gets new pep from this powder.

Rescues Lily of the Alley

Harry cleans up the cafe and chases the gang leader out. While standing in the yard he is hit on the top of the head by a bottle thrown out of a window by the Lily of the Alley. He rescues her from her room on the top floor. Harry is standing in the street looking at the dollar bill in his hand when the cop comes along and takes the bill. The girl tells him that she is the wife of the secretary of the club and runs away.

"THE WHITE HORSEMAN"

Episode No. 10

"In the Enemy's Hands"

DRAGGED behind their horses, Allen manages to cut his rope, mount his horse and go in pursuit of the Indian and rescue him from a similar fate.

Inside the treasure caves Onava, the Indian girl, starts out with the bracelet.

Outside the caves the Spider's men are about to hang Ramsey. In the act of hanging him they see the cliffs open and realize that he has not double-crossed them. They hurry to the entrance to capture whoever comes out. The Indian girl gets out before they can get there and close the cliffs. She sees the gang coming on foot and herds their horses out ahead of her to stop pursuit.

Rescued by Mummy Man

At the ranch house the outlaw is about to overpower Jean when the Mummy Man appears in the doorway and shoots him down. Jean faints. Onava arrives and the Mummy Man orders her to look after the white girl and guard her life with her own. Her superstition makes her agree, and the Mummy Man leaves.

The outlaw who was knocked out in the fight comes to and attacks Onava to get the bracelet from her. He almost has it when Allen and the Indian arrive at the shack. He takes the girls and the Indian to town for safety. The outlaw takes the news to Ramsey and the Spider. Ramsey goes to town. The outlaws go to a shack just out of town.

Made Spider's Prisoner

Next day Allen leaves the bracelet in the hotel safe. By a trick Allen is lured to the Spider's rendezvous and made prisoner. Ramsey fakes a letter from Jean's father, saying he is ill in the city, and telling her to come to him and bring the bracelet. Cuevas frees Allen and they set out to intercept the train at another point.

Battle on Moving Train

On the train Onava steals the bracelet and is about to escape when Ramsey stops her, and they start to struggle on the front platform of the coach. Allen battles with several of the outlaws in a hand-to-hand struggle on top of the moving train and is knocked off.

Cuevas attempting to climb up to the top of the train, is attacked by the Spider himself and forced to jump.

Mayor's Wife Puts Lid on Gay Town Of Cactus Center

"FIGHTING BLOOD"

CAST

Jim Roberts	**Jack Perrin**
Diana	**Louise Lorraine**
Mayor	**Jim Gibson**
Mayor's Wife	**Ray Hampton**
Constable	**Otto Nelson**
Pete	**Jim Corey**

THERE was a time when Cactus Center was a good place to live in. But now it is different. A narrow-minded group of reformers, headed by the mayor's wife, have altered things. The henpecked mayor is forced to consent to a law which will close up everything in town at noon.

Steal Mayor's Daughter

Jim loves Diana, the mayor's daughter. But has no use for Jim because he so meekly submits to the imposition of unfair laws. The new closing law, together with a remark of the constable that he can't even make an arrest after noon, gives Jim an idea. He plans a fake raid on the town by himself and his pals, during which Diana shall be kidnapped and the reform party thoroughly scared. But an emissary of a bold, bad bandit learns of this and reports to his chief that now is their time to put something over. The bandits ride into town and make it the real thing, though the constable does not interfere, thinking it is Jim and the raid as planned. Jim and his gang come later and find Diana really abducted. The mayor's wife frantically promises Jim anything if he will get her girl back. Jim and his boys ride to the rescue.

Back To the Old Ways

Pete takes Diana to his lone cabin. Jim seeks a way to get around behind the outlaws before it is too late. He ropes a tree high up on the cliff, behind the bandits and over the cabin. Then he lets himself down again and comes upon the cabin where Pete and Diana are struggling. Pete alarms his followers and they all attack Jim. He tries to hold them off; but realizes that his gun is loaded with blank cartridges for their fake raid. However, Jim's party comes up in time and a triumphant party goes back to town, where Jim extracts two promises from the boss—the mayor's wife—first that Diana shall be his; and second, that the town shall be permitted to be a decent place to live in.

"THE WHITE HORSEMAN"

Episode No. 11

"A Race With Death"

ALLEN is knocked from the top of the moving train by the Spider's men who have boarded it to get the bracelet. Cuevas, Allen's Indian friend, is forced to jump off. Ramsey, on the front platform of the coach, attempting to take the bracelet from the Indian girl is attacked by the Spider before he can succeed. In their struggle, they get across onto the car ahead of the coach and the Indian girl uncouples the train and goes to the rescue of Jean on the back platform.

Allen and Cuevas borrow a signal tender's track motor and go in pursuit of the train to rescue Jean from the outlaw's clutches as she struggles on the rear platform. Onava joins her in battling. Allen arrives on the motor and climbing to the coach throws the outlaw overboard.

Truce is Called

Ramsey and the Spider call a truce and go to the engineer to tell him about the coach. The engineer stops the train and waiting till the coach catches up, manages to get it recoupled without damage and stops to investigate the cause of the trouble.

To get Jean to her father who is supposed to be ill in town, Allen takes the track motor around the train on a passing track. Ramsey and the outlaws see this and cutting the engine loose start in pursuit of it.

Allen switches the motor onto the main line ahead of the engine and swings aboard as it passes. On board, he fights a battle with the outlaws but in the end is overcome and the engine sweeps down on the motor as it gets to the yard limits of the city.

In the Path of the Train

A towerman sees the danger and throws the switch in time to turn the motor from the path of the engine.

Jean and the Indian girl set out for her father's room, having Cuevas to spy on the outlaws. The outlaws get into a taxi and go to beat the girls to the tenement. Cuevas punches a hole in the gas tank and sets fire to the stream of gasoline which trails off after the taxi.

The outlaws double-cross Ramsey and lock him in a closet with the hag that owns the place. Allen and Cuevas arrive ahead of Jean and battle with the outlaws.

Jean arrives —she gets out of the taxi and is paying it off when the fire catches up with it and the gas tank explodes.

Up on the top floor of the tenement Cuevas is tied up in a blanket and Allen is knocked backwards out of the window.

Iva
Forrester
with
ART ACORD
in
"The WHITE
HORSEMAN"
Universal
Serial

Billy Helps Rival Elope with His Girl

"RUBBING IT IN"

One-reel Star Comedy

featuring

BILLY FLETCHER

BILLY is ambling along when he accidently meets with a skunk. He makes a hurried detour to a nearby farm where he changes his clothes in the barn.

When he is disguised in the farmhand's outfit he sees his sweetheart and his rival stalled in their car in front of the farmhouse. He is just directing them to the minister's home when they see the girl's father in his limousine coming up the road. Billy hides the young couple and while he is talking to the father they make their escape.

The minister receives word from Billy not to perform the wedding until he gets there and delays the ceremony. Billy arrives and when he announces that he is the girl's husband his rival leaves by the back door.

Betty goes home and the next day calls at the farmhouse with her father to thank the farmer boy, but they find Billy there dressed in his city clothes.

International News

No. 37

Washington, D. C.—Tennis champs perform for President Harding. Stars of the net show their skill on White House court.

Coney Island, N. Y.—Marie Prevost opens Coney's bathing season, and closes her own—because the famous "bathing beauty" is going to be a real film star.

Portland, Maine.—Maine's prettiest babies parade. A dazzling display of Yankee products that Uncle Sam is rightly proud of.

New York City.—World's greatest police force in imposing review. Huge army of New York's guardians cheered by thousands.

Lake Carnegie, N. J.—Tiger crew Navy champions. Princeton noses out Olympic victors in thrilling race, with Harvard far in the rear.

Paris, France.—Ridding the sea of its terror. Frenchman invents a new kind of life saver. (Omit San Francisco, Los Angeles, Seattle, Portland, Spokane and Salt Lake City.)

San Francisco, Cal.—New trials granted to Tom Mooney. Labor leader convicted in bomb explosion gets a chance to prove charges were "framed up." (For San Francisco, Los Angeles, Seattle, Spokane, Portland and Salt Lake City only.)

Boston, Mass.—East Boston blaze imperils firemen. Falling walls makes the "smoke eaters'" task doubly hazardous. (Boston only.)

El Paso, Texas.—Fort Bliss fire imperils many. Soldiers badly hurt and horses perish in blaze which caused $40,000 loss. (Dallas only.)

Cedar Rapids, Iowa.—Great welcome for Athletic champions. Cedar Rapids greets star runners who carried off honors in East. (Detroit only.)

Churchill Downs, Ky.—International News presents the great Kentucky Derby. Thrilling pictures of the American Derby classic, viewed this year by the greatest crowd in racing history.

Another reminder of an unpaid debt of honor. It is up to all of us to see that it is paid.

CURRENT RELEASES

Special Attractions

Starring
HARRY CAREY
"Hearts Up!"
"'If Only Jim"
"The Freeze Out"
"The Wallop"

Starring
FRANK MAYO
"Tiger True"
"Colorado"
"The Magnificent Brute"
"The Blazing Trail"

Starring
LYONS-MORAN
"La La Lucille"
"Fixed By George"
"A Shocking Night"

Starring
EDITH ROBERTS
"White Youth"
"The Fire Cat"
"The Unknown Wife"

Starring
CARMEL MYERS
"Beautifully Trimmed"
"The Mad Marriage"
"The Dangerous Moment"
"Cheated Love"

Starring
EVA NOVAK
"The Torrent"
"Society Secrets"
"The Smart Sex"
"Wolves of the North"

Starring
GLADYS WALTON
"Rich Girl, Poor Girl"
"All Dolled Up"
"Desperate Youth"
"The Man Tamer"

Starring
"BREEZY EASON"
"The Big Adventure"

JEWELS

Starring
PRISCILLA DEAN
"The Virgin Of Stamboul"
"Outside The Law"
"Reputation"

"Once To Every Woman"
(with Dorothy Phillips)

"Blind Husbands"
"The Devil's Passkey"
"Shipwrecked Among Cannibals"
"The Great Air Robbery"
"The Breath Of The Gods"
(with Tsuru Aoki)
"Under Crimson Skies"
(with Elmo Lincoln)
"Blue Sunday"
(With Lyons and Moran)

Starring
JOE MARTIN
(Two Reels)
"No Monkey Business"
"A Monkey Hero"

Two Reel Western Dramas

Starring
HOOT GIBSON
"The Cactus Kid"
"Who Was The Man?"
"Crossed Clues"
"Double Crossers"
"The Wild, Wild West"

Starring
JACK PERRIN
"The Knockout Man"
"The Guilty Trail"
"The Outlaw"
"Fighting Blood"

Starring
LON CHANEY"
"The Empty Gun"

Serials

Starring
EDDIE POLO
"King Of The Circus"
"Do or Die"

Starring
EILEEN SEDGWICK
"The Great Radium Mystery"
"The Diamond Queen"

Starring
ELMO LINCOLN
"The Flaming Disk"

Starring
MARIE WALCAMP
"The Dragon's Net"

Starring
ART ACORD
"The White Horseman"

Two Reel Century Comedies

"The Dog Doctor"
"Seeing Is Believing"
"Tough Luck"
"Harem-Skarem"
"On With The Show"
"The Kid's Pal"
"The Country Heir"
"Dandy Lions"
"Playmates"
"A Dollar's Worth"
"For Sale"

One Reel Star Comedies

"Twin Husbands"
"When Eve Fell"
"Who Kissed Me?"
"Movie-Struck"
"Short and Sweet"
"Oh, Tessie!"
"The Truck Horse Bandit"
"Zulu Love"
"A Cheese Romance"
"Rubbing It In"
"Hearts and Flour"

INTERNATIONAL NEWS TWICE - A - WEEK

Tenderfoot Ranger Proves Too Tough For Outlaw Gang

"THE WILD, WILD WEST"

CAST

Jimmy Dickson	**Hoot Gibson**
Betty Thompson	**Marcella Pershing**
Col. Thompson	**Calvert Carter**
Reynolds	**John Judd**

A BAND of robbers have been making a systematic series of raids on the banks of Western towns. In one of them one of the robbers is caught, but the others get away. Jimmy Dickson, ranger, learns from the captured man that the town of Dicksonville is to be their next point of attack. Jimmy conceives the idea of going to the town as a tenderfoot.

Welcome to Town

Jimmy arrives and meets with a reception which first puzzles, then amuses him. But he is quick to see that the whole thing is a fake, made up for his benefit, especially when the stage is attacked by Indians and rescued by the posse from town. But Jimmy, intent on business, plays up his tenderfoot rôle for all it is worth.

At the saloon and gambling hall, lately an ice-cream parlor, Jimmy causes some excitement by resenting the intrusion of some bad men and shooting at their feet. As his bullets are the only real ones in the gathering, there is some anxiety until Col. Thompson gets Jimmy's gun and loads it with blanks. Jimmy dances with Betty, the Colonel's daughter, and arouses the jealousy of Reynolds, who up to this time has been her most ardent suitor.

The biggest joke of the day is to be a fake hold-up of the stage, when it will be robbed of the payroll sent to a ranch down the line.

Real Stage Hold-up

The colonel and the others hand over the pay-roll, gleefully watching Jimmy. But it is soon found that the robbers were the real thing, for the other fake ones arrive. And Jimmy has gone after the desperate gang with a gun full of blanks!

Jimmy meets the bandits one at a time, and has caught and disarmed the last one, who proves to be Reynolds, when the Colonel and the others catch up with him. Congratulations are, indeed, in order, but they fall a bit flat when Jimmy discloses the fact that he is a ranger. But he tells Betty that he will forgive them all if she will let him call on her—and she seems ready to seek his forgiveness.

Hoot Gibson
UNIVERSAL

Mystery of the Ford Coupe with the Trick Doors--See

"FOR SALE"

Two-reel Century Comedy

featuring

HARRY SWEET

HARRY is trying to sell a trick Ford coupe of ancient vintage. A young couple look at the car but walk away from the ambitious salesman when he can't control the actions of the car. The girl passes Harry her card and the next day he calls at the house to show the car to her dad.

Just to show what the car can stand he takes the whole family and several baskets of lunch and starts off for a picnic. Out on the State road first one door and then the second door falls off the handsome coupe. In spite of this little detail they arrive at their destination.

Harry takes two of the baskets and lays them on the ground while he returns for the others. But a kid steals the baskets while he turns around and Harry chases him into a large hole.

While Harry is chasing the kid the girl's sweetheart throws her into his own car and speeds away. Harry overtakes him in the coupe and rescues the girl who agrees to be his "storm and strife" for life.

International News

No. 38

Naval Air Station, Hampton Roads, Va.—Uncle Sam tests newest seaplanes. Latest type of naval aircraft tried out with marked success.

New York City.—Dr. Manning becomes a bishop of New York. Thousands see new head of the richest Episcopal Diocese consecrated. (Omit San Francisco, Los Angeles, Seattle, Spokane and Portland.)

Sub-title.—In the procession—J. P. Morgan (at left leading) and other noted New Yorkers.

Champagne, Ill.—A new job for giant tractors. Army engineers use them to clear many forests for aviation field. (For Chicago only.)

Tulip Time Arrives

Bellingham, Wash.—Tulip-time in Tulip Town. America's Holland celebrates a gorgeous flower festival. (For Los Angeles, San Francisco, Seattle and Portland only.)

New York City.—The youngest convict arrives in full prison regalia, to keep her mother company.

Blaine, Washington.—A great hooch haul. $160,000 worth of forbidden liquor shipped as "furniture" seized on Pacific coast.

Rochester, N. Y.—The cost of carelessness. Switch left open causes a disastrous train wreck. (New York State only.)

Washington, D. C.—Shriners march for the President. Mr. Harding sees 10,000 of his brother "nobles" in big parade. (For Baltimore and Washington only.)

Stratford, Conn.—Aid for Stratford's underfed children. Truck-loads of food relieve suffering of poor kiddies. (For New Haven prints only.)

Discoverer of Radium Here

New York City.—Mme. Curie in America. World's foremost woman scientist, discoverer of radium, arrives from France with her two daughters.

Brooklyn, N. Y.—Circus riding tests cavalrymen's skill. First troop specializes in stunts that require nerve as well as skill.

Shanghai, China.—American help saves million in China. But famine still hovers over millions more like these poor youngsters.

London, Eng.—England's greatest football classic. 70,000 enthusiastic fans, including King George, see the Hotspurs win royal cup and National title.

Boston, Mass.—First speed trials for Navy's newest giant. Superdreadnaught Tennessee all electric—put in shape for race against time.

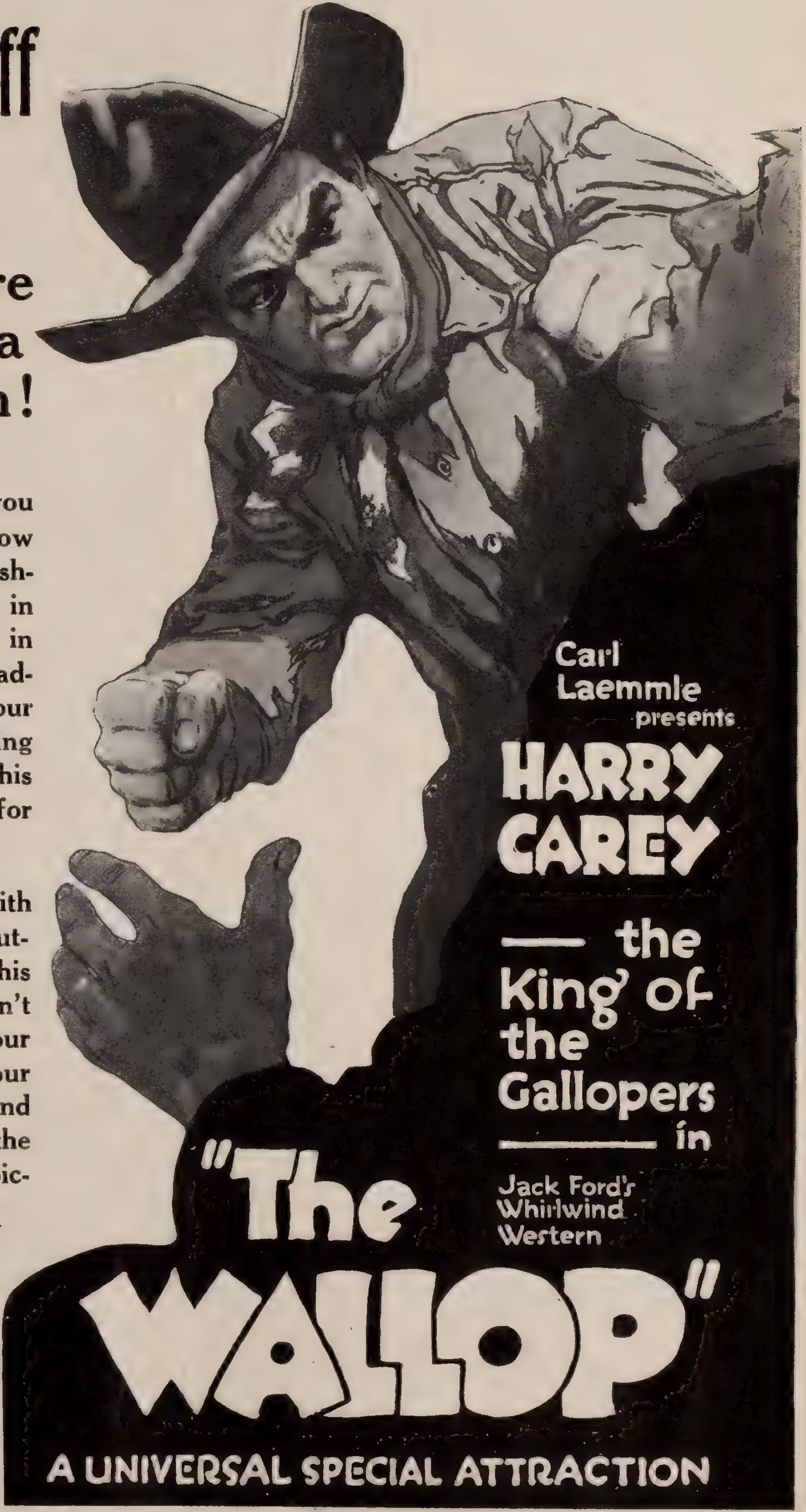
Back in the saddle again!

The Real Carey Stuff

a picture with a punch!

THROW up your hats — you shrewd showmen who know mighty well what a great, big smashing CAREY picture means to you in dollars and cents—for here's one in which HARRY jumps into the saddle and gallops right through your audiences—the best piece of exciting wild riding screen stuff that this King of the Gallopers has pulled for a couple of years.

The Three-sheet shown herewith (which you can use for your Cutout) gives you the true tone of this whirlwind of a drama and you can't go it too strong on your ads and your paper. Put the wallop into all your publicity on this new CAREY and watch 'THE WALLOP" bring the dollars back to you. This is a picture with a real punch. Go to it!


Carl Laemmle presents
HARRY CAREY
— the King of the Gallopers
— in
Jack Ford's Whirlwind Western
"The WALLOP"
A UNIVERSAL SPECIAL ATTRACTION

The Most Talked-about Picture ever Made

TENS of thousands of visitors to California from all over the Union have seen and marveled at its Sets—other tens of thousands have witnessed its Scenes in the making—hundreds of thousands have read the oceans of publicity which these Sets and Scenes have carried into the newspapers as straight "news-interest" copy—millions will be right on tip-toe to see it—the most talked-about picture ever made.

Below, you see just part of one day's crowd watching one of the scenes being enacted at Point Lobus, south of Monterey, California, along whose shore the settings stretch for a quarter of a mile. When you get this picture you'll find that your whole town knows about it. Simply announce it —then try—just try to keep them away!

Soon to be presented by
Carl Laemmle
Von Stroheim's Universal Jewel

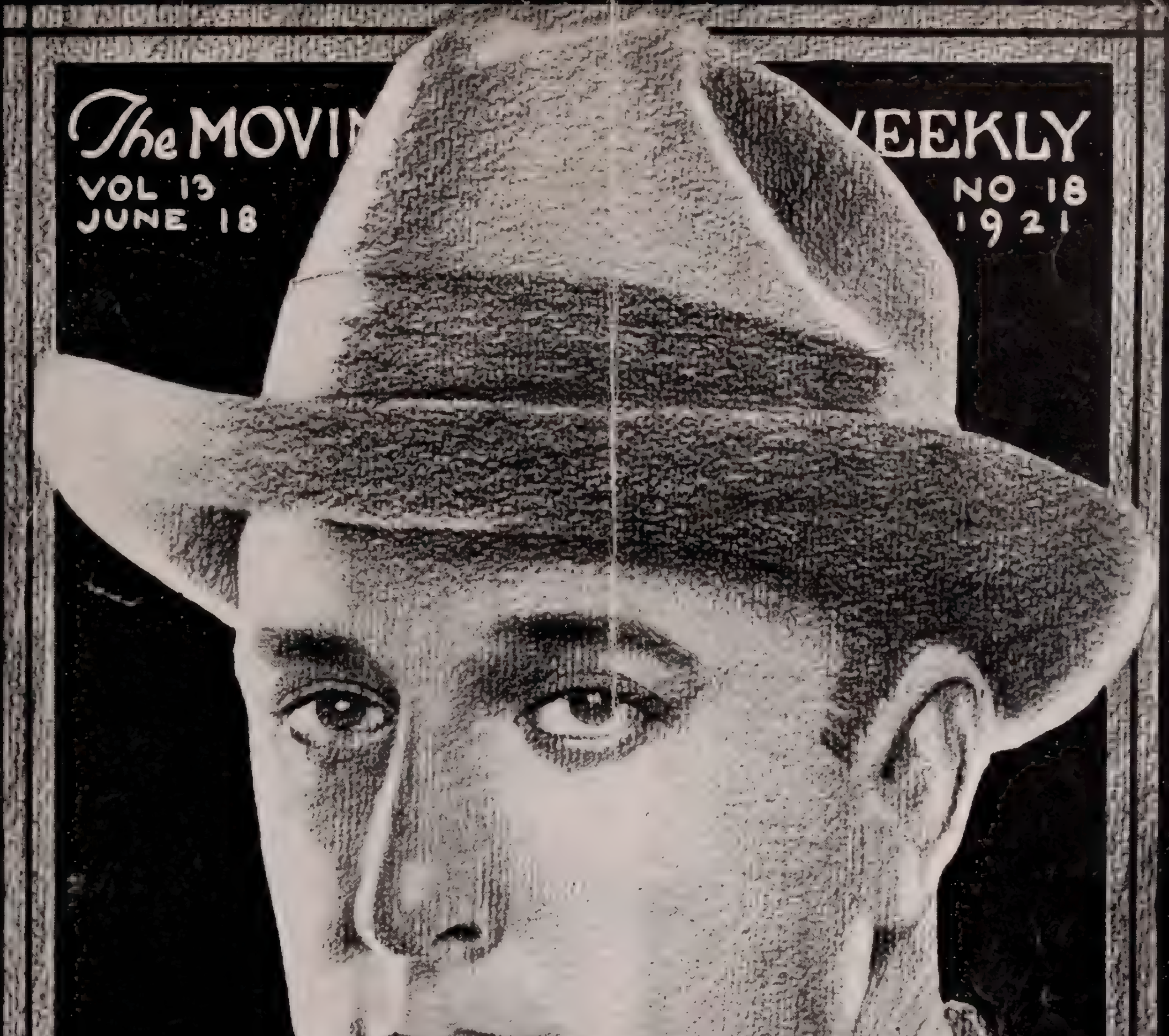
"FOOLISH WIVES"

The First Real Million-dollar Picture

The MOVIN EEKLY

VOL 13
JUNE 18

NO 18
1921

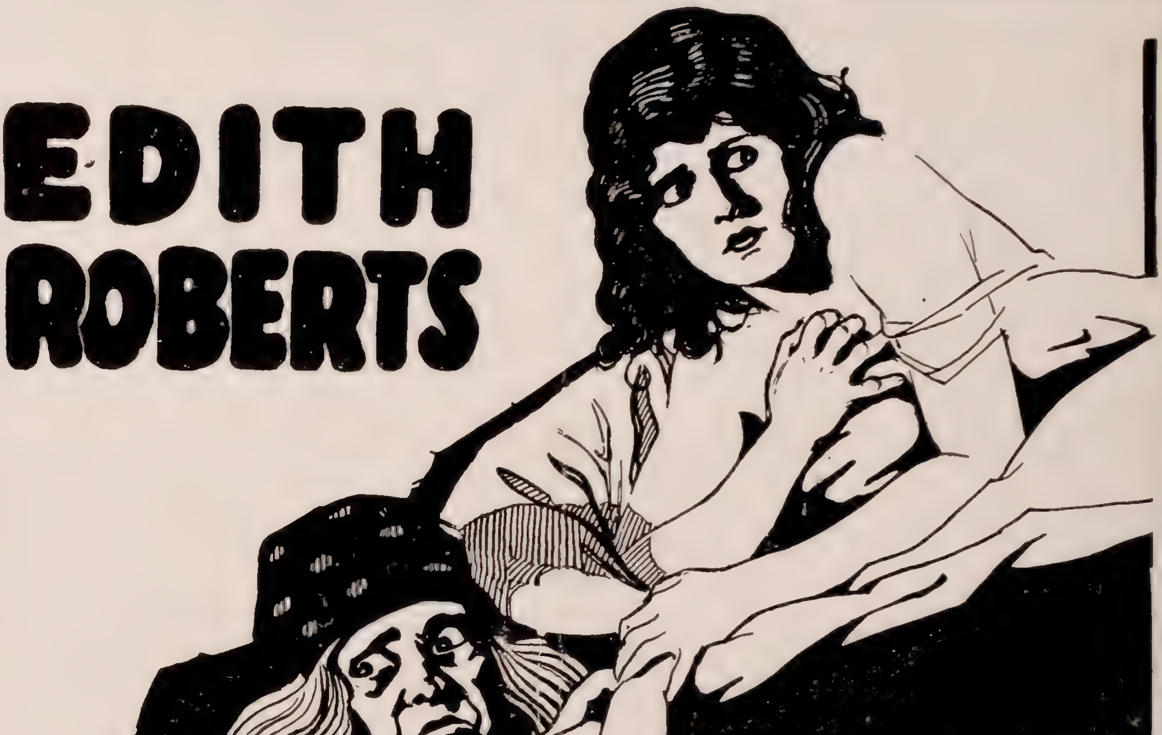


FRANK MAYO

IN

"THE FIGHTING LOVER"

coming!



EDITH ROBERTS

in a Terrific Tale of the Astounding Adventures of a Little White Tigress in the South Sea Islands

"THUNDER ISLAND"

Directed by Norman Dawn
Story by Beatrice Grimshaw

IT'S A UNIVERSAL SPECIAL

HERE is one of the Three-column news ads for this thrilling photoplay. Your copy of the Press Sheet is replete with ads and ideas that will help you put this picture over BIG!

Who Threatens Independence?

MOTION PICTURE NEWS

Vol. XXIII JUNE 11, 1921 No. XXV

[*Recopied by permission*]

THE independent producer is a very important factor in the industry of motion pictures.

He is a bulwark against monopoly; he is a force against the dangerous accumulation of factory-made pictures; he furnishes the individuality of treatment, the freshness of ideas that make for the *different* picture; he is the well spring of the open market.

His product is greatly needed.

Charles Pathe emphasized the idea seven years ago when, upon withdrawing from the General Film Company, he announced his desire to have an organization similar to a book publishing house, an independent distributing concern that would encourage, everywhere, the film author and producer by being able to market profitably his wares.

The comparison is a good one. What would the book world be today if most all of the stories came from only a half dozen sources of creative effort and bearing the style mark of as few a number of hands?

The health of the box-office today depends very largely upon the picture, marked by originality of conception and individuality of treatment—upon a sufficient number of such pictures. It is the *different* picture that attracts, often in spite of crudity of treatment or other glaring faults. It is *sameness* that palls upon the public taste, even when technically the picture has what we term a "satin finish."

Commercially, the matter is of supreme importance. It is conceivable that aggregate box-office returns will vary many millions of dollars throughout the year because of this one factor or lack of it. It is conceivable that this is the main trouble today with the box-office. Certainly we will all admit that there is too much "sameness" in pictures.

We need the independent producer? What are we doing to encourage him?

It is a question that every distributing concern in this business may well and seriously ask of itself. So may the exhibitor; so may the entire industry. For the concern of the box-office is the concern of all.

What is it that the independent producer needs and asks for?

He wants first of all a distributor in whose operations he has implicit confidence.

He wants to know that his picture will get the fairest kind of treatment, that it will not be used to help sell other pictures, that the distributor be not committed to other pictures so that he must advance them at the expense of the independent producer's—in other words, he wants, primarily, a fair and square deal, a deal whereby all pictures handled are sold on their merits and on nothing else.

Then he wants to know that his picture will be merchandised for all it is worth. And this demands more than the ordinary picture salesmanship. It demands a correct rental policy and above all it demands exploitation, exploitation clear through—and big and forcefully—to the picture-going public. Exploitation is the mighty factor.

The matter of financial arrangement isn't so important. If the independent producer gets a fair deal and forceful merchandising he can turn elsewhere and get financial help—to keep on making pictures. And he should finance himself. He must from now on. It is money in his pocket, if he does.

Then, of course, he wants first-run representation. He makes a big point of this.

Our reply is that he'll get first run if his picture is good enough, and his distributor is able enough.

We are fully aware of the importance of first run showings: but we can't believe that the way is arbitrarily closed today to the good enough independent picture.

It takes about 400 features per year to meet our present first run requirements. Will anyone tell us of any one or two or three producing firms which—even all together—supply as many first run calibre pictures?

Again, the investment in first run theatres today is considerably greater than the entire investment in production and distribution. A half billion dollars is at stake here. These theatres have got to have good pictures if they are to last. Are these huge investments to be sacrificed to uphold a comparatively small producing concern? Can they afford to keep good pictures out? Can they be run successfully unless they are run as theatres only, regardless of any producer ownership or tie-up. Do they dare risk a greater investment for a greater one? Of course not!

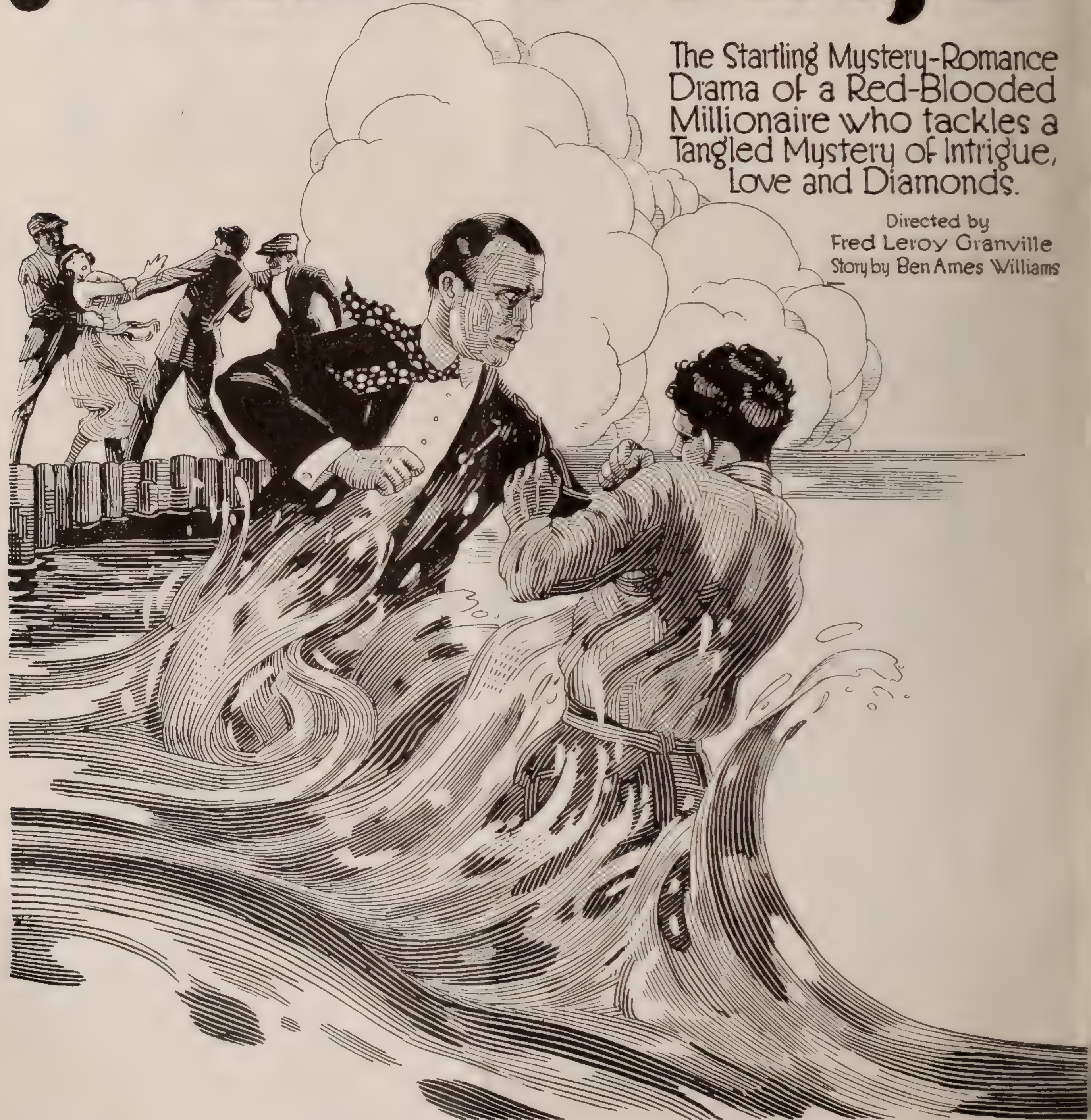
We are told that first run theatres won't pay the proper prices to the independent picture. If that is true then we will close this editorial with the blunt statement that the first run theatre is the force that is killing independent production; that, thereby, it is standing in the way of the healthful and successful development of the picture and the picture industry; that it is thereby treading a straight course toward its own future bankruptcy. If independent production is to stop we wouldn't want to invest a dollar in first-run theatres.

But we can't believe that any first-run theatre is shortsighted enough to encourage its own ruin.

(Signed) WM. A. JOHNSTON.

Carl Laemmle
presents

Frank Mayo

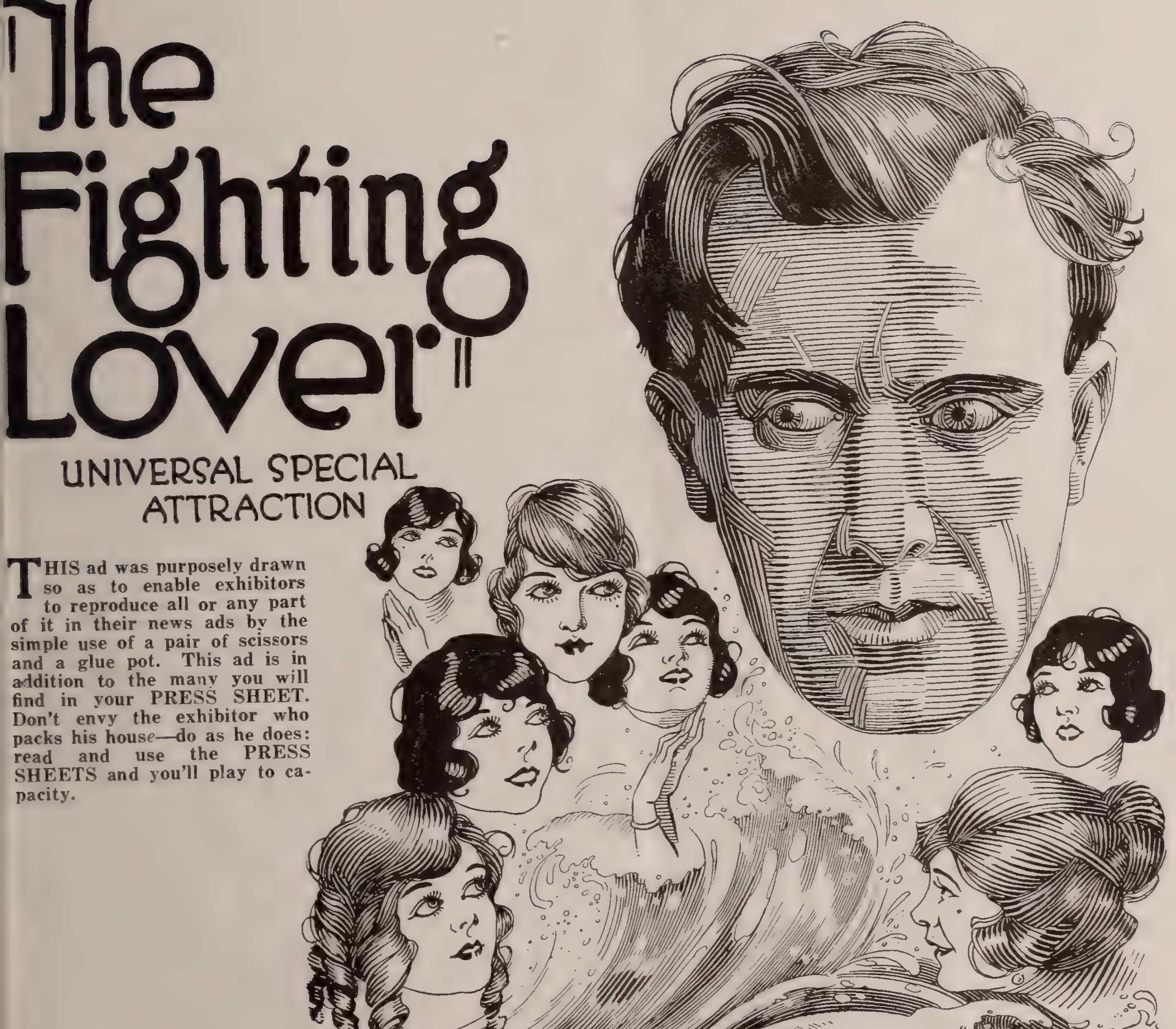


The Startling Mystery-Romance
Drama of a Red-Blooded
Millionaire who tackles a
Tangled Mystery of Intrigue,
Love and Diamonds.

Directed by
Fred Leroy Granville
Story by Ben Ames Williams

"The Fighting Lover"

UNIVERSAL SPECIAL ATTRACTION



THIS ad was purposely drawn so as to enable exhibitors to reproduce all or any part of it in their news ads by the simple use of a pair of scissors and a glue pot. This ad is in addition to the many you will find in your PRESS SHEET. Don't envy the exhibitor who packs his house—do as he does: read and use the PRESS SHEETS and you'll play to capacity.

Service Page *for* Edith Roberts *in* "Thunder Island"

AT A GLANCE

SUBJECT—"Thunder Island."
STAR—Edith Roberts.
PREVIOUS HITS—"The Fire Cat," "The Adorable Savage," "White Youth," "The Unknown Wife," "Lasca," etc.
DIRECTED BY—Norman Dawn.
STORY BY—Beatrice Grimshaw.
SCENARIO BY—Wallace Clifton.
SUPPORTING CAST—Jack O'Brien, Fred De Silva, Arthur Jasmine, Fred Kohler, etc.
LOCALE—Off the Coast of Lower California.
TIME—The Present.
PHOTOGRAPHED BY—Thos. Rea.
THUMB-NAIL THEME—The story of a Mexican orphan, married to a dying rancher that she might inherit his fortune; of a villainous impostor who poses as the dead man to gain possession of the girl, and of an American sea captain who saves the girl from her impending fate after a series of spectacular adventures.

* * *

ADVERTISING PUNCHES

1—Edith Roberts in another dramatic and exotic rôle; a play particularly adapted to her artistry.
2—The direction of Norman Dawn, who also directed Edith Roberts in "Lasca," "The Adorable Savage" and "The Fire Cat."
3—The fact that the story was originally written as "My Lady of the Island," by Beatrice Grimshaw, noted as the author of many South Sea romances.
4—The fact that the star was endangered when a revolution to restore former Governor Estuban Cantu to power broke out in Baja, California, where the story was being filmed.
5—The little known and romantic locale—the peninsula of Lower California, between the Pacific and the Gulf of California.
6—The work in Miss Roberts' support of Jack O'Brien, widely known favorite of the stage and screen.
7—An exciting raid by Mexican bandits on a sheep ranch and thrilling scenes of the star fighting for her life under water.
8—The humorous characterization of Arthur Jasmine, the clever young actor who has played opposite Miss Roberts in several of her recent successes.
9—Graphic views of a terrific fight on the plunging deck of a pearl schooner between its crew and Mexican renegades.
10—The artistic photographic effects for which Dawn is noted.

Synopsis of Story

"Thunder Island"

ISOLA GARCIA, a little Mexican shepherdess, tends her flocks on the peninsula of Baja California which is largely the property of Pio Mendoza, an aged and dying Spanish Don. Isola is persuaded to marry the Don so that she will receive his legacy as he is the last survivor of his family.

She is called away from the Don's hacienda by a bandit's raid on her flock. Paul Corbin, on his schooner in the cove sees the fight and helps the pretty Mexican girl drive the bandits away. The two are walking along the shore when Mendoza's secretary arrives and tells the girl that Don Pio has recovered and wants her to come to him.

The girl goes with the secretary to the mainland in his launch.

Her escort brings her to one of the hotels of the town. Then he tells her that he was Pio Mendoza and asked her if she did not remember her husband. Isobel was suspicious of the Mexican but decided to use strategy and put him off. She tells him that if he is really Pio Mendoza then she wants to be married over again at the church in the morning.

After the man had departed Isobel calls a Mexican youth and for several pieces of gold she borrows his costume, and then makes her escape from the hotel. At the quay she sees Corbin's schooner rounding the point and leaps into the water and swims out to meet the boat.

The crew of the schooner were engaged in diving for pearls when Mendoza's men stirred up mutiny among them and they turned upon Corbin and the white crew imprisoning them in the hold. Mendoza held Isola a prisoner in the cabin of the boat while the men were carousing and dividing the pearl treasure. Through the aid of a half wit in Mendoza's gang Corbin and his men are freed and after a terrific fight subdue the Mexicans. Corbin and Isola then sail away together on the schooner for the States.

CAST

Isola Garcia	**Edith Roberts**
Juan Garcia	
Pio Mendoza	**Fred De Silva**
Paul Corbin	**Jack O'Brien**
Sanchez	**Arthur Jasmine**
Barney, the mate	**Fred Kohler**

* * *

Theatre Name Here

* * *

There is a dash of pepper to all love potions in Sunny Mexico. That's what makes "Thunder Island," the Universal photodrama with Edith Roberts, so zippy.

* * *

She was the love-dove of the Gulf. He was a soldier of fortune. See how she became his aide-de-camp in "Thunder Island," the Universal photodrama.

Edith Roberts in "THUNDER ISLAND"
IT'S A UNIVERSAL

Newspaper Publicity Stories *for* "Thunder Island"

Edith Roberts Stars in Fast Tropical Romance

IT is a colorful, romantic and action-jammed photodrama of life and love in peppery California in which Edith Roberts is to be seen at the .... Theatre next .... when "Thunder Island" is first shown.

"Thunder Island" was filmed in the semi-tropical langor of Magdalena Bay by Norman Dawn, director of many exotic Universal screen romances. The basic idea of the story came from Beatrice Grimshaw's widely read story, "My Lady of the Island," but Dawn has given it additional twists of unexpected drama which enhance its appeal materially.

The story covers a period of four days continuous and fast action. To tell it briefly, a fabously wealthy Mexican rancher is married on his deathbed to Isola Garcia, a little shepherdess. He brings about the marriage to repay her family for their kindness to him, by leaving the child his legal widow in order that she may inherit his fortune. He dies, but a designing employe of his impersonates him, tells the girl that his recovery was sudden and attempts to claim her as his wife. She escapes with the aid of a rich young American who is cruising in Southern waters in search of pearls.

Miss Roberts appears in the dual role of Isola Garcia and her brother, Juan. Jack O'Brien, the dashingly handsome big fellow who is so popular on both stage and screen, has the leading masculine role of the American pearl hunter, while Fred De Silva, a clever Mexican actor, interprets the villainous role.

❦

Mexican Revolution Fails to Stop Actors

LOWER CALIFORNIA, called Baja California in the Spanish, is the tempestuous scene of "Thunder Island," Edith Roberts' most recent Universal photodrama, which is now playing to capacity audiences at the .... Theatre.

The story was filmed under the direction of Norman Dawn, who produced "Lasca," "The Fire Cat" and other extraordinary productions and is regarded as one of Miss Roberts' most romantic starring vehicles.

On the peninsula of Lower California between the Pacific and the Gulf of California the action takes place, and Spanish, Mexican and Indian characters make up the supporting cast.

While the filming was in progress revolutionists overran the country in an effort to restore former Governor Estuban Cantu to power, and bullets whizzed around the actual location where the Universal company was at work.

The water scenes, which add materially to the romance of the production, were filmed in Magdalena Bay while warships of the Pacific fleet were pounding the sea with projectiles at target practice. In the furious fight on the schooner used in the story sailors from the fleet participated and added to the realism by their knowledge of nautical matters.

Edith Roberts
in "THUNDER ISLAND"
IT'S A UNIVERSAL

❦

Southern Romance Makes Strong Photodrama

EDITH ROBERTS will be the attraction at the .... Theatre on .... "Thunder Island," her most recent Universal photoplay of the enchanted mesa of the tropic zone, will be shown.

The origin of "Thunder Island" was Beatrice Grimshaw's clever story, "My Lady of the Island," a tale of the South Seas, but Norman Dawn stirred the dramatic punch into a Mexican cocktail, added a jolt of tobasco sauce and established the locale in Baja California, or in more transparent language, Lower California, and that part of the peninsula within the revolutionist's rifle-range of the Gulf of Lower California.

Miss Roberts appears as a little shepherdess who is content to watch her flocks on the sun-washed slopes above the gulf until her marriage to a dying old don of doubtless dollars complicates the story and starts things moving faster than a Mexican election.

Jack O'Brien, six feet three in his pajamas and a clever actor, plays opposite the star. Arthur Jasmine, who has proven his histrionic ability in previous successes with Miss Roberts, has a delightfully humorous character role as a somewhat cuckoo young simp, while Fred De Silva, the mildest mannered screen villain that ever cut a throat, has the "heavy" role.

Work of Pearl Pirates Shown in Universal Film

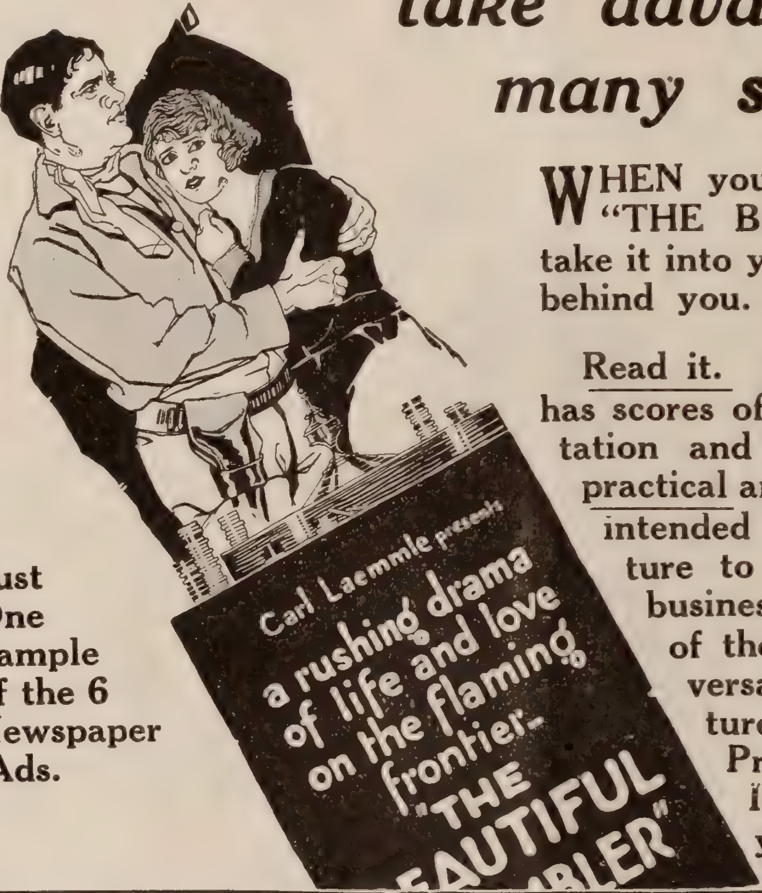
IT does not require any unusual taste to get the fullest enjoyment out of "Thunder Island," Edith Roberts' latest Universal action-drama, which began its local showing last night at the .... Theatre. If one is a soldier of fortune the colorful locale will be familiar. If one is somewhat of a modern Lochinvar, the fast work of the two-fisted young hero in defense of the utterly lovely heroine will be appreciated.

"Thunder Island" opens with Miss Roberts as a shepherdess on the picturesque hills over the Gulf of California. She is at peace with the world until bandits raid her little flock and her brother is killed. Then because troubles never come singly, she is married to an old millionaire who is believed to be dying. The ceremony is performed at the deathbed in order that the girl may inherit his fortune. She leaves to return to her mountain home and is overtaken by a vigorous man, the image and likeness of the husband whom she had left to die. He tells her that he is her husband, that he only shammed illness and now tries to claim her as his wife. She escapes and seeks sanctuary on the schooner of a young American pearl-hunter. Then she learns that the man posing as her husband is an imposter; a brutal villain who leads a band of pearl pirates. They overtake the schooner and a furious fight ensues for possession of a chest of pearls.

❦ ❦ ❦

Read Your Press Sheet!

It means added dollars to you-- take advantage of it's many service helps!

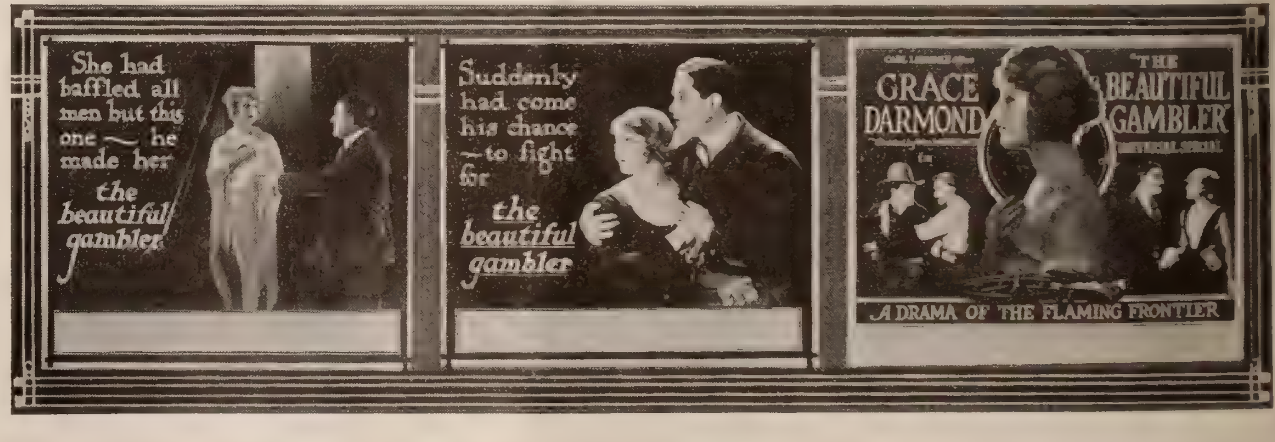

Carl Laemmle presents
a rushing drama of life and love on the flaming frontier.
"THE BEAUTIFUL GAMBLER"

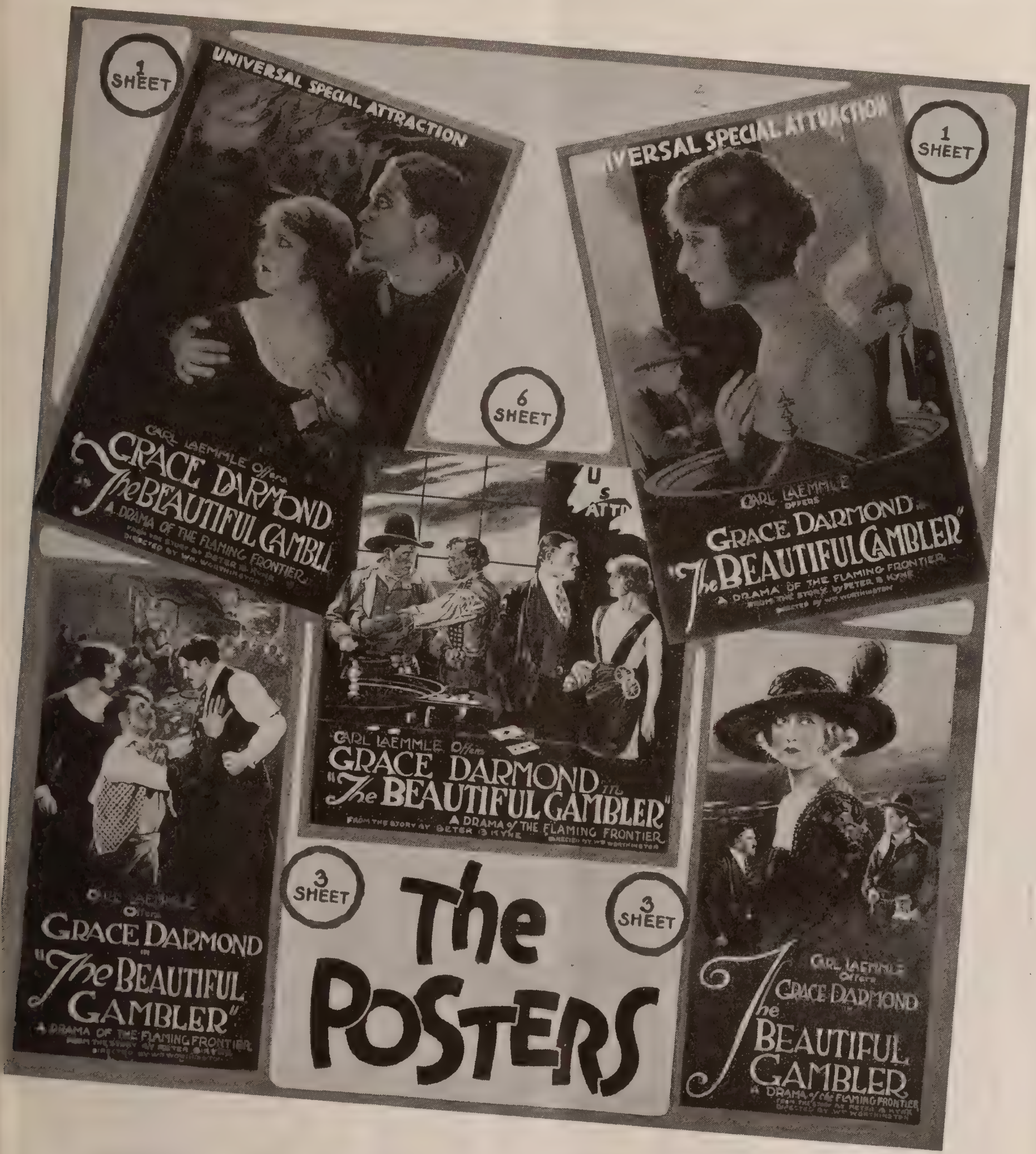
Just One Sample of the 6 Newspaper Ads.

WHEN you get your Press Sheet on "THE BEAUTIFUL GAMBLER," take it into your office and lock the door behind you.

Read it. Study it. Plan with it. It has scores of real, live publicity, exploitation and advertising aids that are practical and cheap. The Press Sheet is intended to help you put over the picture to the maximum amount of business. Use it. Take advantage of the splendid service that Universal offers you with every picture that is advertised in the Press Sheet and the Weekly. It means added dollars to you.

TEASER SLIDES *USE THESE IN THE ORDER SHOWN---LEFT TO RIGHT*


She had baffled all men but this one — he made her the beautiful gambler
Suddenly had come his chance — to fight for the beautiful gambler
GRACE DARMOND
"THE BEAUTIFUL GAMBLER"
A DRAMA OF THE FLAMING FRONTIER


1 SHEET
UNIVERSAL SPECIAL ATTRACTION
CARL LAEMMLE Offers
GRACE DARMOND in
"The BEAUTIFUL GAMBLER"
A DRAMA OF THE FLAMING FRONTIER
6 SHEET
UNIVERSAL SPECIAL ATTRACTION
1 SHEET
CARL LAEMMLE offers
GRACE DARMOND in
"The BEAUTIFUL GAMBLER"
A DRAMA OF THE FLAMING FRONTIER
FROM THE STORY BY PETER B. KYNE
DIRECTED BY WM WORTHINGTON
CARL LAEMMLE Offers
GRACE DARMOND in
"The BEAUTIFUL GAMBLER"
A DRAMA of THE FLAMING FRONTIER
FROM THE STORY BY PETER B. KYNE
DIRECTED BY WM WORTHINGTON
3 SHEET
GRACE DARMOND in
"The BEAUTIFUL GAMBLER"
A DRAMA OF THE FLAMING FRONTIER
The POSTERS
3 SHEET
CARL LAEMMLE Offers
GRACE DARMOND
The BEAUTIFUL GAMBLER
A DRAMA of the FLAMING FRONTIER

THERE are five posters—2 one-sheets —2 three-sheets and 1 six-sheet—printed on fine stock in 5 colors. They are more than just attractive—they are great crowd-getters.

LYONS

— AND —

MORAN

UNIVERSAL Jewel COMEDIES

"It's a sure-fire idea and the boys put it over in great shape. It's a very clever burlesque. A good bet for any kind of theatre."

SAYS WID'S OF

"ROMAN ROMEOS"

Third Round Makes Moran Champion of Screen World

CLANG—went a gong.

Powie—went a fist.

Ooof—gasped a pug; and the battle for the welterweight championship of the screen was on at Universal City.

It was a scene for "Robinson's Trousseau," a comedy in which Lee Moran is being starred. H. C. Witwer wrote the theme and put into it all of the pep of his famous "Leather-Pushers" series, yet evolving a new and particularly clever trend of humor to suit the capabilities of the rangy fun-flinger.

"Robinson's Trousseau" is a prize-fight story and, as Carlisle would have written, had he not been under contract to the French revolution, is a ring-tailed dinger.

A prize-fighter without a fight is like a general without an army and so the star was provided with a crew of gauntlet blacksmiths to rivet his ribs together in several of the big scenes immediately preceding the fight.

Then the big battle was staged. A ring was built and in the seats were as choice a collection of fight fans as can be found at the principal gore-garrets throughout the country whenever there is a riot.

A young man with ears like the handles of a loving cup was engaged to fight the star. It was supposed to be a fight in which the blows would be pulled to save the participants, but before it started Jack Nelson, directing the star, said to the pug:

"This guy Moran says that if you're a fighter he's an eminent tragedian."

Fighters Start Their Target Practice

"I doan know what this imminent tragedy stuff is," was the answer, "but if that guy don't think I can hit he'd better cancel his accident insurance."

Then the diplomatic Mr. Nelson confided to Mr. Moran that the pug said that he was as funny as a crippled newsboy who is knocked over by a limousine while he is trying to steal an apple for his dying uncle.

"Is thaaaat so," said Lee Moran, who has the touchy temper characteristic of the Norwegians, "is thaaaat so?"

When they climbed into the ring at exactly 143 pounds apiece they shook hands because it is always done, you know, and then started to target practice. The professional pug clipped Lee jauntily on the jaw and Lee whanged him tumultuously on the tummy.

"Cut," shouted Nelson.

"That's what I'm trying to do," said Lee, "I cut him once but he ducked—watch this one."

With that he drew a fist up from around his hip-pocket and curved it gracefully over toward the pug's jaw. It reached the mark and had it been a detonating bomb it could not have wrought more havoc. If that pug had been a cathedral and Lee Moran a German gunner he could not have found his vulnerable spots more accurately.

The camera recorded just enough of the battle to give the screen its fastest fight and mercifully stopped clicking as the pug left the ring—feet first.

❧

Best Pictures Crowded Off His Schedule.

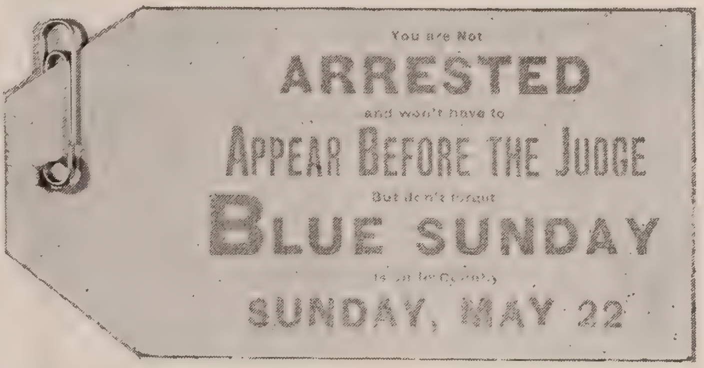
"Foolishly I booked too many pictures last Fall. For this reason I was not able to take advantage of a lot of pictures that were offered to me, though I was satisfied that they were better than the ones I had booked."

Novel Publicity Idea *for* "Blue Sunday" Comedy

THE new Majestic Theatre of Cudahy, Wisconsin, has a live wire manager in Mr. J. Deisch who knows a real publicity opportunity when he sees one. The difference between a substantial profit at the box-office and "just getting by" depends largely upon the ability to put over the proper publicity and exploitation for each picture.

In "Blue Sunday," the Universal-Jewel two-reel comedy starring Eddie Lyons and Lee Moran, Manager Deisch grasped the opportunity this picture offered and nearly everyone in his town knew that the picture was at his theatre.

There is no prohibition of movies on Sunday in Cudahy yet and Mr. Deisch doesn't intend that there will be any such prohibition. On his heralds he advertised the picture as "The 1921 Model Comedy, 'Blue Sunday.' Come and see what may happen to you, me and everybody in the days to come. This is all Real Fun! You will really enjoy it!"



You are Not

ARRESTED

and won't have to

APPEAR BEFORE THE JUDGE

But don't forget

BLUE SUNDAY

[illegible]

SUNDAY, MAY 22

Then he got out a little blue tag printed in dark blue ink and had it attached to most of the automobiles which came into town and also baby carriages, wagons and conveyances of every kind. In addition through co-operation on the part of the tradesmen one of the tags was attached to every parcel delivered to homes in that city on the day preceding the showing of the picture.

The tag which was made in the form of a regular express tag is reproduced here and it is a stunt that other exhibitors can successfully work in their towns when showing this comedy.

❧

UNIVERSAL-JEWEL COMEDY BREAKS THEATRE POLICY

UNTIL "Blue Sunday," the satire on the Blue Laws starring Lyons and Moran reached San Francisco it had been the policy of Roth and Partington's Imperial Theatre in San Francisco to play no comedies whatsoever in support of their feature bill. They changed their minds, however, after C. A. Nathan of the Universal Exchange in San Francisco, had shown them the two-reel Universal-Jewel Comedy. "Blue Sunday" will also play at the California Theatre in San Francisco and has been booked very heavily throughout California, where the blue law agitation has excited a great deal of antagonism and opposition. Many theatres are giving "Blue Sunday" the kind of exploitation which a five-reel feature often fails to have.

Realizing the opportunity which "Blue Sunday" afforded, the Universal Publicity Department issued a four-page folder containing exploitation material for the film.

THE MOVING PICTURE WEEKLY
A MAGAZINE FOR MOTION PICTURE EXHIBITORS
Published Weekly by the MOVING PICTURE WEEKLY PUB. CO.
1600 BROADWAY, NEW YORK CITY
PAUL GULICK, *Editor.*
(*Copyright, 1921, Universal Film Mfg. Co. All Rights Reserved*)
Vol. 13 JUNE 18, 1921 No. 18

Flashes From Universal City

Future Universal-Jewel Photodramas and Special Attraction Films Now Rapidly Nearing Completion

THREE lively rounds which would be a great preliminary to the Dempsey-Carpentier fight have just been staged at Universal City with Lee Moran in the role of an aspiring welterweight, and a real pugilist from the Vernon Athletic Club as the principals. The fight is for one of the scenes in Lee Moran's current comedy production, "Robinson's Trousseau," from the story by H. C. Witwer.

❧

A REPLICA of one of the huge offices of the Sears-Roebuck Company in Chicago has been constructed at Universal City for Tod Browning's production of "Fanny Herself," the Edna Ferber story, in which Mabel Julienne Scott is playing the title role.

❧

THE two stories originally announced as the first to be filmed for the Universal-Jewel features starring Harry Carey, have been shelved for future production and, instead he will be seen in "Partners," a story Carey has had in mind for several years. Lucien Hubbard, scenario editor at Universal City, has prepared the continuity, and Robert Thornby will direct the picture.

❧

AFTER finishing her current feature, "Christine of the Young Heart," Gladys Walton will start work on one of the brightest and most unusual comedy-dramas that has come to the Universal scenario department in a long time. It is the work of Roy Clements and is called "The Girl Who Knew All About Men."

KING BAGGOT has been selected to direct Marie Prevost in her first Universal feature, "The Butterfly," work on which will be started within the next few days. The story is by Percival Wilde.

❧

EDITH ROBERTS, who has just finished the concluding scenes for "The Gossamer Web," under the direction of King Baggot, will soon start work on "Storm Tossed," an original story of the Brittany Coast by John Hohenwest. In the meantime Miss Roberts is enjoying a few days' rest at Coronado Beach.

❧

PRISCILLA DEAN, her director, Stuart Paton, and the forty people who accompanied them to Oregon to film lumber camp scenes for "Conflict," the star's next feature picture, have returned to Universal City after being away about three weeks. Because of the weather in the North Woods it was possible to work only one day a week, so it was decided to take the company back to the studio where the remainder of the scenes will be filmed.

❧

Are You Like This Man?

"Foolishly I booked too many pictures last Fall. For this reason I was not able to take advantage of a lot of pictures that were offered to me, though I was satisfied that they were better than the ones I had booked."

Edith Roberts Plays Strong Character Role

Edith Roberts in "THUNDER ISLAND" IT'S A UNIVERSAL

THERE are few stars of the screen possessing the youth and beauty of Edith Roberts who are capable of playing the colorful character roles in which the charming Universal star has won such phenomenal success. In fact there are few of the younger stars who will allow the public to see them in pictures which do not give them the opportunity to look their best in the most becoming frocks and millinery.

But Edith Roberts is such a consummate artist and has such a wealth of personality that she does not have to depend on her gowns for her popularity with movie audiences. In her latest photodrama, "Thunder Island," Miss Roberts again plays a part in keeping with her excellent Spanish characterizations.

Miss Roberts appears as a Mexican girl in Baja California and puts into the role all the fire and romance which endeared her to playgoers who saw "Lasca," "The Adorable Savage" and more lately, "The Fire Cat."

In "Lasca" she played the same role and depicted the poem of Franklin Des Prez with a dash which rejuvenated the old classic of the Rio Grande and made it one of the year's most successful films. Norman Dawn directed.

In "The Adorable Savage" she interpreted a South Sea Island role with added vigor and gave particular emphasis to the langorous and romantic love interst.

As Dulce Alvarez in "The Fire Cat" she exceeded her previous vivacity and stormed the citadel of her admirers hearts with a passionate portrayal of a little South American girl in life's greatest moment.

Because of her sympathetic interpretation of Spanish-American roles Miss Roberts has become tremendously popular in the Latin countries and will try and arrange a personal appearance tour in South America and Mexico when she can find time from her work at Universal City.

WHAT'S AT THE PLAYHOUSE TO-NIGHT?

A BANDIT raid on a sheep ranch, piracy on the high seas, love, battle and adventure—these are some of the thrills in store for playgoers who see Edith Roberts at the .... Theatre in "Thunder Island," her latest Universal photodrama. The story was produced along the pearl coast of Baja California by Norman Dawn.

* * *

MARA-HUANA, the Mexican hemp which affects those who smoke it like opium, whiskey and red pepper mixed, is used with humorous effect in "Thunder Island," Edith Roberts' latest Universal photodrama, which is now playing at the .... Theatre. Arthur Jasmine appears as "Sanchez, the loco," a Mexican boy who spends most of his time smoking mara-huana. He gives the story a humorous zest which contrasts interestingly with the tense dramatic action.

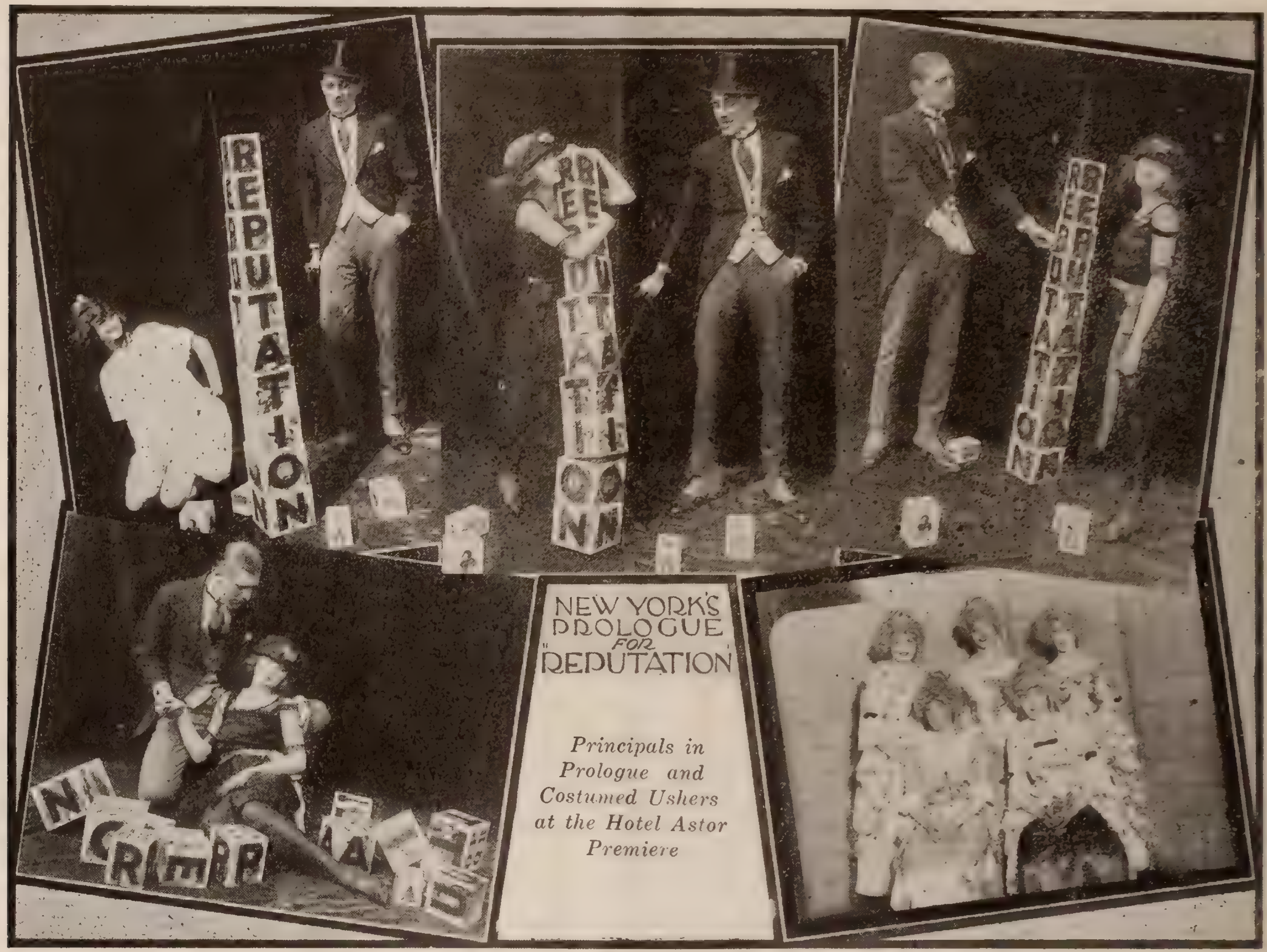
* * *

THE dramatic wallop of a beautiful young girl marrying a dying man at his request so that he can leave her a fortune, and then his unexpected recovery, his equally unexpected relapse and death and his impersonation by another man, are among the interesting situations in "Thunder Island," Edith Roberts' latest Universal action drama. The story is now showing at the .... Theatre and is one of the year's most entertaining pictures.

* * *

A STRICTLY modern story, yet containing all the romance and adventure of a novel by Robert Louis Stevenson or Rider Haggard, is "Thunder Island," the tale of Baja California, in which Edith Roberts is now appearing at the .... Theatre.

Edith Roberts
UNIVERSAL



NEW YORK'S PROLOGUE FOR REPUTATION

Principals in Prologue and Costumed Ushers at the Hotel Astor Premiere

Original Prologue *for* "Reputation"

THE applause of the critics present at the New York premiere of "Reputation," the latest Universal-Jewel starring Priscilla Dean, which was held at the Hotel Astor, is being echoed in the reports from all over the country where the super-film has been exhibited in first run houses.

The elaborate prologue arranged to introduce "Reputation" to New York City has set a high standard for similar screen presentations. A group photograph of the principals in the prologue is reproduced on this page. The prologue was an allegorical pantomine enacted by a young girl and a young man aided by two women. The formation of the character and Reputation of the girl and her efforts to guard this Reputation, her temptations and follies, were all splendidly depicted and later was shown the destruction of her Reputation by the tongues of Rumor and Gossip.

Additional color was lent to the prologue by the presence of five pretty girls dressed in costumes of the Revolutionary period, who distributed the programmes and acted as ushers. For the benefit of those exhibitors who wish to use the "Reputation" prologue as originally presented, it has been prepared in scenario form and a copy may be secured upon booking the picture at any of the Universal exchanges. The complete prologue was as follows.

AT the rise of the curtain the girl is discovered in an attitude of awakening. She is dressed like a child of about fifteen with hair hanging loose and dressed in rompers and stockinged feet.

On the stage is seen fourteen "Building Blocks." (These blocks are the telescopic variety such as children play with. They are the largest size and have specially painted letters on them that can be seen from the furthest corner of the house.) Behind these blocks on the stage are concealed high heeled slippers and a small but elaborate hat.

The girl discovers the blocks and shows that she understands that here is something for her to do. She starts to build up the blocks with girlish enthusiasm. As she builds them up in a pyramid, she gradually changes her costume and general appearance. When the fourth block is put in place she slips on her high-heeled slippers. (This is done without attracting the attention of the audience.) When four more blocks are put in place she goes through the business of finding that her loose hanging hair is annoying and with a quick movement she sweeps it up on the top of her head and puts on the small hat to hold it in place.

During the action of building up the blocks she dances gayly about the

(*Continued on page* 17)

"I Knew it"

Says Barret McCormick
Cleveland's famous manager

"WHEN I first screened 'REPUTATION' I knew it was a big picture and after its run at the ALLEN Theatre, Cleveland, where I had the pleasure of presenting it recently, my opinion was confirmed both in its reception by the audience and the receipts. Presented under the most unfavorable circumstances — extremely hot weather and such counter-attractions as big league ball games—it showed a steady increase throughout the engagement, the last day being larger than the opening, which surely speaks well for its dramatic appeal and word-of-mouth advertising value. My congratulations to UNIVERSAL on "REPUTATION'."

(Signed) ALLEN THEATRE, Limited,
S. Barret McCormick, Manager.

CARL LAEMMLE
presents America's
Most Magnificent Actress

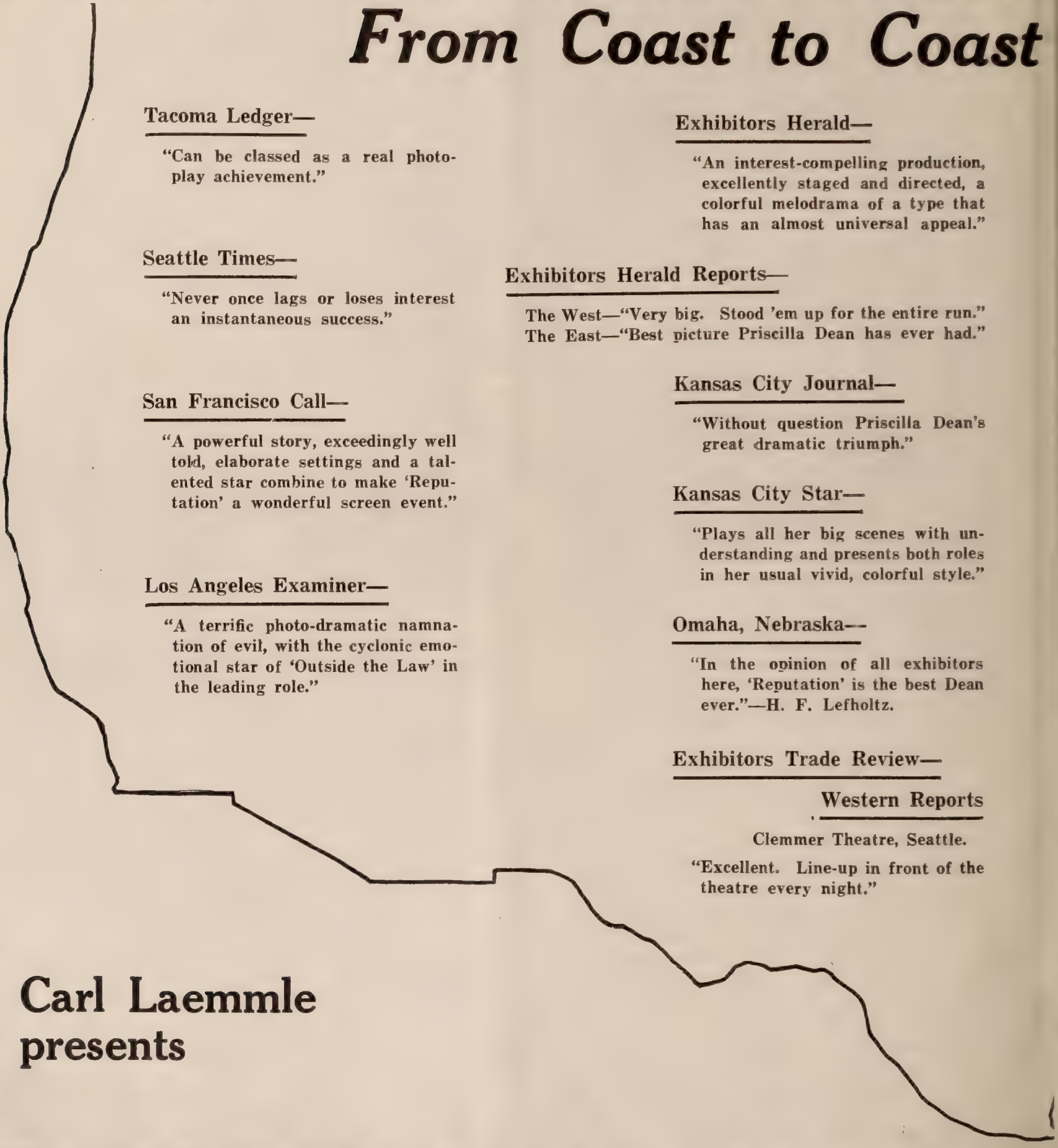
PRISCILLA DEAN

in Stuart Paton's
Universal-Jewel
Triumph

"Reputation"

Adapted by
Lucien Hubbard from
Edwina Levin's Novel

Three Thousand Miles
From Coast to Coast



Tacoma Ledger—

"Can be classed as a real photoplay achievement."

Seattle Times—

"Never once lags or loses interest an instantaneous success."

San Francisco Call—

"A powerful story, exceedingly well told, elaborate settings and a talented star combine to make 'Reputation' a wonderful screen event."

Los Angeles Examiner—

"A terrific photo-dramatic namnation of evil, with the cyclonic emotional star of 'Outside the Law' in the leading role."

Exhibitors Herald—

"An interest-compelling production, excellently staged and directed, a colorful melodrama of a type that has an almost universal appeal."

Exhibitors Herald Reports—

The West—"Very big. Stood 'em up for the entire run."
The East—"Best picture Priscilla Dean has ever had."

Kansas City Journal—

"Without question Priscilla Dean's great dramatic triumph."

Kansas City Star—

"Plays all her big scenes with understanding and presents both roles in her usual vivid, colorful style."

Omaha, Nebraska—

"In the opinion of all exhibitors here, 'Reputation' is the best Dean ever."—H. F. Lefholtz.

Exhibitors Trade Review—

Western Reports

Clemmer Theatre, Seattle.

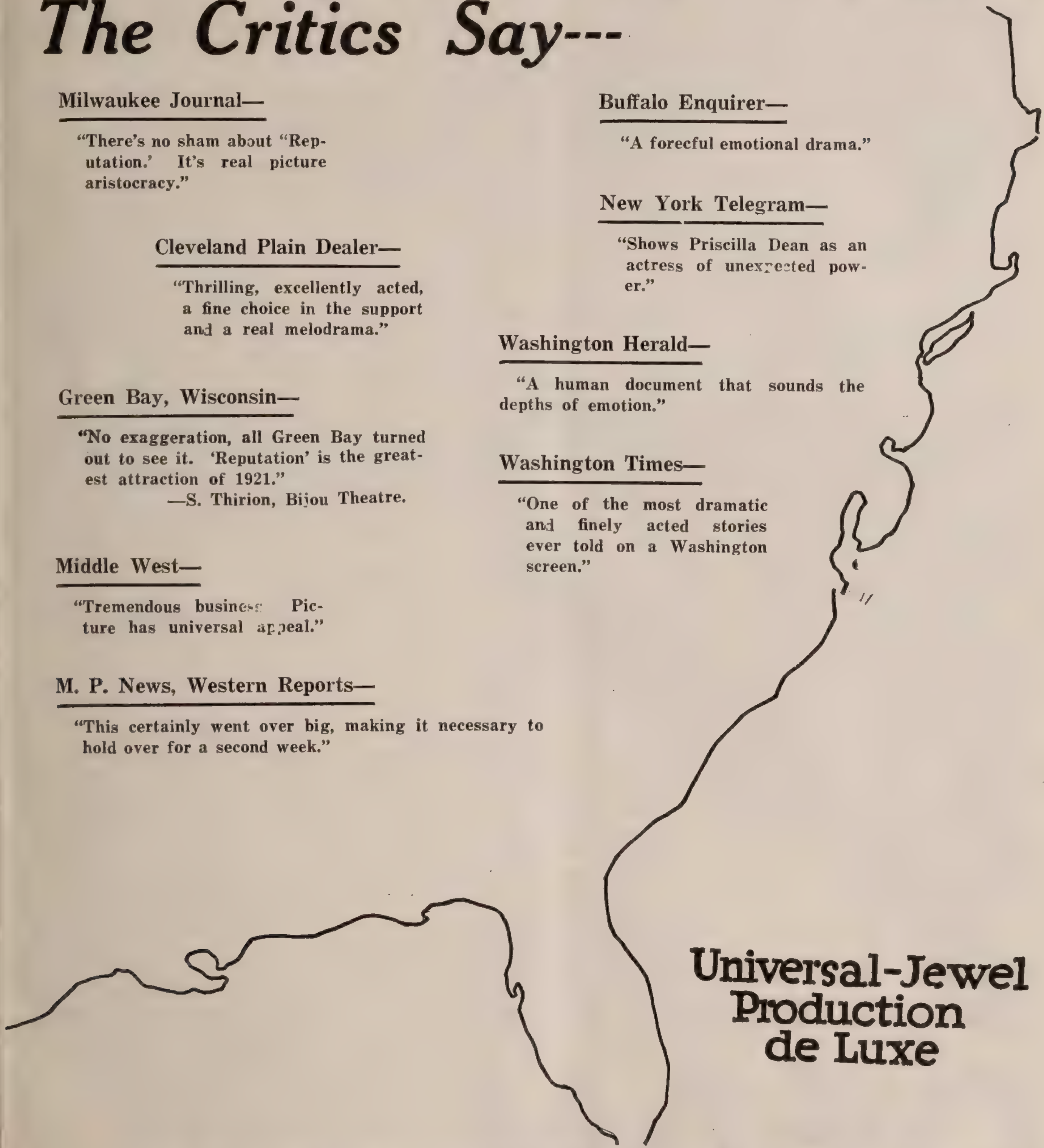
"Excellent. Line-up in front of the theatre every night."

Carl Laemmle
presents

PRISCILLA DEAN

# of Superlative Praise

The Critics Say---



Milwaukee Journal—

"There's no sham about "Reputation.' It's real picture aristocracy."

Cleveland Plain Dealer—

"Thrilling, excellently acted, a fine choice in the support and a real melodrama."

Green Bay, Wisconsin—

"No exaggeration, all Green Bay turned out to see it. 'Reputation' is the greatest attraction of 1921."
—S. Thirion, Bijou Theatre.

Middle West—

"Tremendous business. Picture has universal appeal."

M. P. News, Western Reports—

"This certainly went over big, making it necessary to hold over for a second week."

Buffalo Enquirer—

"A forecful emotional drama."

New York Telegram—

"Shows Priscilla Dean as an actress of unexpected power."

Washington Herald—

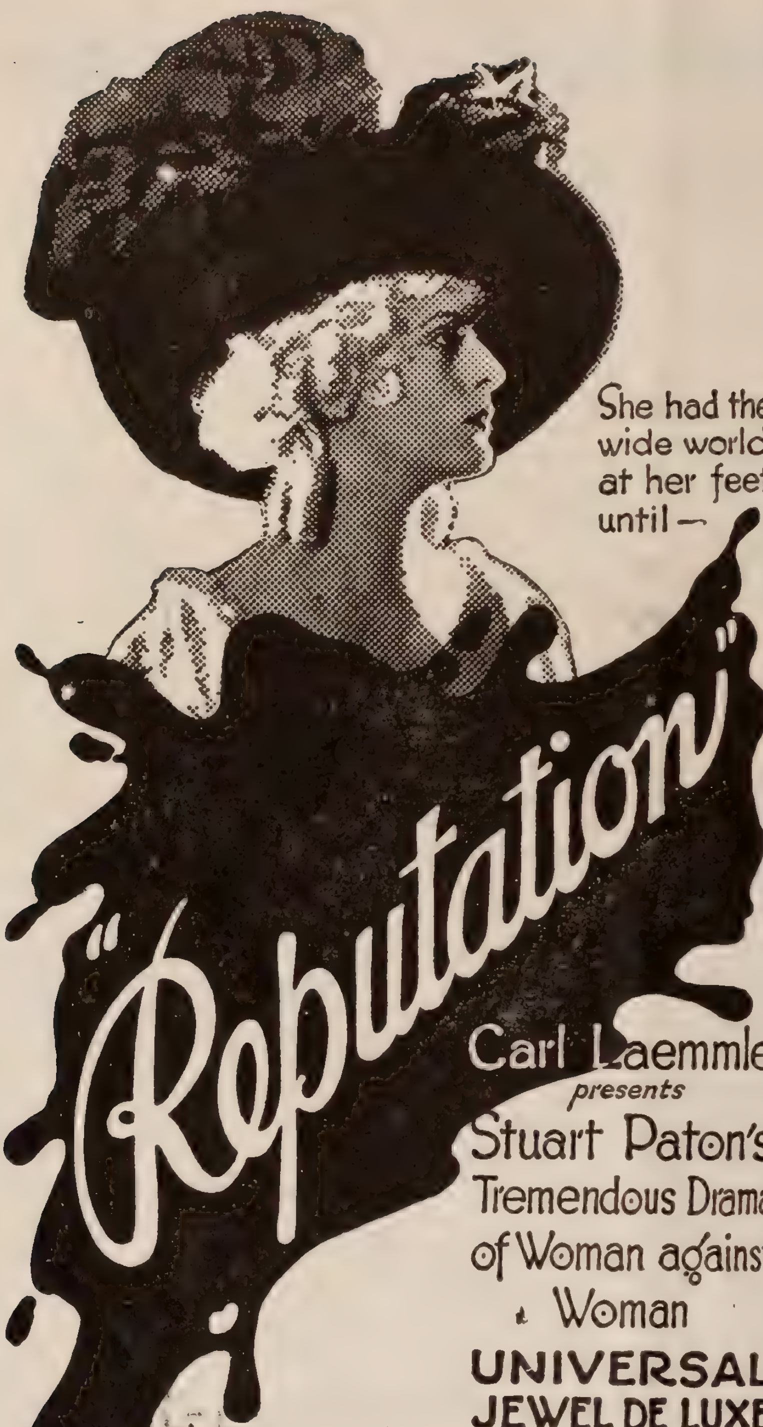
"A human document that sounds the depths of emotion."

Washington Times—

"One of the most dramatic and finely acted stories ever told on a Washington screen."

Universal-Jewel Production de Luxe

in "REPUTATION"


She had the wide world at her feet until—
"Reputation"

Carl Laemmle
presents
Stuart Paton's
Tremendous Drama
of Woman against
Woman

UNIVERSAL-JEWEL DE LUXE

Starring PRISCILLA

DEAN

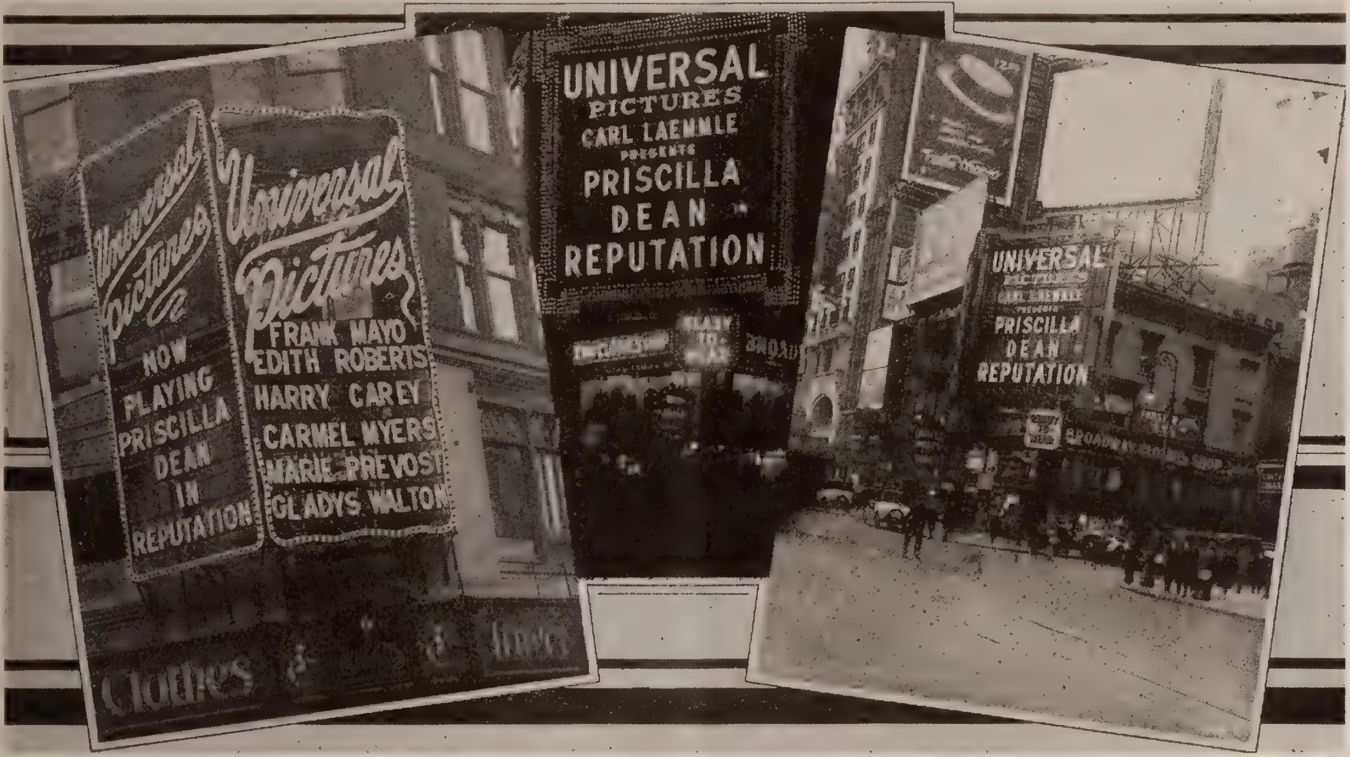
The Most Dynamic Personality in Moving Pictures

Read What EXHIBITORS TRADE REVIEW *says*

"PRISCILLA DEAN plays a dual role of a brilliant actress ruling the theatrical world by her cyclonic personality and unconventionality and a sweet, young, innocent girl. We see her in many characters and each characterization is perfect.

"THE theme—which is that of a deserted child struggling in the footsteps of a mother of whom she would be proud and yet ashamed, and the meeting of the mother and daughter at various times during the picture—is always an appalling one.

"THERE are some very interesting and unusual shadow effects in the picture which are exceedingly good. An added thrill of excitement is given by a shadow seen creeping outside a screen, and so forth. There are splendid interiors of an extravagant banquet, the interior of an Oriental cafe, and theatre scenes. Director Stuart Paton has kept the action running swiftly, with no let-down of interest."



Advertising Display Signs Used To Announce "Reputation" To Theatre Patrons of New York.

Original Prologue *for* "Reputation"

(*Continued from page* 12)

rising pyramid admiring it and showing that her whole heart is being put into the work.

When two more blocks are put in place the ten of them standing tower-like form the word "REPUTATION."

At this point the man makes his appearance and stands curiously inspecting the work. The girl seeing the man pulls off the rompers (which are "snapped" together so that they are easily removed), disclosing an elaborate dinner gown, fancy hat and high-heeled shoes. This conveys the illusion that she has grown from a child to a young woman while building a "Reputation."

Proud of "Reputation," she draws the man's attention to it saying in pantomine: "That's mine, how do you like it?"

The man looks at "REPUTATION" scornfully and indicates that he has a supreme contempt for it. He swings his cane and is about to knock it down. The girl rushes to its defense. The man, amazed that she should be so solicitous of "REPUTATION," stands observing her curiously for a moment and then contemptuously swings his cane again and hits "REPUTATION."

The column starts to fall but the girl catches it and with apparent effort saves it from destruction. Infuriated she drives him off stage and then tired from her efforts she sinks down on the stage and sleeps.

The man returns and seeing the girl asleep and "REPUTATION" unguarded takes advantage of the situation, and attempts to kiss her. The girl springs from him and points pleadingly to "REPUTATION." The MAN realizing how much it means to her, bows his acknowledgement and extends his hands in respectful pleading. They advance toward each other and are locked in an embrace when two elderly women enter.

These elderly women represent "gossipers" and they are horrified in seeing the girl in the man's embrace. Pointing the finger of scorn at her, they advanced to "REPUTATION," and with contemptuous looks and gestures destroyed "REPUTATION," then exit.

The girl sorrowfully looks over the wreck of "REPUTATION," and finally sinks to her knees in utter dejection among the scattered blocks. The man in deep solicitation kneels beside her and takes her hand. This forms a tableau on which the curtain is drawn.

CURTAIN

NOTE:—The general effect of this allegorical program is intensified by the use of the following lighting effects: A white spot is used at the entrance of the girl and held until she sleeps then an amber flood is used until the entrance of the "gossipers," then a white flood until the column is destroyed by the "gossipers," at which point a red flood is thrown and held until the girl sinks in despair amid the scattered blocks at which point a green spot is held until curtain.

* * *

How Did He Get That Way?

"Foolishly I booked too many pictures last Fall. For this reason I was not able to take advantage of a lot of pictures that were offered to me, though I was satisfied that they were better than the ones I had booked."

"The Best That Money Can Buy

—PALACE THEATRE,
Malta, Mont.

"YOUR Century Comedies which we use on Sundays are the best that money can buy. A comedy, to my way of thinking, is something funny, not silly. That's what I like about your Century Comedies."

Show Him In

"PALS"

With

Baby Peggy Montgomery

Directed by

TOM BUCKINGHAM

Just Released

BROWNIE

Century

ONE BIG LAUGH EVERY WEEK

WRITES WID'S: "Brownie is probably the best performing animal ever seen in pictures. He sets a table, fries an egg, warms up the baby's milk and then serves the kid's meal. He's sure fire."

You Can Contract To Show Him in 18 Pictures

"The Biggest 'Gob' of Comedy On the Market Today"

—BABCOCK THEATRE,
Billings, Mont.

"THE patrons enjoy them immensely, and I believe they are the biggest 'gob' of comedy on the market to-day for the price. They certainly fulfill their mission—they make people laugh."

Play Him In

"FOR SALE"

Directed by

TOM BUCKINGHAM

Current Release

Released thru

UNIVERSAL

Comedies

HARRY SWEET

SAYS WID'S: "Harry Sweet has an almost unerring sense of what will register and he never overdoes his gags."

Remember That Century Makes 52 Good Comedies a Year

The World Magazine, May 15, 1921

The Very Best Actor in the Movies

He Is Brownie, Star of "The Dog Doctor," "Pals" and Other Popular Film Plays.

By Karl K. Kitchen.

A Gay Dog, Without Pedigree, but Is Super-Intelligent, and Earns $300 a Week.

BROWNIE is the best actor in the movies. But, unlike the majority of the gelatine stars who think they are the best actors, Brownie does not admit it.

There is no occasion to regard with suspicion anything that is set forth here For Brownie does not talk about himself or his art. He has too much sense, for one thing And being a dog is another But that does not make him any the less an artist. In my humble opinion he is so far superior to all the other gelatine stars that there is no comparison.

However, as even the opinion of a critic is merely one man's opinion, I will prove my assertions with genuine logic.

It is universally conceded that animal actors surpass human actors on the silver screen. If the art of acting is the art of being natural, there is no occasion to dilate on this point any further. And as Brownie is universally conceded to be the best of all animal actors working before the camera, it is self-evident that he is the best actor in the movies.

Probably you have seen him many times in different films, for he has appeared in several, even starred in a few. And probably you have been amazed at his "stunts," which are quite as numerous as those of Douglas Fairbanks or even Charlie Chaplin For taking a bottle of milk out of an ice box and feeding a baby with it, as he does in "The Dog Doctor" is quite as "human" as washing a baby's face and putting the child to bed as he does in "Pals."

It would require a lengthy chapter to set forth all the screen accomplishments of this super-intelligent dog. Besides, any one can see them in the theatre. So, like every other movie star, a story about him simmers down to a description of his "personality," how he broke into the motion picture use in the vicinity of Los Angeles.

The movie director was struck by the intelligence of the quivering animal's face. In fact, it was almost a case of love at first sight. He offered to give Brownie a home. In less time than it takes to write it (and it doesn't take much time), the Los Angeles pound was disappointed and the movie colony gained a new recruit. For as soon as his new owner got him to the studio he set about to make an actor of him.

Now, as everybody knows, very few motion picture actors receive any kind of training. If they happen to be "the type" wanted at the moment they are put through the paces by a loud-mouthed director and then "shot," the shooting on these occasions being more painful for the future film audiences than for the actors.

But Brownie was given a real studio training. He was taught to do all the tricks of a studio hound, such as biting the seat of actors' trousers without even tearing said trousers; and as he was a bright "mutt" he learned with surprising ease and rapidity. He never forgot a single trick that was taught him, and what is more remarkable he actually devised new tricks himself.

Now, the main difference between a stage dog and one that qualifies for stellar honors in the movies is this. The stage-trained dog has only to learn a few stunts and repeat them daily, week in and week out, perhaps for years, whereas the canine movie actor has to learn new stunts for every picture in which he appears. In the case of

to shine in the best society.

This double page is a reproduction of the story printed in two colors in the magazine section
Brownie, the most intelligent canine on the screen, is nationwide, this story created such an additional i
pictures starring Brownie this year. Brownie broke into Broadway society on June 17th when his la

Right at the outset let me state that Brownie is the highest paid canine actor in the world. He earns $300 a week from the company which makes the Century Comedies in which he appears. But, of course, his owner collects it for him. That is the tragedy of animal actors—they don't get the big money they really earn. However, Brownie is not paying alimony to two or three former wives, so he is really exceptionally well off, although he doesn't know it.

Like most super-intelligent dogs he is a mongrel His father was a bulldog and his mother a fox terrier —or vice versa. It really doesn't matter. He was born in California, and consequently is an American dog Being without a pedigree, the date of his birth is not known, but he will be six years old before long—if not sooner.

It goes without saying that he is handsome—nearly all male vamps are. And from the fact that his tail wags constantly he may be put down as a gay dog, despite the fact that he leads a dog's life.

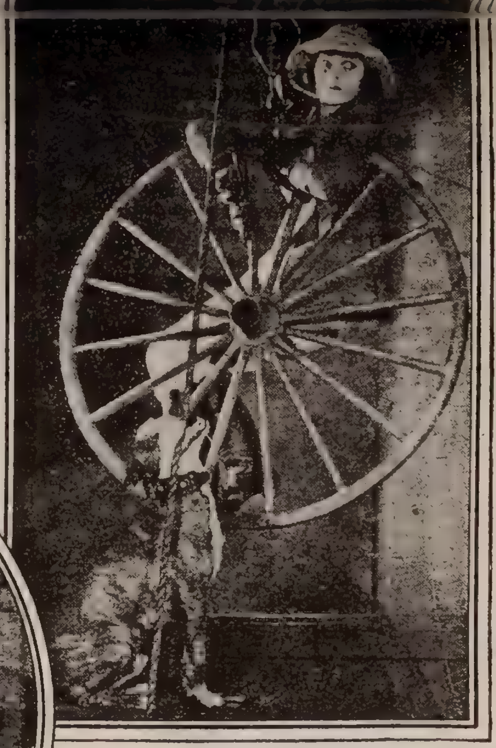
THE story of Brownie's debut in the movies narrowly escapes the tragic. It was on a foggy October morning (soft music should be played for this if you have a phonograph handy) three years ago, that one of the directors of Century Comedies was driving his car in the suburbs of Los Angeles, the city of the unburied dead, when he was hailed by the lone occupant of a flivver who was creeping in the opposite direction.

"Where's the dog pound, brother?" asked the occupant of the flivver.

"Ah, going to get some Hamburger steak?" queried the movie director, who was something of a half-wit.

"Nope, I'm going to get rid of this darn fool dog," answered the other, yanking a shivering animal from the floor of the car. "I thought the pound was on this street."

As luck would have it—and it was a lucky meeting for Brownie, I'll tell the world—the movie director happened to be looking for a "pad dog." A "pad dog," you probably don't know, is a dog that will grab the seat of a man's trousers for comedy effect, the said seat being well protected by a good thick pad to prevent disastrous complications. Few comedy films are made without at least one attack on the seat of the star's pants—pardon, I mean trousers—so "pad dogs" are in pretty general



Pulls the rope that hoists the heroine to safety.

Brownie gives the comedian a much-needed bath.

As "Dog Doctor," he drives the pony ambulance.

Brownie, it means new stunts at least every five or six weeks. From which it will be seen that a high degree of intelligence is absolutely necessary.

Like many gelatine stars, Brownie is temperamental, and when working with other dogs he often shows his jealousy. He will hug the "close-ups" every chance he gets. But naturally he has redeeming qualities. He has great affection for children and small dogs, and he will go to the aid of a helpless one if it is being pounced on by a bigger dog. However, this is merely his natural canine instinct, and he does not deserve any particular credit for it.

That he understands the word "camera" means to begin acting, and "cut" to cease acting, is not surprising. But that he has been around the studios for nearly two years and bitten only one person is really remarkable. For there are a lot of people in the Los Angeles studios who ought to be bitten. Brownie, however, has never taken a dislike to any one except a Chinese actor named Chi-Hong. Chi-Hong hurt his feelings in some way, with the result that Brownie not only took away the seat of his trousers but a good-sized hunk of his Celestial flesh.

Brownie lives with his owner in Hollywood and rides to the studio every day in a motor, as befits his exalted position in the film world.

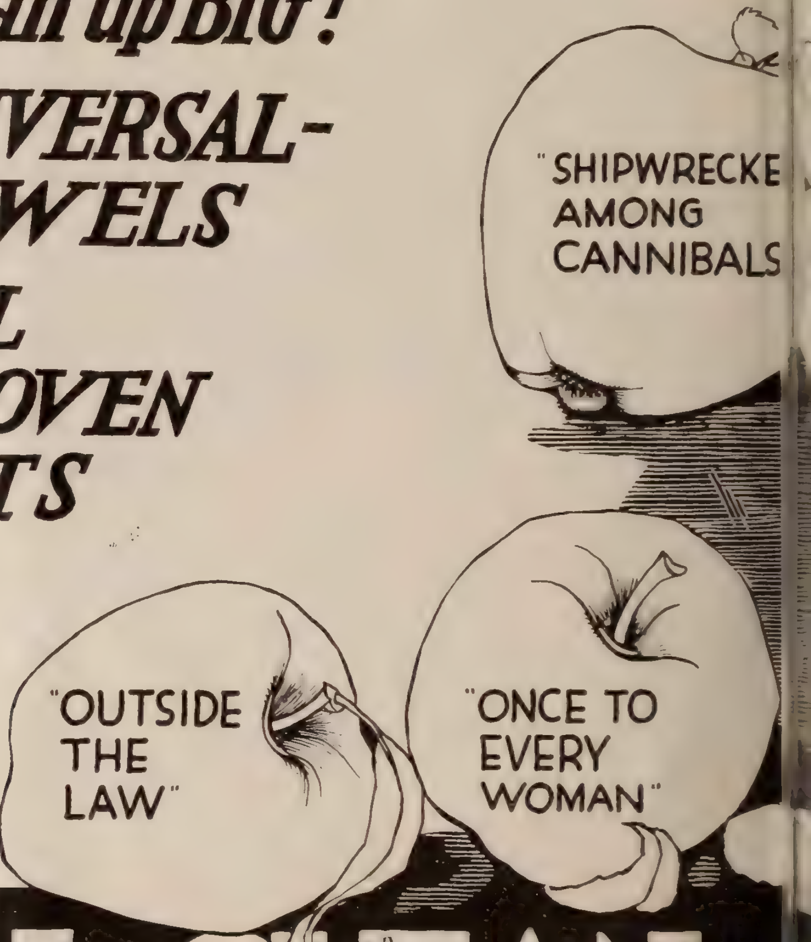
e New York "World" and syndicated by them to forty other large daily papers. Although the fame of
t in the work of the Wonder Dog that the Century Comedy company has arranged to release fourteen
comedy, "Society Dogs," started a week's run at the Rialto Theatre.

9 big juicy — everyone

The chance of a life-time to clean up BIG!

9 *UNIVERSAL-JEWELS*

ALL PROVEN HITS

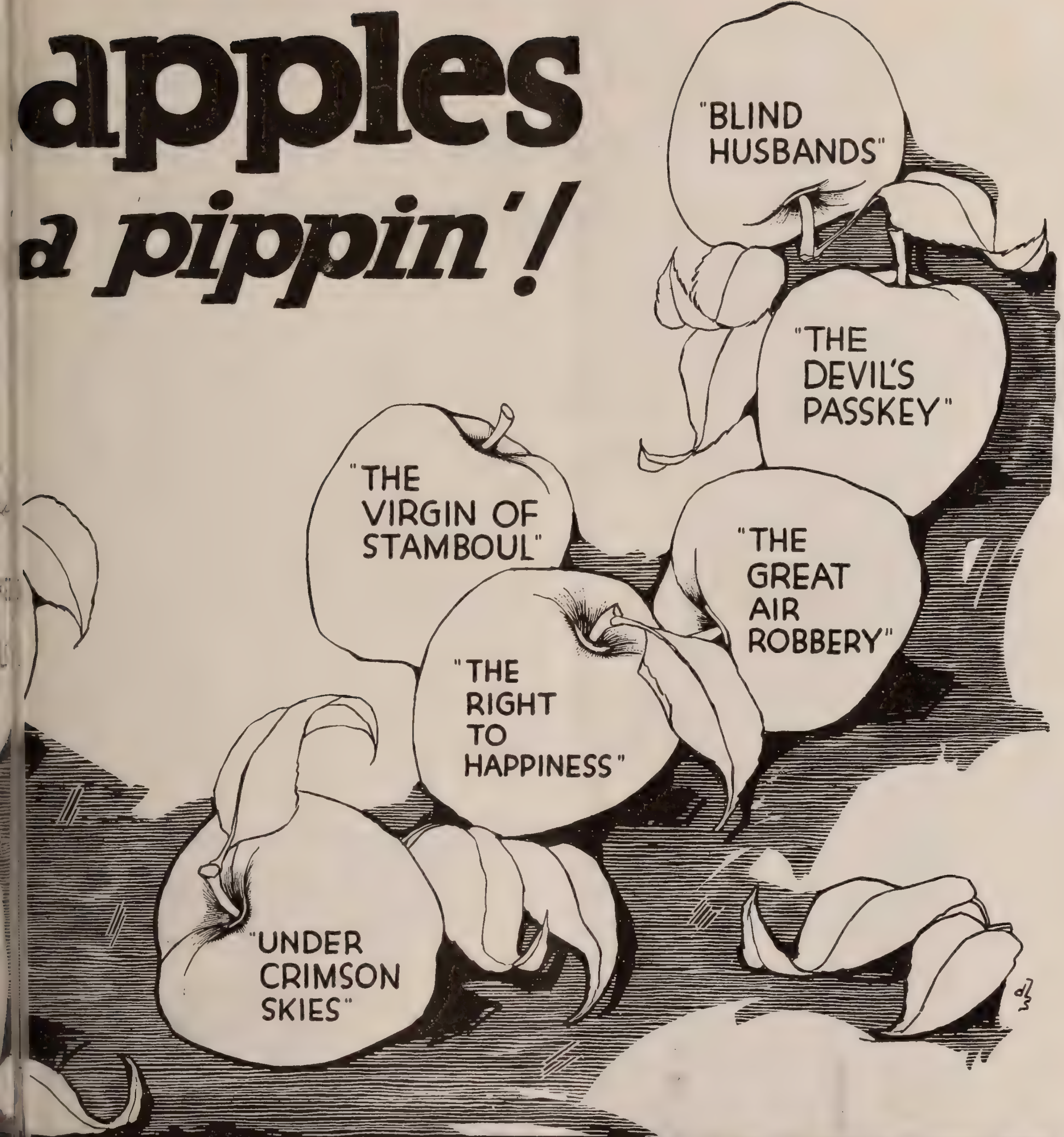

"SHIPWRECKE
AMONG
CANNIBALS
"OUTSIDE
THE
LAW"
"ONCE TO
EVERY
WOMAN"

See your Universal Exchange at once

SPECIAL CLEAN-

apples

a pippin'!


"BLIND HUSBANDS"
"THE DEVIL'S PASSKEY"
"THE VIRGIN OF STAMBOUL"
"THE GREAT AIR ROBBERY"
"THE RIGHT TO HAPPINESS"
"UNDER CRIMSON SKIES"

UP PRICE OFFER

One of the Big 9·
# of the Great, Clean
Successes in this C

"Best and Cleanest Ever Shown"

"WE consider this by far the BEST and CLEANEST picture ever shown in the history of this house. It is more than a box-office attraction. It is a credit to any house. It is a wonderful attraction."

PALACE THEATRE,
Hamilton, Ohio.

Carl Laemmle presents

Dorothy

America's Foremost
supported by Margaret
Mine" of "The Heart of
Greatest Heart appeal

"ONCE To EV

Universal—Jewel Production de Luxe

Another Example
Proven Box-Office
ut-Rate Price Offer

"Strong Men Cried Like Babies"

"I SAY without hesitation that IT IS THE GREATEST PICTURE OF ITS KIND I HAVE EVER PLAYED. Strong men cried like babies here during every showing. ONLY ONCE comes a picture like 'Once To Every Woman'."

COLONIAL THEATRE,
Lethbridge, Can.

Phillips

motional Actress
ann, the "Mother
umanity" in the
icture of the Generation

RY WOMAN"

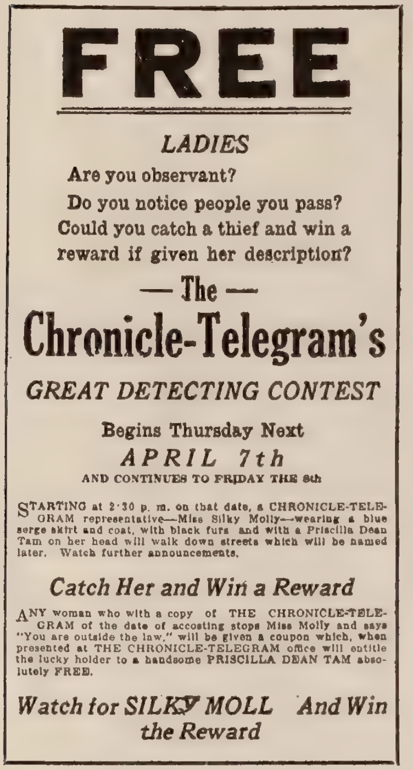
irected by Allen Holubar

"Outside The Law" Breaking

AMATEUR DETECTIVES ENTER TAM CONTEST

WHEN the exploitation campaign for "Outside The Law," the Universal melodrama, starring Priscilla Dean, is finally concluded in the Middle West, the Priscilla Dean Tams will be known in every city and hamlet throughout that section. Two of the latest Middle Western cities to fall in line and conduct a successful Tam contest were Lima and Elyria, Ohio.

On this page is reproduced one of the advertisements used in the Elyria campaign and also an account of the experiences of the girl impersonator of "Silky Moll" from the Lima News, of Lima, Ohio.



FREE

LADIES

Are you observant?
Do you notice people you pass?
Could you catch a thief and win a reward if given her description?

— The —

Chronicle-Telegram's

GREAT DETECTING CONTEST

Begins Thursday Next

APRIL 7th

AND CONTINUES TO FRIDAY THE 8th

STARTING at 2·30 p. m. on that date, a CHRONICLE-TELEGRAM representative—Miss Silky Molly—wearing a blue serge skirt and coat, with black furs and with a Priscilla Dean Tam on her head will walk down streets which will be named later. Watch further announcements.

Catch Her and Win a Reward

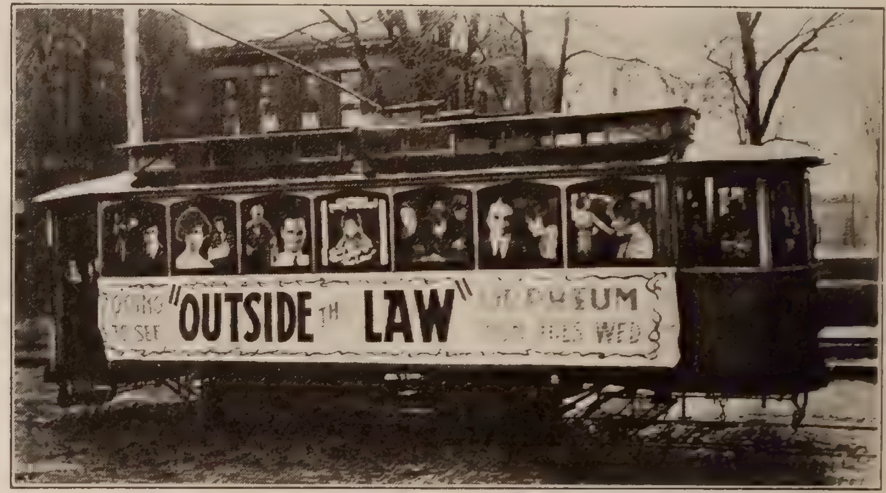
ANY woman who with a copy of THE CHRONICLE-TELEGRAM of the date of accosting stops Miss Molly and says "You are outside the law," will be given a coupon which, when presented at THE CHRONICLE-TELEGRAM office will entitle the lucky holder to a handsome PRISCILLA DEAN TAM absolutely FREE.

Watch for SILKY MOLL And Win the Reward

Advertising the contest conducted by the Chronicle-Telegram of Elyria, Ohio.

The keynote of the campaign in Elyria was the awakening of the detective instinct in the women readers of the paper by instructing them to be on watch for Miss Silky Moll, who would award the winners in the contest with Priscilla Dean Tams.

As in Lima, and other Ohio cities where the campaign had been previously tried, the Elyria contest proved to be highly successful.



Popular Movie Stars were passengers in this "Outside The Law" Car used in Marion, Ohio.

EXPLOITATION STUNTS NEEDED IN SMALL TOWNS

THE contention that exploitation stunts do not go over as well in small towns as in larger cities is strongly refuted by the exploitation put over by the management of the Virginia Theatre in Vallejo, California, for the showing of "Outside The Law," Priscilla Dean's photodrama of the under-world.

Vallejo is a city of 20,000, but it seems to be wide-awake. It became exceedingly interested in a "mystery" girl who appeared there wearing a black domino and a Priscilla Dean Tam.

The Virginia Theatre made a tie-up with the Vallejo Evening Times and a local department store, and arranged the recurrent appearance in the store window and on the streets of the city of three masked girls wearing Tams. While in the window, the girls would wear the masks. Then they would slip out into the streets, minus the masks, and promenade up and down.

One of them was designated as the "Mystery Girl." The other two were foils. It was announced that the first half-dozen Vallejo women who could recognize the "Mystery Girl" on the street, and who would escort her to the Times office, would get a Priscilla Dean Tam. The lucky women also got weekly passes for two to the Virginia Theatre.

The Times carried front page stories of the Mystery Girl, and her picture, in the mask, during the several days the chase was staged.

PRISCILLA DEAN

The Priscilla Dean Tam girl stunt has been put over in many cities in connection with "Outside The Law," but never before in so small a city. Its success in Valejo was equal to that in any other place, however.

He Got Experience Last Year.

"Foolishly I booked too many pictures last Fall. For this reason I was not able to take advantage of a lot of pictures that were offered to me, though I was satisfied that they were better than the ones I had booked."

Records In The Middle West

Nevermore Says Mystery Girl

By SILKY MOLL.

SO—the tam contest closes today. Silky Moll made her last rounds this afternoon, this time visiting the stores, and gave away the last coupons for the Priscilla Dean Tams. As a result of all this, Lima will have a lot of little tam-o-shanter girls running around that never wore tams before.

At every turn this afternoon, some enterprising lady or girl was lying in ambush for me. I can always recognize 'em by their newspapers, which they have rolled up tightly under their arms.

One poor lady in particular had an awful time. When I left the News Office and reached Main street I saw her on the corner, with her eagle eye fixed on every girl that came her way. I brushed right past her, across the street, and she just gave me a cursory glance and let it go at that.

GAVE HER CHANCE

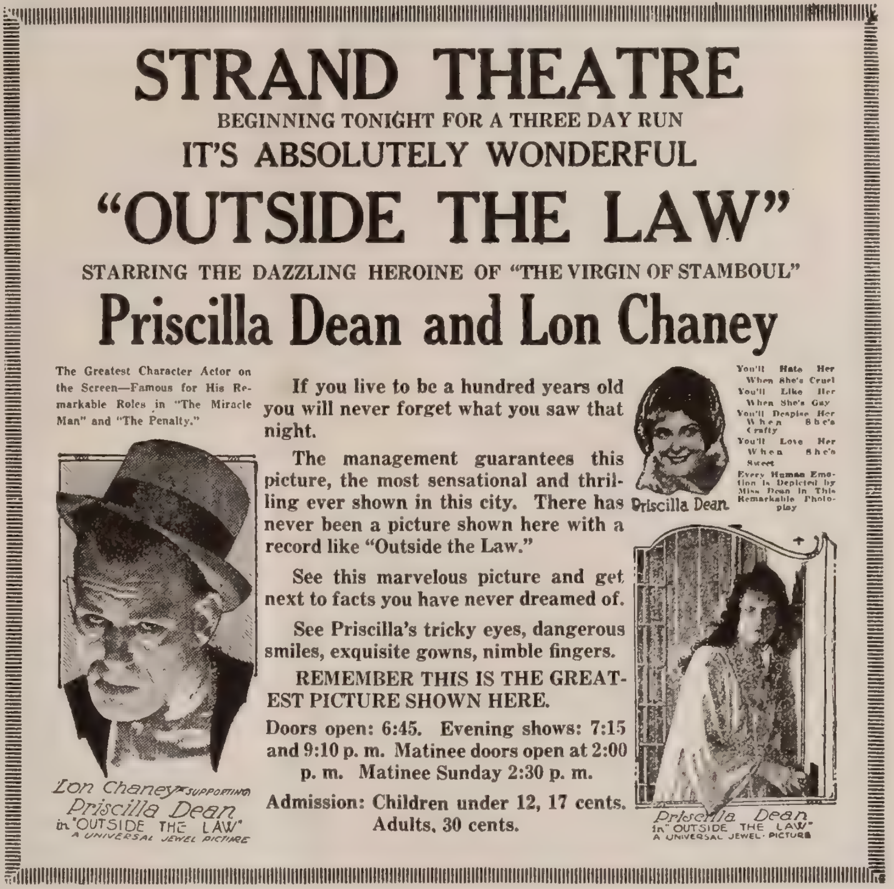
Because she looked so determined to get a tam, I went past her again but she either failed to notice me or she forgot the words. Anyhow, she never as much as smiled at me. Then once more before I went back to the office, I gave her a chance, but nothing doing, altho I saw her accost another girl who was wearing a tam something like mine, only a different color. It's too bad she didn't get one, for she was observant but at the wrong time.

On Thursday afternoon I was so much more conspicuous, because none of the tams were out yet, so everyone nailed me right at the start. This afternoon, however, there were lots of them down-town and it was more fun. I wandered into the stores, Greggs, Carter's, The Deisel Co., Basingers and Feldman's. In the Leader Store, where I visited the millinery department, there were scads of ladies and four of 'em nailed me right away. I didn't stay there long, for if I had, the coupons wouldn't have lasted a minute longer.

The Public Drug Store also housed a few curious and one of them was successful. Most of the dear ladies, however, got too excited or something, that they mutter something under their breath and by the time they get it out, I'm gone, just like that.

The Priscilla Dean tams are just darling. Miss Dean, the originator, wears one in her new picture "Outside The Law," which opens Sunday at the Lyric.

—From the *Lima News*, Lima, Ohio.



STRAND THEATRE

BEGINNING TONIGHT FOR A THREE DAY RUN

IT'S ABSOLUTELY WONDERFUL

"OUTSIDE THE LAW"

STARRING THE DAZZLING HEROINE OF "THE VIRGIN OF STAMBOUL"

Priscilla Dean and Lon Chaney

The Greatest Character Actor on the Screen—Famous for His Remarkable Roles in "The Miracle Man" and "The Penalty."

Lon Chaney supporting Priscilla Dean in "OUTSIDE THE LAW" A UNIVERSAL JEWEL PICTURE

If you live to be a hundred years old you will never forget what you saw that night.

The management guarantees this picture, the most sensational and thrilling ever shown in this city. There has never been a picture shown here with a record like "Outside the Law."

See this marvelous picture and get next to facts you have never dreamed of.

See Priscilla's tricky eyes, dangerous smiles, exquisite gowns, nimble fingers.

REMEMBER THIS IS THE GREATEST PICTURE SHOWN HERE.

Doors open: 6:45. Evening shows: 7:15 and 9:10 p. m. Matinee doors open at 2:00 p. m. Matinee Sunday 2:30 p. m.

Admission: Children under 12, 17 cents. Adults, 30 cents.

Priscilla Dean.

You'll Hate Her When She's Cruel
You'll Like Her When She's Gay
You'll Despise Her When She's Crafty
You'll Love Her When She's Sweet

Every Human Emotion Is Depicted by Miss Dean in This Remarkable Photoplay

Priscilla Dean in "OUTSIDE THE LAW" A UNIVERSAL JEWEL PICTURE

Four-column newspaper advertisement used by the Strand Theatre, Berlin, Wis.

PULLED LARGEST HOUSE

Grass Range, Mont.,
May 10th, 1921.

Universal Film Exchanges,
Butte, Montana.

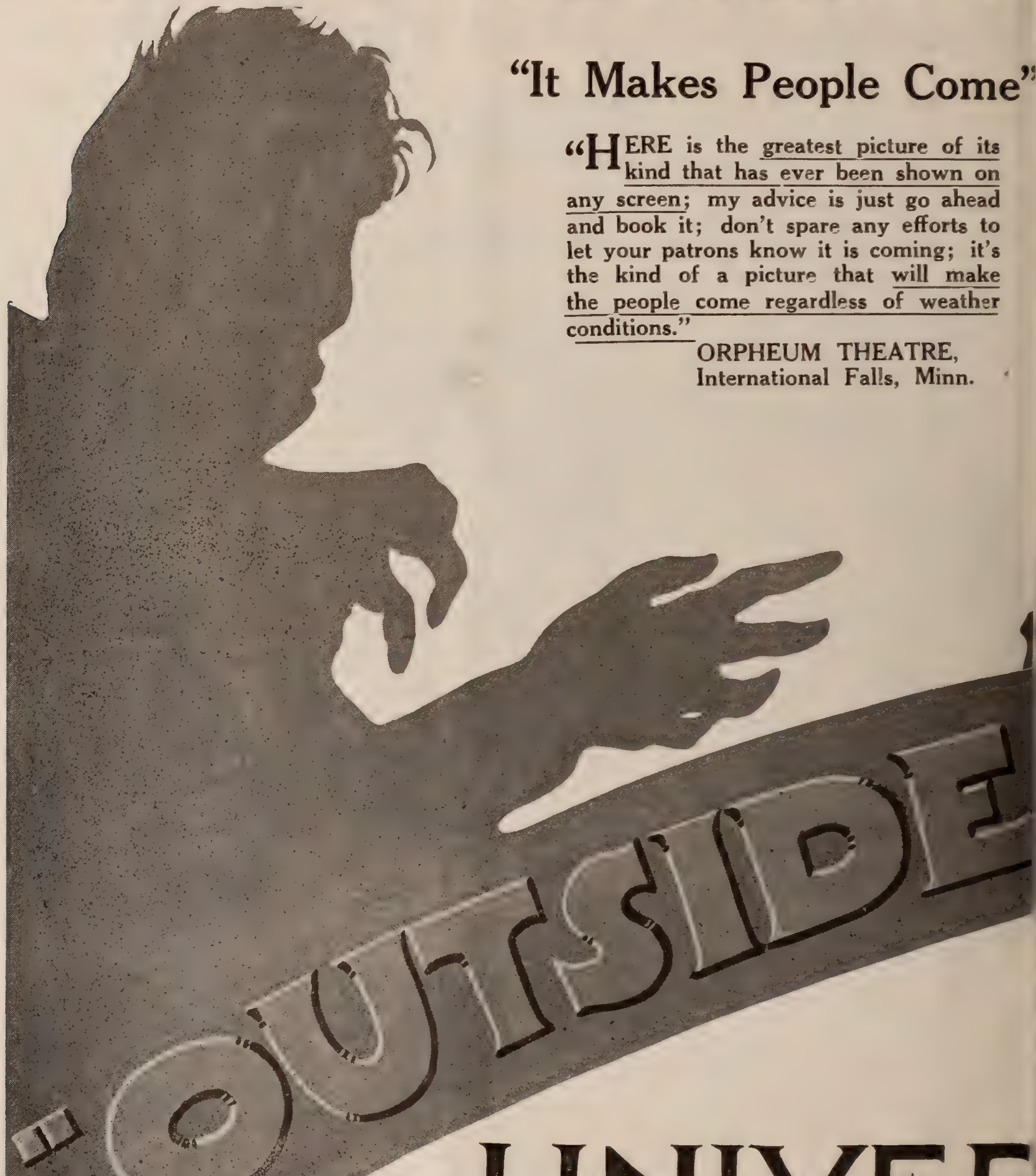
"OUTSIDE THE LAW" went over big, the largest house I have ever had, and it certainly is a wonderful picture.

Very truly yours,
T. A. CAMERON,
Manager, Grand Theatre.

This Guy Was A Boob.

"Foolishly I booked too many pictures last Fall. For this reason I was not able to take advantage of a lot of pictures that were offered to me, though I was satisfied that they were better than the ones I had booked."

“RAISED PRICES BUT C



“It Makes People Come”

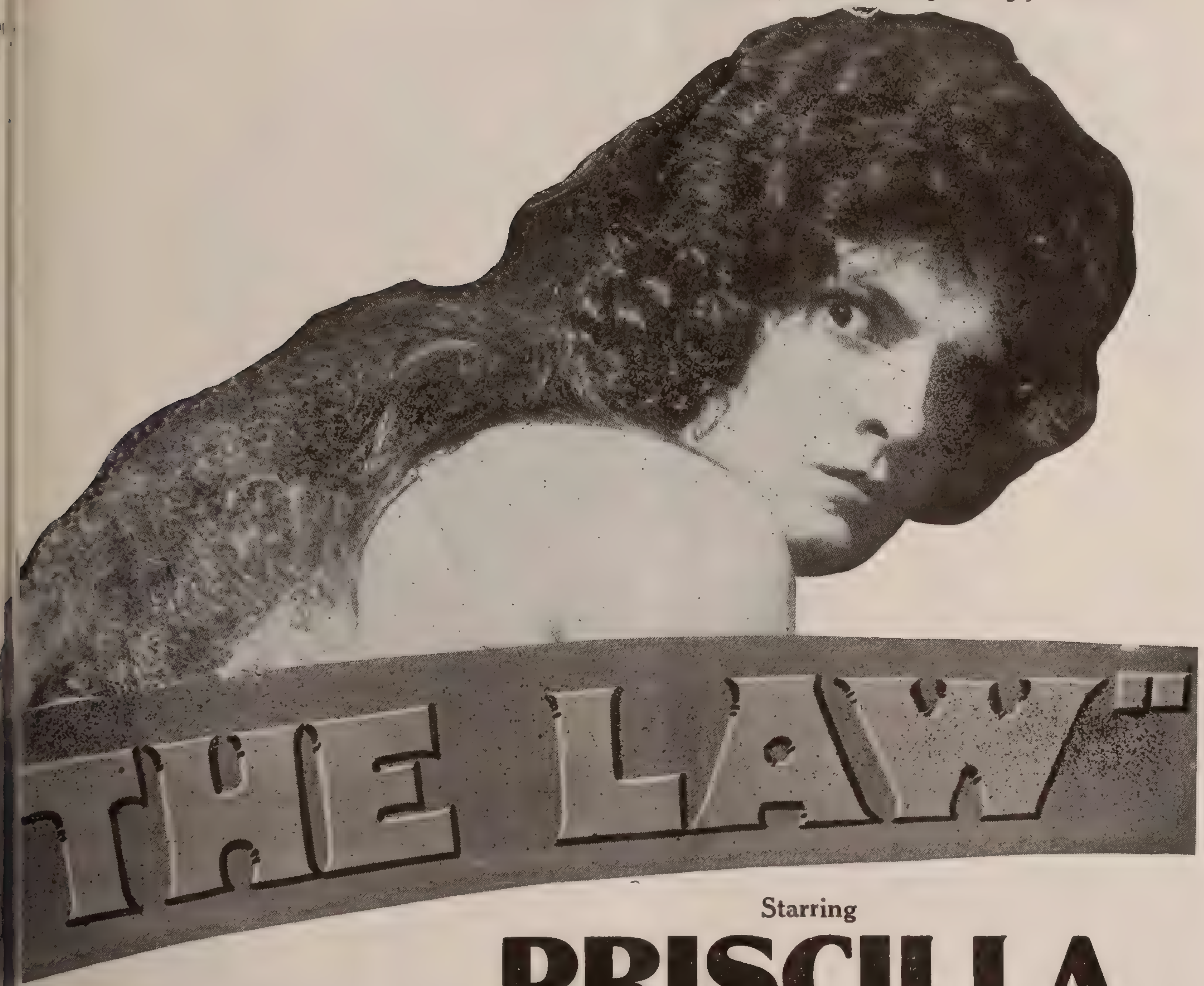
“HERE is the greatest picture of its kind that has ever been shown on any screen; my advice is just go ahead and book it; don’t spare any efforts to let your patrons know it is coming; it’s the kind of a picture that will make the people come regardless of weather conditions.”

ORPHEUM THEATRE,
International Falls, Minn.

UNIVER

OWDS CAME ANYWAY”

ELKS, Mahanoy City, Penn.

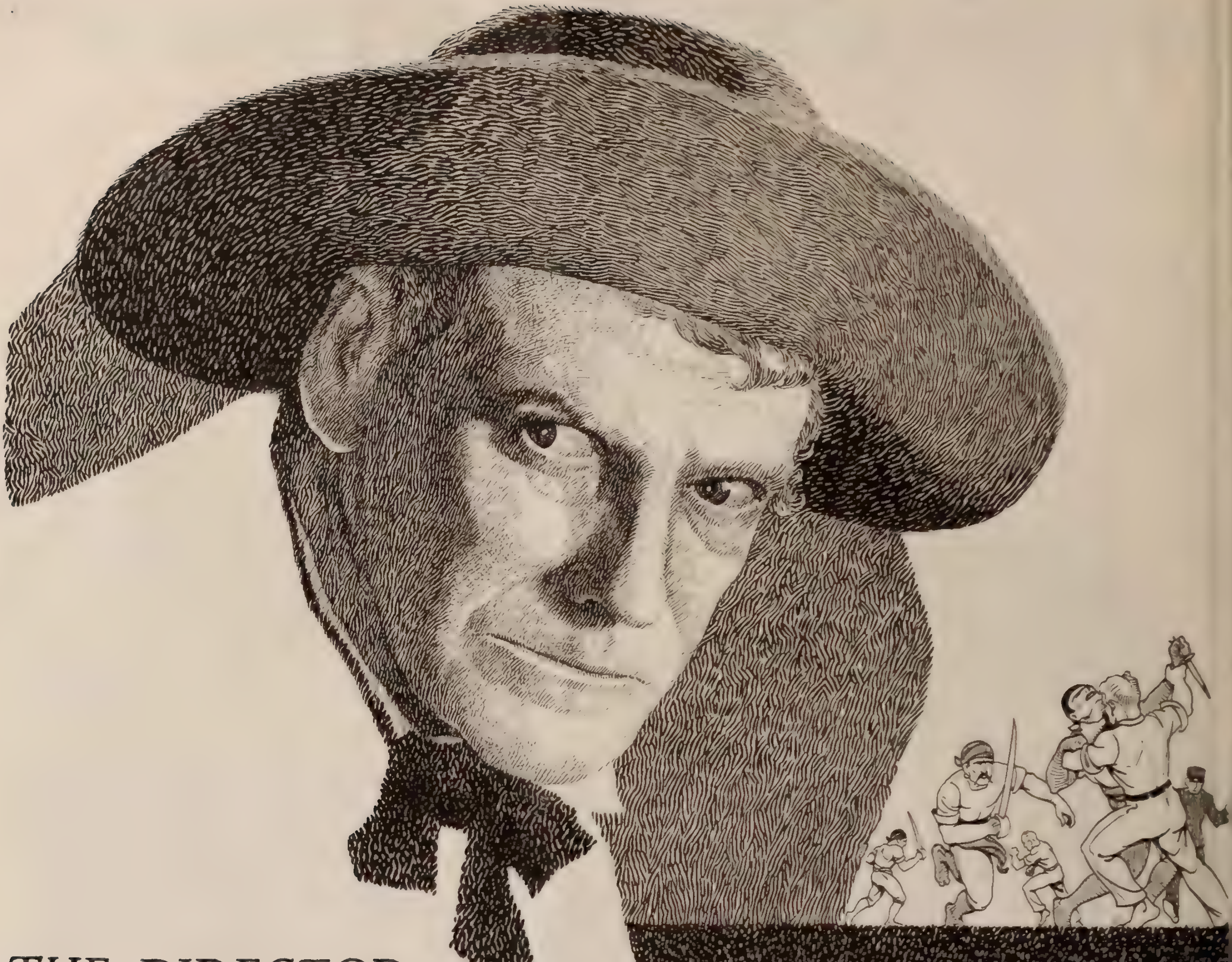


Starring

PRISCILLA DEAN

In Tod Browning's Production of the Most Amazing American Melodrama Ever Screened

SAL—JEWEL



THE DIRECTOR

J. P. McGOWAN is one of the greatest of all directors of serials and surely the "villainest" villain that ever flashed his way on your screen to the acompaniment of whole-hearted hisses!

Your folks'll hate him all right—but whether they know it or not, they'll be paying tribute to the marvelous character he creates in "DO OR DIE."

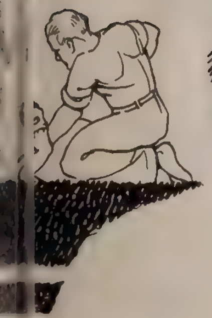
What he does—and how he does it—is another great added asset that this serial offers you in attracting capacity crowds to your house for 18 long weeks.

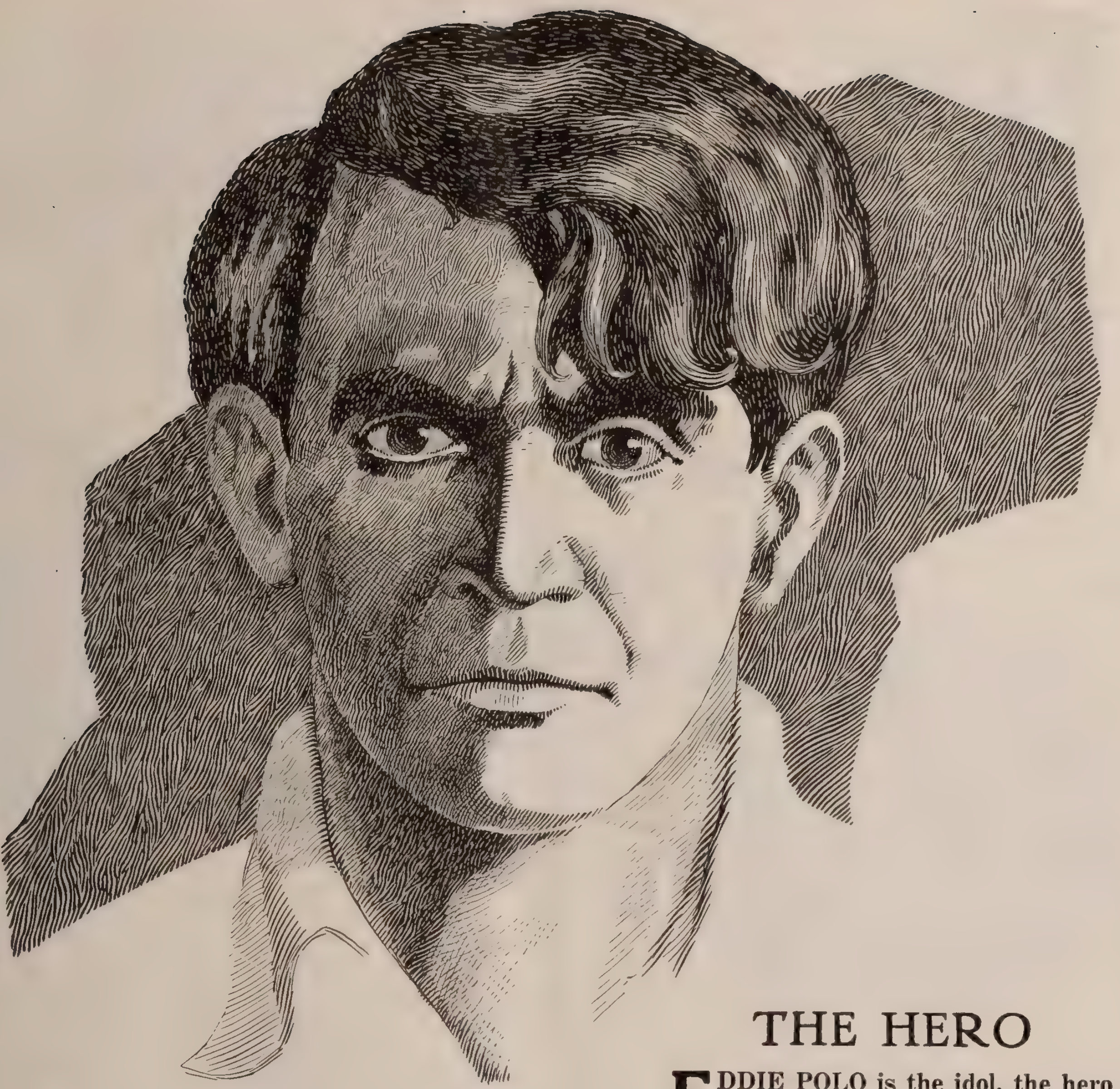
18 desperate Adventures in the Island of Cuba and the Golden West

Eddie

in

"DO o





Polo

R DIE"

THE HERO

EDDIE POLO is the idol, the hero and the young god of every real, red-blooded American boy.

He personifies all those things that stand for good, clean, healthy excitement in American sportsmanship.

His every moment on the screen is chockful of tense, thrilling, crackling-fast action.

In "DO OR DIE" he is the tearin', fightin'-mad Eddie that has made him every boy's hero and every exhibitor's box-office idol.

His stuff is fast—it's thrilling—but it's clean.

This is his greatest serial—it's YOUR BEST BIG BET!

Directed by
J.P. McGowan.

Play Universal Short Stuf in hot weather for a well-balanced program

HOOT GIBSON:

"THE WILD, WILD WEST"
"DOUBLE CROSSERS"
"WHO WAS THE MAN"
"CROSSED CLUES"
"THE CACTUS KID"
"THE MOVIE TRAIL"

LON CHANEY:

in a never-to-be-forgotten two-reel western special,
"THE EMPTY GUN"

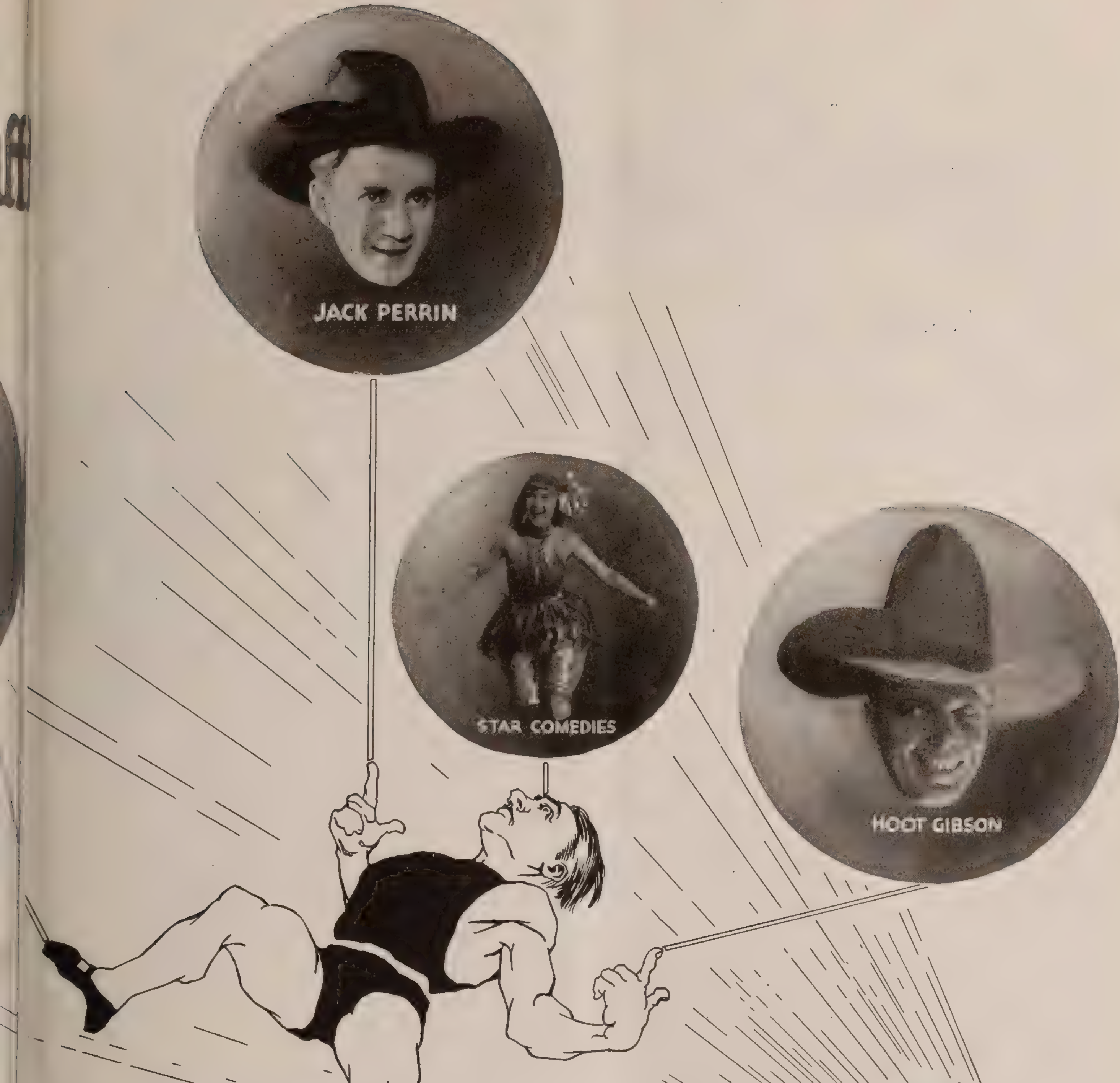
JACK PERRIN:

"STAND UP AND FIGHT"
"THE OUTLAW"
"FIGHTING BLOOD"
"THE GUILTY TRAIL"
"THE KNOCKOUT MAN"
"THE MIDNIGHT RAIDERS"

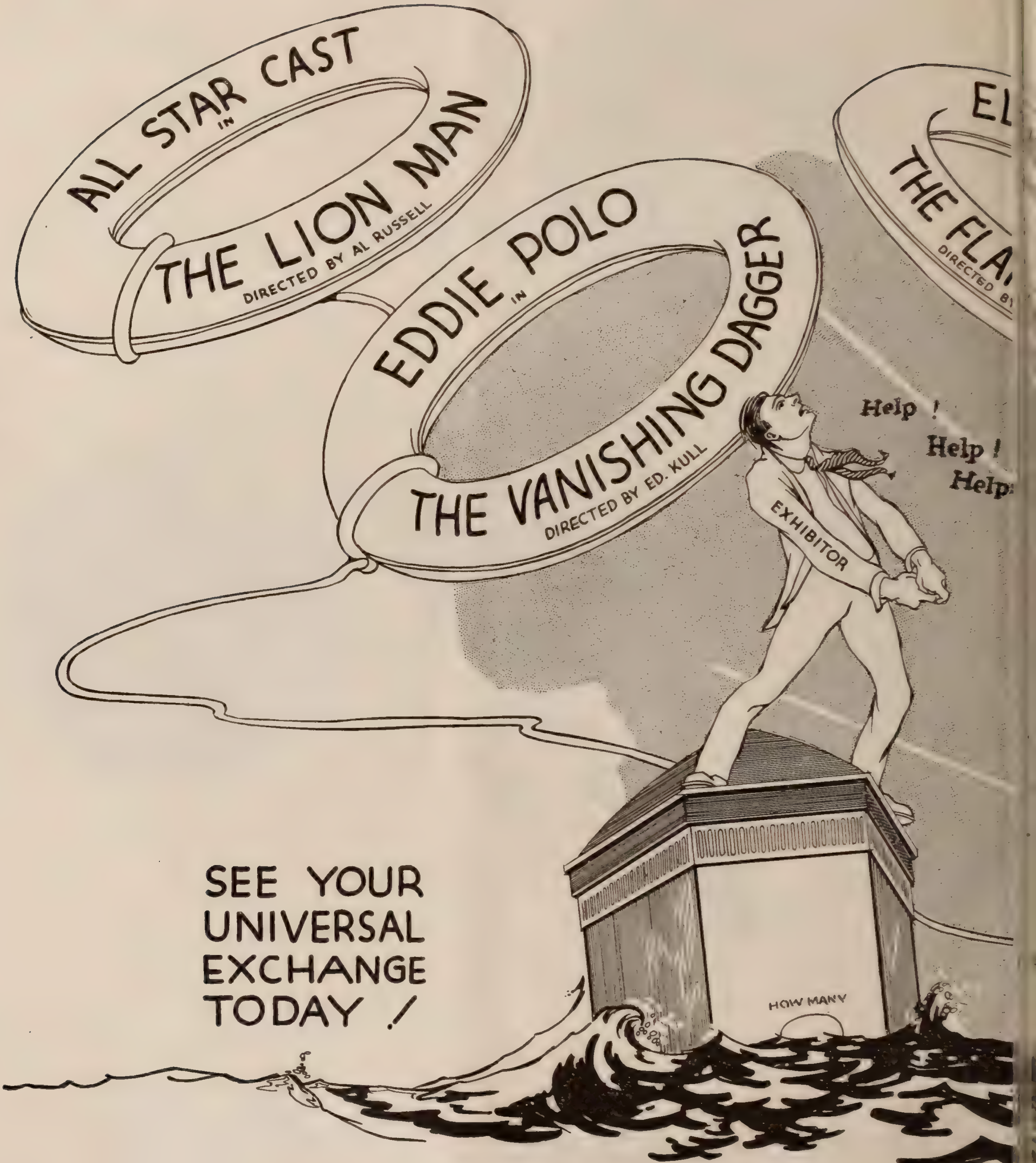
STAR COMEDIES:

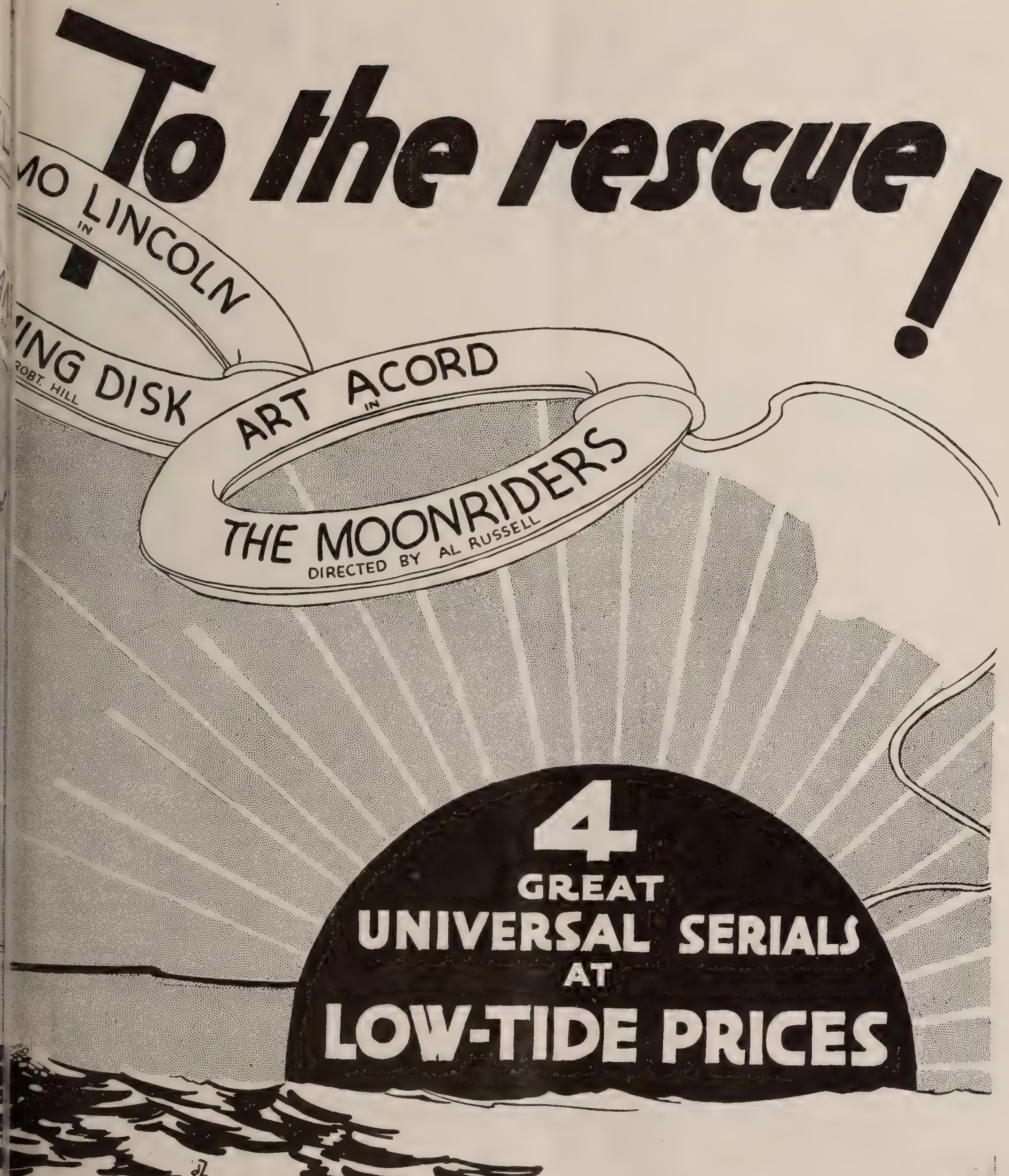
"MEET MY HUSBAND"
"UNEASY MONEY"
"HEARTS AND FLOUR"
"RUBBING IT IN"
"A CHEESE ROMANCE"
"ZULU LOVE"

Universal Short Stuff Makes Dog Days int


JACK PERRIN
STAR COMEDIES
HOOT GIBSON

Big Days!


ALL STAR CAST
IN
THE LION MAN
DIRECTED BY AL RUSSELL
EDDIE POLO
IN
THE VANISHING DAGGER
DIRECTED BY ED. KULL
EL
THE FLA
DIRECTED BY
Help !
Help !
Help
EXHIBITOR
HOW MANY
SEE YOUR UNIVERSAL EXCHANGE TODAY !


To the rescue!
MO LINCOLN
IN
ING DISK
ROBT. HILL
ART ACORD
IN
THE MOONRIDERS
DIRECTED BY AL RUSSELL
4
GREAT
UNIVERSAL SERIALS
AT
LOW-TIDE PRICES

“Nothing Can Equal It!”

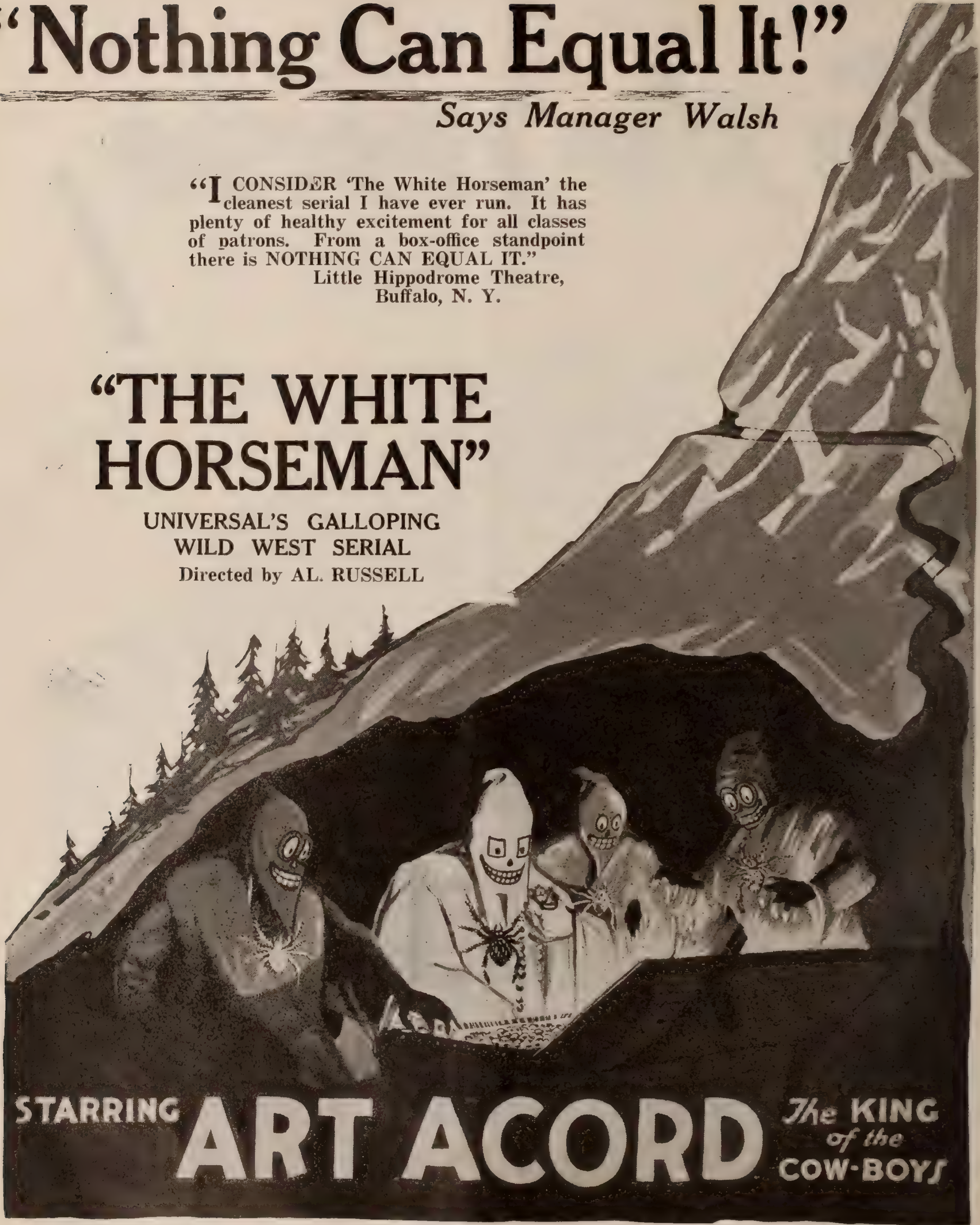
Says Manager Walsh

“I CONSIDER ‘The White Horseman’ the cleanest serial I have ever run. It has plenty of healthy excitement for all classes of patrons. From a box-office standpoint there is NOTHING CAN EQUAL IT.”

Little Hippodrome Theatre,
Buffalo, N. Y.

“THE WHITE HORSEMAN”

UNIVERSAL’S GALLOPING
WILD WEST SERIAL
Directed by AL. RUSSELL


STARRING
ART ACORD
The KING of the COW-BOYS

Ask Your Nearest Exchange For Information About Films

* * *

Consult With the Managers of Our Exchanges to Book the Pictures Advertised in This Magazine

Albany, N. Y.—Universal Film Exchange, Inc., 676 Broadway; C. Halligan, Manager.

Atlanta, Ga.—Consolidated Film & Supply Co., 111 Walton St.; U. T. Koch, Manager.

Boston, Mass.—American Feature Film Co., 60 Church St.; Harry Asher, President.

Buffalo, N. Y.—Universal Film Exchange, Inc., 257 Franklin St.; M. A. Chase, Manager.

Butte, Mont.—Universal Film Exchange, Inc., 23 So. Montana St.; A. W. Skoog, Manager.

Calgary, Can.—Canadian Universal Film Co., 407 W. Eighth Ave.; G. Kohn, Manager.

Charleston, W. Va.—Universal Film Exchange, Inc., 707 Dryden St.; J. E. Daly, Manager.

Charlotte, N. C.—Universal Film Exchange, Inc., 307 W. Trade St.; E. F. Dardine, Manager.

Chicago, Ill.—Universal Film Exchange, Inc., 831 S. Wabash Ave.; I. Leserman, Manager.

Cincinnati, Ohio—Universal Film Exchange, Inc., Broadway and Pioneer Sts.; Cleve Adams, Manager.

Cleveland, Ohio.—Universal Film Exchange, Inc., 21st St. and Payne Ave.; A. A. Schmidt, Manager.

Dallas, Texas.—Consolidated Film & Supply Co., 1900 Commerce St.; N. E. Depinet, Manager.

Denver, Colo.—Universal Film Exchange, Inc., 1422 Welton St.; E. Gerbase, Manager.

Des Moines, Iowa.—Universal Film Exchange, Inc., 918 Locust St.; E. B. Haines, Manager.

Detroit, Mich.—Universal Film Exchange, Inc., 63 E. Elizabeth St.; Jos. Friedman, Manager.

El Paso, Texas.—Consolidated Film & Supply Co., 110 E. Franklin St.; R. McIlheran, Manager.

Ft. Smith, Ark.—Universal Film Exchange, Inc., 709 Rogers Ave.; C. H. White, Manager.

Indianapolis, Ind.—Universal Film Exchange, Inc., 113 W. Georgia St.; R. W. Abbett, Manager.

Jacksonville, Fla.—Consolidated Film & Supply Co., 1015½ W. Bay St.; J. R. Barton, Manager.

Kansas City, Mo.—Universal Film Exchange, Inc., Main and 17th Sts.; J. H. Calvert, Manager.

Los Angeles, Cal.—Universal Film Exchange, Inc., 822 So. Olive St.; C. Theuerkauf, Manager.

Memphis, Tenn.—Consolidated Film & Supply Co., 226 Union Ave.; W. E. Sipe, Manager.

Milwaukee, Wis.—Universal Film Exchange, Inc., 174 Second St.; George Levine, Manager.

Minneapolis, Minn.—Universal Film Exchange, Inc., 21-25 Third St.; I. Gettelson, Manager.

Montreal, Can.—Canadian Universal Film Co., 12 Mayor St.; D. Leduc, Manager.

New Haven, Conn.—Big U Film Exchange, 126 Meadow St.; M. Joseph, Manager.

New Orleans, La.—Consolidated Film & Supply Co., 914 Gravier St.; W. Richardson, Manager.

New York, N. Y.—Big U Film Exchange, 1600 Broadway; Charles Rosenzweig, Manager.

Oklahoma City, Okla.—Universal Film Exchange, Inc., 312 W. California St.; S. Benjamin, Manager.

Omaha, Neb.—Universal Film Exchange, Inc., 1304 Farnum St.; H. F. Lefholtz, Manager.

Philadelphia, Pa.—Interstate Films, Inc., 1304 Vine St.; E. J. Smith, V. R. Garrick.

Pittsburg, Pa.—Universal Film Exchange, Inc., 1018 Forbes St.; A. R. Cherry, Manager.

Portland, Me.—American Feature Film Co., 85 Market St.; Harry Asher, President.

Portland, Ore.—Universal Film Exchange, Inc., 405 Davis St.; D. Brill, Manager.

St. John, N. B., Canada.—Canadian Universal Film Co., 87 Union St.; W. F. Simonds, Manager.

St. Louis, Mo.—Universal Film Exchange, Inc., 2116 Locust St.; B. Rosenthal, Manager.

Salt Lake, Utah.—Universal Film Exchange, Inc., 56 Exchange Pl.; G. Hager, Manager.

San Francisco, Cal.—Universal Film Exchange, Inc., 221 Golden Gate Ave.; C. A. Nathan, Manager.

Seattle, Wash.—Universal Film Exchange, Inc., 215 Virginia St.; George Bourke, Manager.

Sioux Falls, S. D.—Universal Film Exchange, Inc., Colonial Theatre Bldg.; S. W. Fitch, Manager.

Spokane, Wash.—Universal Film Exchange, Inc., 10 South Barnard St.; A. H. McMillan, Manager.

Toronto, Can.—Canadian Universal Film Co., 350 Yonge St.; C. Hague, Manager.

Vancouver, B. C., Can.—Canadian Universal Film Co., 553 Granville St.; L. Jacobs, Manager.

Washington, D. C.—Washington Film Exchange, 307 9th St., N. W.; Jules Levy, Manager.

Winnipeg, Man., Can.—Universal Film Co., 40 Aikens Bldg.; Geo. F. Law, Manager.

Boss Robs Himself To Please Cashier Sweetheart

"Bandits Beware"

Jonathan Small	Chas. Newton
Dave Stewart	Hoot Gibson
Betty Channing	Marcella Pershing
Red	John Judd

DAVE STUART is a part owner of the Red Dog Racquet store and is in love with his cashier, pretty Betty Channing. Betty wants romance.

Dave conceives the idea of robbing himself and hiding the "loot," figuring that he can play a prominent part in the subsequent excitement of the discovery of the "robbery" and thereby fill Betty's demand for romance.

The robbery is pulled off without anyone seeing him enter the office of the store through the window. But when it comes to burying the loot he has an unseen witness in the person of Red Pete who has been hiding in the vicinity and is "wanted" by the authorities of a neighboring county. As soon as Dave is gone, Red Pete unearths the treasure and believes that Dave is one of his own kind. But that does not keep him from pocketing the money.

Robbery Is Discovered

The robbery is discovered, but Dave's subsequent plans are shattered by his partner, Jonathan Small, who insists upon accusing Betty of the robbery.

The others know Dave is in love with Betty and think he is making a "noble sacrifice" to save her.

He runs across Red and conceives another brilliant idea of bribing Red to say that he had seen him take the money.

Betty is locked in a room over the store and is given an hour in which to tell where the money has been hidden or go to jail. Dave brings Red before Small and Red starts to tell the story that Dave had drilled into him. While he is re-enacting the robbery for Small's benefit, Betty is planning to make her escape from her prison by way of the window, to the street below. Red swings open the safe doors and covers them with his gun.

Recover Stolen Money

Red makes his getaway with the contents of the safe as Betty is making hers in the buckboard. Dave gives chase, while Small rounds up a posse. Dave overtakes the buckboard and overcomes Red with Betty's aid. The posse arrives at the psychological moment and the money is found on Red—that which he had taken from the safe and also the buried treasure.

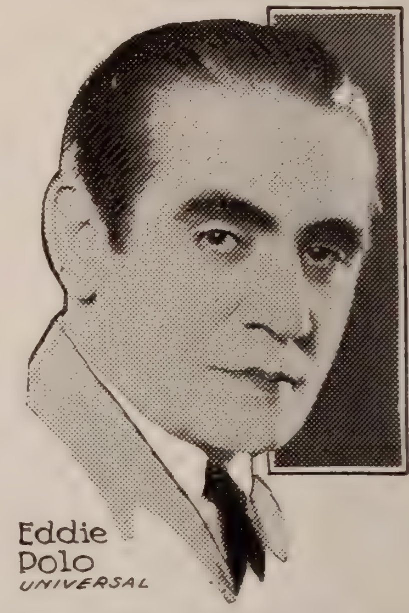
Submarine Saves Couple Adrift in Burning Launch

"DO OR DIE"

Episode No. 4

"Hidden Danger"

Jack Merton, a young American,	Eddie Polo
Dolores Nunez, a Cuban girl,	Inez McDonnell
Satan, a bandit chieftain,	J. P. McGowan
Mendez, Satan's lieutenant,	Jay Marchant
Rafael, a bandit	Jean Perkins
Capt. Alvarez, of the Cuban Army,	J. P. McGowan
The Mystery Woman	Magda Lane



THE launch with Jack and Dolores aboard is set afire by Satan just after the ring, unknown to Satan, is placed in a bottle and thrown overboard by Jack. Meanwhile, the Mystery Woman has told Lieut. Alvarez that Satan is pursuing Jack and Dolores and Alvarez takes the Submarine H-6 and goes to their rescue. He arrives just after Jack's launch explodes, takes Jack and Dolores aboard and makes for shore while Satan and his men in their speed boat head for their stronghold outside the city. Lieut. Alvarez now advises Jack that he will try and locate the ring and will notify all the ports upon which the Gulf Stream touches to keep watch for the bottle. He takes Jack and Dolores to an old tavern to remain in hiding until the ring turns up. Satan has sent word to various spies to keep watch for Jack and they report his presence at the tavern. Satan and his men attack Jack and Dolores after Alvarez leaves, and while Dolores is captured, Jack escapes through a secret tunnel which the Mystery Woman shows him. He follows Satan and his men and Dolores to their castle, again attempts to save her and a fight follows. Satan's men force Jack on to the parapet of the castle wall where one of the men attacks him from behind. Taken by surprise, Jack is knocked off the wall and falls toward the rocks below.

Latest Release of International News

San Pedro, Cal.—Pacific Fleet loses beloved Commander. Admiral Rodman gets great send-off as he leaves to join Naval Board in Washington.

Eisenbach, Germany. — Germany honors Luther. 400th anniversary of the Reformer's pilgrimage observed with elaborate ceremonies.

Washington, D. C. — Washington honors its heroic sons. Impressive tribute to Lieut. H. F. Cash and Vincent B. Costello who died in the world war. (For Baltimore and Washington only.)

New York City.—Chinese girls of N. Y. help famine sufferers. Make one of their rare appearances in public to raise funds for dying kinsmen.

Cambridge, Mass.—Western Athletes win great college meet. California's University triumphs in eastern classic with Harvard close second. (The 440 yard run.)

Washington, D. C.—President voices Nation's tribute to war dead. Impressive ceremonies in beautiful Arlington mark Capital's Memorial Day.

He'll Make Money This Year.

"Foolishly I booked too many pictures last Fall. For this reason I was not able to take advantage of a lot of pictures that were offered to me, though I was satisfied that they were better than the ones I had booked."

CURRENT RELEASES

Special Attractions

Starring
HARRY CAREY
"Hearts Up!"
"'If Only' Jim"
"The Freeze Out"
"The Wallop"

◆

Starring
FRANK MAYO
"Tiger True"
"Colorado"
"The Magnificent Brute"
"The Blazing Trail"

◆

Starring
LYONS-MORAN
"La La Lucille"
"Fixed By George"
"A Shocking Night"

◆

Starring
EDITH ROBERTS
"The Fire Cat"
"The Unknown Wife"
"Thunder Island"

◆

Starring
CARMEL MYERS
"Beautifuly Trimmed"
"The Mad Marriage"
"The Dangerous Moment"
"Cheated Love"

◆

Starring
EVA NOVAK
"The Torrent"
"Society Secrets"
"The Smart Sex"
"Wolves of the North"

◆

Starring
GLADYS WALTON
"Rich Girl, Poor Girl"
"All Dolled Up"
"Desperate Youth"
"The Man Tamer"

◆

Starring
GRACE DARMOND
"The Beautiful Gambler"

JEWELS

Starring
PRISCILLA DEAN
"The Virgin of Stamboul"
"Outside the Law"
"Reputation"

"Once To Every Woman"
(with Dorothy Phillips)

"Blind Husbands"
"The Devil's Passkey"
"Shipwrecked Among Cannibals"
"The Great Air Robbery"
"The Breath of the Gods"
(with Tsuru Aoki
"Under Crimson Skies"
(with Elmo Lincoln)
"Blue Sunday"
(with Lyons and Moran)

◆

Starring
JOE MARTIN
(Two Reels)
"No Monkey Business"
"A Monkey Hero"

Two Reel Western Dramas

Starring
HOOT GIBSON
"Double Crossers"
"The Wild, Wild West"
"Bandits Beware"

◆

Starring
JACK PERRIN
"The Outlaw"
"Fighting Blood"
"Stand Up and Fight"

◆

Starring
LON CHANEY
"The Empty Gun"

◆

Starring
EILEEN SEDGWICK
"The Heart of Arizona"

Serials

Starring
EDDIE POLO
"King of the Circus"
"Do or Die"

◆

Starring
EILEEN SEDGWICK
"The Great Radium Mystery"
"The Diamond Queen"

◆

Starring
ELMO LINCOLN
"The Flaming Disk"

◆

Starring
MARIE WALCAMP
"The Dragon's Net"

◆

Starring
ART ACORD
"The White Horseman"

◆

Two Reel Century Comedies

"Harem-Skarem"
"On With the Show"
"The Kid's Pal"
"The Country Heir"
"Dandy Lions"
"Playmates"
"A Dollar's Worth"
"For Sale"
"On Account"
"Pals"
"Custard's Last Stand"

◆

One Reel Star Comedies

"Movie-struck"
"Short and Sweet"
"Oh, Tessie!"
"The Truck Horse Bandit"
"Zulu Love"
"A Cheese Romance"
"Rubbing It In"
"Hearts and Flour"
"Uneasy Money"
"Meet My Husband"
"Rubes and Boobs"

INTERNATIONAL NEWS TWICE-A-WEEK

Benefit Hotel Show Proves Big Success

"Custard's Last Stand"

Two-reel Century Comedy

Featuring

ZIP MONTY and FLORENCE LEE

THE room-clerk at the Bilkmore Hotel is in love with the star summer guest, but the girl doesn't notice him. After being refused a dozen times he goes to the restaurant to drown his sorrows in strong coffee. That night the guests of the hotel are acting in a show for the benefit of the crippled furniture of the hotel.

In the last act the stagehand comes in when the villain is choking the girl and is supposed to rescue her. But just at that time the hotel clerk wakes up and thinks that the girl is really being attacked. He starts throwing everything within reach upon the stage. The audience joins in the fight with pillows, pies and crockery and drive the actors off the stage. The show, nevertheless, was a great financial success.

Masked Prize Winner Only The Grocery Boy

"Rubes and Boobs"

One-reel Star Comedy

Featuring **BILLY FLETCHER**

REUBEN was a grocery boy with romantic ideas. When he saw the modern edition of Queen Elizabeth hesitate before crossing a puddle of water he laid his coat at her feet. The girl ignored the coat and passed him by while Reuben picked up his water-soaked garment in disgust.

At the next house he finds a note saying that the key is under the mat and with special instructions for him not to touch the beer but to put the groceries in the icebox. Reuben enters the house and proceeds to take a bath in the tiled bath.

In the meantime the girl he had encountered on the street meets the owner of the house, who is an old school chum ,and she volunteers to keep an eye on the house during the owner's absence. The girl is in bed in the guestroom when Reuben enters the room in his pajamas. He jumps out of the window and is chased by the cop on the beat. Seeing a garden party in the next block he gets a mask and is awarded first prize for having the best costume. When they unmask, the cop discovers Reuben and takes him off to the city jail.

"THE WHITE HORSEMAN"

Episode No. 14

"A Jest of Fate"

AT the cabin of a forest ranger The White Spider, leader of an outlaw band, is battling desperately with the ranger for his freedom. He overcomes the ranger and starts to untie a member of his band who has also been made prisoner.

Hoping to effect the outlaw's capture, Jean Ramsey has led Wayne Allen, owner of the treasure ranch, and his Indian friend, Cuvas, to the cabin of the ranger. The girl is unaware of the dealings of her uncle, Dick Ramsey, with the outlaws, and with the desire of Ramsey to possess the secret of the opal caves hidden on the Allen ranch.

ART ACORD
UNIVERSAL

In the meantime Allen and his Indian friend have encountered the outlaws at the ranger's hut and a desperate battle is in progress when the boulder from the adjoining cliff crashes into the house, bringing Ramsey and the Indian girl in its wake.

In the crash Ramsey seizes the bracelet and makes his escape. He is followed by the Indian girl, relentless in her pursuit of the key to the treasure cave, which is the tomb of her ancestors.

Meanwhile the Mummy Man, strange phantom who lives in the hills and appears at times when Jean Ramsey and Wayne Allen seem in great peril, has learned that the Spider has the bracelet and determines once and for all to put an end to the trouble by making away with the outlaw band and burying the bracelet beneath an avalanche of earth.

The White Spider and his men make for the Spider's cave, Allen, Jean and the Indians are hot on their trail. Wayne is determined to wrest the bracelet from the White Spider. The Mummy Man, with dynamite and fuse, prepares to blow up the Spider's cave, burying outlaws and bracelet in the explosion. He lights the fuse, but his plans go wrong, for the Spider and his men leave suddenly enroute to the treasure caves, and Wayne Allen, Jean and the Indians ride on and dash into the Spider's cave, hoping to overcome the outlaws.

Too late the Mummy Man realizes that those whom he has protected are about to meet death in a terrific explosion. He rushes in to try to save them and snuff out the burning fuse, but he is too late, as they are pinned in the cave. A terrific explosion occurs.

INTERNATIONAL NEWS

NO. 44

Annapolis, Md.—President Harding sees new crop of admirals. Naval Cadets in Graduation parade prove they're as good on land as on sea.

Hoylake, England.—U. S. Golf champs fail to lift British title. American stars make gallant effort but lose out by narrow margin. (Omit from San Francisco, Los Angeles, Seattle, Portland, Spokane, Denver, Dallas and Salt Lake City prints.)

Oppeln, Silesia.—Latest pictures of the Silesian crisis. British and Italian officers allow German volunteers to organize against Polish invaders. (Omit from Los Angeles and Boston.)

Los Angeles, Cal. — School boys stage a brilliant review. Expert drilling wins high praise from army officers. (Los Angeles only.)

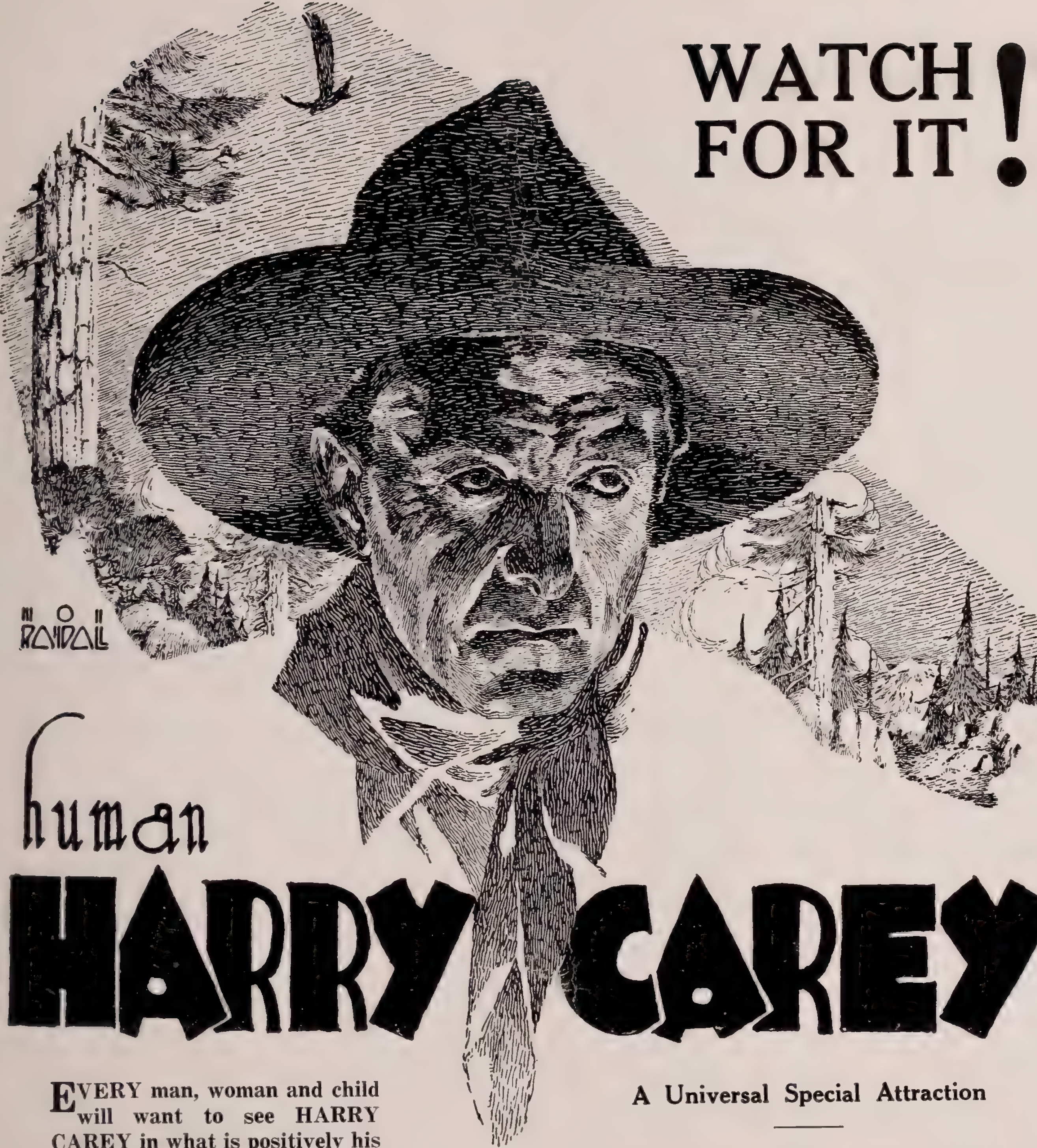
Boston, Mass.—Fire plugs bring joy to youngsters. Mayor Peters inaugurates the city's new system of open-air showers — free. (Boston only.)

Oyster Bay, N. Y.—Trial spins for yacht cup races. Six meter boats in preliminary tests for British-American trophy events this summer. (Omit from Boston, Dallas, Cleveland, Phila., Seattle, Portland, Spokane, L. A., S. F., Denver, Salt Lake, Cincinnati.)

BEST PICTURES CROWDED OFF HIS SCHEDULE

"Foolishly I booked too many pictures last Fall. For this reason I was not able to take advantage of a lot of pictures that were offered to me, though I was satisfied that they were better than the ones I had booked."

WATCH FOR IT!



human

HARRY CAREY

EVERY man, woman and child will want to see HARRY CAREY in what is positively his greatest production and sure to be remembered as one of the best Westerns ever produced. Released June 27th. Play this picture without fail.

A Universal Special Attraction

From Courtney Ryley Cooper's "Red Book" Story, "Xmas Eve at Pilot Butte."

Directed by JACK FORD

"DESPARATE TRAILS"

Watch for her!

In only a few weeks, the greatest find since Mary Pickford in an up-to-minute picture of an up-to-the-minute girl.

"SHORT SKIRTS"

Directed by HARRY B. HARRIS

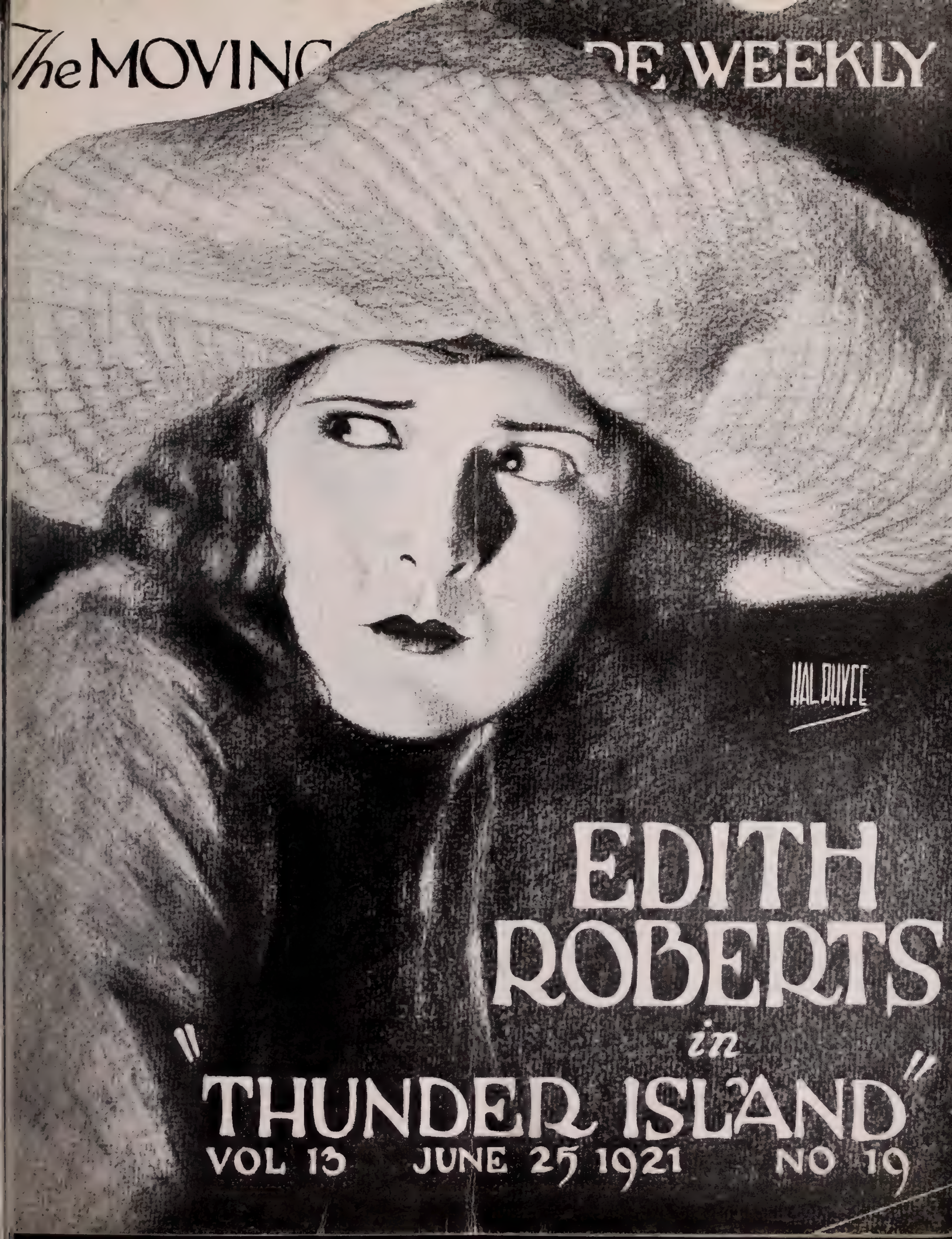
The peppery drama of a lovable little imp with grown-up ideas—you won't know whether to kiss her or kill her. Just exactly the kind of picture that the darling heroine of "PINK TIGHTS"—"ALL DOLLED UP" and "THE MAN TAMER" can put over better than any other star on the screen. Watch for "SHORT SKIRTS." It will go over with a bang everywhere.

The Little
Queen of the Flappers

GLADYS WALTON

APPEARING ONLY IN UNIVERSAL SPECIAL ATTRACTIONS

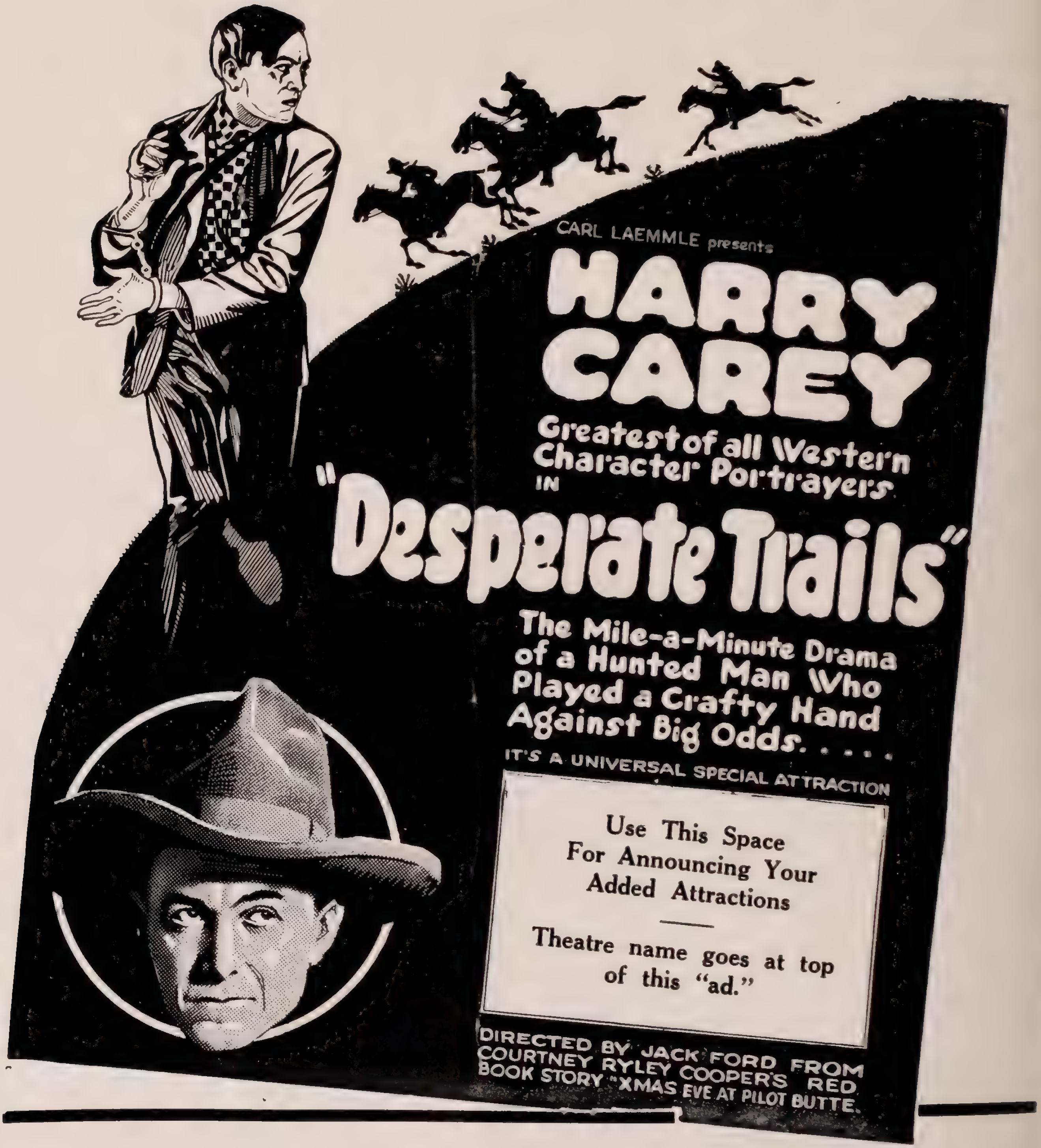
The MOVING E WEEKLY



EDITH ROBERTS
in
"THUNDER ISLAND"

VOL 13 JUNE 25 1921 NO 19

COMING!



CARL LAEMMLE presents

HARRY CAREY

Greatest of all Western Character Portrayers

IN

"Desperate Trails"

The Mile-a-Minute Drama of a Hunted Man Who Played a Crafty Hand Against Big Odds. . . . .

IT'S A UNIVERSAL SPECIAL ATTRACTION

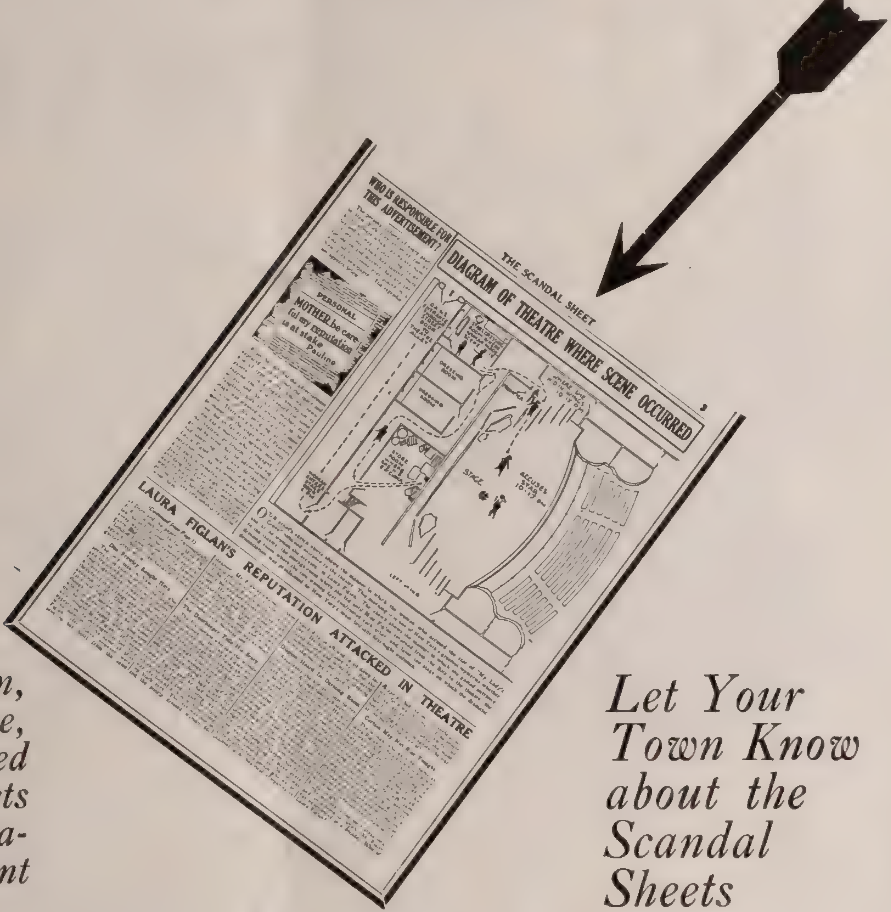
Use This Space For Announcing Your Added Attractions

Theatre name goes at top of this "ad."

DIRECTED BY JACK FORD FROM COURTNEY RYLEY COOPER'S RED BOOK STORY "XMAS EVE AT PILOT BUTTE."

THIS is a reproduction of one of the three-column ads that will help you put over the greatest picture that HARRY CAREY ever made. Book the picture—read your Press Sheet—and then go the limit! This is an absolutely sure-fire hit and no mistake.

Have You Tried This Stunt?



THE SCANDAL SHEET

3

WHO IS RESPONSIBLE FOR THIS ADVERTISEMENT?

DIAGRAM OF THEATRE WHERE SCENE OCCURRED

PERSONAL

MOTHER be careful my reputation is at stake
Pauline

LAURA FIGLAN'S REPUTATION ATTACKED IN THEATRE

DRESSING ROOM
DRESSING ROOM
STAGE
ACCUSES STAR 10:17 P.M.
LEFT WING

Mgr. P. D. Abraham, of the Frolic Theatre, San Francisco, used 5000 Scandal Sheets in exploiting "Reputation". His idea went over big.

Let Your Town Know about the Scandal Sheets

"MY idea in delivering these will be by the means of getting into the big department stores, meat departments and different lines of business and have them insert one Scandal Sheet in each of their packages sent out to different homes in San Francisco.

"I think this is a very practical way of distributing this kind of advertising, as any housewife receiving an advertisement of such description in a package of vegetables or meat will be bound to take it and look through it carefully."

P. D. ABRAHAM.

LAEMMLE-UNIVERSAL
ANNIVERSARY WEEK

LAEMMLE-UNIVERSAL ANNIVERSARY WEEK will be celebrated in thousands of theatres all over the U. S. You can arrange with your nearest Universal Exchange for a special gala week of Universal Pictures.

To help you put it over as your biggest week of the year, bar none, Universal offers you the following, ABSOLUTELY FREE OF CHARGE.

FREE BANNERS

A striking banner that's sure to get 'em.

FREE ONE-SHEETS

Announcing the Anniversary Week so that everybody in your town will know what's happening.

FREE THREE-SHEETS

Beautiful, colored posters made so that he who runs may read.

FREE HERALDS

Unbeatable as proven crowd-getters.

FREE SLIDES

You know what they've done for you on previous occasions—they bring crowds back for sure.

FREE STICKERS

Use 'em freely on everything you advertise—they're yours for the asking.

And on each picture booked--

FREE POSTERS

All the paper you need—one-sheets—three-sheets—six-sheets—all absolutely and unreservedly free of charge.

FREE SLIDES

The famous Universal teaser slides are yours,—free.

FREE AD-MATS

All that you can use and then some—for nothing.

FREE LOBBY PHOTOS

Yes, FREE. You'll have no excuse if you don't have the finest lobby in your history.

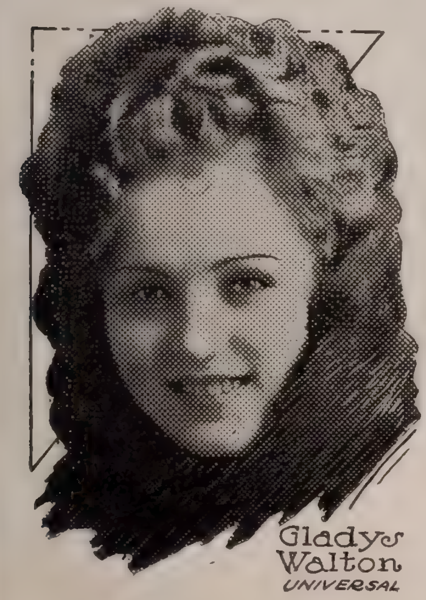
Youngest Screen Flapper *in* "Short Skirts"

THE history of the screen does not reveal a more brilliant record of achievement by a star than is credited to Gladys Walton, the little Universal favorite who has just celebrated her eighteenth birthday and who, in the short space of a year, has introduced herself safely in the hearts of the theatre-goers of America.

Gladys Walton Scores Another Dramatic Success

A year ago the name of Gladys Walton was unknown to the great public, although Universal directors had their eyes on her for some months. After giving her several important parts to test their judgment they decided that Gladys was ripe for starring honors, and she was presented in "Pink Tights," the appealing story of the little circus girl. Her success was emphatic. Within a few weeks she was firmly established. Theatre patrons began calling for more of Gladys Walton, and exhibitors, in turn, called on Universal for more features starring this newly made star.

Since then the record of Gladys Walton shows one success after another. She was adorable as the little rich girl in "Risky Business" who shot craps with the boys and then risked her life to save her sister from dishonor; she was a revelation in the dual rôle in "Rich Girl, Poor Girl," in which she played two extremely opposite characters; as the little shop girl in "All Dolled Up," she was simply irresistible; in "Desperate Youth" she gave an artistic performance of a little mountain waif; in "The Man Tamer" she again appeared as a circus girl, thrilling not only by her great dramatic talent, but by her fearless work in a cageful of lions.



From all accounts, however, Miss Walton is said to have achieved her greatest success in her most recent feature, "Short Skirts," from the Saturday Evening Post story by Alice L. Tildesley.

Not the least interesting of this photoplay is the artistic prologue which precedes the main story on the screen.

"Short Skirts" is a picture with a message. It is not a story told for the sake of a moral nor does it drag in a lesson by its heels; but in asubtle way it points to the tendency of the modern feminine youngster to miss the joys of budding womanhood and to make the transition from childhood to maturity with a single bound. This, the story points, is due in a great measure to the examples set young girls by their elders and to the lack of restraint in the average American home. As the story is from the pen of Alice L. Tildesley, one of the most brilliant of women writers, and first appeared in "The Saturday Evening Post," there is every assurance that the subject is cleverly treated.

In order to get the audience in the proper frame of mind for the story, the producer has opened his picture with a prologue which shows the evolution of the modern "flapper" and the influence of the grandmothers on the girls of to-day. The various fashions are shown, beginning with the frocks worn in Colonial days down to the very latest Parisian decree. The various types of mothers are also shown, and in connection with this part of the prologue is reproduced an animated model of Whistler's masterpiece, "Mother." Florence Lee, a stately old lady and an actress of skill and charm, was selected by Director Harry B. Harris to pose as the figure of the famous painting, first shown in a frame, and then coming to life.

Almost every woman has experienced that period in her early life when she is anxious to put up her hair, lengthen her skirts and escape the odium of being called "little girl." Miss Walton is just such a girl in "Short Skirts," and her rebellion against the restraint of her widowed mother and her prospective step-father lead her a merry chase. After she has entangled her relatives and friends in a lively mess, stirred up quite a bit of scandal and almost lost her best friend the election to the mayoralty, she learns her lesson.

HE PASSED UP HIS BEST PICTURES

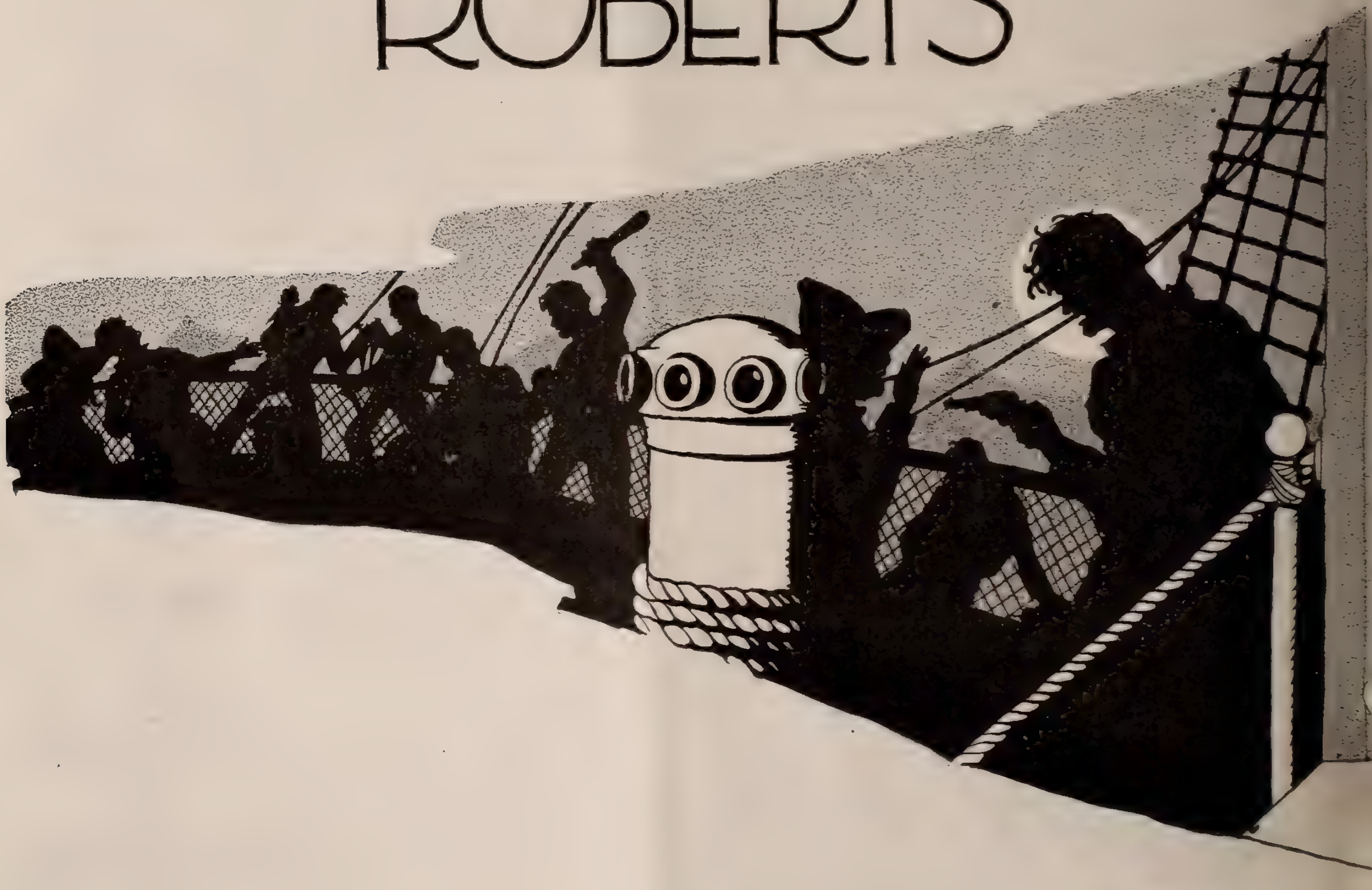
"FOOLISHLY I booked too many pictures last Fall. For this reason I was not able to take advantage of a lot of pictures that were offered to me, though I was satisfied that they were better than the ones I had booked."—*From an Exhibitor,*

CARL LAEMMLE presents

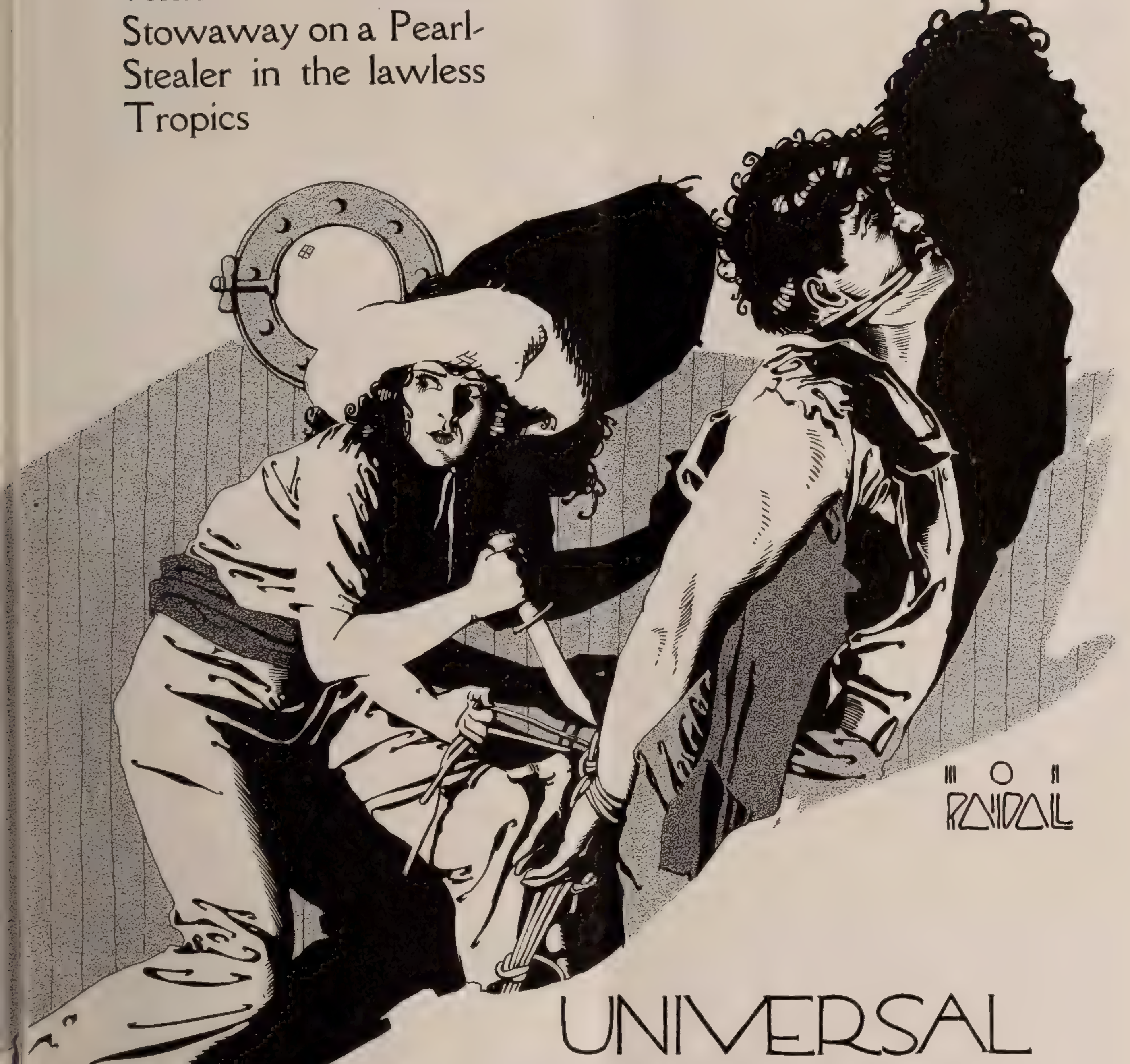
"THUNDER ISLAND"

Starring

EDITH ROBERTS



The Amazing Adventures of a little Stowaway on a Pearl-Stealer in the lawless Tropics



UNIVERSAL SPECIAL ATTRACTION

Directed by Norman Dawn

Service Page *for* Harry Carey *in* "Desperate Trails"

AT A GLANCE

SUBJECT—"Desperate Trails."

STAR—Harry Carey.

PREVIOUS HITS—"The Wallop," "If Only Jim," "Marked Men," "Overland Red," "Bullet Proof," etc.

DIRECTED BY—Jack Ford.

STORY BY—Courtney Ryley Cooper.

SCENARIO BY—J. Elliott Clawson.

SUPPORTING CAST—Irene Rich, Barbara LaMar, Ed Coxen, George Seigman, George Stone, Helen Field, etc.

LOCALE—The West.

TIME—The Present.

PHOTOGRAPHED BY—Harry Fowler.

THUMB-NAIL THEME—The story of a strong man who is cheated by Fate of both the woman he loves and the one he thinks he loves; of a noble self-sacrifice which sends him to prison, from which he escapes when he learns that the object of his penance has betrayed him; and of a supreme atonement which opens the path to eventual happiness.

◆

ADVERTISING PUNCHES

1—The best dramatic work ever done by Harry Carey, Ace of the Western Drama.

2—The fact that the story by Courtney Ryley Cooper was read by thousands in the Red Book Magazine.

3—The fascinating screen presence of Irene Rich in the leading feminine rôle.

4—The beauty and daring given to the second feminine lead by the vivacious Barbara LaMar.

5—Inspiring scenes in the snow-clad Truckee district of Northern California.

6—Some of the most artistic photography ever put on the screen—the work of Harry Fowler.

7—The highly dramatic incident of a man going voluntarily to prison to save a man whom he believes to be the brother of the woman he loves; and then to discover that the man is her lover.

8—The clever character work of George Seigman, famous for his work in many Griffith productions.

9—Jack Ford's skillful direction and his analysis of dramatic values.

10—The appealing work of the two kiddie players, Georgie Stone and Helen Field.

Synopsis of Story

BART CARSON drives the last nail into a wierd cabin which he has built with seven years' savings to house Lou, the belle of Rawlins, the only town in the desolate snow-blanketed wilderness in which he lives.

Enroute to Rawlins he stops at an isolated cabin where lives Mrs. Walker and her two kiddies. Bart tells her that he is on his way to Rawlins to marry the finest girl in the world.

Lou was a ravishingly beauty and her only weakness was that she loved a number of men. This Bart didn't know until he discovered a man in her room.

The mail train had been robbed and Lou tells Bart that Walker is her brother; that he robbed the train so that she could have some pretty clothes in which to be married.

Because he loves the woman, Bart assumes the guilt for the robbery and goes to prison, sentenced to sixteen years behind the grim walls of the penitentiary for a crime of which he was innocent. Then, one day, word comes to the prison through underground channels of the true relationship existing between the man and Lady Lou. He also learns that the man is the worthless husband who deserted Mrs. Walker and her children in the cabin at Pilot Butte.

Bart escapes from the prison in a packing case and goes to Lou.

In a spectacular flight he finds Walker and Lou on a train. The men fight and Walker plunges to his death over a trestle. Bart escapes and makes his way to the house where he last saw Mrs. Walker and the kiddies. It is Christmas Eve and Bart promises the little ones a wonderful present. He gets the little boy to snap the handcuffs on his wrists and when the sheriff comes, the child, thinking that it is all play, says: "I captured him and I claim the reward."

The sheriff tells Bart, whom he likes, that Lou has confessed that the robbery was a frame-up and it is plainly indicated that the judge, who was himself on the train, will juggle the case so that real justice will prevail.

CAST

Bart Carson	**Harry Carey**
Mrs. Walker	**Irene Rich**
Dannie Boy	**Georgie Stone**
Carrie	**Helen Field**
Walter A. Walker	**Ed Coxen**
Lady Lou	**Barbara LaMar**
Sheriff Price	**George Seigman**
Doc Higgins	**Chas. Insley**

◆

Theatre Name Here

◆

Bart Carson went to prison an innocent man for a man he believed to be the brother of the woman he loved. What happened when he discovered that he was her lover? Harry Carey tells you in "Desperate Trails."

◆

Give your heart a cross-country run. See Harry Carey in "Desperate Trails" and your own troubles will hand you a laugh.

Harry Carey in "DESPERATE TRAILS"
ITS A UNIVERSAL

Suggested use of Scene Cut and Display Lines for smaller theatres.

Publicity Stories *for* "Desperate Trails"

Use These Stories in Your Local Newspapers

REMARKABLE PRISON STORY THEME OF UNIVERSAL FILM

HARRY CAREY has his most dramatic and sympathetic rôle in "Desperate Trails," the Universal photodrama which is to be shown at the .... Theatre for the first time locally on ....

Courtney Ryley Cooper wrote the story for the Red Book Magazine where it was widely read and Jack Ford directed its production at Universal City and in Truckee, the picturesque snow-country of California.

The story deals with a man who goes to prison for another, finds that the girl he thinks he loves is unfaithful and returns to marry the widow of the man who caused his trouble.

Remarkable photography, the work of Harry Fowler, gives a thrilling dramatic wallop to the big emotional scenes where the star is seen staggering across the trackless white immensity of snow to escape from the man-hunters who pursue him as a train robber.

Irene Rich, beloved among playgoers for her natural grace and sincerity, appears as Carey's leading woman, while Barbara La Mar, the vivacious brunette beauty, plays the rôle of the unfaithful girl with dramatic power and daring.

Cleverly woven into the fabric of the story are two adorable kiddies, children of the woman the star eventually marries, who provide just the needed touch of pathos. The rôles are interpreted by little George Stone as "Danny Boy" and Helen Field as "Carrie."

* * *

HARRY CAREY WINS PRAISE IN NEW DRAMATIC ROLE

HARRY CAREY, supported by a splendid cast in one of his most appealing Universal photodramas, won new friends at the .... Theatre last night when "Desperate Trails," his most recent success, had its local premier before a capacity audience of Carey admirers.

The story deals with a cowpuncher who lopes into the town of Rawlins to claim Lady Lou, the belle of the camp. He believes that he loves her, yet it is difficult for him to tell Mrs. Walker, a sweet and womanly friend, of his impending marriage. It is particularly difficult when the Walker kiddies, two adorable little ones, hang on his knees and ask him if he doesn't wish that he was their dad. Walter Walker, father of the family, has deserted his little brood. He is in Rawlins and is believed to have robbed a train. Bart Carson, our hero, finds him in Lady Lou's room. The girl says that it is her brother. Carson takes the guilt of robbing the train and goes to prison to serve a sixteen-year term. Then, through the mysterious underground channels of prison gossip, he learns that Walker is living in Rawlins with Lady Lou, that he is her lover, not her brother. Escaping from prison he holds up an east-bound train and finds Walker and Lady Lou eloping. Then comes one of the most dramatic climaxes to a swift screen story ever filmed. In the end, quite to the liking of those who saw the performance last night, Walker is killed by accident and Bart Carson goes to the humble little cottage where he left the woman and the kiddies and infuses their hearts with happiness.

Harry Carey in
"DESPERATE TRAILS"
IT'S A UNIVERSAL

* * *

LAST SPECIAL ATTRACTION FILM FOR WESTERN STAR

A STORY as big and rugged as the great outdoors in which most of its scenes occur is "Desperate Trails," the vigorous western tale by Courtney Ryley Cooper which recently attracted so much attention in The Red Book Magazine and which has been adapted to the screen for the stellar use of Harry Carey ,the popular Universal star.

"Desperate Trails" is coming to the .... Theatre on ...., and in this photodrama Harry Carey will make his final appearance in the Universal program productions. His next appearance will be in a super-production ,although many of the reviewers have declared "Desperate Trails" to be in the latter class. It certainly should be, with Harry Carey in the most human role he has had in many months (with a story of rare appeal and an all-star cast to portray the supporting roles).

In his latest feature the human Carey appears as a big-hearted Westerner who loves the wife of a worthless outlaw, with a noble devotion. Unable to tell her of his love he tries to forget her by falling in love with a woman totally unlike her in every way. This girl not only betrays his love ,but sends him to prison when he tries to save the man she claims is her brother from the hands of justice.

HIRE RAILROAD TRAIN TO TAKE MOVIE SCENES

THERE is a romantic glamor about railroading that is effectively woven into the dramatic fabric of Harry Carey's current Universal attraction, "Desperate Trails," now showing to appreciative audiences at the .... Theatre.

The story, originally written for the Red Book Magazine, by Courtney Ryley Cooper and directed at Universal City by Jack Ford, is based upon a man who is sent to prison as a train robber. He accepts the sentence, although he is innocent, to save a man whom he believes to be the brother of the girl he loves. When he discovers that the man is her lover he escapes from prison, overhauls a limited train, boards it, goes lurching through the cars, finds the girl and the man and holds the passengers at bay while he metes out his own justice to the despoilers of his life.

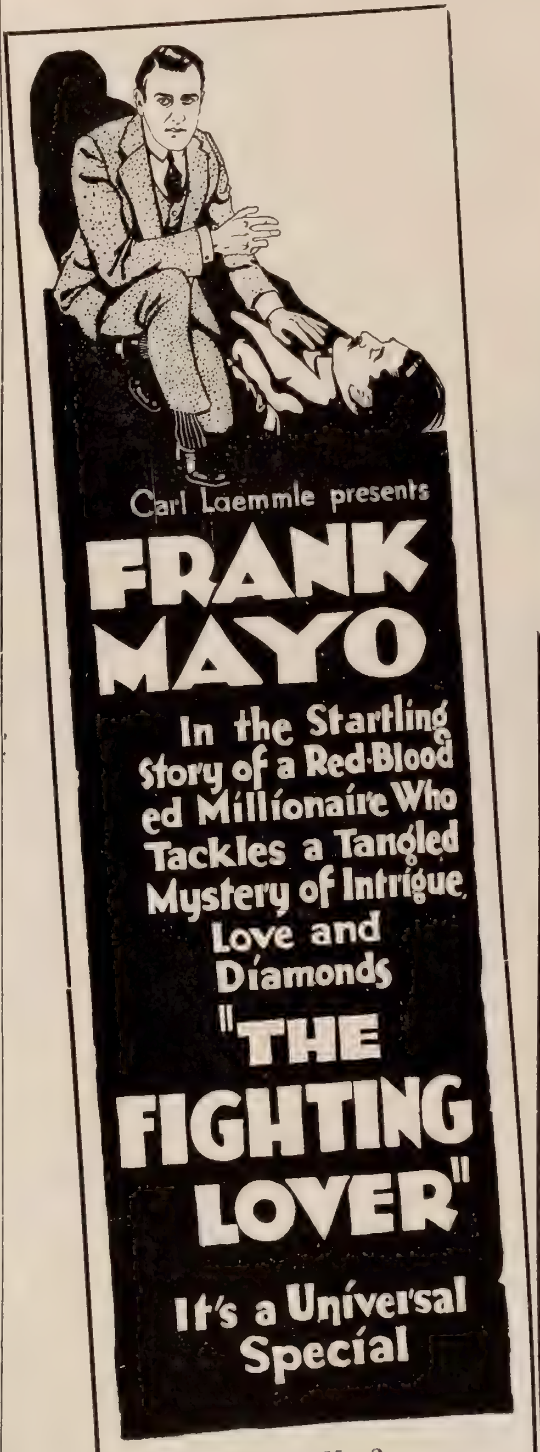
The railroad scenes were filmed by Universal after extensive negotiations had been carried on for the leasing of a branch line and an entire train with its modern locomotive, from the Southern Pacific. The regular train crew, engineer, fireman, conductor, brakeman and flagman were engaged for the work and paid more than twice their usual salaries.

To assure realism the train was operated just as it is on its run. Upon its slowing down for a stop at a small station, the telegraph operator and station agent ran out into the storm with their lanterns to discover why he limited should stop there. Their natural amazement has been recorded by the camera.

* * *

Read Your Press Sheet--

It's made to make money for you.



Carl Laemmle presents

FRANK MAYO

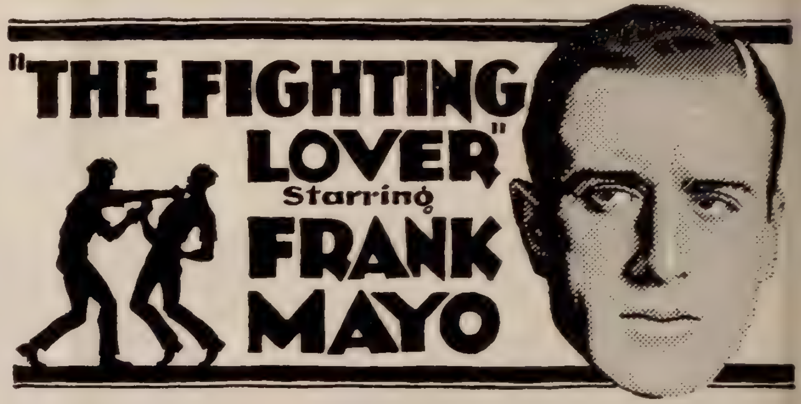
In the Startling Story of a Red-Blooded Millionaire Who Tackles a Tangled Mystery of Intrigue, Love and Diamonds

"THE FIGHTING LOVER"

It's a Universal Special

Ad-Cut No. 2

Just two of the many Newspaper ads in your Press Sheet--all sizes--all shapes



"THE FIGHTING LOVER"

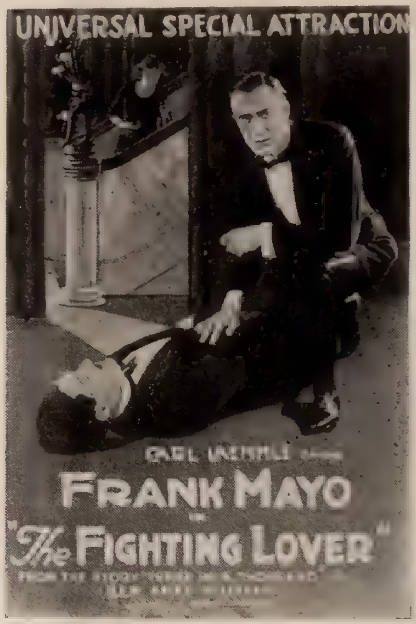
Starring

FRANK MAYO

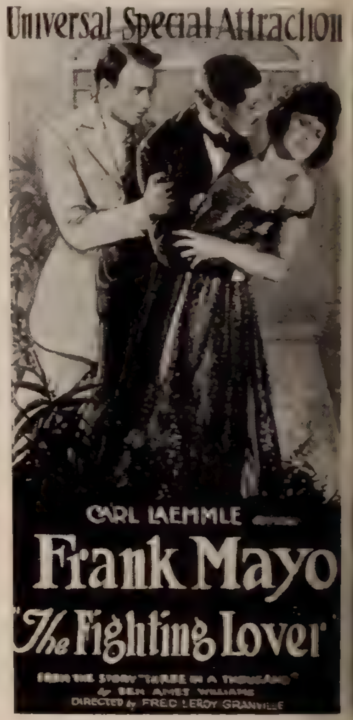
Ad-Cut No. 4

AN ATTRACTIVE

Every Poster used outside will return its value ten-fold to you inside

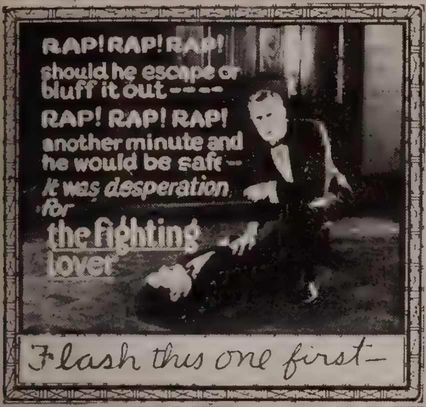

UNIVERSAL SPECIAL ATTRACTION
CARL LAEMMLE
FRANK MAYO
"The FIGHTING LOVER"

One-Sheet

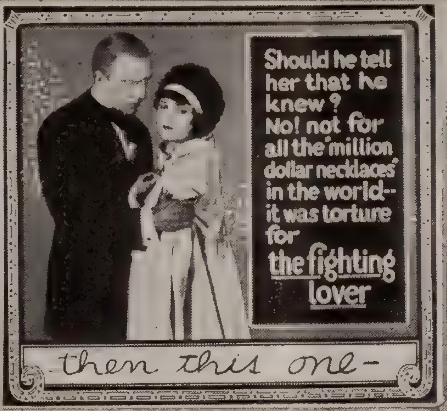

Universal Special Attraction
CARL LAEMMLE
Frank Mayo
"The Fighting Lover"
FROM THE STORY "THREE IN A THOUSAND"
by BEN AMES WILLIAMS
DIRECTED by FRED LEROY GRANVILLE

Three-Sheet

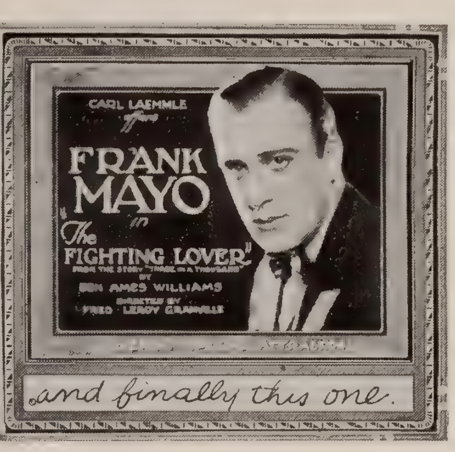
TEASER SLIDES--USE THEM AS INDICATED


RAP! RAP! RAP!
should he escape or bluff it out----
RAP! RAP! RAP!
another minute and he would be safe--
it was desperation for
the fighting lover

Flash this one first—


Should he tell her that he knew?
No! not for all the million dollar necklaces in the world--
it was torture for
the fighting lover

then this one—


CARL LAEMMLE
offers
FRANK MAYO
in
"The FIGHTING LOVER"
FROM THE STORY "THREE IN A THOUSAND"
BY
BEN AMES WILLIAMS
DIRECTED BY
FRED LEROY GRANVILLE

and finally this one.

Book the Picture--Use the Press Sheet

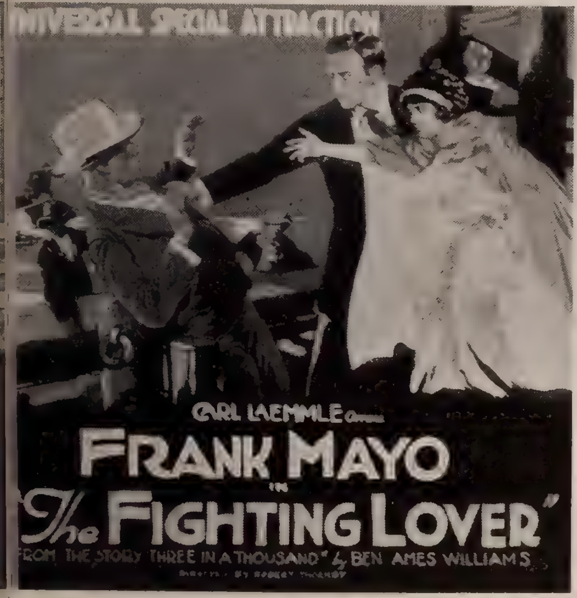
IT CONTAINS:

- *Exploitation Stunts*
- *Newspaper Stories*
- *Complete Line of Posters*
- *Newspaper Ads*
- *Teaser Slides*
- *Lobby Photos*

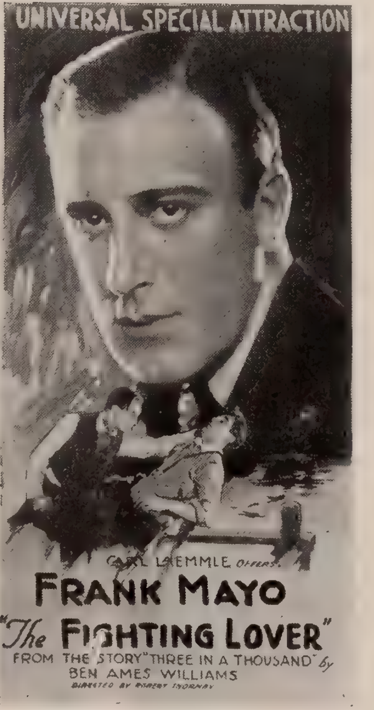
CROWD-GETTING LINE OF POSTERS

Universal never got out a cleverer or snappier line of paper than this.

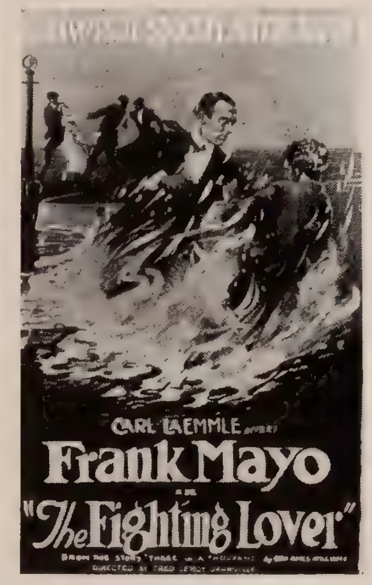
Use Posters everywhere you can! They are the surest crowd-gatherers in the world.


UNIVERSAL SPECIAL ATTRACTION
CARL LAEMMLE offers
FRANK MAYO
IN
"The FIGHTING LOVER"
FROM THE STORY THREE IN A THOUSAND" by BEN AMES WILLIAMS

Six-Sheet


UNIVERSAL SPECIAL ATTRACTION
CARL LAEMMLE OFFERS
FRANK MAYO
"The FIGHTING LOVER"
FROM THE STORY "THREE IN A THOUSAND" by
BEN AMES WILLIAMS

Three-Sheet


CARL LAEMMLE offers
Frank Mayo
IN
"The Fighting Lover"

One-Sheet

THE MOVING PICTURE WEEKLY
A MAGAZINE FOR MOTION PICTURE EXHIBITORS
Published Weekly by the MOVING PICTURE WEEKLY PUB. CO.
1600 BROADWAY, NEW YORK CITY
PAUL GULICK, *Editor.*
(*Copyright, 1921, Universal Film Mfg. Co. All Right Reserved.*)
Vol. 13 JUNE 25, 1921 No. 19

Production Active At Universal City

Several Special Attraction Photoplays and Jewel Features Now Being Completed at West Coast Studios

FRANK MAYO has returned from Catalina where Fred LeRoy Granville directed him in his most interesting scenes for "The Shark Master," the star's forthcoming Special Attraction photodrama. The director wrote the story from his own experiences in the South Seas and during the screening of the story, Mayo was called upon to fight an underwater battle with a man-eating shark.

❦

MISS DU PONT, who has been playing the leading feminine rôle in Von Stroheim's million-dollar feature, "Foolish Wives," at Universal City for the past year, has just been given a long term contract by Universal. After viewing her remarkable work in this picture Universal officials thought her ripe for starring honors.

❦

HOOT GIBSON is now on the speedy home stretch of "The Mascot of the Three Star," his forthcoming Universal feature in which Jack Ford is directing him. He is supported by one of the best casts ever assembled at Universal City.

❦

EILEEN SEDGWICK has resumed her work on "The Terror Trail," her latest serial production being filmed at Universal City under the direction of Edward Kull. Work on this chaptered romance was interrupted six weeks ago on account of Miss Sedgwick's illness, after six episodes had been completed. Vol. 13, No. 21, of the *Moving Picture Weekly* will be a campaign book devoted to exploitation and publicity material for this serial.

ALTHOUGH Marie Prevost had decided never to appear in any more bathing girl pictures when she took up serious dramatic work at Universal City, she has discovered that her first Universal picture contains the scene of a moonlight bathing party. The picture which is called "The Butterfly" is being directed by King Baggot.

❦

ROLLIN STURGEON has returned to Universal City after two weeks at Balboa where the marine scenes were filmed for "The Harbor Road," the story of the New England Coast in which Universal's newest star, Mary Philbin, has the leading rôle.

❦

THE next issue of the *Moving Picture Weekly* will be an International Number in honor of the anniversary of the Universal Film Manufacturing Company. There will be an eight page folder inserted in the magazine showing exhibitors how they can profitably use the supplies which Universal will furnish to them without charge during Anniversary Week. This will also mark the fifteenth anniversary of the entry of Carl Laemmle, the president of Universal, into the Motion Picture Industry.

❦

CAN YOU AFFORD TO DO THIS?

"FOOLISHLY I booked too many pictures last Fall. For this reason I was not able to take advantage of a lot of pictures that were offered to me, though I was satisfied that they were better than the ones I had booked."
—*From an Exhibitor.*

Dramatic Story for Film Star's Special Attraction Picture

Harry Carey in "DESPERATE TRAILS" ITS A UNIVERSAL

AFTER a brilliant career on the dramatic stage, followed by a succession of triumphs on the screen, Harry Carey is now recognized as the foremost exponent of the Western photodrama. Universal, under whose banner he has starred for the past four years, owing to his tremendous popularity, decided to make him a Jewel star, which places him in the same category as the productions of Priscilla Dean, Erich von Stroheim, Tod Browning and the other super-attractions comprising the Universal special features.

For his final program attraction Harry Carey appears in "Desperate Trails," a story of such remarkable strength, such sheer dramatic force and so wonderfully acted by an all-star cast, that it will serve as an introduction to the Jewel features in which he is to be seen from now on.

Harry Carey came to the screen with a liberal education, a fine record as actor and playwright, and with a marvelous physique gained through years of hard work on a Montana ranch. He was born in New York, the son of a prominent judge, and until he was in his twenties had never ridden a horse except the saddle animals one sees in Central Park. Yet now he is recognized among the half-dozen most daring horsemen on the screen.

His early screen training was received with the old Biograph Company under the direction of David Griffith, being one of that group of players which included the Gish Sisters, Henry Walthall, Blanche Sweet and others who rose to stardom.

Two beautiful women, radically different in type but equally capable, support the Western star in his most recent Universal photodrama, "Desperate Trails."

Irene Rich, whose screen personality has endeared her to thousands, appears in the leading feminine role, while Barbara LaMar, the vivacious brunette, has a less heroic but nevertheless interesting characterization of an unfaithful girl.

"Desperate Trails" was written as an original story for the Red Book Magazine by Courtney Ryley Cooper and was widely read by lovers of Western action. Purchased by Universal it was given to Elliott J. Clawson for screen adaptation and filmed under the direction of Jack Ford.

With the amazing story of a man who goes to prison for another and then finds that he has been made the pawn of an unfaithful woman, as the basic theme, Harry Carey does his most appealing screen work in the heroic role of Bart Carson.

What's at the Playhouse To-Night?

Harry Carey in "Desperate Trails"

THERE is something romantic about an overland train thundering through a rain-veiled night, with the headlight drilling a glowing hole in the darkness. Such a scene adds to the dramatic force and the artistic appeal of "Desperate Trails," Harry Carey's Universal feature, which is now showing at the ....

❦

THE prison scenes in "Desperate Trails," the Western photodrama in which Harry Carey is winning such great success at the .... Theatre, were taken in the penitentiary of a Western State and many real convicts appeared as characters in the play. The escape is a counterpart of one which actually occurred in that prison a few months ago.

IT is doubtful if any photodrama of recent months has contained a scene as heart-tugging in its effects and as beautiful in its execution as the final sequence in "Desperate Trails," in which Harry Carey is making more friends than ever at the .... Theatre.

❦

THERE is more action to the square inch crowded into every foot of film displayed at the .... Theatre than has been enjoyed by a local audience in a long time. The photodrama is called "Desperate Trails" and its star is none other than the ace of the Western drama, Harry Carey. The story was written by Courtney Ryley Cooper and was directed by Jack Ford.

The First Real Mil

ON May 11th, 1921, the Universal-Jewel de Luxe, "FOOLISH WIVES," directed by Von Stroheim, topped a million dollars in cash cost of production. By the time this picture is released—probably in the early Fall—it will have been a year and a half in the making and will have cost very much more than a million dollars—how much more, Universal does not know at the present writing—and does not care—for the simple reason that "FOOLISH WIVES" will be the finest moving picture that anyone, anywhere, ever produced.

But be informed right now that "FOOLISH WIVES" is the first real million-dollar picture ever made in America.

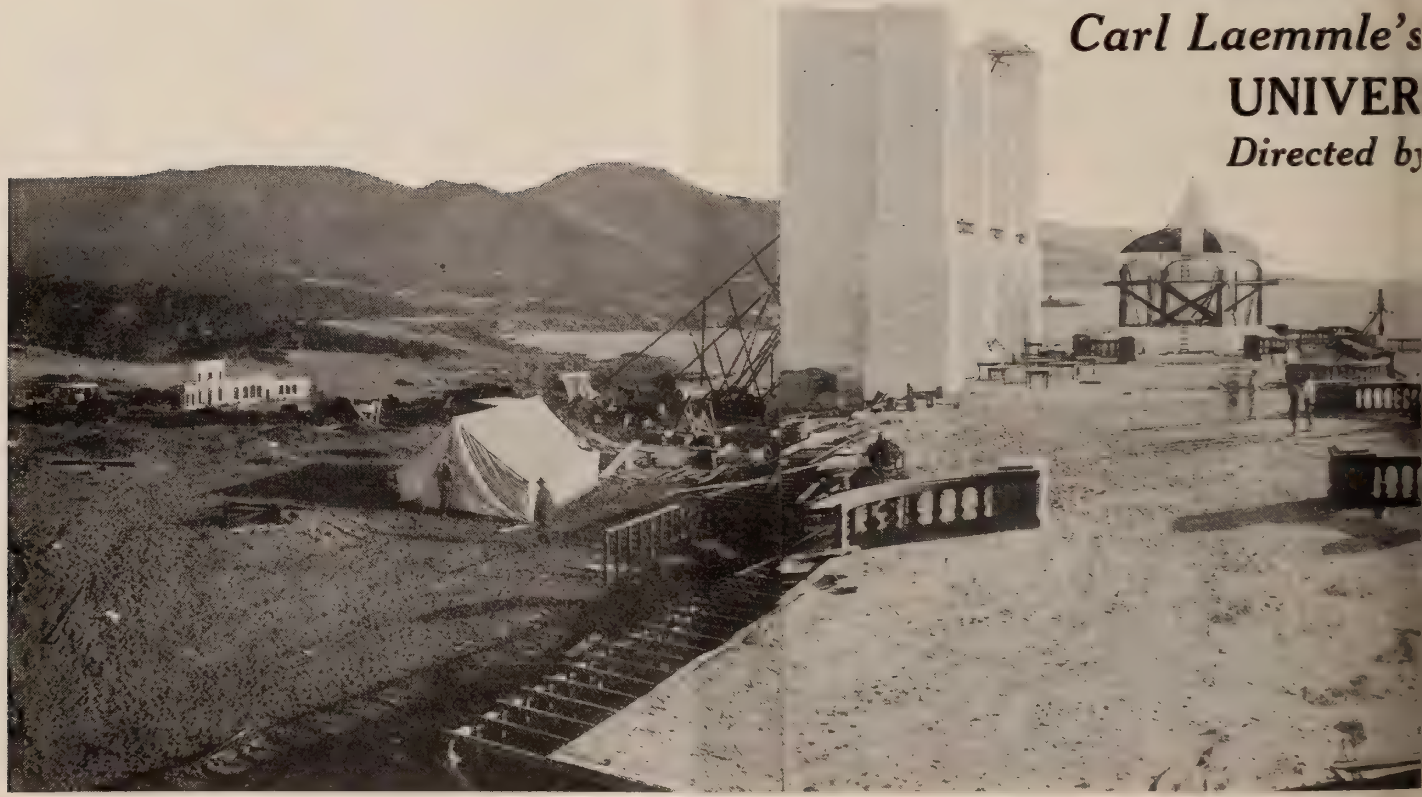
"FOOLISH

The Most Talked-ab

Carl Laemmle's

UNIVER

Directed by



lion-dollar Picture

BELOW you will see one of the Monte Carlo sets in the making, this one being located at Point Lobus, below Monterey. The towering mountains, the marvelous architecture, the flashing sea of the beautiful Cote d'Azure are all there, as if transported miraculously from the garden spot of the Old World to serve as a setting for the most amazing photoplay of this day and generation.. Other sets—a whole city, in fact —may be found at Universal City, and Universal will challenge any American who has ever visited Monte Carlo to say, when he sees this picture-miracle on the screen, whether he is looking at the real thing or its duplication. For as long as men make moving pictures, this colossal production will remain the standard for luxury of settings, dramatic intensity, superb acting and fidelity in detail.

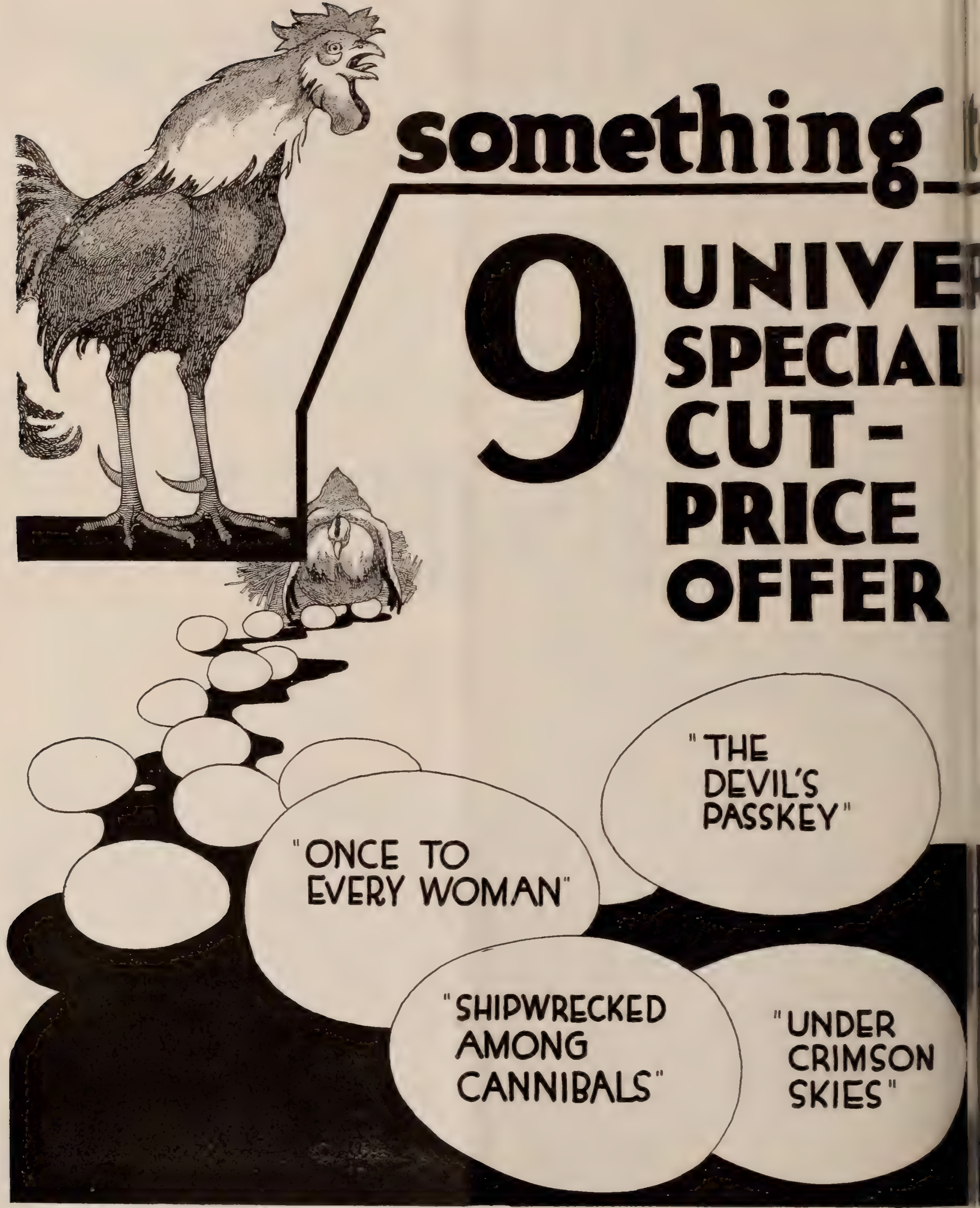
WIVES"

ut Picture ever Made

Crowning Achievement

AL-JEWEL

Von Stroheim

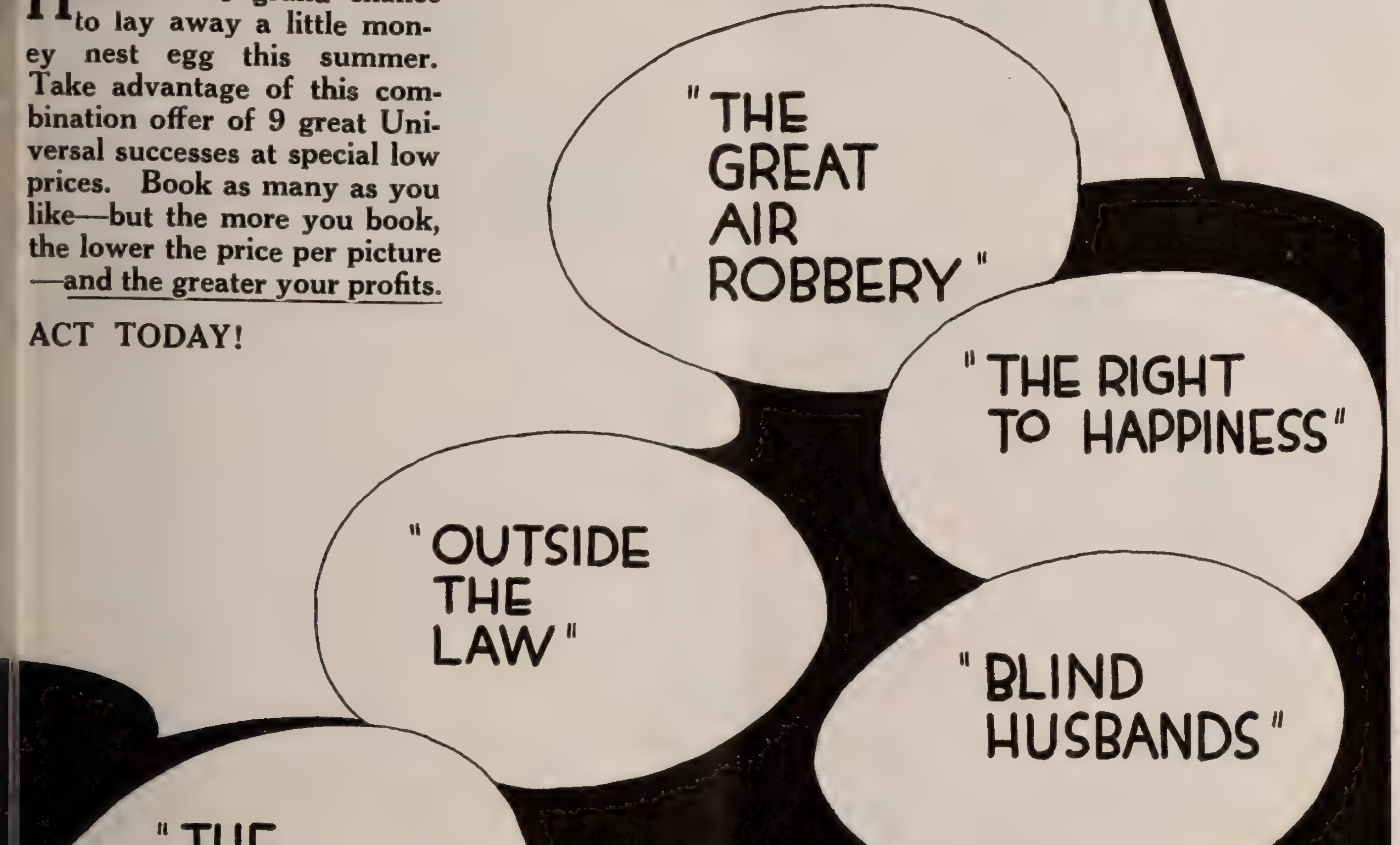

something
9 UNIVE
SPECIAI
CUT-
PRICE
OFFER
"THE DEVIL'S PASSKEY"
"ONCE TO EVERY WOMAN"
"SHIPWRECKED AMONG CANNIBALS"
"UNDER CRIMSON SKIES"

to crow about!

RSAL-JEWELS

HERE'S one grand chance to lay away a little money nest egg this summer. Take advantage of this combination offer of 9 great Universal successes at special low prices. Book as many as you like—but the more you book, the lower the price per picture—and the greater your profits.

ACT TODAY!


"THE GREAT AIR ROBBERY"
"THE RIGHT TO HAPPINESS"
"OUTSIDE THE LAW"
"BLIND HUSBANDS"
"THE VIRGIN OF STAMBOUL"

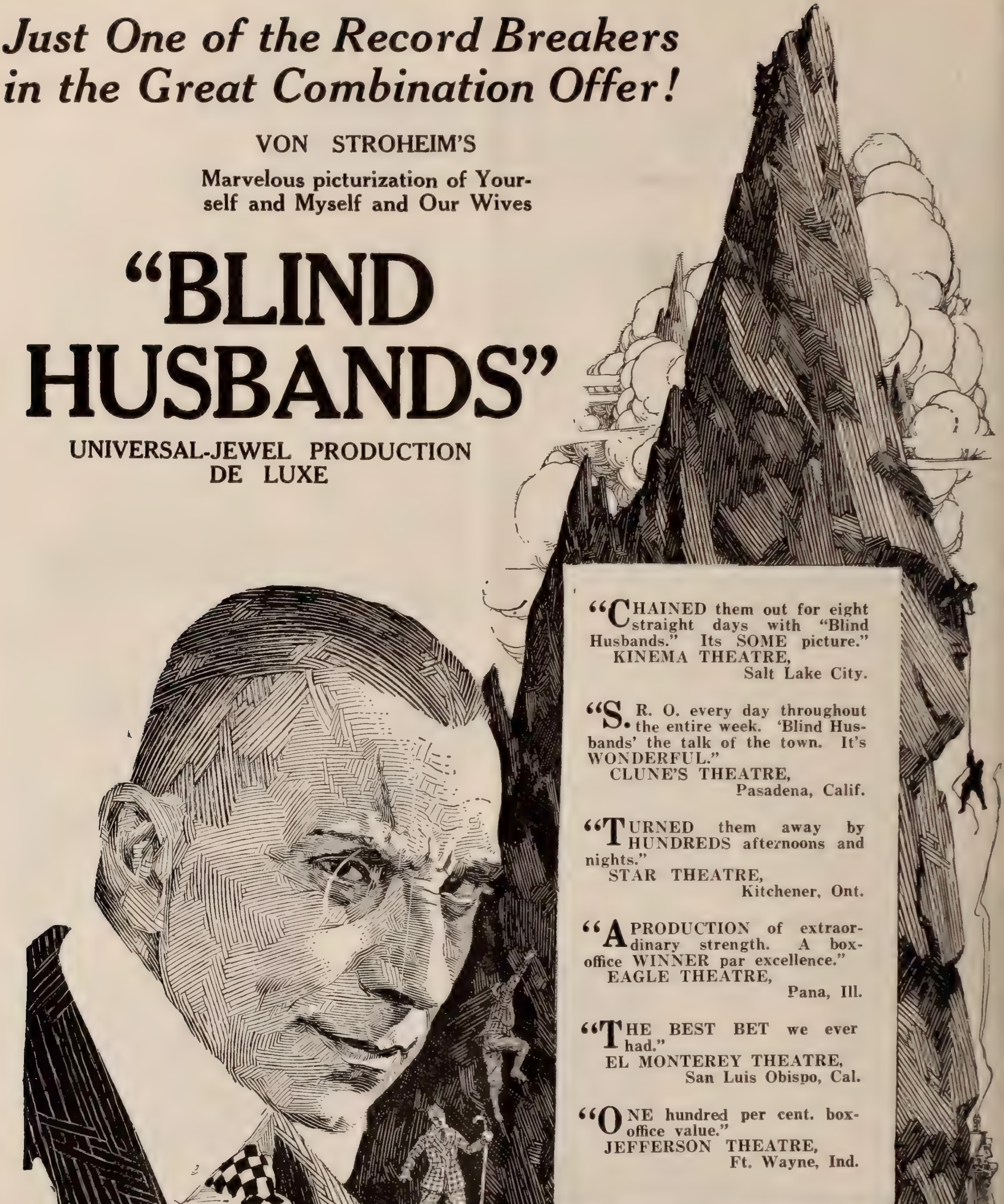
Just One of the Record Breakers in the Great Combination Offer!

VON STROHEIM'S

Marvelous picturization of Yourself and Myself and Our Wives

"BLIND HUSBANDS"

UNIVERSAL-JEWEL PRODUCTION
DE LUXE



"CHAINED them out for eight straight days with "Blind Husbands." Its SOME picture."
KINEMA THEATRE,
Salt Lake City.

"S. R. O. every day throughout the entire week. 'Blind Husbands' the talk of the town. It's WONDERFUL."
CLUNE'S THEATRE,
Pasadena, Calif.

"TURNED them away by HUNDREDS afternoons and nights."
STAR THEATRE,
Kitchener, Ont.

"A PRODUCTION of extraordinary strength. A box-office WINNER par excellence."
EAGLE THEATRE,
Pana, Ill.

"THE BEST BET we ever had."
EL MONTEREY THEATRE,
San Luis Obispo, Cal.

"ONE hundred per cent. box-office value."
JEFFERSON THEATRE,
Ft. Wayne, Ind.

One of the Big 9 in Universal's Great
UNIVERSAL-JEWEL OFFER

Read What Exhibitors Say:

"A RUSH such as comes only once in a blue moon. The whole staff had to act as ushers to handle the crowds."
Echo Theatre, Brooklyn, N. Y.

"IF there's a dull moment in the whole 7,000 feet, I failed to find it."
Hartley Theatre, East Chicago, Ill.

"CROWDS so huge we were compelled to run to midnight."
Standard Theatre, Cleveland, O.

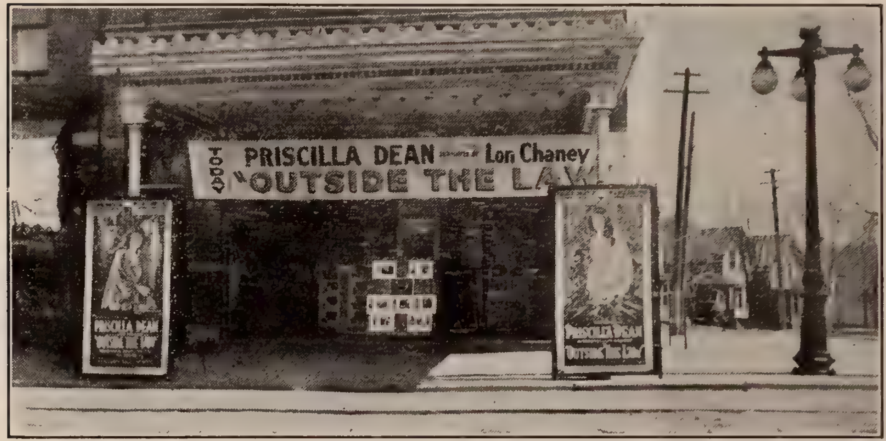
CARL LAEMMLE
OFFERS THE
UNIVERSAL-JEWEL
PRODUCTION DE LUXE
STARRING

PRISCILLA
DEAN

in "The **VIRGIN** of STAMBOUL"

Directed by TOD BROWNING

Exhibitors Everywhere Are Makin



Advertising "Outside The Law" at the Palace Theatre, an outskirt house of Madison, Wis.

Indianapolis Theatre Exploits Dean Picture

INDIANAPOLIS was highly amused and interested in a series of teaser ads and exploitation stunts recently used in that city in connection with the showing of "Outside the Law" at the Isis Theatre. Supplemented by a liberal newspaper and poster campaign, the combined efforts resulted in filled houses during the run of the Priscilla Dean special.

Attention first was attracted by teaser ads in the "Star," "News," and "Times," reading on successive days, as follows:

"If You Roll African Marbles on Sunday or Any Other Day You Are OUTSIDE THE LAW.

Another was:

"If You Beat Your Wife, etc.," and, tying up with a local election — "If You Vote More Than Once in the Primaries," etc. There were six of these teaser ads in all.

The teasers were followed by a "clean-up your back yard" post-card campaign, signed "P. D.," and which went into every home in Indianapolis. This broadside was followed by a quarter page ad demanding "Who is 'P. D.'? followed by other ads announcing that "P. D." was the electrifying, etc., Priscilla Dean, and announcing the showing of "Outside the Law" at the Isis Theatre.

The campaign included several fruitful window display tie-ups. A personal letter of recommendation was obtained from Miss Dean for Jack Rohr, one of the city's leading haberdashers, which he pasted on his window, and backed up with six lobby display cards and a photograph of the star.

A fruitful tie-up was made with Leo Krauss, a prominent jeweler of Indianapolis, Ind. Kraus devoted one of his entire show windows to the display of "Outside the Law" lobby cards, pearl necklace around the neck. This tie-up followed the suggestion found in the picture, which features the quest of a valuable pearl necklace.

Krause also gave away a pearl necklace on the last night of the showing.

PRISCILLA DEAN — UNIVERSAL

Springfield, Ill.,
May 21st, 1921.

Universal Film Exchanges, Inc.,
St. Louis, Mo.

"Outside The Law" is certainly a money-getter. It proved itself to be one of the greatest box-office attractions that has ever played my theatre, and I have shown nearly all the big films of the last few years.

GREAT, would be the best word to describe the week's run "Outside The Law" had at the Princess. And this in spite of strong counter attractions and oppressive weather.

I am certainly well pleased with the success of the picture, and I also want to thank you for the splendid co-operation you gave us in exploitation.

Yours very truly,
(Signed) W. W. WATTS,
Princess Theatre.

❦

Albany, N. Y.,
April 11th, 1921.

Universal Film Exchange, Inc.,
Buffalo, N. Y.

I have just completed one week's run on "Outside The Law," and I wish to state that the picture has proven very satisfactory to my patrons, and also beneficial to me, as the above-named picture has broken all records at the Albany Theatre.

I can recommend this production to any exhibitor looking for a good production and a good money-getter.

I sincerely hope that the Universal Co. will produce more of that caliber of pictures which will do the business that "Outside The Law" has done for me.

With best wishes, I beg to remain,
THE ALBANY THEATRE.
(Signed) S. Suckno, Manager.

❦

PRISCILLA DEAN

By B. Harvey Garretson.

Daring and dashing and dynamic Dean—
Fiery, lovable silversheet queen.
How my soul thrills to the spell of your art—
How you have made yourself part of my heart!

Vibrant and vivid and vigorous Dean—
Beautiful, glittering star of the screen.
How I succumb to the lure of your smile—
Gosh, dear Priscilla, I love you a pile!—*Film Stories.*

Money with "Outside The Law"

Salmon, Ind.,
May 10, 1921.

Manager Universal Film Exchange,
Butte, Montana.

Many thanks for sending me so fine a special. "Outside The Law" is the most exciting, the cleanest and best acted crook-melodrama that I have ever seen. It is intensely interesting, having two thrilling fights, the one in Chinatown being especially exciting. This play is of high order, never cheap, nor does it once insult one's intelligence.

Priscilla Dean and Lon Chaney did excellent work, and, in fact, all the characters played their roles intelligently and most satisfactorily.

The ladies seemed to enjoy this as well as the men, and my patrons did not hesitate to express their satisfaction.

This being such a rattling good play and being so easy to exploit, it should prove very popular in all large or small houses.

Yours very truly,
PHILIP RAND, Manager.

* * *

PRISCILLA
DEAN
OUTSIDE THE LAW

Type of Lobby Card Now Being Used By Many Exhibitors For the Dean Photoplay.

Lobby Display Used to Announce "Outside The Law" to Theatre Patrons of Pittsburg, Kansas.

Dean Film Makes Many Friends

Belton, S. C.,
May 18, 1921

Consolidated Film & Supply Company,
Atlanta, Georgia.

"OUTSIDE THE LAW" is a wonderful production, and at no time during the performance did our many patrons seem to be restless, as is usually true with an eight-reel production. Every one left the theatre thrilled through and through, and so declared, and some of those who saw the picture in the afternoon were there again at the night showing.

Miss Dean is a wonder, and she had made numerous new friends in Belton, who will gladly seek admission to our theatre in whatever picture she appears in in the future. The picture "Outside The Law" is GREAT—tell them I said so, and I have seen many big pictures during my two and one-half years in the show business.

Yours,
PASTIME THEATRE,
By Claude A. Graves.

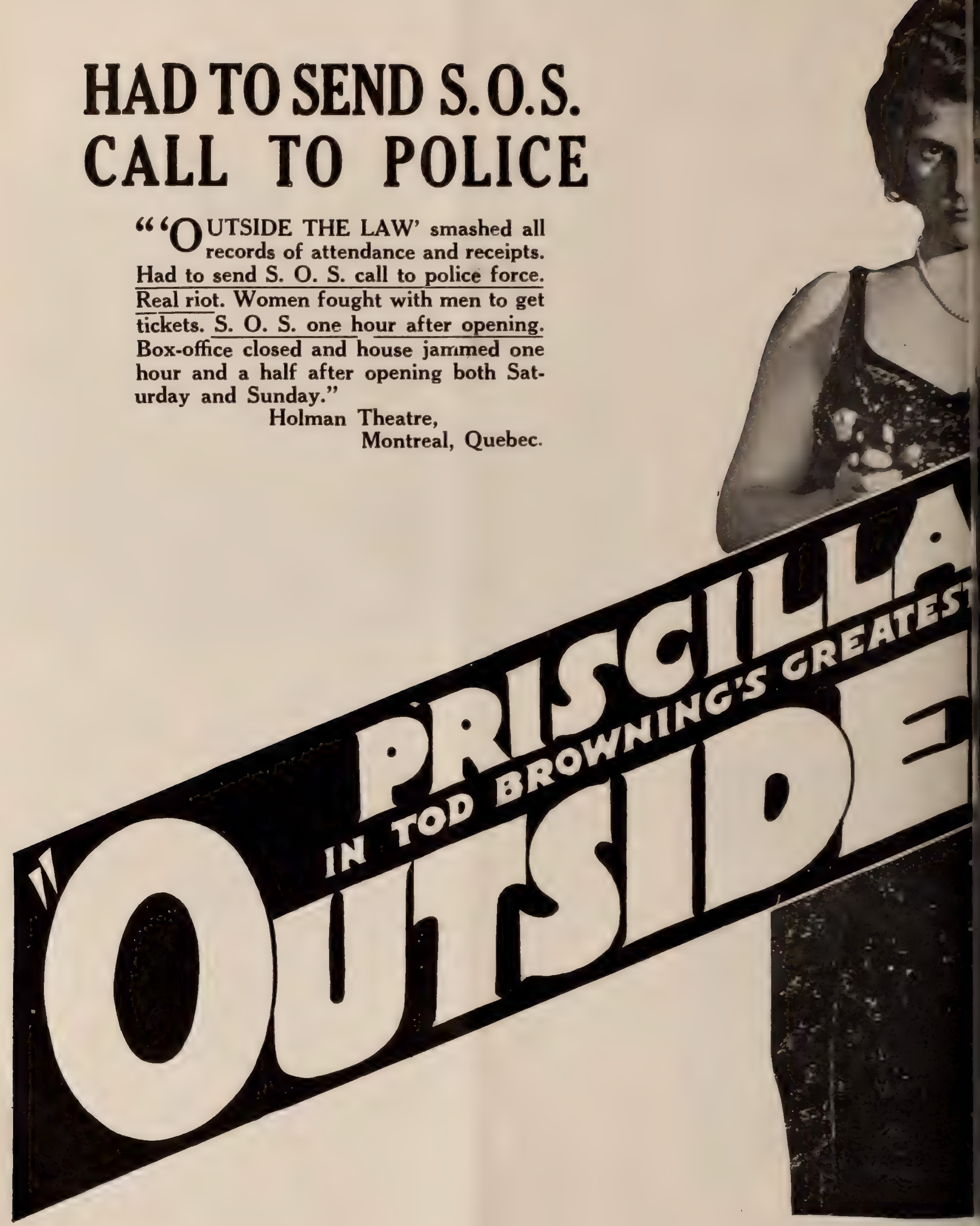
HE WON'T REPEAT THIS AGAIN!

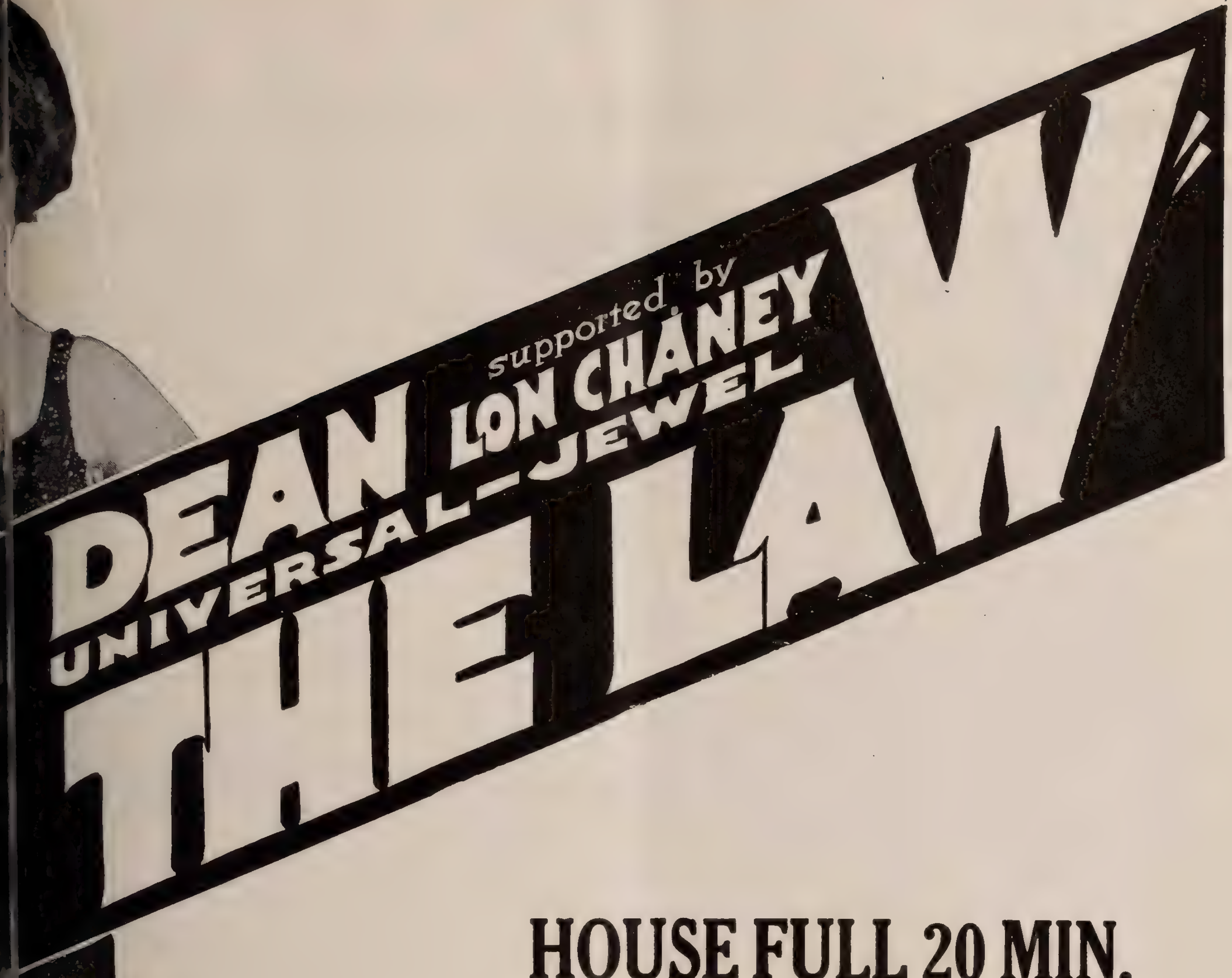
"FOOLISHLY I booked too many pictures last Fall. For this reason I was not able to take advantage of a lot of pictures that were offered to me, though I was satisfied that they were better than the ones I had booked." —*From an Exhibitor.*

HAD TO SEND S. O. S. CALL TO POLICE

"'OUTSIDE THE LAW' smashed all records of attendance and receipts. Had to send S. O. S. call to police force. Real riot. Women fought with men to get tickets. S. O. S. one hour after opening. Box-office closed and house jammed one hour and a half after opening both Saturday and Sunday."

Holman Theatre,
Montreal, Quebec.


PRISCILLA
IN TOD BROWNING'S GREATES
"OUTSIDE

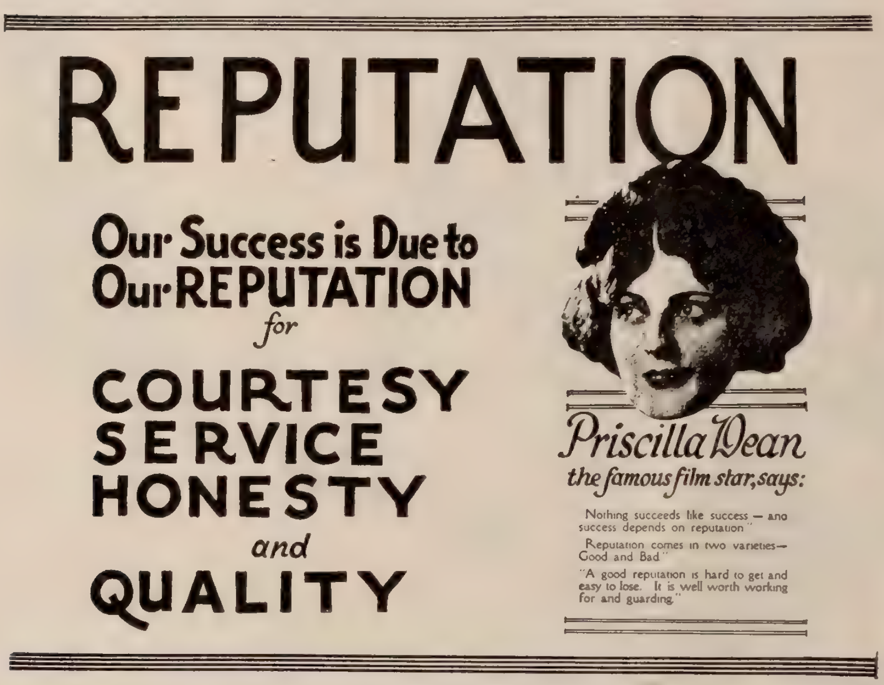

DEAN
supported by
LON CHANEY
UNIVERSAL-JEWEL
THE LAW

HOUSE FULL 20 MIN. AFTER OPENING

""OUTSIDE THE LAW, has done more for me than any other picture I ever played. At 6.35 I opened my house with about 800 standing to get seats. In twenty minutes my house was full. Raised admission ten cents. Increased bank roll about $350."

Broadway and Washington Theatres,
San Francisco, California.

Successful Exploitation Stunts That



REPUTATION

Our Success is Due to
Our REPUTATION
for
COURTESY
SERVICE
HONESTY
and
QUALITY

Priscilla Dean
the famous film star, says:

"Nothing succeeds like success — and success depends on reputation"

"Reputation comes in two varieties—Good and Bad"

"A good reputation is hard to get and easy to lose. It is well worth working for and guarding."

Type of Window Card Used in Seattle and Many Other Cities for "Reputation" Campaigns.

Combined Campaign Planned By Clemmer Theatre in Seattle

THE success of well-balanced exploitation and advertising campaigns is well exemplified by the recent drive given to "Reputation," Priscilla Dean's latest Universal-Jewel picture, by the Clemmer Theatre in Seattle, Wash.

The management of that theatre depended upon forceful and liberal advertising and a striking theatre front to attract crowds. They did. This was supplemented by a mailing list appeal and by wide-spread window display tie-ups, using a novel window card with no mention of the picture but bearing a photo of Miss Dean and a slogan boosting the reputation of the store, as follows:

REPUTATION
Our Success is Due to Our Reputation for
Courtesy, Service, Honesty and Quality.

Several quotations on "reputation" by Miss Dean completed the card. The card was regarded so well by Universal's Exploitation Department it is being duplicated for general use wherever "Reputation" is shown.

The Clemmer Theatre manager also distributed 10,000 "scandal sheets," the miniature newspaper available for use in exploiting this picture. These were inserted in regular Seattle newspapers, and given away on the streets.

A full-page advertising tie-up was put over in the Seattle Star, in which each ad was built around the word "reputation."

Teaser ads and posters were used all during the week preceding the showing and on the Sunday just before the opening a full-page ad in color was used, accompanied in the same paper by a full-page colored portrait of Miss Dean.

The lobby display was unique in color, being done in orange and black, in checkerboard design, supplemented by framed photos and cut-outs. Over the entrance of the theatre two twelve-foot circular frames were mounted, bearing large heads cut out from a twenty-four sheet poster. These were illuminated with individual spotlights, so arranged that only he circular pictures were lighted. This was unusually effective.

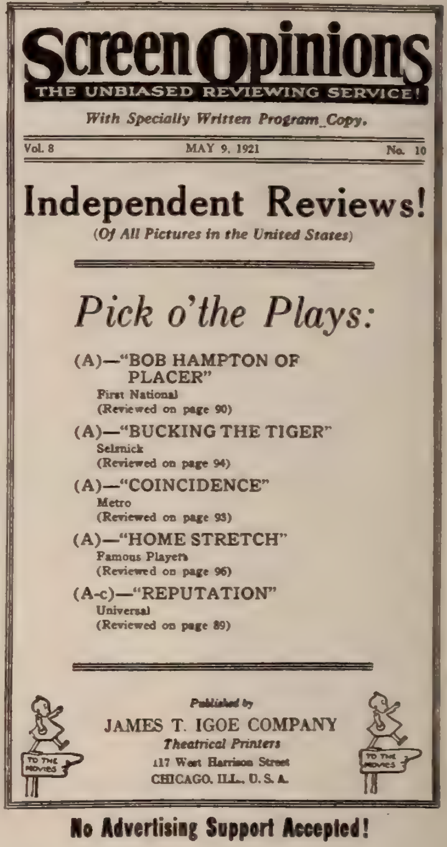
JEWEL FILM GIVEN HIGHEST RATING BY TRADE REVIEWER

"SCREEN OPINIONS," which is an independent reviewing service published in Chicago, Ill., has given "Reputation," the Universal-Jewel film starring Pricilla Dean, the highest rating of all the feature films reviewed in its issue of May 9th last.

Their system of criticism classifies pictures considered very good as A, and those thought by the reviewer to be excellent as A-c. As can be seen in their index reproduced here, the Universal film was the only picture to receive higher than A of those reviewed in hat issue of "Screen Opinions."

In its review the Western paper says:

"This is a production on which a great deal of time and thought has been spent, and one that is likely to be very popular. It's realism is of the extremely vivid type that carries the action into the realm of melodrama."



Screen Opinions
THE UNBIASED REVIEWING SERVICE!
With Specially Written Program Copy.

Vol. 8 MAY 9, 1921 No. 10

Independent Reviews!
(Of All Pictures in the United States)

Pick o'the Plays:

(A)—"BOB HAMPTON OF PLACER"
First National
(Reviewed on page 90)

(A)—"BUCKING THE TIGER"
Selznick
(Reviewed on page 94)

(A)—"COINCIDENCE"
Metro
(Reviewed on page 93)

(A)—"HOME STRETCH"
Famous Players
(Reviewed on page 96)

(A-c)—"REPUTATION"
Universal
(Reviewed on page 89)

Published by
JAMES T. IGOE COMPANY
Theatrical Printers
117 West Harrison Street
CHICAGO, ILL., U.S.A.

No Advertising Support Accepted!

Reproduction of Front Cover of Chicago Film Magazine Containing Review of "Reputation."

Have Put Over "Reputation"

Letters of Praise From Exhibitors

Toledo, Ohio,
June 8, 1921.

Universal Film Exchange, Inc.,
New York City.

I consider "Reputation" one of the greatest productions that I have ever had the pleasure of showing, and I am pleased to state that the picture is now in its second week and doing a good business.

Give us more "Reputations" and I am sure all the exhibitors will be pleased. Yours truly,

HARVEY C. HORATER,
Managing Director,
Alhambra Theatre.

* * *

Washington, D. C.,
May 4, 1921.

H. M. Berman,
General Manager of Exchanges,
Universal Film Exchanges, Inc.,
1600 Broadway, New York, N. Y.

Despite terrible weather, been raining incessantly since Sunday noon, with opposition such as "Man, Woman, Marriage," Madonnas and Men," "Sentimental Tommy," and "Without Limit," "Reputation" opened at Moore's Rialto to a knockout business, giving 100 per cent. satisfaction. Mr. Moore highly pleased... Washington Post, scion of American newspapers, proclaims it greatest dramatic story ever told on Washington screen.

JULES LEVY.

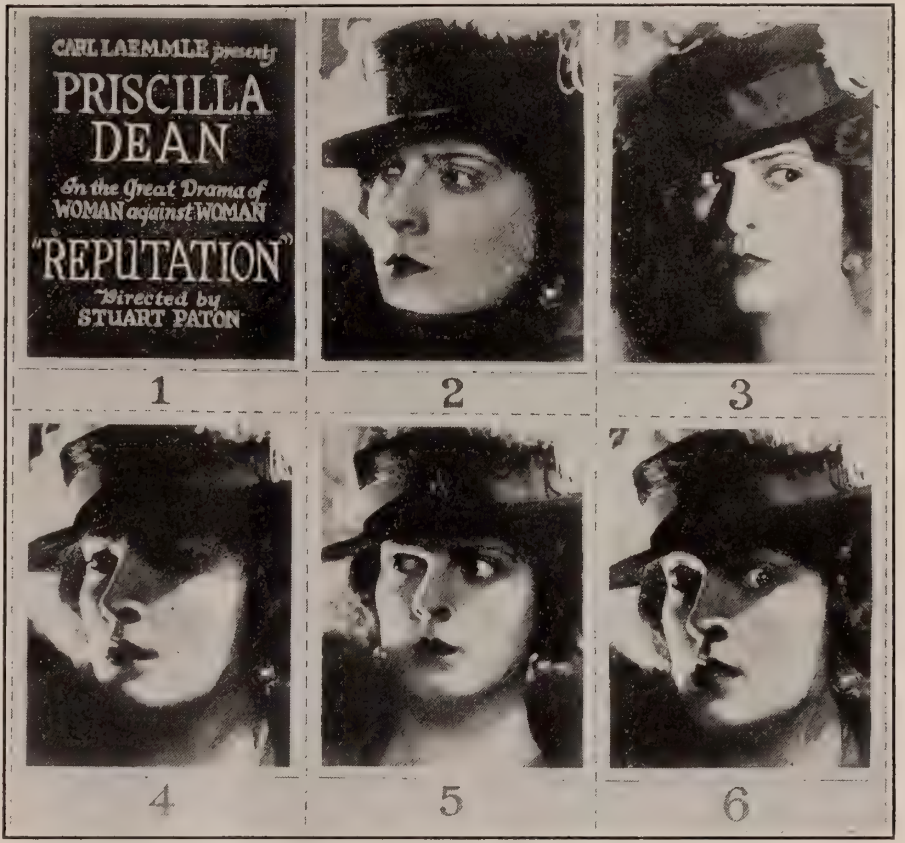
* * *

Seattle, Wash.,
May 8, 1921.

H. M. Berman,
General Manager Exchanges,
Universal Film Co.,
New York, N. Y.

Premiere of "Reputation" to-night established new record for attendance despite strongest opposition for months at other houses. Lined up a block three and four deep from opening show until ten o'clock. Patrons pronounce this real masterpiece, and undoubtedly Dean's best production. Greatest box-office attraction of the season, without any question, and since you have obliged us with this advanced booking feel you entitled to know real worth of picture in this territory.

CLEMMER THEATRE,
Claude Odom,
Manager.



Set of Six Movie Cards To Be Used as a Novelty Exploitation Stunt for "Reputation."

"Make Your Own Movie Cards" Popular with Screen Patrons

THE extent to which novelties can be adapted to the exploitation of moving pictures is aptly demonstrated by a simple throwaway put out by Universal and used with great success by many exhibitors showing "Reputation," Pricilla Dean's new Universal-Jewel production.

Five poses of Miss Dean as "The London Flame," the striking character she portrays in "Reputation," were printed on a card, so chosen and so arranged that each successive one differed very slightly from the preceding one.

The card also bears instructions indicating that the pictures are to be cut out, clipped together in rotation, and ruffled, with the thumb and forefinger, like the old-fashioned prize-fight booklets.

When the Priscilla Dean cards are made into booklet form and operated with the thumb, there is shown a brief moving picture of the star, her expression changing and her eyes flashing as they do in "Reputation."

The photo-bearing cards were made up so the exhibitor can put his theatre name and play date on each one.

WERE YOU IN THE SAME BOAT?

"FOOLISHLY I booked too many pictures last Fall. For this reason I was not able to take advantage of a lot of pictures that were offered to me, though I was satisfied that they were better than the ones I had booked." —*From an Exhibitor.*

Priscilla

READ WHAT
Chicago's famous theatre-owners say

Carl Laemmle
presents
Stuart Paton's
Great
Universal-Jew

Adapted by Lucien Hubbc
from Edwina Levin's nov

Dean

The most Magnificent Actress on the World's Screen

"ROOSEVELT THEATRE opened Sunday, the fifth, with 'REPUTATION' to a big business and is holding up splendidly. PRISCILLA DEAN'S work in this production places her well up in the ranks of the greatest emotional actresses of the screen. Everybody impressed with the excellence of her work and satisfied patrons should do much in making a pronounced box-office success of 'REPUTATION,' even in an off season. We extend congratulations."

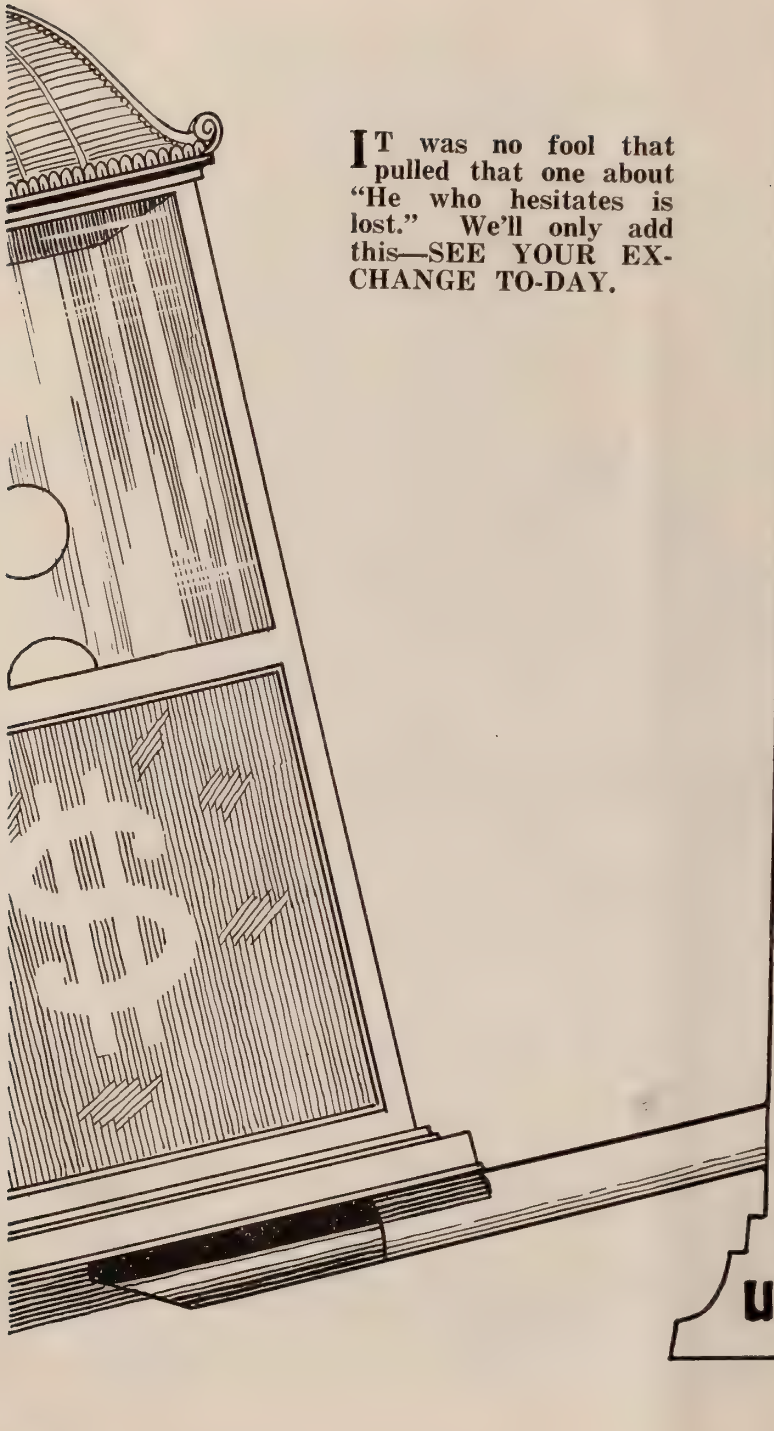
(Signed)

ASCHER BROS.

By Harry Ascher

"Reputation"

Jack up Your



IT was no fool that pulled that one about "He who hesitates is lost." We'll only add this—SEE YOUR EXCHANGE TO-DAY.

ALL STAR CAST
IN
"The LION MAN"
DIRECTED BY
AL. RUSSELL

ELMO LINCOLN
IN
The "FLAMING DISK"
DIRECTED BY
AL. RUSSELL

EDDIE POLO
IN
"The VANISHING DAGGER"
DIRECTED BY
ROBT. HILL

ART ACORD
IN
"The MOONRIDERS"
DIRECTED BY
EDW. KULL

See Your Nearest
UNIVERSAL EXCHANGE

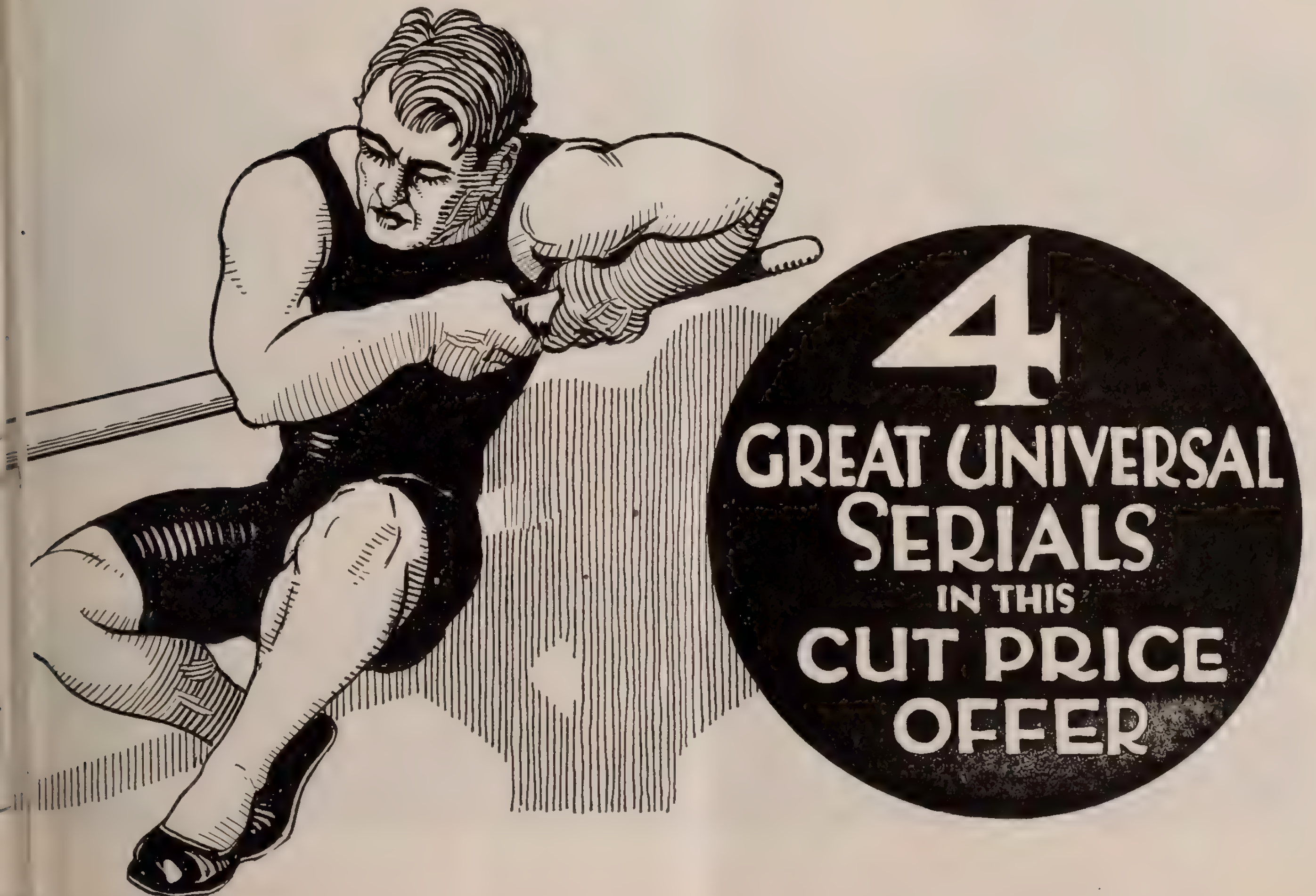
Box Office—
Raise Your Profits!

WE don't care whether you cater to the creme de la creme or to the man on the street. Universal Serials please both and amuse both. They draw crowds—they make money.

IF they didn't, Universal would be the first to know it—they'd be the first to quit producing serials. What's good for you is good for us. Your success means our success.

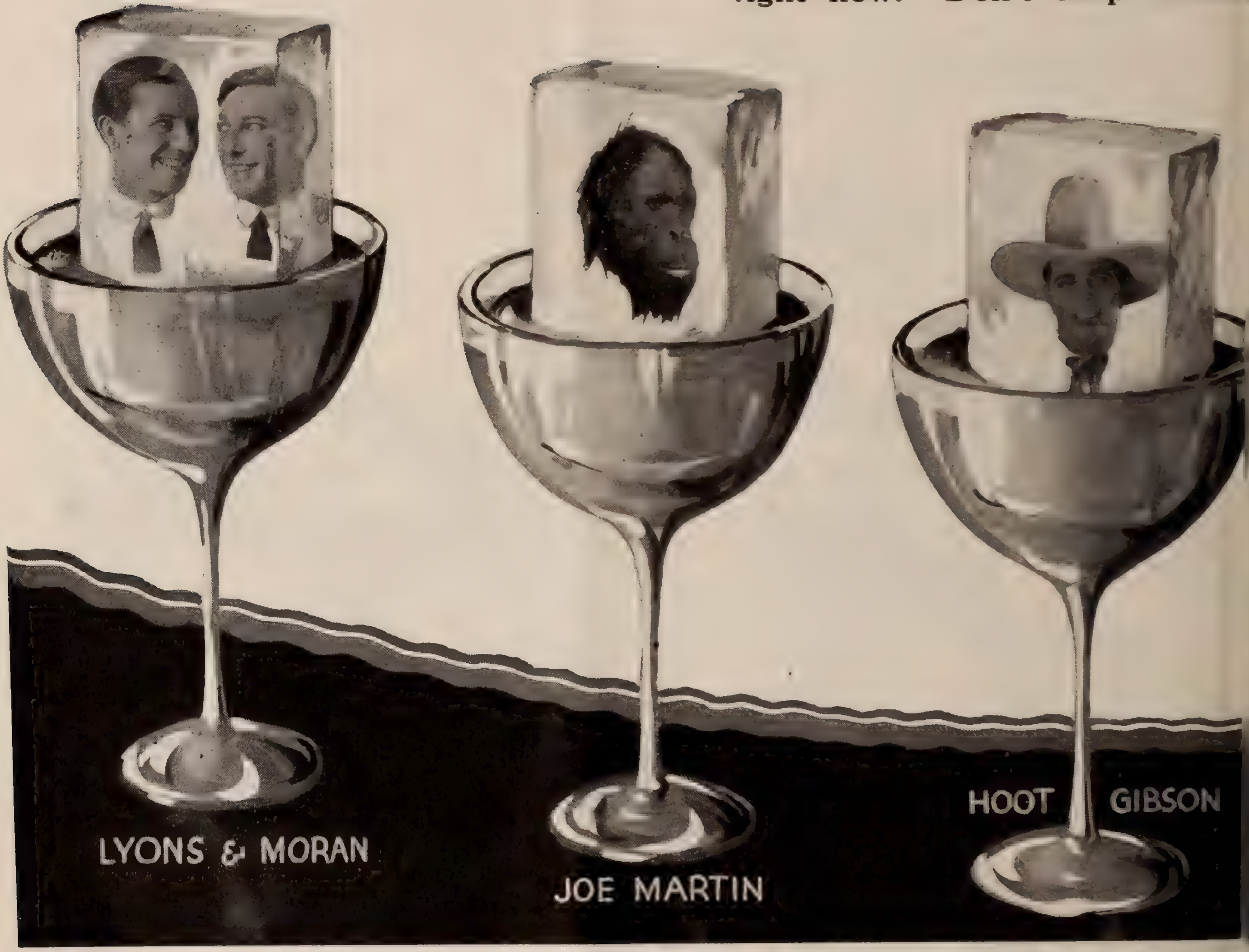
THIS is all clear fact—no mixture of bunk or con. Therefore, when Universal offers you 4 great serials—every one a box-office winner—at cut-rate prices—you should book them.

YOU will, if you're the live, up-to-the minute showman we think you are.



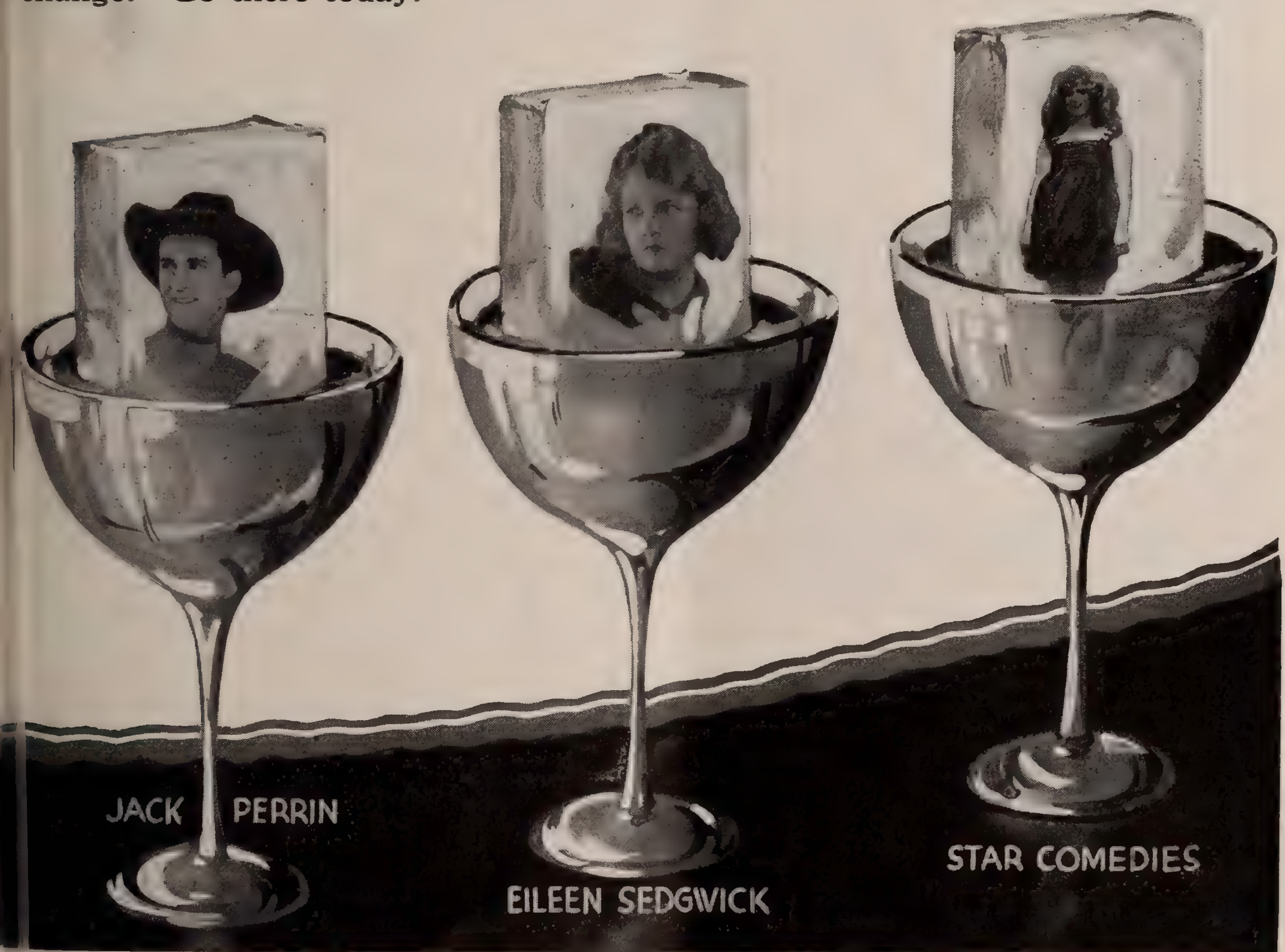
UNIVERSAL
JUST LIKE HANDING FOI
IN STEAMING H

Zippy, short stuff in hot dog days —that's what you need to keep your house full this summer—and that's what Universal offers you right now. Don't shop around


LYONS & MORAN
JOE MARTIN
HOOT GIBSON

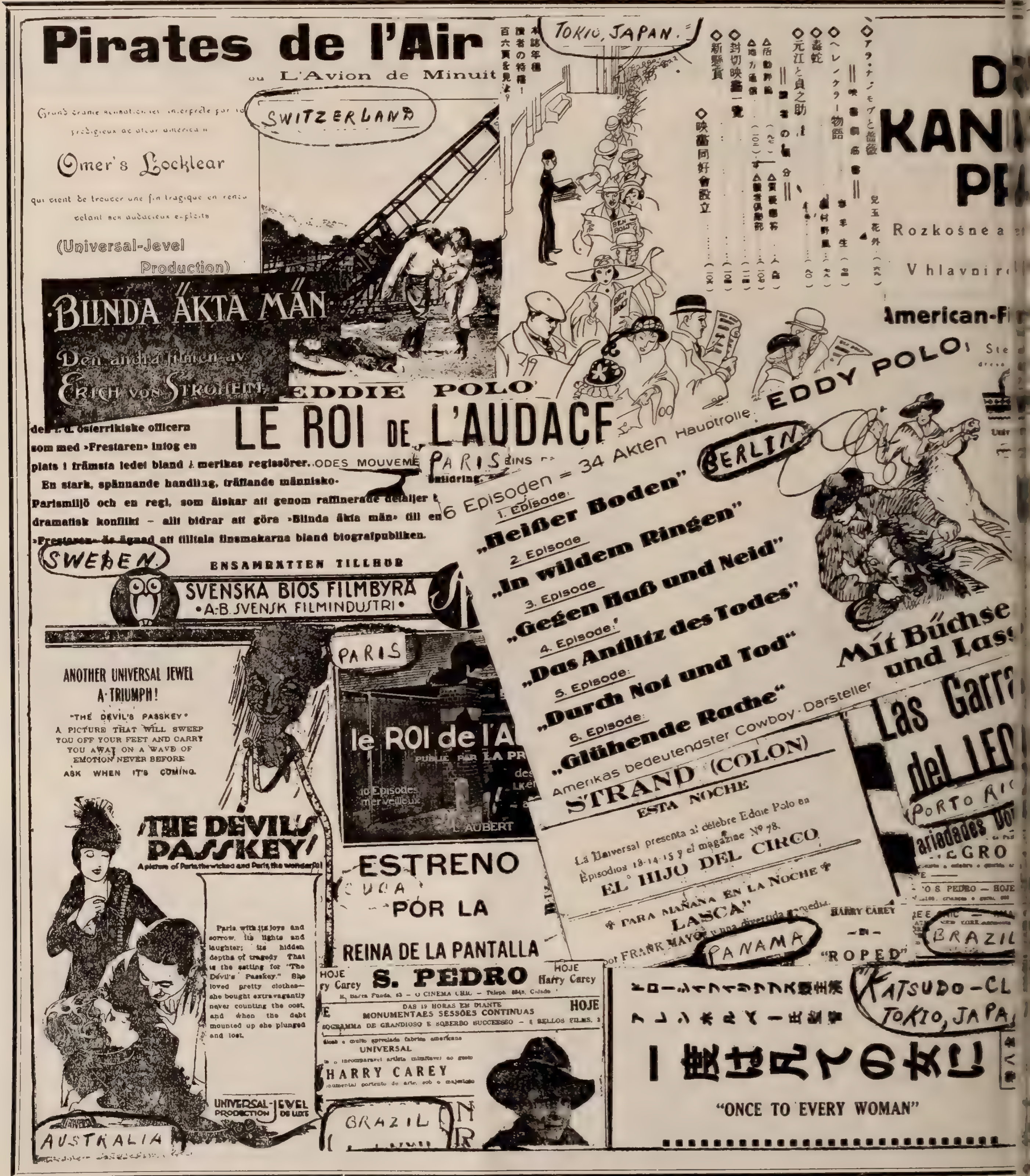
SHORT STUFF
KS BIG ICE-COOL DRINKS
OT WEATHER

—save time and make money. Get every variety of bright, breezy short features you may need from your nearest Universal Exchange. Go there today.


JACK PERRIN
EILEEN SEDGWICK
STAR COMEDIES

THE SUN NEVER SETS O

Group of Foreign Newspaper Advertisements Showi



Pirates de l'Air

ou L'Avion de Minuit

Grand drame sensationnel interprété par le prodigieux as de l'air américain

Omer's Locklear

qui vient de trouver une fin tragique en renouvelant ses audacieux exploits

(Universal-Jevel Production)

SWITZERLAND

BLINDA ÅKTA MÄN

Den andra filmen av

ERICH VON STROHEIM,

den f. d. österrikiske officern som med »Frestaren» intog en plats i främsta ledet bland Amerikas regissörer.

En stark, spännande handling, träffande människo- Parismiljö och en regi, som älskar att genom raffinerade detaljer t dramatisk konflikt – allt bidrar att göra »Blinda äkta män» till en »Frestaren« ... ägnad att tilltala finsmakarna bland biografpubliken.

SWEDEN.

ENSAMRÄTTEN TILLHÖR

SVENSKA BIOS FILMBYRÅ

•A-B. SVENSK FILMINDUSTRI•

本誌年鑑 讀者の特權！ 百六頁を見よ？

TOKIO, JAPAN.

◇アラ・ナゾモブと薔薇……児玉花外（六八）

＝映畫劇脚本＝

◇ヘレンケラー物語

◇毒蛇

◇元江と貞之助

◇封切映畫一覧

◇新懸賞

◇映畫同好會設立

EDDIE POLO

LE ROI DE L'AUDACE

PARIS

EDDY POLO

6 Episoden = 34 Akten Hauptrolle:

BERLIN

1. Episode:
„Heißer Boden"

2. Episode
„In wildem Ringen"

3. Episode
„Gegen Haß und Neid"

4. Episode:
„Das Antlitz des Todes"

5. Episode:
„Durch Not und Tod"

6. Episode:
„Glühende Rache"

Amerikas bedeutendster Cowboy-Darsteller

Mit Büchse und Las

Rozkošne a

V hlavni r

American-Fi

KAN

PR

ANOTHER UNIVERSAL JEWEL

A TRIUMPH!

"THE DEVIL'S PASSKEY"
A PICTURE THAT WILL SWEEP YOU OFF YOUR FEET AND CARRY YOU AWAY ON A WAVE OF EMOTION NEVER BEFORE

ASK WHEN IT'S COMING.

THE DEVIL'S PASSKEY

A picture of Paris the wicked and Paris the wonderful

Paris with its joys and sorrow, its lights and laughter; its hidden depths of tragedy. That is the setting for "The Devil's Passkey." She loved pretty clothes—she bought extravagantly never counting the cost, and when the debt mounted up she plunged and lost.

UNIVERSAL-JEWEL PRODUCTION DE LUXE

AUSTRALIA

PARIS

le ROI de l'A

PUBLIÉ PAR LA PR

10 Episodes merveilleux

L. AUBERT

ESTRENO

CUBA

POR LA

REINA DE LA PANTALLA

STRAND (COLON)

ESTA NOCHE

La Universal presenta al célebre Eddie Polo en Episodios 13-14-15 y el magazine Nº 78.

EL HIJO DEL CIRCO

PARA MAÑANA EN LA NOCHE

"LASCA"

por FRANK MAYO y una divertida comedia.

PANAMA

Las Garra

del LEO

PORTO RI

HOJE

S. PEDRO

Harry Carey

O CINEMA CHIC — Teleph. 8845, Cidade

DAS 19 HORAS EM DIANTE

MONUMENTAES SESSÕES CONTINUAS

PROGRAMMA DE GRANDIOSO E SOBERBO SUCCESSO

UNIVERSAL

HARRY CAREY

BRAZIL

HARRY CAREY

— in —

"ROPED"

BRAZIL

KATSUDO-CL

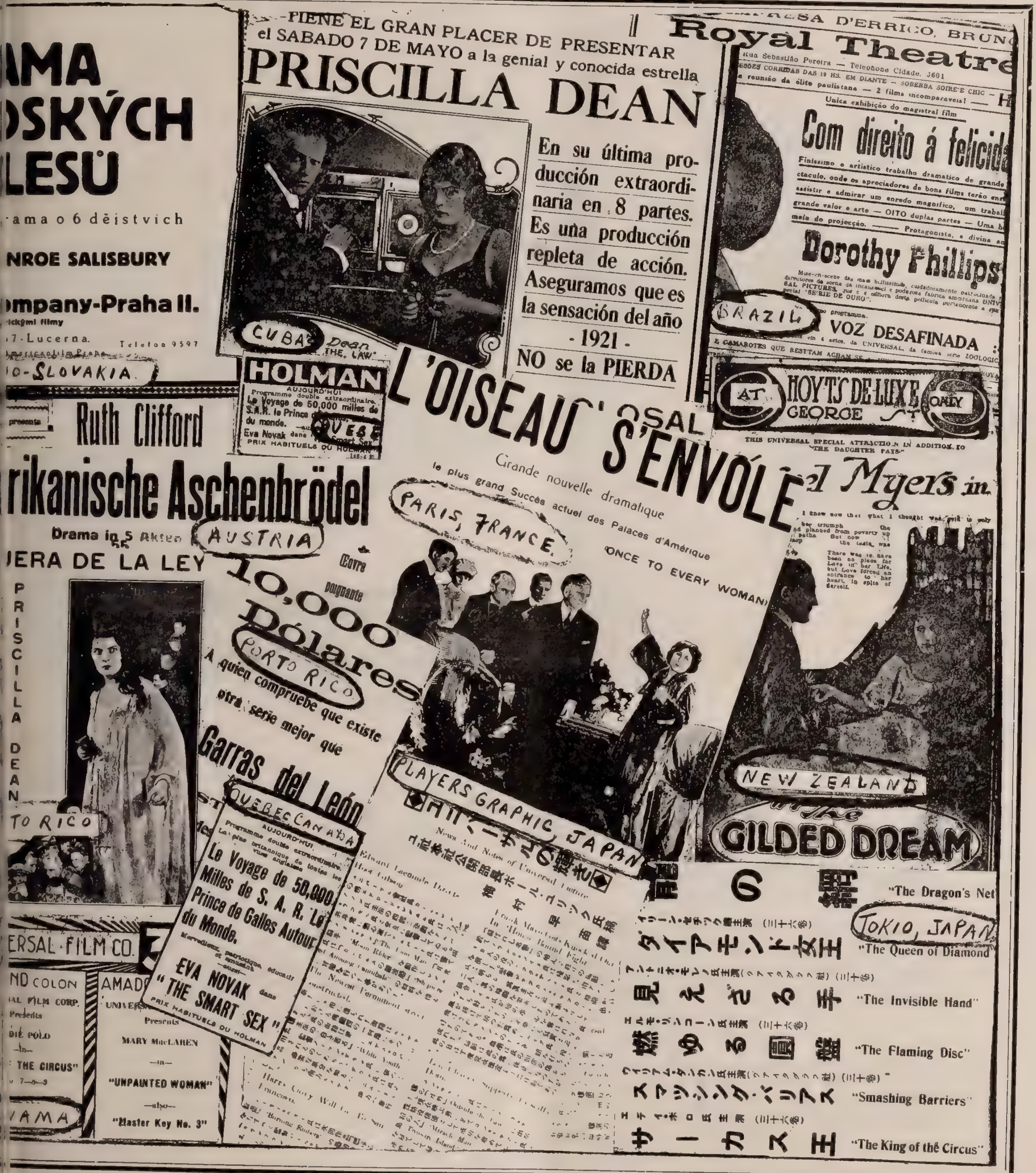
TOKIO, JAPA

「一度は女の戀」

"ONCE TO EVERY WOMAN"

N UNIVERSAL PICTURES

How Other Countries Advertise Universal Films



AMA
DSKÝCH
LESŮ
rama o 6 dějstvich
NROE SALISBURY
mpany-Praha II.
ickými filmy
7-Lucerna. Telefon 9597
O-SLOVAKIA

PIENE EL GRAN PLACER DE PRESENTAR
el SABADO 7 DE MAYO a la genial y conocida estrella
PRISCILLA DEAN
En su última producción extraordinaria en 8 partes. Es una producción repleta de acción. Aseguramos que es la sensación del año
- 1921 -
NO se la PIERDA
Dean
THE LAW
CUBA

RESA D'ERRICO, BRUN
Royal Theatre
Rua Sebastião Pereira — Telephone Cidade, 3601
SSÕES CORRIDAS DAS 19 HS. EM DIANTE — SOBERBA SOIRE'E CHIC — H
reunião da élite paulistana — 2 films incomparaveis! —
Unica exhibição do magistral film
Com direito á felicida
Finissimo e artistico trabalho dramatico de grande
ctaculo, onde os apreciadores de bons films terão ens
assistir e admirar um enredo magnifico, um trabal
grande valor e arte — OITO duplas partes — Uma b
meio de projecção. — Protagonista, a divina ac
Dorothy Phillips
VOZ DESAFINADA
em 4 actos, da UNIVERSAL, da famosa serie ZOOLOGIC
E CAMAROTES QUE RESTTAM ACHAM SE
BRAZIL

HOLMAN
AUJOURD'HUI
Programme double extraordinaire.
Le Voyage de 50,000 milles de S.A.R. le Prince du monde.
Eva Novak dans Smart Sex
PRIX HABITUELS DU HOLMAN
QUEBEC

AT HOYT'S DE LUXE ONLY
GEORGE ST
THIS UNIVERSAL SPECIAL ATTRACTION IN ADDITION TO "THE DAUGHTER PAYS"
Myers in
the GILDED DREAM
NEW ZEALAND

presents
Ruth Clifford
rikanische Aschenbrödel
Drama in 5 Akten
AUSTRIA

L'OISEAU S'ENVOLE
Grande nouvelle dramatique
le plus grand Succès actuel des Palaces d'Amérique
"ONCE TO EVERY WOMAN"
Œuvre poignante
PARIS, FRANCE.

ERA DE LA LEY
PRISCILLA DEAN
TO RICO

10,000 Dólares
A quien compruebe que existe otra serie mejor que
Garras del León
PORTO RICO

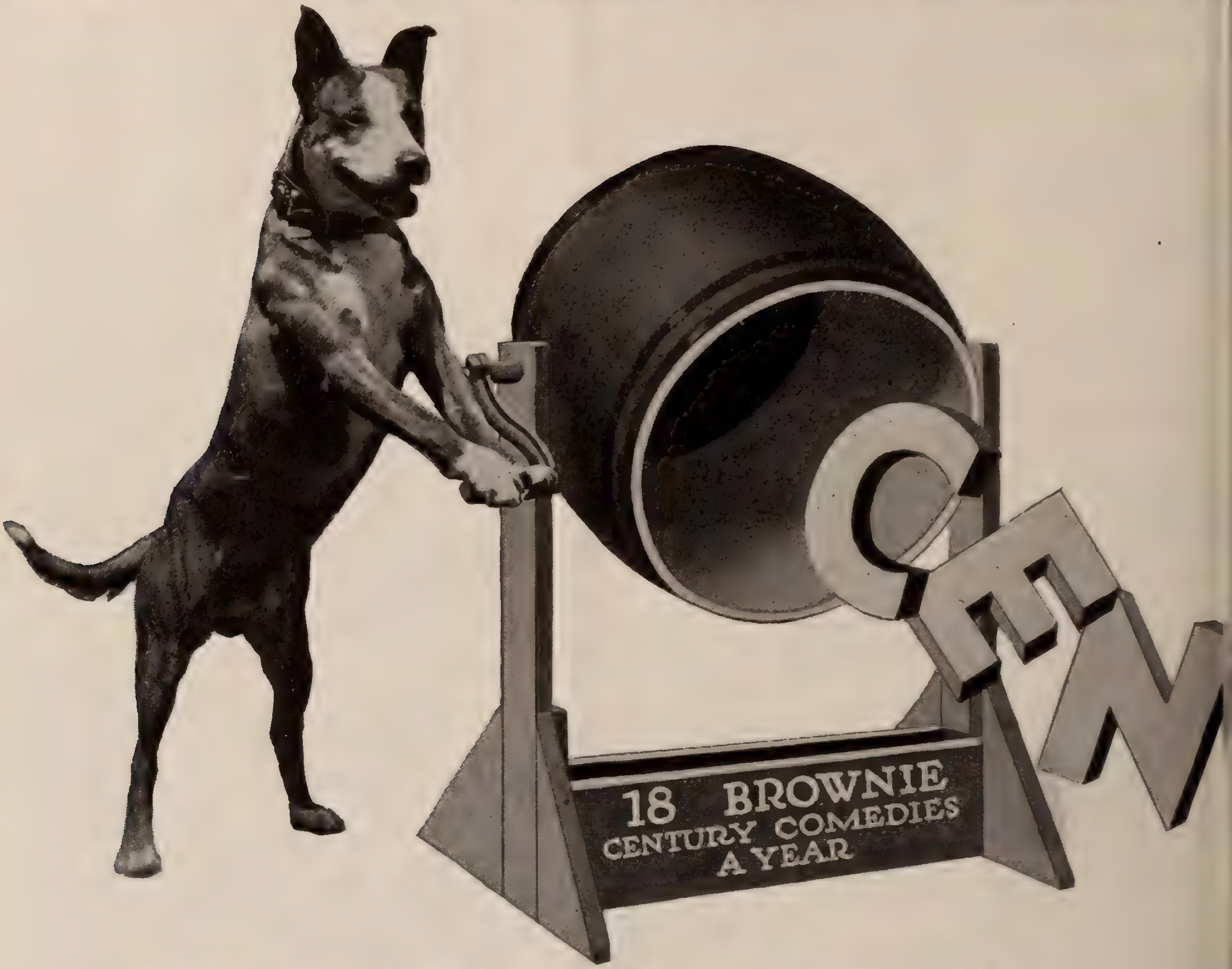
QUEBEC CANADA
AUJOURD'HUI
Programme double extraordinaire.
La plus britannique de toutes les vues anglaises
Le Voyage de 50,000 Milles de S. A. R. Le Prince de Galles Autour du Monde.
Merveilleux, patriotique, educatif et amusant
—aussi—
EVA NOVAK dans "THE SMART SEX"
PRIX HABITUELS DU HOLMAN

ERSAL FILM CO.
ND COLON
AL FILM CORP.
Presents
DIE POLO
—In—
THE CIRCUS"
7—8—9
AMADO
UNIVERSAL
Presents
MARY MacLAREN
—in—
"UNPAINTED WOMAN"
—also—
"Master Key No. 3"
AMA

News And Notes of Universal Pictures
PLAYERS GRAPHIC, JAPAN

龍 の 網 "The Dragon's Net
ダイアモンド女王 "The Queen of Diamond"
見えざる手 "The Invisible Hand"
燃ゆる圓盤 "The Flaming Disc"
スマッシング・バリアス "Smashing Barriers"
サーカス王 "The King of the Circus"
TOKIO, JAPAN

Do You Believe What Y


CEN
18 BROWNIE
CENTURY COMEDIES
A YEAR

BROWNIE

The National Joy Pup in
The Cleverest, Funniest Dog Comedy
Ever Produced

"SOCIETY DOGS"

ur Trade Papers Say?

Says M. P. World:

"ALTHOUGH it is a broad statement it is made without reserve. 'SOCIETY DOGS' IS ONE OF THE FINEST COMEDIES OF THE YEAR. There is almost a laugh a foot and every inch of the comedy is clean. Any exhibitor showing this picture will be performing a service to his patrons."

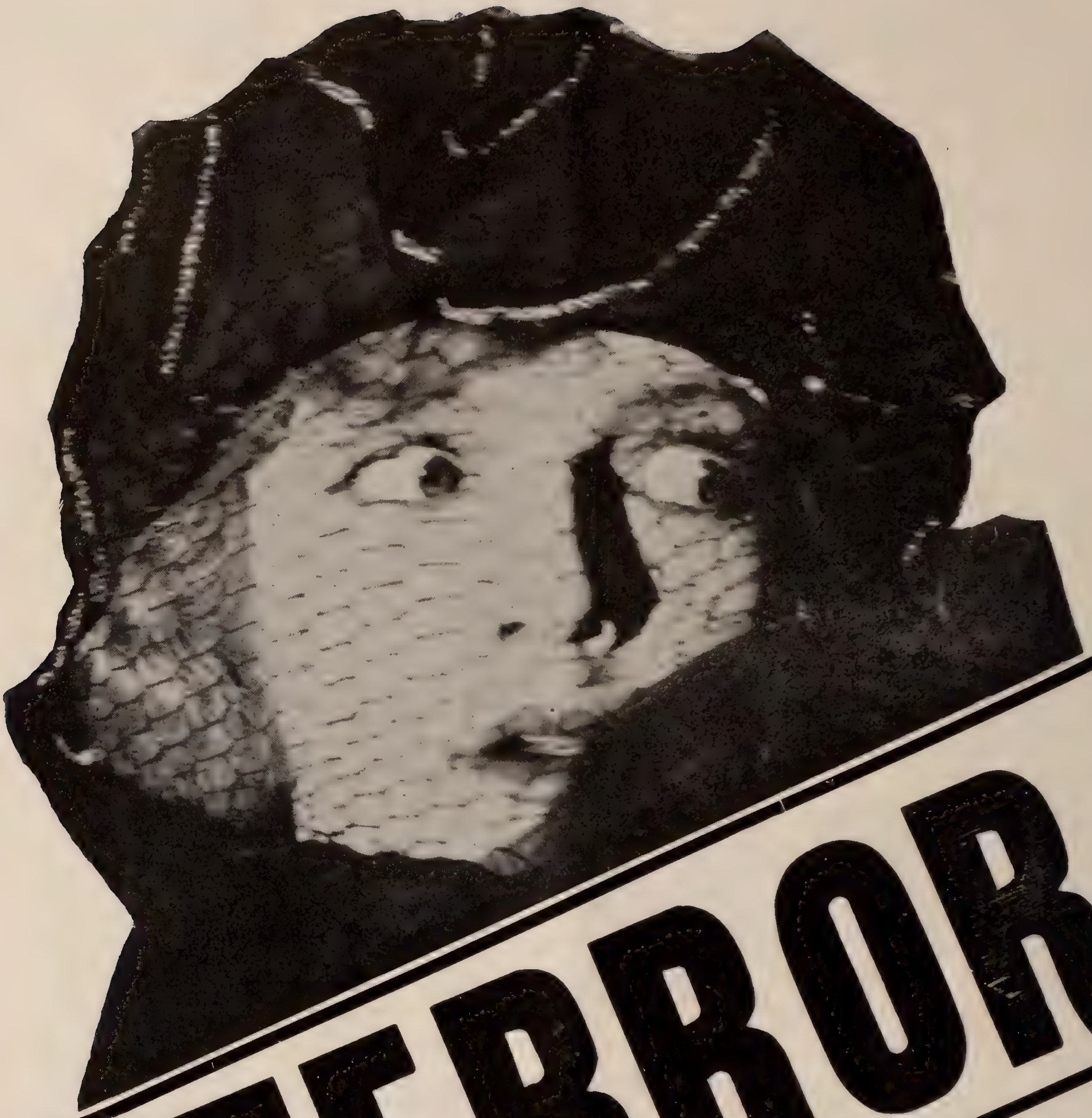
Says Wid's:

"NEW stuff and a lot doing make this a fine comedy. GET THIS IF YOU WANT YOUR PEOPLE TO LAUGH. The dog is almost human and what is rarer than that, HE IS FUNNY. The dog may truly be called the Charlie Chaplin of the animal kingdom—Charlie won't mind when he sees him. You will want more pictures of this dog after you have seen this one."

TURY COMEDIES

One Big Laugh
Every Week

Released thru
UNIVERSAL



"TERROR

Directed by the Man Who Made "The Diamond Queen"---
Edw. Kull

coming!

Watch for Campaign
Book Out July 9th

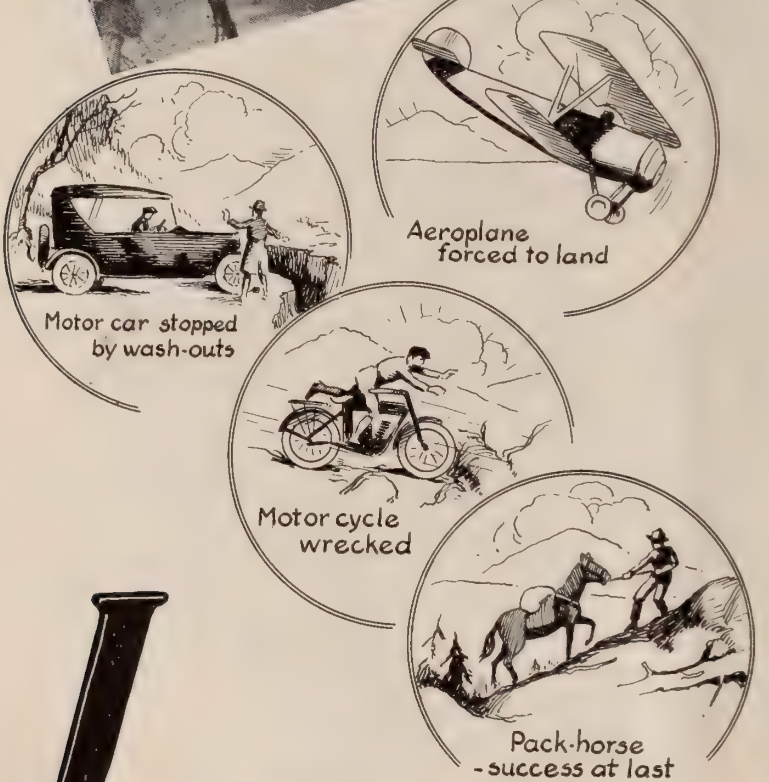
TRAIL"

Starring

Eileen Sedgwick

as the "Double Mystery Girl"
in Universal's Astounding
Secret Service Adventure
Serial in 18 Episodes

how we brought PUEBLO to your Screen


Aeroplane forced to land

Motor car stopped by wash-outs

Motor cycle wrecked

Pack-horse - success at last

EXACTLY one week after the terrible disaster at Pueblo INTERNATIONAL flashed on the screens of the country pictures of this great catastrophe for your patrons to gape at.

How did we do it? Because, as always, we had a man on the job—and because, as always, the man made good. Taking the pictures was easy—getting them to the laboratory was the hard job.

They started east first by aeroplane —but the aeroplane was forced down. Nothing daunted, INTERNATIONAL'S man jumped into a motor-car—only to be stopped by washouts. Stumped for a moment, he commandeered a motor-cycle and then struck a real stump, and—wrecked the machine.... What then? A packhorse—and success at last.

We don't say that this is a world's record in showing pictures of a great catastrophe. We simply give you the story to show you the lengths to which INTERNATIONAL goes in putting its news on your screen. We think that you'll agree with us that a NEWS SERVICE that regularly triumphs over every difficulty and turns up smiling at the end is the best one to serve you and your expectant patrons.

Sign that INTERNATIONAL contract today.

INTERNATIONAL NEWS
released thru
UNIVERSAL

"HAVE run a number of these comedies and they are A-1; better than anything of their kind on the market to-day; they prove headliners for me."

PASTIME THEATRE,
Stewartville, Minn.

Carl Laemmle
presents

Mr. Joseph Martin

in two reels of side-splitting comedy

UNIVERSAL JEWEL

"A Monkey Movie Star"

Eastern Society Changes Cowgirl Into City Flapper

"The Girl in the Saddle"

CAST

Laura Hilton	Eileen Sedgwick
Judge Hilton	George Williams
Buck Gray	Percy Pembroke
Slim Hutton	Stanley Fitz

THE cowboys on Judge Hilton's ranch are slicking up for the homecoming of Laura ,the daughter of the family, who has been away at a finishing school in the East. Among the most enthusiastic men among those who are preparing to greet the girl upon her arrival is Buck Gray, foreman of the ranch, and a favorite of Laura's before she got ideas of education.

It is a changed Laura that arrives in the little western town. Instead of her old straight-forward glance she lifts a drooping eyelid and peers through a lorgnette. Instead of the genuine and sincere handshake of the old days she extends her finger-tips to her friends, aping the absurd society affectations that she had learned in the city.

Party For Laura's Return

The beautiful girl's changed attitude wounds her old friends, but they resume their individual and collective siege for her favor and stage a dance in her honor.

In a mail-order suit Buck is the Beau Brummell of the party until he awkwardly steps on Laura's dress, tearing it. This is gratifying to Slim, one of the cowboys and his pal, who hate the young foreman. When Laura goes upstairs to change her dress they rob the safe in the ranch office, binding and gagging the girl. Buck releases her and stages a daring capture of the desperate men. She falls back into her own natural way of speech and tells Buck that she wants to be the same pal to him that she was before she went to school.

"NEVER AGAIN FOR ME!"

"Foolishly I booked too many pictures last Fall. For this reason I was not able to take advantage of a lot of pictures that were offered to me, though I was satisfied that they were better than the ones I had booked."

—*From an Exhibitor.*

Prisoners of Cuban Bandit Released by Mystery Woman

"DO OR DIE"

Episode No. 5

"The Escape"

CAST

Jack Merton .... **Eddie Polo**
Dolores Nunez, a Cuban girl, **Inez McDonnell**
Satan, a bandit chieftain, **J. P. McGowan**
Mendez, Satan's lieutenant, **Jay Marchant**
Rafael, a bandit .... **Jean Perkins**
Capt. Alvarez, of the Cuban Army, **J. P. McGowan**
The Mystery Woman .... **Magda Lane**

Eddie Polo
UNIVERSAL

JACK misses the rocks below but is knocked unconscious as he lands upon a long,sliding slope that serves to break his fall. Satan sends a man down to get him and he is brought back and imprisoned in a cell in the lowest tier in the castle. Meanwhile, Dolores has taken advantage of the excitement caused by the fight with Jack to secure the keys from the guard on duty outside her cell—and when Jack is locked up her absence is discovered. Satan's men start out in search for her. The Mystery Woman now appears on top of the castle and with the aid of a small negro boy secured a rope. She lowers the boy down to the outside window of Jack's cell and he climbs back up the rope, but is seen by Satan's men as he crosses the moat hand-over-hand upon a small pipe line. As he arrives on the other side, and Satan's men are circling the moat to reach him, he looks down and sees Dolores below him just as Satan and one of his men capture her. At the same time the main force of bandits reach him. Another fight follows, Jack breaks loose, tears off the end of a strand of wire running over another part of the moat and swings down to the runway below —where Satan and his men have Dolores.

Latest Release of International News

NO. 45

Peekskill, N. Y.—Twenty-seventh Division heroes honored by Belgium. Ambassador Baron de Cartier decortes 106th Infantry fighters in the name of King Albert. (For New York City and New York State only.)

Valley Forge, Pa.—President Harding at historic Valley Forge. Hundreds of children greet Chief of State at Revolutionary shrine. (Omit New York City and New York State.)

Rochester, N. Y.—Bucking broncos in a steep hill climb. The're the mechanical kind, but they cut as many capers as the Western brand. (Omit from Chicago, Detroit, San Francisco, Los Angeles, Boston, Baltimore, Washington, New Orleans, Atlanta and Birmingham.

Lansing, Mich.—Knights Templars of Michigan hold parade. Headed by Grand Marshal Davidson they make a brilliant display. (For Chicago and Detroit only.)

Santa Clara, Cal.—Father Ricard's golden anniversary. Thousands join in tribute to the beloved "Padre of the Rains." (For San Francisco and Los Angeles only.)

Hanover, N. H.—Running the gauntlet. Dartmouth boys revive a "pleasant" old Indian custom with dire results to some. (For Boston only.)

Montgomery, Ala.—The first White House of the Confederacy. Shrine of the Southland dedicated in presence of great throngs. (For Baltimore, Washington, Atlanta, New Orleans and Birmingham only.)

Tulsa, Okla.—Fires in race riots destroy many homes. Big section of city wiped out as mob violence rules.

New York City.—A lesson in cheerfulness. Plucky wards of the institute for cripples in strenuous sports give inspiring examples of grit. (Omit from Chicago, Detroit, St. Louis, Kansas City, Los Angeles and San Francisco.)

CURRENT RELEASES

Special Attractions

Starring
HARRY CAREY
“‘If Only’ Jim”
“The Freeze Out”
“The Wallop”
“Desperate Trails”

◆

Starring
FRANK MAYO
“Tiger True”
“Colorado”
“The Magnificent Brute”
“The Blazing Trail”

◆

Starring
LYONS-MORAN
“La La Lucille”
“Fixed By George”
“A Shocking Night”

◆

Starring
EDITH ROBERTS
“The Fire Cat”
“The Unknown Wife”
“Thunder Island”

◆

Starring
CARMEL MYERS
“Beautifuly Trimmed”
“The Mad Marriage”
“The Dangerous Moment”
“Cheated Love”

◆

Starring
EVA NOVAK
“The Torrent”
“Society Secrets”
“The Smart Sex”
“Wolves of the North”

◆

Starring
GLADYS WALTON
“Rich Girl, Poor Girl”
“All Dolled Up”
“Desperate Youth”
“The Man Tamer”

◆

Starring
GRACE DARMOND
“The Beautiful Gambler”

JEWELS

Starring
PRISCILLA DEAN
“The Virgin of Stamboul”
“Outside the Law”
“Reputation”

“Once To Every Woman”
(with Dorothy Phillips)

“Blind Husbands”
“The Devil’s Passkey”
“Shipwrecked Among Cannibals”
“The Great Air Robbery”
“The Breath of the Gods”
(with Tsuru Aoki
“Under Crimson Skies”
(with Elmo Lincoln)
“Blue Sunday”
(with Lyons and Moran)

◆

Starring
JOE MARTIN
(Two Reels)
“No Monkey Business”
“A Monkey Hero”

Two Reel Western Dramas

Starring
HOOT GIBSON
“Double Crossers”
“The Wild, Wild West”
“Bandits Beware”

◆

Starring
JACK PERRIN
“The Outlaw”
“Fighting Blood”
“Stand Up and Fight”

◆

Starring
LON CHANEY
“The Empty Gun”

◆

Starring
EILEEN SEDGWICK
“The Girl in the Saddle”

Serials

Starring
EDDIE POLO
“King of the Circus”
“Do or Die”

◆

Starring
EILEEN SEDGWICK
“The Great Radium Mystery”
“The Diamond Queen”

◆

Starring
ELMO LINCOLN
“The Flaming Disk”

◆

Starring
MARIE WALCAMP
“The Dragon’s Net”

◆

Starring
ART ACORD
“The White Horseman”

◆

Two Reel Century Comedies

“On With the Show”
“The Kid’s Pal”
“The Country Heir”
“Dandy Lions”
“Playmates”
“A Dollar’s Worth”
“For Sale”
“On Account”
“Pals”
“Custard’s Last Stand”
“Wood Simps”

◆

One Reel Star Comedies

“Short and Sweet”
“Oh, Tessie!”
“The Truck Horse Bandit”
“Zulu Love”
“A Cheese Romance”
“Rubbing It In”
“Hearts and Flour”
“Uneasy Money”
“Meet My Husband”
“Rubes and Boobs”
“An Awful Bull”

INTERNATIONAL NEWS TWICE-A-WEEK

Mail Order Detective Helps Crook to Escape

"AN AWFUL BULL"

One-reel Star Comedy

Featuring **BILLY FLETCHER**

WHILE sitting in the park one day Billy picks up a newspaper and reads that the police are trying to solve a large jewel robbery. He polishes up his detective badge which he had received that morning from a correspondence school and enters the largest hotel in town because his course instructed him that the proper place to look for big jewel robbers was in big hotels.

He chases the house detective around and also several of the guests who he regards as suspicious characters. Finally the cop throws Billy out of a window and he lands on top of a young fellow who is just leaving the hotel with a suitcase. Billy helps him pick up the jewelry and silverware contained in the bag and watches him get into a taxi as the real detective comes up and accuses him of aiding the crook to escape after robbing the hotel.

Two Rabbit Hunters Bring Home Live Lion

"WOOD SIMPS"

Two-reel Century Comedy

Featuring

THE CENTURY LIONS

CHARLEY and his partner accompanied by their valets start out with their shotguns to bring in a few rabbits for dinner. They see several rabbits but can never get near enough to the enemy to place a shot.

Charley tracks a rabbit to a hole which proves to be the rear entrance to a lion's den and Charlie drives out the cubs followed by the business looking members of the lion family. It promises to be an interesting party when the hunters take flight in their Ford car with the lions in pursuit.

At the house the lions follow the hunters from one room to another. One of the valets, thinking that the lions have left, starts to take a bath. A large lion enters the room and starts to lick the lather off the coon's head. When the valet discovers his danger his arms work like piston rods and he works up a mountain of lather and sinks down in the tub to escape his lion guest.

"THE WHITE HORSEMAN"

Episode No. 15

"A Conquest of Courage"

THE trap set for the White Spider and his gang by the Mummy Man failed its purpose as the outlaw band left their den for the treasure caves before the explosion of the dynamite. Wayne Allen, Jean and the Indians arrive at the Spider's den and are caught in the terrific explosion and buried beneath an avalanche of rocks and dirt.

Wayne Allen comes to first, and, after reviving Jean they notice the bracelet in the hand of one of the outlaws who was also caught in the explosion. Wayne takes the bracelet and together they ride away.

ART ACORD
UNIVERSAL

The next day Allen receives a letter from a San Francisco attorney saying that the loan on the ranch would have to be arranged through a local concern. At the local bank he is refused a loan and returns to the hotel where he meets Jean and tells her of his plight.

The hotel clerk acting on previous instructions from Ramsey tells Allen that he will let him have $1,000 for the bracelet on the condition that the money is returned in three days. Wayne refuses and says that it would be the same as selling the bracelet to part with it on those conditions. However, upon the tearful pleading of Jean he turns over the bracelet and she receives the money.

On the morning of the third day things look very black for Wayne and Jean until they see a poster announcing that $5,000 in prizes will be awarded for the champion all round cowboy at the annual rodeo that afternoon.

Wayne captures the bucking broncho contest, trick riding and standing roman races. In order to stop Wayne from winning the prize Ramsey sends two of his men to cut the saddle girth on Allen's mount just before he rides out on the field for the steer-roping contest. Allen is chasing one of the steers when he falls from his horse in front of the enraged animal.

INTERNATIONAL NEWS

NO. 46

Prague, Czecho-Slovakia.—New republic honors its unknown heroes. Forty-two who died in the war are buried with imposing military tribute. (Omit Baltimore and Washington.)

Washington, D. C.—High School boys win President's applause. Mr. Harding sees Capitol Cadets in a brilliant dress parade.

In the Public Eye.—Col. F. W. Galbraith, beloved leader of the American Legion, died in auto accident.—Indianapolis, Ind.

Washington, D. C.—The White House sets example for the nation. President and Mrs. Harding show veterans they're not entirely forgotten.

On the Columbia River, Wash.—Clinging eels evade fishermen's nets. Something tells these slim acrobats they'd better stick close to home this time of the year—and they do.

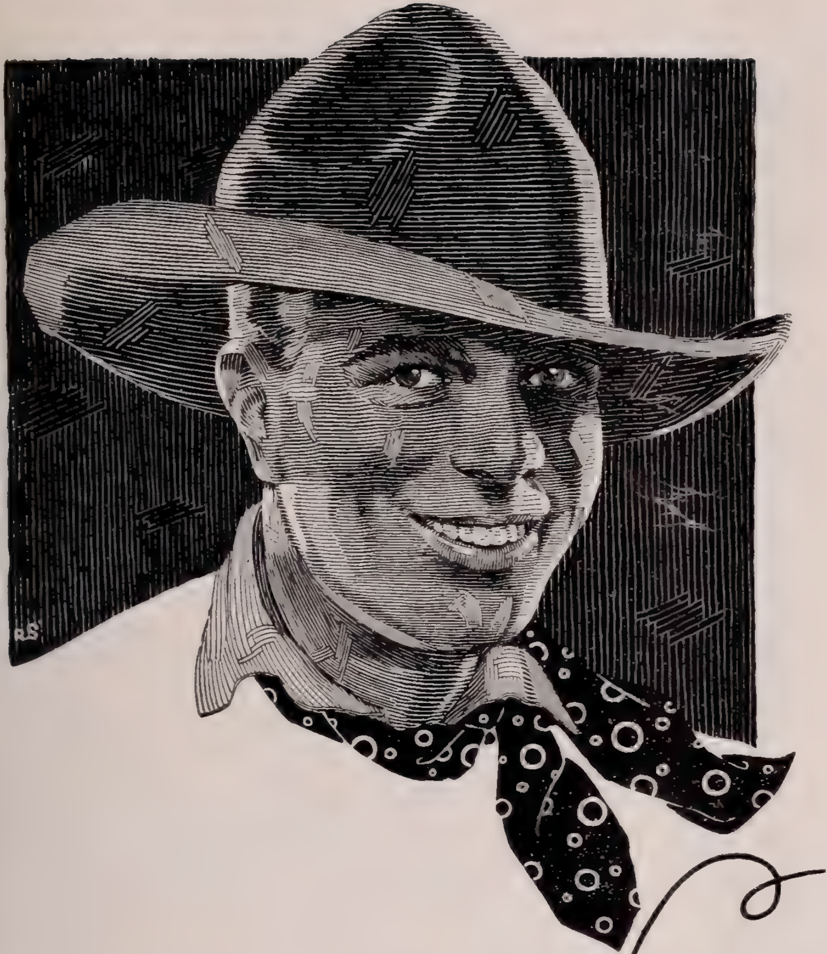
Bethlehem, Pa.—Lehigh's champion lacrosse team. Glimpses of the crack Bethlehem aggregation in action against Johns Hopkins.

Birmingham, Ala.—Shriners on parade. Zamora Temple stages an inspiring spectacle for great throngs.

Cambridge, Mass. — Ernest Fox Nichols, new head of "Tech." Famous educator inaugurated in presence of Governor Cox and other notables. (Boston only.)

HE WON'T BE CAUGHT ASLEEP AGAIN!

"Foolishly I booked too many pictures last Fall. For this reason I was not able to take advantage of a lot of pictures that were offered to me, though I was satisfied that they were better than the ones I had booked." *—From an Exhibitor.*



TEXAS
RANGER
SERIES

HOOT GIBSON! The sweetheart of every girl from six to sixty!

The idol of every man who loves clean, breezy Westerns!

Play him—and keep your eye on him!

He's all there now and is booked for some mighty big things in the near future!

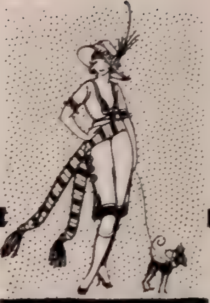
Show His Texas Ranger Series:

"The Wild, Wild West"
"The Double Crossers"
"Crossed Clues"
"Who Was The Man"
"The Cactus Kid"
"The Movie Trail"

Keep Your Eye on

HOOT GIBSON

1863



1921

Coming soon in a picture of a girl of today

You won't know whether to kiss her or kill her . .

What are people thinking and talking most about today?

"SHORT SKIRTS"

What kind of a title will stir their imaginations—make them stop and come in?

"SHORT SKIRTS"

What do you think fascinating little Gladys Walton looks best in?

"SHORT SKIRTS"

What's the name of the picture that's going to crowd your house and fill 'em with laughter and thrills in a very few weeks?

"SHORT SKIRTS"

Directed by HARRY B. HARRIS

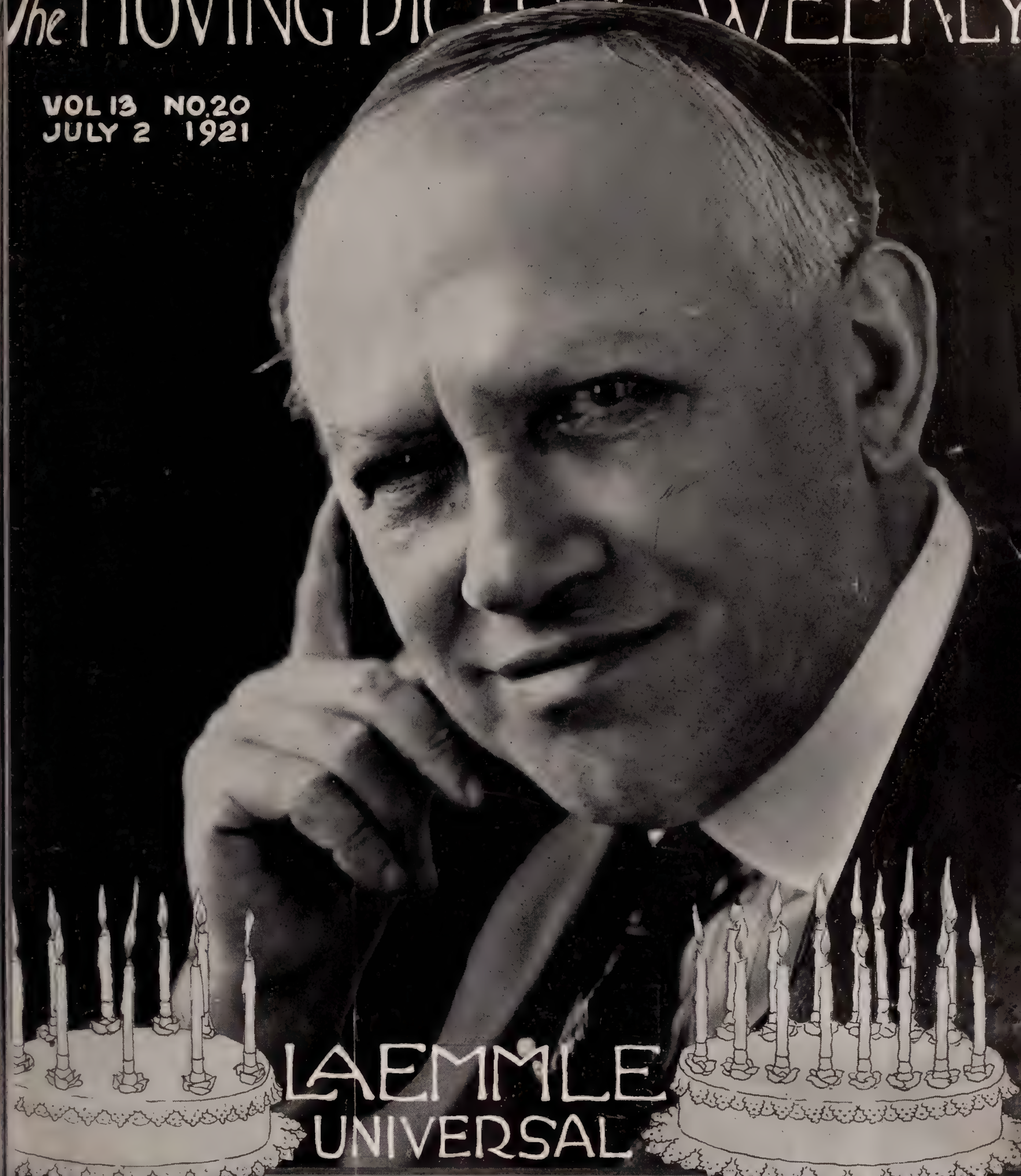
Carl Laemmle
offers the little
Queen of the Flappers

GLADYS WALTON

Appearing Only in Universal Special Attractions

The MOVING PICTURE WEEKLY

VOL 13 NO. 20
JULY 2 1921



LAEMMLE UNIVERSAL

ANNIVERSARY

Signed Up!

RAWLINSON
who starred in some of the most successful Bluebirds and Universal Special Attractions ever made.

RAWLINSON
who starred for Universal in the famous Jewel "Come Through"—who was featured in those great Special Attractions, "THE FLASH OF FATE" and "SMASHING THROUGH."

RAWLINSON
who supported PRISCILLA DEAN in "KISS OR KILL."

RAWLINSON
who supported GERALDINE FARRAR, SYLVIA BREMER and CLARA KIMBALL YOUNG in many pictures.

RAWLINSON
who is at present supporting PRISCILLA DEAN in her newest Universal-Jewel, "CONFLICT."

RAWLINSON
who is one of the best-known and best-liked figures on the screen today—clean-cut, vigorous, good-looking, a splendid actor.

HIS first Universal Special Attraction will be "The BLACK BAG," made from the famous novel by the equally famous author, Louis Joseph Vance. Watch for it. That "Black Bag" is surely going to be some traveller."

Herbert Rawlinson

soon to appear only in

UNIVERSAL SPECIAL ATTRACTIONS

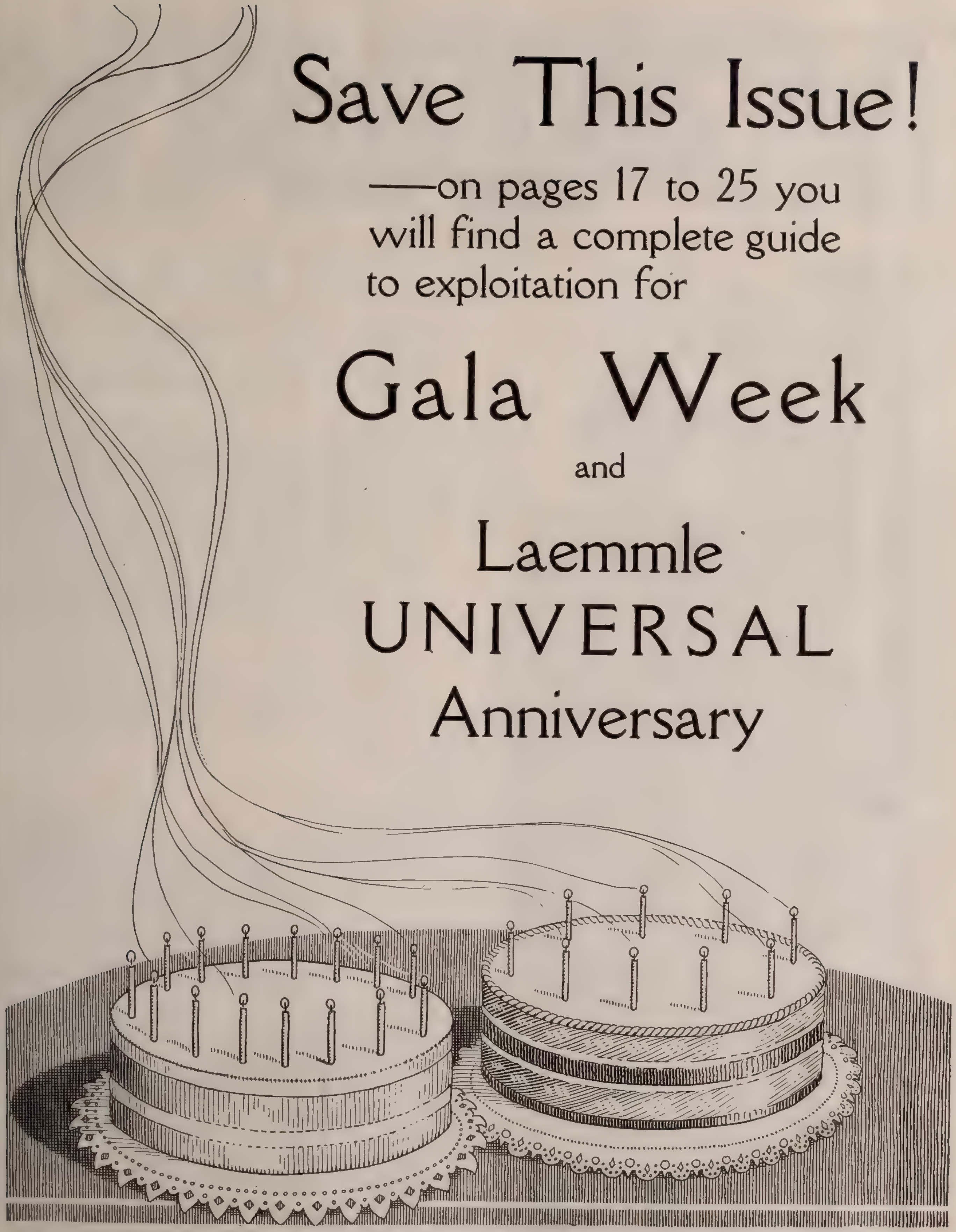
Save This Issue!

—on pages 17 to 25 you will find a complete guide to exploitation for

Gala Week

and

Laemmle UNIVERSAL Anniversary



HARRY

waiting

waiting to be recognized—
and to hear a frightened
woman's shuddering scream

waiting for the one who had
sent him to a felon's cell for
two long years

waiting for the little sweetheart
who'd told him it was
her "brother" he was saving
by his sacrifice

waiting to feel that soft
white, false throat gripped
in his two calloused hands

waiting

just waiting

that's all

*This is the greatest Carey
picture I have ever presented.*

Carl Laemmle

CAREY

IN THE FINEST
SPECIAL ATTRACTION
THAT THIS GREATEST
OF ALL WESTERNERS
HAS EVER MADE

"DESPERATE TRAILS"

FROM THE RED BOOK STORY
XMAS EVE AT PILOT BUTTE"
BY COURTNEY RYLEY COOPER

Service Page *for* Carmel Myers *in* "The Kiss"

AT A GLANCE

SUBJECT—"The Kiss."

STAR—Carmel Myers.

PREVIOUS HITS—"The Dangerous Moment," "Cheated Love," "The Gilded Dream," "In Folly's Trail," "The Mad Marriage," etc.

DIRECTED BY—Jack Conway.

STORY BY—Johnston McCully.

SCENARIO BY—George Piper.

SUPPORTING CAST—Wm. E. Lawrence, George Periolat, P. J. Lockney, J. J. Lance, Harvey Clarke, Jean Acker, Edward Brady, etc.

LOCALE—Southern California.

TIME—In the days of the Dons.

PHOTOGRAPHY BY—Herbert Glennon.

THUMB-NAIL THEME—An absorbing romance of California in the days of the padres; of brave caballeros and dark-eyed senoritas; a struggle between consuming passion and pride of caste which involves the principal characters in a labyrinth of thrilling incidents from which they finally emerge with love triumphant.

◆

ADVERTISING PUNCHES

1—Carmel Myers's extraordinary popularity.

2—The fact that the story is filmed from Johnston McCully's widely-read novel, "Little Erolinda."

3—The actual locale of the story used as a background for the production.

4—An elaborate fiesta scene of rare beauty, showing the gathering of hundreds to participate in a celebration given in old hacienda style on the rancho.

5—Miss Myers' admirable supporting cast including William E. Lawrence, Jean Acker, P. J. Lockney, J. J. Lanoe, Harvey Clarke and Ed. Brady.

6—The interesting fact that the story was directed by Jack Conway, well-known as both a leading man and a director.

7—A thrilling raid by Mexican-Indians on the feudal estate of the old Californian Don.

8—Beautiful moonlight scenes artistically photographed.

9—The romance and glamor of the most picturesque period in the history of California.

10—The fact that the crumbling ruins of historic old California haciendas and missions are used for settings in the picture.

The Story

LUIS BALDARAMA, owner of a great rancho in the days of the California padres, has planned that his son should marry Isabella Chavez, daughter of Miguel Chavez. When Big Audre is told of his father's wish he objects and says that he is in love with Erolinda, the daughter of Selistino Vargas, the superintendent of the rancho. Miguel Chavez and his daughter arrive for a visit.

At the feast Audre tells Isabella that he loves another and she in turn confesses that she is in love with the commandant of the fort. Leaving Isabella with the other guests, Audre goes to Erolinda's home and persuades her to elope with him. They plan to meet at an isolated cabin and when the feast is at its height to slip away to a friendly padre and be married.

Later Vargas, who has been told by a servant that his daughter met Audre at the hut, bursts into the cabin armed with a pistol. Before Audre can explain why they are there, Vargas shoots him. The cabaleros rush to Audre's house, find him apparently dead and then surge back to the ranch house, demanding Vargas.

At the ranch house, Luis and Miguel attempt to hold back the mob, but the men are determined to get Vargas.

Erolinda knows that she cannot call Audre back to life but she can at least clear his name and perhaps save her father. She dashes to the ranch house and interjects herself on the stairs between Luis, Miguel and the mob. But to no avail.

The mob dashes past her into the room. They see Vargas leaping upon a horse and fleeing toward the highway. As the mob gives chase, all stop in their tracks. There, tottering on the arm of the doctor, is Audre. The bullet fired by Vargas had only cut a deep, grooving gash in his temple.

With a tragic cry of joy, Erolinda darts down the stairs and flies into the arms of Audre, Luis and Miguel and Isabella following. Audre explains. As the leader they love and would die for, he asks them to forgive Vargas. Luis gives Erolinda and Audre his blessing.

CAST

Don Luis Baldarama	George Periolat
Audre Baldarama	Wm. E. Lawrence
Selistino Vargas	P. J. Lockney
Erolinda Vargas	Carmel Myers
Carlos	J. J. Lanoe
Miguel Chavez	Harvey Clarke
Isabella Chavez	Jean Acker
Manuel Feliz	Ed Brady

◆

Theatre Name Here

Even the glow of California sunshine did not tingle her veins like the sight of the man who had whispered his love. See Carmel Myers in "The Kiss."

◆

A bandit raid and a Spanish maid start things sizzling for Carmel Myers in "The Kiss," Universal's screening of the story by Johnston McCully.

Carmel Myers in "THE KISS"
IT'S A UNIVERSAL

Suggested use of Scene Cut and Display Lines for smaller theatres.

Newspaper Publicity Stories *for* "The Kiss"

Bring These to Your Home Town Editors

STORY OF DAYS OF THE DONS SHOWN AT A LOCAL THEATRE

CARMEL MYERS has a thrill for every temperament at the .... Theatre where she began her local engagement last night in "The Kiss," her most recent Universal photodrama from the fascinating romance of old California, by Johnston McCully.

The story was originally printed in novel form as "Little Erolinda." Credit for the screen version is given to George Pyper and the scenario was given into the hands of Jack Conway to direct.

The director has taken pains to establish the romantic atmosphere of old California and the first few sequences are devoted to that end. One sees the langorous hacienda where dwells the daughter of the administrator of the rancho; then a brillian fiesta to celebrate the return of the old don's son from his conquest afield and then the thrilling drama which develops when the gallant young caballero falls to love below his station and the girl leaps to meet it—above hers.

For those who love beautiful women, they are to be seen in "The Kiss" in profusion; but none of them is quite as bewitchingly lovely as Miss Myers, although Jean Acker, playing the second feminine lead, comes perilously near.

For those who like to see a dashing big caballero in action there is William E. Lawrence in the principal masculine rôle, and he is in fast and furious encounter from the instant of his appearance on the screen.

❦

DRAMATIC SCENES OF EARLY HISTORY OF CALIFORNIA

PLAYGOERS who like Carmel Myers in unusual rôles will be particularly enchanted with the star as she appears in "The Kiss," her latest Universal photodrama which is to be shown at the .... Theatre on ....

The story presents her as Little Erolinda, the characterization made famous by Johnson McCully in his widely read story of that name, and its theme is based upon the heroic exploits of the early Californians who fought as gallantly as they loved.

Jack Conway, selected by Universal to direct the production, was careful to stage the picture on the actual locale of the original story and for that purpose used many of the old haciendas which preserve to modern California, the romantic traditions of the past.

Enacting heroic rôles in this picturesque romance will be seen such screen favorites as William E. Lawrence, the leading man, George Periolat, P. J. Lockney, J. J. Lanoe, Jean Acker, Harvey Clarke and Edw. Brady.

Carmel Myers Now Starring In "The Kiss"

Particularly interesting to those who have followed the early history of California will be the intensely dramatic scenes where the young girl participates in battles for the territorial aggrandizement of her feudal lord, and through the smoke emerges to a wondrous love-haven with the man she worshipped from afar because of his more exalted caste.

❦

FAMOUS WESTERN NOVEL MADE INTO PHOTOPLAY

THE romance of old California, its loves and battles, is smashingly depicted as the background for Carmel Myers' artistry in "The Kiss," the star's latest Universal photodrama, which is to begin its local engagement at the .... Theatre on ....

Johnston McCully wrote the story which originally appeared in book form as "Little Erolinda." It was purchased by Universal from among hundreds of stories submitted for Miss Myers at the time and produced under the direction of Jack Conway.

ROMANCE OF THE OLD WORLD PRESENTED BY UNIVERSAL

THE romance of the old world, the struggle and strife of the new world mingled with an atmosphere that is like no other in any part of the world, are to be found in the latest Universal feature, "The Kiss," starring Carmel Myers, coming to the .... Theatre next ....

There are men and women alive today who recall the California days under Spanish rule; the stately old missions still attract thousands of tourists to the Southland each year; the padres still count their beads and give their blessings; and yet the California of the Dons is as Europe under Napoleon or Rome under the Caesars.

Comparatively few dramatists and novelists have touched upon this, probably the most picturesque period in the development of this country, and yet every novel and every play of early California has met with instant success. Some years ago David Belasco, himself a Californian, staged a play in New York called "The Rose of the Rancho." Its scenes were laid in Southern California under the old regime, and it scored one of the biggest theatrical successes in years.

Recently Johnston McCully has come to the front as a dramatic writer of that picturesque period before California became a part of the United States. His novel, "The Curse of Capistrano" was recently produced by Douglas Fairbanks under the title of "The Mark of Zorro," and his most popular read story, "Little Erolinda," furnishes the basis for Carmel Myers' latest successful screen adaptation "The Kiss."

❦ ❦ ❦

The story concerns a young girl, the daughter of a ranch foreman, who loves the son of the owner of a vast California estate. The difference in caste restrains them until an amazing sequence of thrilling adventure levels the artificial barrier of birth and brings them together for a breathcatching climax.

Miss Myers is amazingly pretty as Erolinda, the heroine, while William E. Lawrence has exceeded his previous screen successes in the leading masculine rôle of Andre Baldarama. P. J. Lockney, J. J. Lance, Harvey Clarke, Jean Acker and Ed. Brady play the remaining rôles with a vigor which greatly enhances the dramatic appeal of the production as a whole.

Smashing Paper

for

"THUNDER ISLAND"

"WHY is it that Universal always puts out the best paper in the moving picture industry?" is a question that has often been asked. In a nutshell here are the reasons:

THE outstanding, generally admitted fact is that Universal understands better than any other organization in the business just what the exhibitor needs to pull folks in with; and it always gives you these elements on its posters.

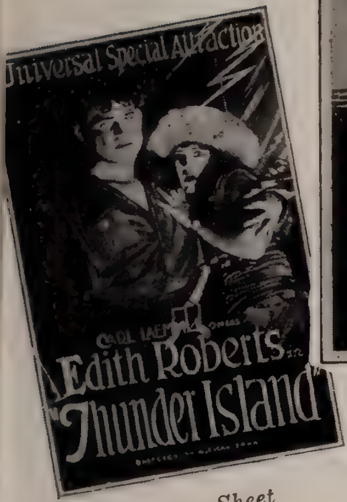
BUT a peep behind the curtain may serve to give you a better idea of the extreme care and hard work put in on every sheet of paper before it is offered to exhibitors.

EVERY picture is viewed by real showmen in company with the artists. The best and biggest punch scenes—the most powerful moments of the picture and those best calculated to attract attention and draw crowds, are then selected.

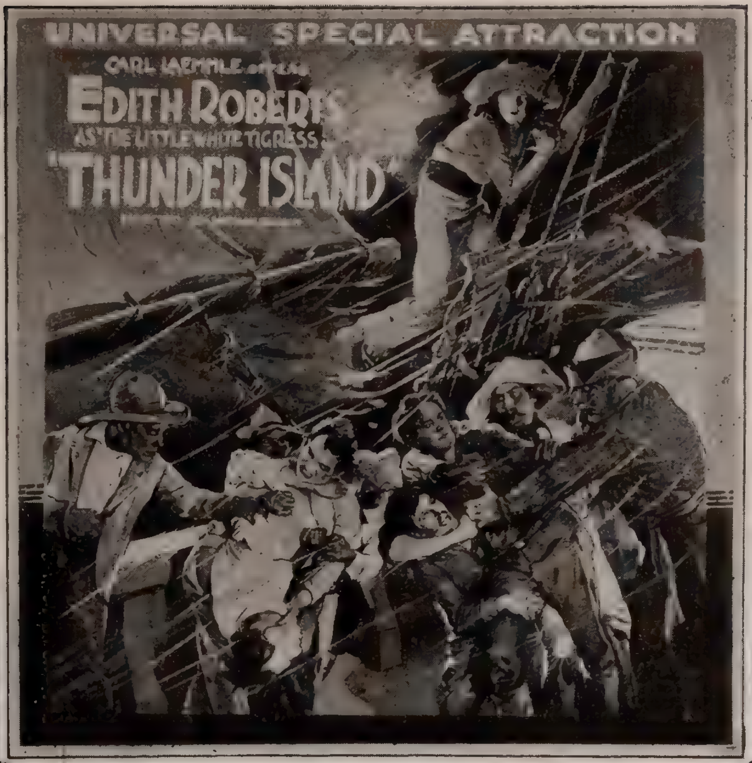
ONE of the best and finest equipped art staffs maintained by any organization anywhere is employed in drawing the posters.

NOT bizarre or fantastic effects that take the mind off the human drama, but striking, colorful, smashing scenes devised by the best advertising brains with the purpose of driving home the big central idea.

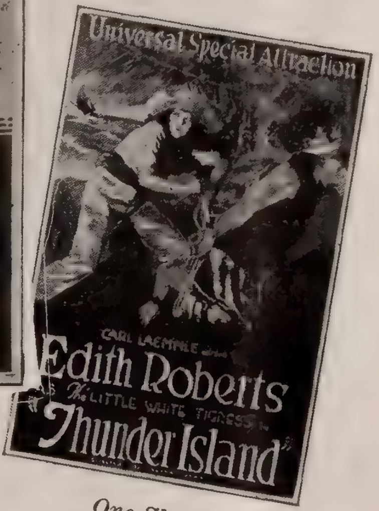
FOR example, take the five posters on "Thunder Island" reproduced in the adjoining page. Pictured in five striking colors, these posters just can't help pulling crowds. Action—suspense—color—all the known elements that pull and pull hard are in this set of paper. More—the picture backs up the posters.


Universal Special Attraction
Carl Laemmle offers
Edith Roberts in
"Thunder Island"

One-Sheet

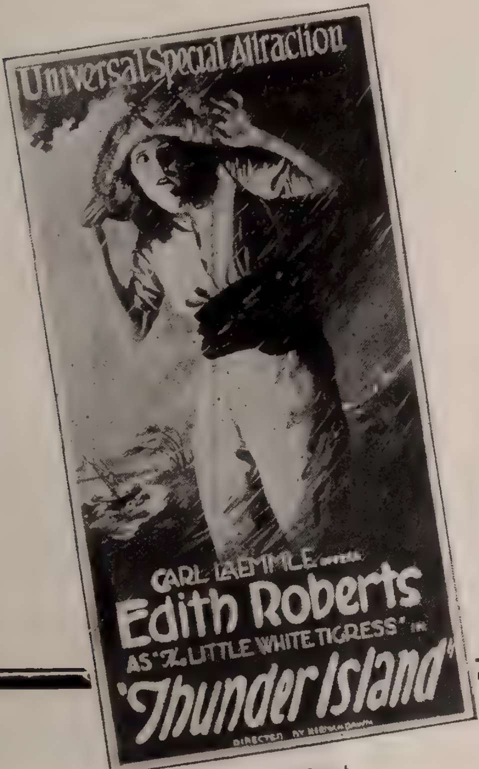

UNIVERSAL SPECIAL ATTRACTION
CARL LAEMMLE offers
EDITH ROBERTS
AS "THE LITTLE WHITE TIGRESS" in
"THUNDER ISLAND"

Six-Sheet

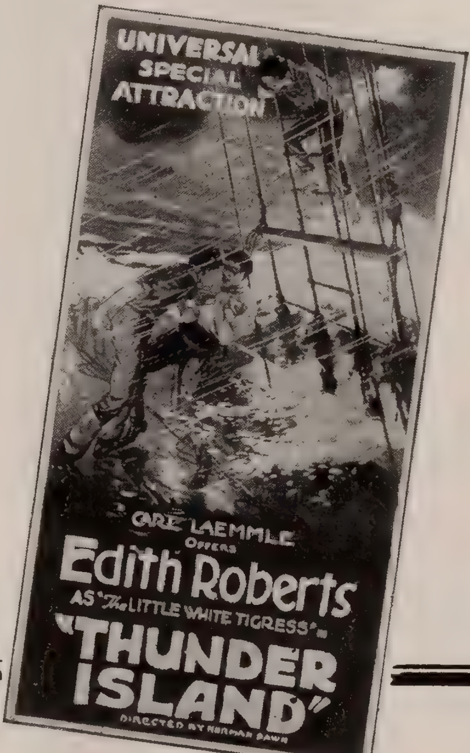

Universal Special Attraction
Carl Laemmle offers
Edith Roberts
as "The Little White Tigress" in
"Thunder Island"

One-Sheet

Talk about Action!


Universal Special Attraction
Carl Laemmle offers
Edith Roberts
as "The Little White Tigress" in
"Thunder Island"
Directed by Norman Dawn

Three-Sheet


UNIVERSAL SPECIAL ATTRACTION
CARL LAEMMLE Offers
Edith Roberts
AS "The LITTLE WHITE TIGRESS" in
"THUNDER ISLAND"
DIRECTED BY NORMAN DAWN

Three-Sheet

EXHIBITORS' IDEA EXCHANGE

UNIVERSAL SERVICE

How Old is Earle? Ask Film Patrons

EARLE COBLE is manager of the Lyric Theatre in Redkey, Indiana, and is alive to the possibilities of clever exploitation for his pictures. A short time ago he booked the Universal serial, "The Diamond Queen," starring Eileen Sedgwick, and for the first performance decided upon an interesting experiment. He arranged for a birthday party, and the way his fellow townspeople took up the suggestion is explained in the following letter:

Mr. Earle Coble, Manager of The Lyric
requests the presence of

as his guest at the premier presentation of
"THE DIAMOND QUEEN"
WITH
EILEEN SEDGWICK
At the Lyric on Wednesday Eve. May 11. 1921

Present this at the door for admittance

THE GREATEST PHOTOPLAY SERIAL YET PRODUCED

May 7, 1921.

Universal Film Exchanges,
Indianapolis.

Gentlemen:

On next Wednesday, May 11, we start your serial, "The Diamond Queen," and we thought perhaps you might be interested in a little exploitation scheme we are attempting. The enclosed invitation is self-explanatory in a measure. I am going to throw open my doors and give a free show, and if the serial is strong enough, I believe it will be a good advertising stunt.

What do you think of the scheme?

I did not mail these invitations promiscuously, but "let the word" get out that May 11 was my birthday, and I was going to "throw a party" to all my friends.

And the joke of it is, a number have called at the office and inquired of my secretary if they "should bring presents." One good old lady stopped me last night and thanked me for remembering her, wanted to know how old I would be, and insisted that she bring me a present. Pretty good, eh?

All indications are that I will have a big crowd, and if the serial appeals, it may prove a winner. Will let you know, if you wish.

Yours truly,
EARLE COBLE.

Universal Service Ranks First

Wellington, Ohio,
May 23rd, 1921.

Universal Film Exchanges, Inc.,
Cleveland, Ohio.

I never saw on any pictures such attractive paper. Universal is making wonderful strides in this direction. The slides you furnished with these pictures are easily worth twice as much to an exhibitor as those ordinarily furnished, as they will undoubtedly get considerable business for him.

Universal ought to teach other concerns how to prepare their advertising paper and slides.

(Signed) W. J. POWELL,
Lonet Theatre,
Wellington, Ohio.

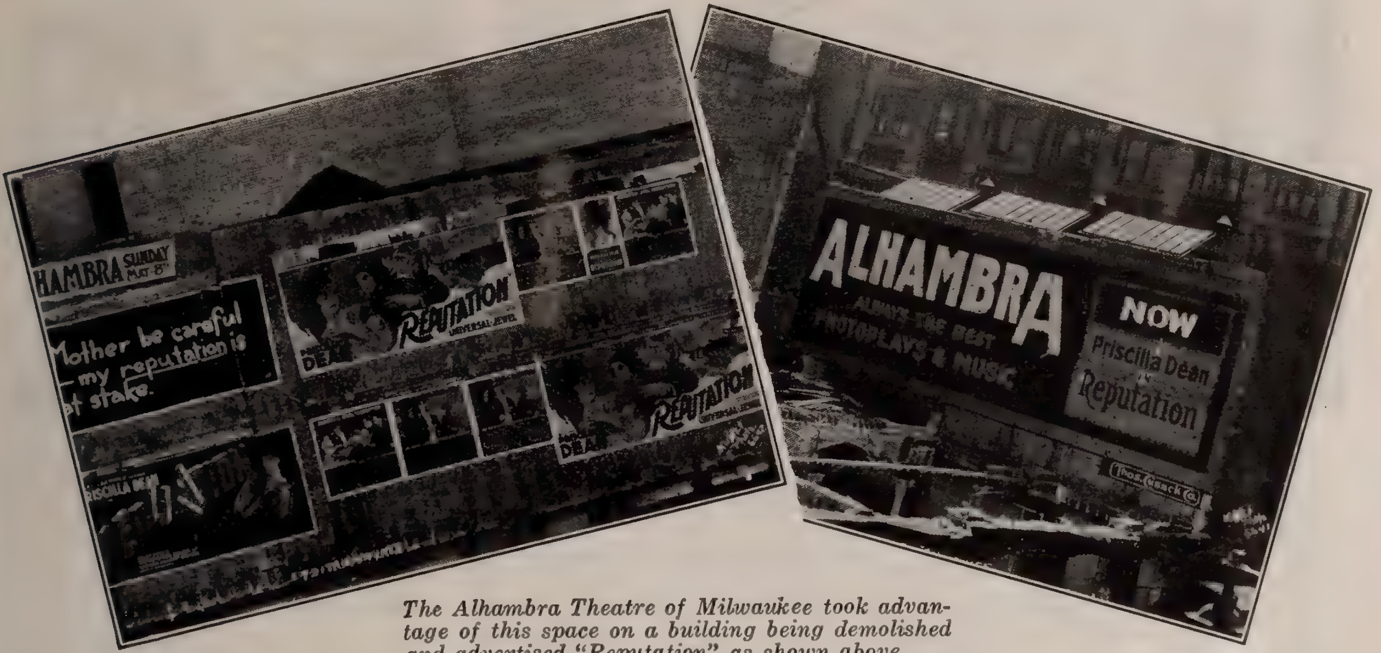
Conduct House to House Canvas for "Reputation"

ONE of the most successful engagements ever given a photoplay was enjoyed by "Reputation," when the Universal-Jewel feature starring Priscilla Dean opened at the Laughlin theatre at Long Beach, California, as the direct result of the strong exploitation campaign conducted before the opening date. In commenting upon his plans for putting over this picture Frank R. Powell, manager of the Laughlin, wrote to the Universal home office as follows:

"I will outline for you the ideas I am using here in Long Beach on this feature and believe it should show some result.

"I am putting out 3,000 scandal sheets, house-to-house, and seeing to it personally that they get in. Thursday I follow up house-to-house with the 3,000 heralds, and on Saturday before the opening I follow up the house-to-house with 3,000 of my house programs with the program of the show."

Priscilla Dean
as "The London Flame" in
"Reputation"


HAMBRA SUNDAY MAY 8th
Mother be careful — my reputation is at stake.
REPUTATION UNIVERSAL-JEWEL
DEAN
PRISCILLA DEAN
REPUTATION
ALHAMBRA
ALWAYS THE BEST PHOTOPLAYS & MUSIC
NOW
Priscilla Dean
Reputation
Thos. Cusack Co.

The Alhambra Theatre of Milwaukee took advantage of this space on a building being demolished and advertised "Reputation" as shown above.

No Better Feature Ever Made

Redgranite, Wis., June 8th, 1921.

Universal Film Exchange,
Milwaukee, Wis.

"Reputation" is a great picture, and I will say that the people here thought it great work of Priscilla Dean's in this production.

"Reputation" is great; they make no better.

Yours truly,

AUGUST BERKHOLZ, Manager, Opera House.

* * *

Bethlehem, Pa., June 4, 1921.

The Interstate Films Co.,
Philadelphia, Pa.

We thought you might be interested in knowing how Priscilla Dean in "Reputation" went over in Bethlehem.

"Reputation," according to our patrons and our own opinion, is one of the best dramatic productions we have played this season.

Miss Dean's acting is exceptional, in fact so good that at times you forget that she is playing a dual role.

"Reputation" had a very successful run in Bethlehem and proved itself to be a good summer attraction.

Yours Very truly,

H. W. HEIBERGER, The Lorenz Theatre.

* * *

Milwaukee, Wis., May 15, 1921.

Universal Film Exchange,
New York, N. Y.

"Reputation" exceeded our expectations. Comments. Great. Everybody says it is a wonderful picture. Every live exhibitor ought to book it. Regards,

LEO A. LANDAU, Alhambra Theatre.

* * *

Greenbay, Wis., May 18, 1921.

Universal Film Exchange, Inc.,
New York, N. Y.

Just completed first dash showing "Reputation" no exaggeration. All Greenbay turned out to see it. Admission to theatre found impossible by hundreds. Cannot tell you how wonderfully pleased we are with to-day's results. Never received so many comments on picture before. We agree with you, "Reputation" greatest attraction 1921.

S. THIRION, Manager, Bijou Theatre, Greenbay, Wis.

* * *

Omaha, Neb., May 4, 1921.

H. M. Berman,
Universal Exchange, Inc., 1600 Broadway, New York.

Screened "Reputation" Sun Theatre last night before large body of exhibitors. Opinion of all exhibitors "Reputation" best Dean ever did. Should bring big results in territory.

H. F. LEFHOLTZ.

THE MOVING PICTURE WEEKLY
A MAGAZINE FOR MOTION PICTURE EXHIBITORS
Published Weekly by the MOVING PICTURE WEEKLY PUB. CO.
1600 BROADWAY, NEW YORK CITY
PAUL GULICK, Editor.
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Vol. 13 JULY 2, 1921 No. 20

Announce Universal Plans *for* Next Year

Schedule For Production of Jewel Features, Special Attractions and Short Reel Subjects Decided at Recent Conference

AFTER several conferences with his executives, President Carl Laemmle, of the Universal Film Manufacturing Company announced the complete fall program of the company before he sailed on his European tour. The program, effective on September 5th, undoubtedly is the most ambitious ever scheduled for any one year by Universal and will include the following productions.

The big Jewel picture for the year will of course be "Foolish Wives," which has just been finished at Universal City. This photodrama de luxe which has been more than a year in the making will still require an additional month for cutting and titling. It probably will be released early in the Fall. Definite plans for this offering to exhibitors will be announced later.

Although the huge investment of a million dollars has been put into the picture, Universal officials expect the picture to be the greatest success of the motion picture industry and to make a large fortune.

Other Jewels Nearing Completion

Two other Jewels which are nearing completion are Edna Ferber's story "Fanny Herself," and Clarence Buddington Kelland's Red Book serial novel "Conflict."

"Conflict" is being directed by Stuart Paton, who directed "Reputation," with Priscilla Dean in the starring role.

Another Jewel release will be Lucien Hubbard's original story, "Partners," written especially for Harry Carey's debut as a Jewel star.

The fifth Jewel to be released in the Fall is scheduled to be "Human Hearts," the late Hal Reid's famous melodrama.

In addition to the Jewel photoplays which are under production Priscilla Dean will appear in three more Jewels during the year and Harry Carey will also be starred in three more. The twelfth Jewel will be a big production made by one of the most popular stars in pictures.

There will be fifty-two Special Attraction pictures made during the year with one being released each week. Eight pictures will be made with each of the following players; Frank Mayo, Gladys Walton, Hoot Gibson, Marie Prevost, Miss du Pont and Herbert Rawlinson. In addition there will be four Special Attraction photoplays with all star casts.

The first Frank Mayo picture on the new schedule will be, "The Shark Master," written and directed by Fred LeRoy Granville.

Gladys Walton's first picture will be "Christine of the Young Heart." It is directed by Lee Kohlmar.

The first Hoot Gibson picture will be "The Mascotte of the Three Stars," by J. Allen Dunn and directed by Jack Ford.

Marie Prevost's first picture will be "The Butterfly," written by Percival Wilde and directed by King Baggot.

Miss du Pont was made a Special Attraction star because of her excellent acting in "Foolish Wives." A society drama to be decided later will be her first picture.

Herbert Rawlinson will start work on his Special Attraction contract after the completion of "Conflict," in which he is supporting Priscilla Dean.

Short Reel Subjects Coming

Eddie Polo will be starred in one of the series of the fifty-two two-reel westerns to be released during the year. These are being directed by Jay Marchant. Another series will be eight pictures by George Larkin and Josephine Hill. Eileen Sedgwick and Art Acord will each be starred in a western series.

In the comedy division Universal will release twenty two-reel Jewel comedies. Of these Lee Moran will contribute twelve and Joe Martin, four or eight.

Three stars will be featured in the Century comedies: Brownie, the Century Wonder Dog, Harry Sweet and Charles Dorety. They will each make eighteen pictures.

Author of Mission Play Coaches Star In Romantic Story

BEING one of the foremost stars of the movies doesn't entirely consist of looking beautiful and dashing around in one's cerise limousine. It means hard study, grueling work and long hours.

To prepare for "The Kiss," the photodrama in which Carmel Myers, the Universal star, is now appearing at the .... Theatre, she sacrificed a much needed vacation and studied hard for two weeks to gain a research expert's knowledge of old California customs and costumes.

The story of "The Kiss" was written by Johnston McCully, and concerns California in the days of the Dons. It was originally written as "Little Erolinda" and published in novel form. Universal purchased it as being particularly suited to Miss Myers and gave it to Jack Conway to direct.

It was not an ordinary photodrama, and extensive research was required before Miss Myers felt herself fitted to interpret the spectacular starring rôle.

Being a wise young lady, she went to headquarters for her information. She called upon John Steven McGroarty for her information. Mr. McGroarty is probably the world's foremost authority on old California and is the author of the California Mission play, conducts a page in the Los Angeles Times and is internationally known as a philosopher and historian.

Carmel Myers in *"THE KISS"* IT'S A UNIVERSAL

WHAT'S AT THE PLAYHOUSE TONIGHT?

"ORDER another ten casks of wine for the feast to-night." That is what the old California Don says in "The Kiss," now playing at the .... Theatre, and it brings back faint memories to playgoers who regret the Volstead act. The wine is used at one of the most pretentious feasts ever filmed, the betrothal feast of the son of the rancho to Carmel Myers, which follows a series of romantic adventures in her latest Universal photodrama.

❦

JOHNSTON McCULLY, author of many successful stories and plays, considers that "The Kiss," now playing at the .... Theatre is his most romantic creation. It was originally written as "Little Erolinda," published in novel form and later purchased by Universal for Carmel Myers. Jack Conway directed it and succeeded in transferring to the screen all the warmth and color of California in the days of the padres.

❦

HUNDREDS of local people who have visited Southern California will recall a visit to San Juan Capistrano, the historical shrine half way between Los Angeles and San Diego. That is just one of the wonderful spots shown in "The Kiss," the heart-stirring romance now playing to capacity audiences at the .... Theatre. The Universal production is considered to give Carmel Myers her greatest opportunity as a screen star.

Carmel Myers Universal Star

❦

DID you ever eat a hot tamale? In "The Kiss," now attracting hundreds to the .... Theatre, a feast is given, at which the peppery roll is the motif. The feast celebrates the engagement of a beautiful girl to a dashing young cabellero of old California and starts the story off with a blaze of action which culminates in a forceful climax. Carmel Myers appears in the starring rôle with a popular cast in support.

❦

A THOUSAND picturesque Spanish characters, brave caballeros in festive garb and fascinating senoritas in silken mantillas, old haciendas and crumbling missions for a background and a story that stirs and thrills from the opening scene to final fade-out are among the features that make "The Kiss," starring Carmel Myers, now on view at the .... Theatre, one of the best attraction of the year.

"HERE IS A KNOCKOUT!" We got behind it and put it over to WONDERFUL BUSINESS. It is one of the best bets of the year! Grab this one and boost it big, you can't go wrong. Pleased 100 per cent."

GRAND THEATRE,
Mankato, Minn.

CARL LAEMMLE
presents

Priscilla Dean

supported by LON CHANEY
in TOD BROWNING'S great
Melodrama

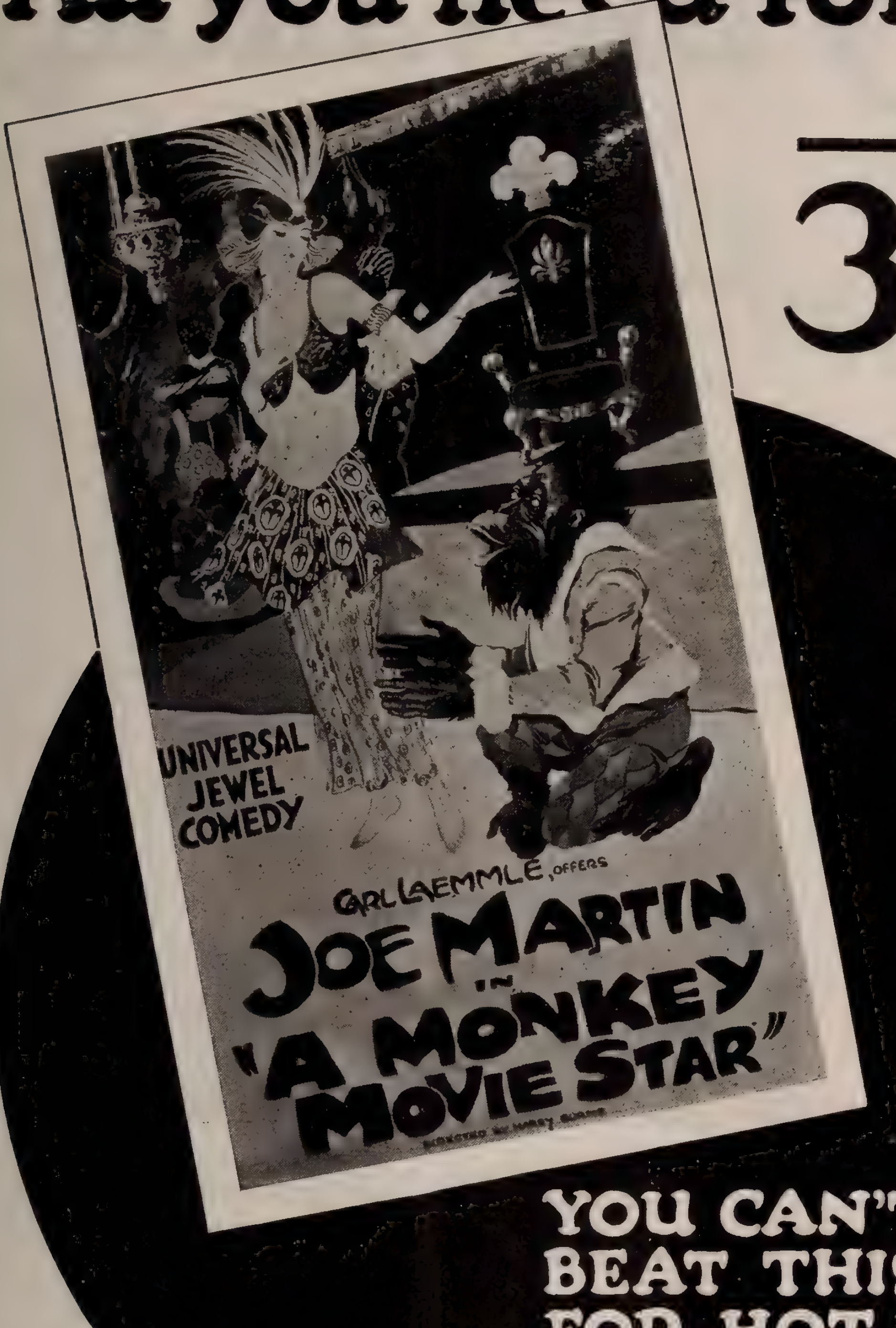
"OUTSIDE the LAW"

UNIVERSAL
-JEWEL

"IMAGINED house record was permanent with 'Blind Husbands' at fifty cents. KNOCKED IT CUCKOO with 'Outside the Law' at thirty-five cents. PACKED ENTIRE WEEK. It's a wonderful drawing card. Everybody boosted it."

REGENT THEATRE,
Edmonton, Alta.

All you need for S-R-O —this 3 sheet


UNIVERSAL
JEWEL
COMEDY
CARL LAEMMLE, OFFERS
JOE MARTIN
IN
"A MONKEY
MOVIE STAR"
DIRECTED BY HARRY BURNS

YOU CAN'T
BEAT THIS
FOR HOT
WEATHER

Every Big Chicago

Rob Reel

Genevieve Harris

"'REPUTATION' at the Roosevelt is scoring a decided hit with Chicago movie-goers—'Reputation' or Priscilla Dean. It may be the combination rather than a single element, for Miss Dean is singularly well-fitted for the dual role in which she is cast. The star's make-up is remarkable, while her command of the emotions borders on genius. It must be conceded that Miss Dean is a wonderfully clever actress."

"THIS highly-colored melodrama gives Priscilla Dean a chance to tear a passion to tatters—also to reveal her skill in the art of make-up. The play moves along rapidly, but arrives at its big climax with plenty of force, which proceeds to explode in dramatic fireworks. Priscilla Dean is usually to be found in pictures which have plenty of action. As the elder actress, Miss Dean has a chance to be the "wild-cat" again. It is the sort of production which always seems to entertain the general public."

Carl Laemmle
presents

PRISCILLA

in Stuart Paton's
UNIVERSAL-JEWEL
triumph

"REPUT

ritic says the Same

Carl Sandberg

"THERE is little doubt but that Priscilla Dean, by means of this performance, must enter the category described as "the great emotional actress." The plot and the attention to detail are among the best in recent Universal photoplays. The star takes two parts, one, that of Laura Figlan, an actress who is the mother of Pauline Stevens, also an actress, and played by the star."

Mae Tinnee

"IN 'REPUTATION,' to my way of thinking, Priscilla Dean makes her debut as a great emotional actress. She shows flashes of genius as a brilliant mother gone to the dogs, and as that mother's clean, clever and beautiful daughter. The picture is well done from every angle—dominated as it is from start to finish by the peculiar and sometimes uncanny personality of the star, it is a production that you will not soon forget."

DEAN

THE GREATEST
ACTRESS ON THE
WORLD'S SCREEN

Adapted by Lucien Hubbard
from Edwina Levin's Novel

ATION"

Celebrate With Universal

Universal Asks Exhibitors Everywhere To Assist Them To Celebrate the Fifteenth Anniversary of Carl Laemmle's Connection With Universal and the Ninth Year of the Universal's Success.

Carl Laemmle

UNIVERSAL officials, after carefully studying the business of sales throughout the country, have come to the conclusion that the only thing that is required to make this a normal year in every way is a little jazzing up of the atmosphere surrounding the appeal which exhibitors have to make to their summer audiences. For that reason, H. M. Berman, general manager of the Universal Film exchanges, has designated the period from July 4th to September 5th, to be set apart and known as the "Laemmle-Universal Anniversary."

The idea back of it all is two-fold. In the first place, it just happens that the Universal Film Manufacturing Company will celebrate its ninth year of successful growth during this time, and that Mr. Laemmle will celebrate his fifteenth year in the moving picture business during this time. The officials felt that both of these events are deserving of more than passing notice and that they are of sufficient interest to exhibitors throughout the country to warrant bringing it to their attention. In the second place, they felt that if exhibitors are given something entirely out of the ordinary with which to appeal to their public, the effort will result in a very material increase in the box-office reports for any given week when this interest is aroused.

How It Works Out.

The plan which is being suggested to exhibitors is as follows:—To the exhibitor who desires to make use of the material with which Universal will provide him to celebrate the Laemmle-Universal Anniversary, and who for one solid week will run a 100 per cent Universal feature service, the exchange will supply free a big banner in full colors, reading:

"Gala Week, Laemmle-Universal Anniversary. An extraordinary showing of specially selected Universal pictures." This alone should serve to attract a great deal of interest on the part of those who pass the theatre. In addition to that, Universal has designed two posters, one a three-sheet and the other a one-sheet, in full color, for use of exhibitors both in the lobby and at any other advantageous place. These posters utilize two birthday cakes, as the most fitting symbol of this double anniversary. There is also a special line of advertisements, mats of which will be sent free. The publicity mats and stories will also be incorporated in an attractive press book which will be distributed by the exchanges, telling exactly how this anniversary can be utilized to the benefit of any theatres which desire an unusual occasion for a week during the summer time.

How Carl Laemmle Started

The story of Mr. Laemmle's entry into the moving picture business is too long to tell in detail and all of

(*Continued on page* 25)

GALA WEEK

for your patrons *and* money week for you!

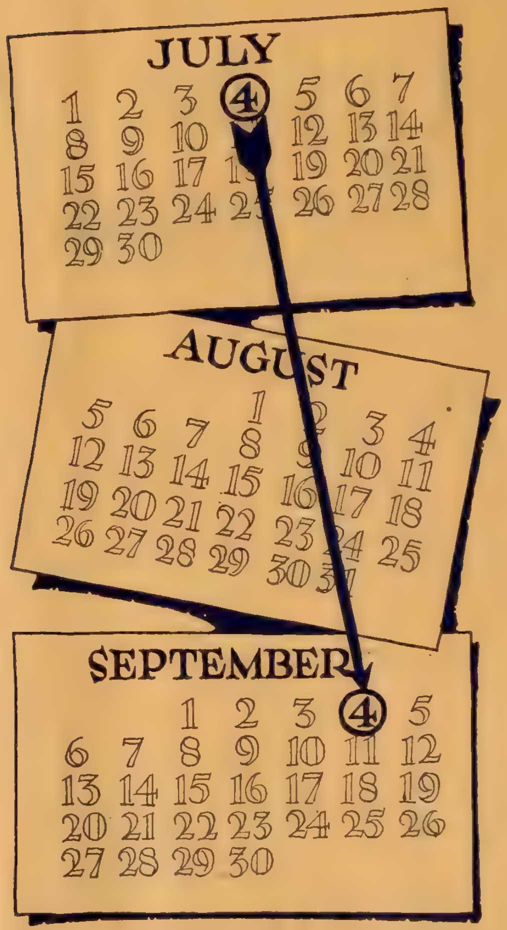
THE Biggest, Safest Proposition this Company ever put up to the Exhibitors of America! Read every word of this folder, and then get in touch with the nearest Universal Exchange! Don't wait—do it now!

LAEMMLE
UNIVERSAL
ANNIVERSARY

Now—

Choose Any Week

between July 4 and September 4!



JULY
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8 9 10 12 13 14
15 16 17 19 20 21
22 23 24 26 27 28
29 30
AUGUST
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5 6 7 8 9 10 11
12 13 14 15 16 17 18
19 20 21 22 23 24 25
26 27 28 29 30 31
SEPTEMBER
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20 21 22 23 24 25 26
27 28 29 30

WE are the oldest in the business, and we feel so good about being so old and so successful that we want you to share our joy! Universal has been the most uniformly successful of all film companies—and there's a reason for it!

IT HAS BEEN THE EXHIBITOR'S FRIEND SINCE THE DAY OF ITS INCEPTION, and the exhibitor knows that any proposition made by this company is bona fide, sound, sane and—best of all—PROFITABLE!

Universal wants to make your GALA WEEK—your share of our joyous celebration of LAEMMLE UNIVERSAL ANNIVERSARY—the biggest week of the year for you. That this may be so, it has decided to GIVE YOU FREE—ABSOLUTELY FREE—all advertising and exploitation accessories with every picture you book for that week.

You can't get away from the fact that this plan will save money—and MAKE MONEY! One solid week of guaranteed, proved feature attractions—with all exploitation accessories ABSOLUTELY FREE! LET THAT SINK IN, and then read the rest of this folder! There's a message of cheer in it for you!

Carl Laemmle

-----*and that will be your* GALA WEEK!

We are going to give you

We also furnish FREE posters, slides and banner on GALA WEEK tself, as illustrated on ther pages.

Posters
Lobby Photos
Slides
Ad Mats

Free *on every picture booked in that week!*

THINK OF IT! Special prices on guaranteed attractions and on top of that, free advertising accessories—all you want of them! This is the biggest chance for a money-making week you've had offered to you since you've been in business — and the offer is bona-fide, straight-from-the-shoulder, and guaranteed!

LAEMMLE UNIVERSAL ANNIVERSARY

Use Your Free Advertising Supplies and Get the Crowds!

This Anniversary Offer Brings You a Rare Opportunity to Clean Up Big Money--Don't Stint--Wake 'em Up!

UNIVERSAL'S plan to celebrate the fifteenth year of Carl Laemmle's advent in the motion picture business, and the ninth year of its own existence as a company, brings to you the opportunity of a lifetime to make some real money for yourself, and give the patrons of your theatre a week of the finest kind of motion picture entertainment.

You are doubtless already familiar with the plan, but, nevertheless, here it is in brief:

CARL LAEMMLE
Publicity Cut No. 1

YOU can choose any week you like between July 4th and September 4th as your Gala Week, during which you are to show nothing but Universal features. You will be given the rock-bottom prices on these features, to begin with, and to guarantee you a fat profit, and as a part of its general plan of celebration, Universal will furnish you during that week—ABSOLUTELY FREE—all advertising and accessories for each and every picture you book.

Now—

On top of that proposition, you will also be furnished free of charge the advertising accessories shown in this folder by which you can exploit your week as GALA WEEK, and as a special treat for your patrons.

A RARE OPPORTUNITY

As we have said, this is a rare opportunity—you can make it as big a money-maker as you like. Use every one of the accessories listed here, and play up the features you book with all the accessories that come with each of them separately.

Study the Press Sheets of each picture booked. Pick out the best and most practical ideas, and EXPLOIT THEM FOR WHAT THEY ARE WORTH! We have based this entire campaign upon principles which will allow you to advertise attractively, and in such a manner that your patrons will be drawn because of the entertainment you can give them.

If you are still in the dark concerning the details of the plan or if there are questions which are unanswered in this folder, call on the nearest Universal Exchange, where further information may be had.

MAKE NEWSPAPERS HELP PUT IT OVER!

AS one of the preliminary steps in your exploitation campaign, have a heart-to-heart talk with the city editors of your newspapers. City editors all over the country have been clamoring for real news of picture producers, rather than the ordinary type of "publicity" material which is usually furnished.

Show them that this event is actually a milestone in the film industry—that it is a matter in which the average movie fan will be more than interested. Point out to them that Universal is the oldest distributing corporation in the business, and that the week in your theatre is a part of the celebration of its ninth birthday. The stories in this folder have been carefully prepared, and each of them contains facts and information of interest to movie fans everywhere.

Make your city editors promise to help you—and your battle is half won.

FOR YOUR POSTERS

AN attractive sticker, a miniature replica of the GALA WEEK three-sheet, has been provided. It is about 5 x 13 inches in size, printed in the colors of the original. This is to be used on the posters of the attractions you book for the week. Just stick it on every piece of paper you plant in advertising the week, and for whatever other purposes may crop up.

SPECIAL ADVERTISING AIDS WILL HELP YO

AS you can see from the illustrations in this folder, the advertisin accessories prepared for your benefi for the exploitation of GALA WEE are of fine quality and of a standar of artistic excellence seldom attaine in this field. Your cue is to use the and use them liberally.

The banner is a work of art. It i printed in red, white and blue colors and will drag them into your theatr like a magnet. The posters are attractive and designed from the box office angle. The program herald i one of the nicest things of its kin ever printed, as well as being something new in the way of heralds. Besides advertising GALA WEEK fo you, it also serves as your house program for the week. Space has bee left on an attractive page upon whic you can list the pictures you book.

USE THESE ADVERTISING ACCESSORIES! They mean money t you! You get them for nothing make them pay you actual dollar and cents!

The latest and best film attraction from Universal City are to be show at the .... Theatre the wee of .... in honor of Laemml Universal Anniversary, which commemorates the ninth year of Universal's existence as a producing company.

PUBLICITY STORIES

Important ! On this page you will find stories that any newspaper which wants real news will be glad to publish. Cut them out, paste them on white paper, and take them to the city editors. On the right hand corner of this page you will find an introduction to which you can add stories from the press sheets with each picture. Use the press sheet stories freely, also.

HUMBLE BEGINNING MAKES FILM MAN'S SUCCESS UNUSUAL

SOMETHING over 15 years ago a man came down to Chicago from Oshkosh, Wis., with $4,000 saved after a career—up to that point—devoted to the clothing business. With this meager capital, but with indomitable courage, this man started a moving picture theatre in the Windy City.

From such an obscure beginning has grown what is now the largest film-producing and distributing organization in the world—the Universal Film Manufacturing Company, and its fairyland home, Universal City, California.

The man is Carl Laemmle, to-day president of the Universal company and undisputed leader in the business of providing independent motion picture entertainment for the American public. That humble Chicago "Nickleodeon" soon grew into a small chain of theatres, and from that into a series of exchanges, and expanding still further into a producing unit with headquarters in New York and studios in New Jersey.

With the development and steady growth in popularity of motion pictures the company thrived and flourished. Within the space of a year it was seen that quarters in the East were cramped, and Carl Laemmle conceived the idea of utilizing the pure sunshine of Southern California for the filming of motion pictures. Thus was started what is now Universay City—thousands upon thousands of acres basking under glorious California sunshine. A visitor to Universal City can be taken around the globe in a single day. He will be escorted through quaint Chinese streets, over snow-capped mountains, through gorgeous canyons, and to Haiti, Ceylon, India, into the swamplands of Florida, or the rocky steppes of Siberia.

All this is due to the energy and foresightedness of one man—Carl Laemmle. And at the .... Theatre during the week of ...., the fifteenth year o fthis man's advent into the motion picture industry is to be observed with a big Gala Week of motion pictures produced in Universal City. The same week will serve also to observe the ninth year of Universal's existence as a company.

UNIVERSAL GIVES NOTED STARS EARLY TRAINING IN FILMS

FEW who follow the fortunes of the leading actors and actresses of the screen to-day know that an amazingly large number of them received their early training with the Universal Film Manufacturing Company. Figures announced this week by that company reveal the astonishing information that 630 of the most successful players and directors are either now employed by this company, or have been at some time in the past.

This latter list includes Mary Pickford, queen of all the stars; Thomas H. Ince, one of the most famous producers in the industry, who played heroic rôles with the old Imp company, which was the forerunner of the present Universal organization; the Moore brothers—Tom, Matt and Owen; Jack Pickford, Louise Glaum, Mae Murray, Dorothy Phillips, Jane and Eva Novak, Priscilla Dean. Edith Roberts, Glady Walton, Thomas A. Wise, Ben Wilson, Pearl White, Winifred Westover, Niles Welch, Lois Weber, Helen Ware, Marie Walcamp, Wallace Reid, Marie Prevost, Mabel Taliaferro, Olive and Alma Tell, Wyndham Standing, Pauline Starke, Rosemary Theby, Eric Von Stroheim, George Loane Tucker, Lillian Lorraine, Montagu Love, Rhea Mitchell, Seena Owen, Thurston Hall, Mildred Harris, Violet Heming, Louise Huff, J. Warren Kerrigan, Alice Lake, Frank Keenan, and too many others to enumerate in the space.

Carl Laemmle, the man who built Universal City, is responsible for the present success of many of those players mentioned here. It was he who encouraged them in the early days of the industry, and who gave them the opportunities which brought them fame and success.

The Universal organization is this week observing its ninth year of existence as an organization, and the fifteenth year of Carl Laemmle's advent into the motion picture industry. By means of a special Gala Week, the .... Theatre of this city is aiding in this observance. During this special week only the best and most entertaining of recent Universal releases will be shown. The week of .... has been set aside by the .... for this purpose.

LOCAL THEATRE HAS GALA WEEK PLANNED

ONE of the most attractive events of the season in the way of motion picture presentation has been arranged by the .... Theatre for the week of .... to ....

This theatre, at that time, will offer one solid week of specially selected Universal features as a part of its observance of the Laemmle Universal double anniversary, which is being observed this month. This event commemorates the ninth year of Universal's existence as a film producing and distributing organization, and the fifteenth year of Carl Laemmle's activity in the film industry. Laemmle is president of Universal.

The week's attractive program will be started on .... with ...., in which .... is starred. This production is typical of the screen success which will be shown during he week.

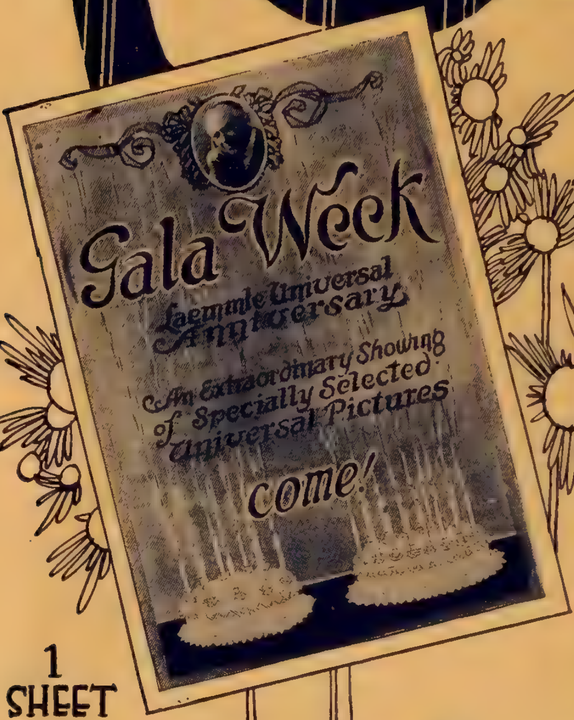
(Add Press Sheet Story Here)

More than 600 of the most successful movie stars have been, or are at present, employed by Universal, according to an announcement of that company, which is celebrating its ninth year of existence as a producing organization at the .... Theatre, with a special week's program of selected features. To-day's attraction is ...., starring ....

Carl Laemmle, president of Universal, is observing the fifteenth year of his advent into the film industry this month. This man, known as the world's largest producer of independent film attractions, is responsible for the success of more than 50 of the present-day actors and actors whose names are nationally known. Observance of this event is being held this week at the .... Theatre, where a full week of the most successful productions are being shown.

The .... Theatre is this week presenting a full week of specially selected Universal feature in honor of that company's ninth year as a producing organization. A special Gala Week is to be started with the presentation of ...., starring ....

Free! Posters



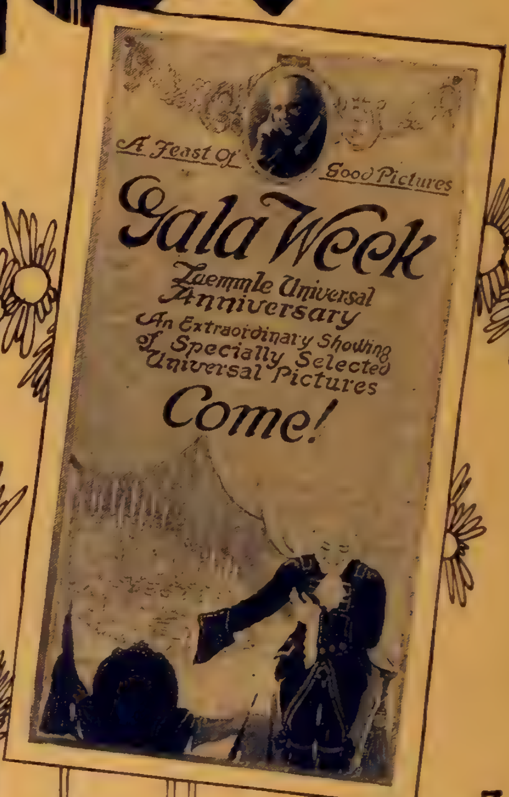
Gala Week

Laemmle Universal Anniversary

An Extraordinary Showing of Specially Selected Universal Pictures

Come!

1
SHEET



A Feast of Good Pictures

Gala Week

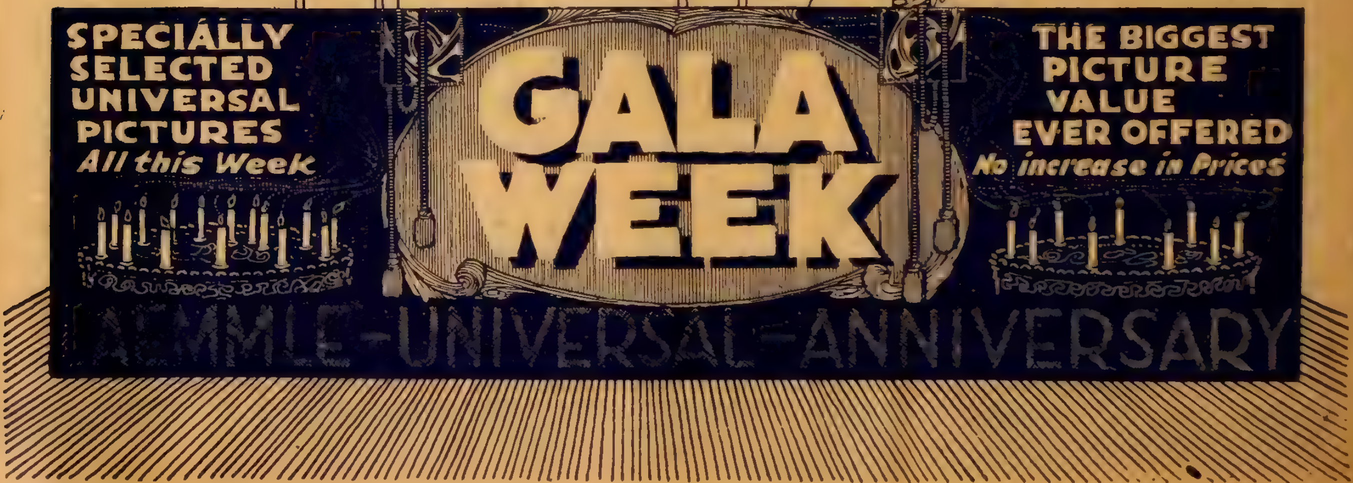
Laemmle Universal Anniversary

An Extraordinary Showing of Specially Selected Universal Pictures

Come!

3
SHEET

Banner



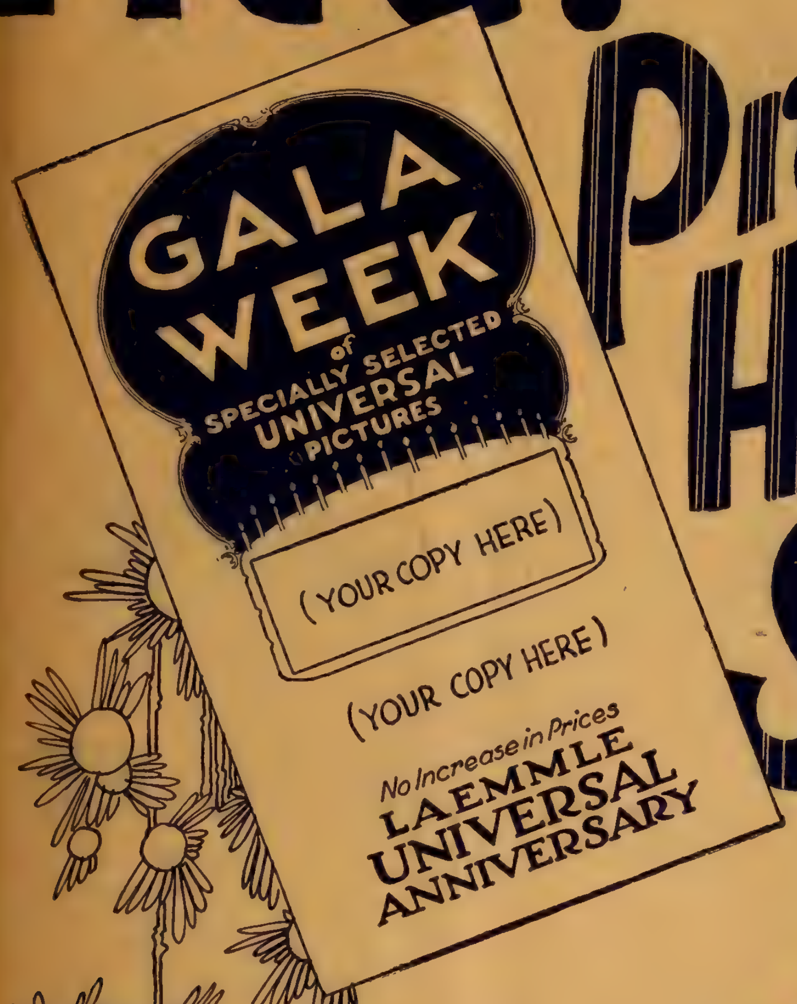
SPECIALLY SELECTED UNIVERSAL PICTURES
All this Week

GALA WEEK

THE BIGGEST PICTURE VALUE EVER OFFERED
No increase in Prices

LAEMMLE-UNIVERSAL-ANNIVERSARY

Free! Program Herald Slide



GALA WEEK

of

SPECIALLY SELECTED UNIVERSAL PICTURES

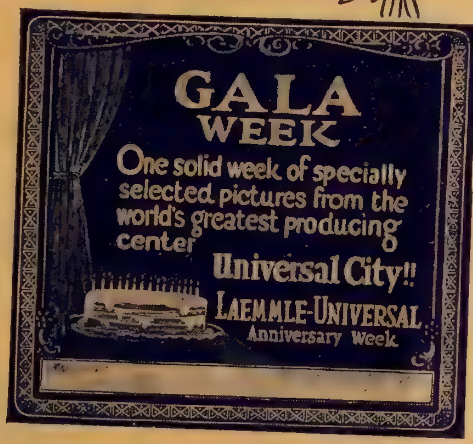
(YOUR COPY HERE)

(YOUR COPY HERE)

No Increase in Prices

LAEMMLE UNIVERSAL ANNIVERSARY

THIS is something new in the way of heralds. It will serve also as a program for your house during the week, as space has been left on an attractive page for a list of the pictures you are going to run. Printed on colored stock in colored ink.



GALA WEEK

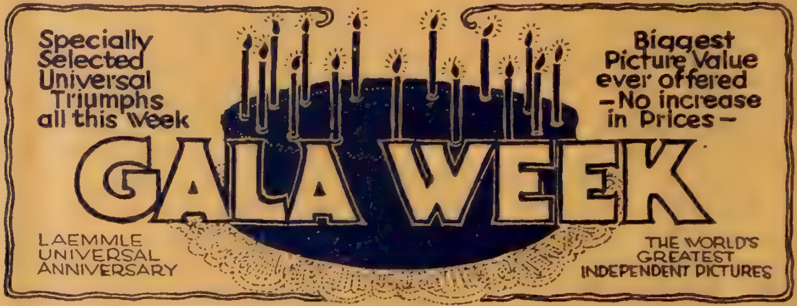
One solid week of specially selected pictures from the world's greatest producing center

Universal City!!

LAEMMLE-UNIVERSAL Anniversary Week

The Slide

and ADVERTISING


Specially Selected Universal Triumphs all this Week
Biggest Picture Value ever offered —No increase in Prices—
GALA WEEK
LAEMMLE UNIVERSAL ANNIVERSARY
THE WORLD'S GREATEST INDEPENDENT PICTURES

Ad Mat No. 1

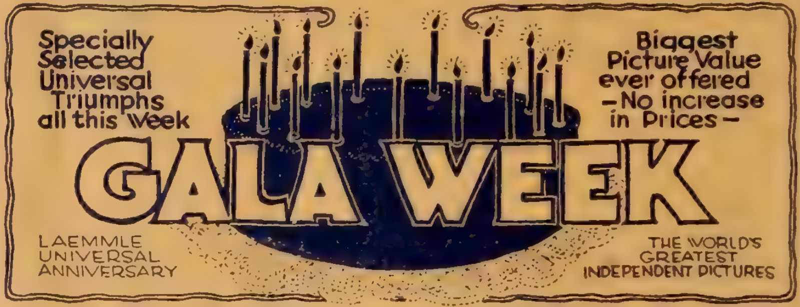
THE FREE MAT

USE IT THIS WAY

ONE-COLUMN

GEM THEATRE

Announces a big


Specially Selected Universal Triumphs all this Week
Biggest Picture Value ever offered —No increase in Prices—
GALA WEEK
LAEMMLE UNIVERSAL ANNIVERSARY
THE WORLD'S GREATEST INDEPENDENT PICTURES

All This (or next) Week

This theatre takes pride in offering a very select list of Universal screen successes, every one of which has been chosen especially for this event. DON'T MISS THEM—for they're REAL TRIUMPH!

Starting Monday with

AMERICA'S MOST MAGNIFICENT ACTRESS

PRISCILLA DEAN

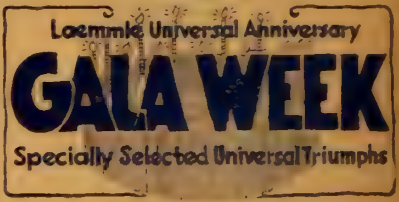
—IN—

TOD BROWNING'S MASTERFUL MELODRAMA

"OUTSIDE THE LAW"

One Solid Week of Pure Motion Picture Entertainment!

This is


Laemmle Universal Anniversary
GALA WEEK
Specially Selected Universal Triumphs

Ad Mat No. 2

At the

STRAND

Theatre

One solid week of motion picture joy! Every picture carefully chosen for this big Gala Week—truly an event in local film presentation!

Today's Big Feature Is

VON STROHEIM'S

"Blind Husbands"

A Marvelous Picturization of Yourself and Myself and Our Wives!

Only one of the big Universal Attractions to be shown this week

Watch For Daily Programs

The Laemmle-Universal Anniversary

(*Continued from page* 16)

the older exhibitors in the moving picture business know it already, but there are so many men who do not go back for anything like fifteen years, that a short sketch of Mr. Laemmle's moving picture career and the manner in which he came into the picture business may be of interest in connection with this celebration.

It was on January 1st, 1906, that Mr. Laemmle decided that the time had arrived for him to go into business for himself. He was at that time manager of a clothing store in Oshkosh, Wisconsin, and he had saved up a little over $4,000. After several trips to Chicago, he had almost decided that the most money could be made on a small capital such as he had by investing in a chain of ten-cent stores. The small price and the rapid turn-over were the things which most appealed to him. But while he was looking around Chicago for desirable locations with Maurice Fleckles and R. H. Cochrane, who had written Laemmle's advertisements when he was in the store at Oshkosh, they chanced upon one of the very few moving picture houses then in existence in the Windy City. They stood on the opposite corner and watched with growing interest the long queues of people waiting outside of the theatre, going in one door and coming out of the other, each one of them paying ten cents and getting twenty minutes' entertainment.

"There's a game that beats our ten-cent stores all hollow! How can we get into it?"

Mr. Fleckles was resourceful, and energetic, and in a very short time Mr. Laemmle had a lease on the premises known as 909 Milwaukee Avenue, Chicago, the leading business street in what is known as the West Side section, and had Cochrane interested in the business with him.

In a day's time Mr. Laemmle had the building remodeled. He put in a metal front and painted it white, and from that circumstance it was known throughout the neighborhood as the "White Front" Theatre. It was a few doors away from a large department store. It was opened on the twenty-fourth day of February, 1906, and although its seating capacity was only 180 it was a success from the moment he opened it. It later was increased to 214. The first picture that Mr. Laemmle showed was entitled "From Newsboy to Judge," and it was a 600-foot thriller with a comic on the end. It ran from ten in the morning until eleven at night. On April 1st Mr. Laemmle opened another theatre on Halsey Street, south of Twelfth. It was called The Family Theatre. The house was about the same style and size as the White Front and was equally successful. But it was very hard to get the proper films.

On October 1st of the same year Mr. Laemmle found it necessary to open an exchange on his own account, which he did in the Criller Building, Chicago, in a little room 15 x 30 feet. The next year in June Mr. Laemmle went to Europe, and on the same day that he sailed from New York the exchange was moved to larger quarters on Lake and Fifth Avenue, on the ground floor. It was then employing forty-five people. He had also a chain of exchanges covering the Middle West.

In the Producing End

About the same time Mr. Laemmle and his associates started the Imp producing company on Fifty-sixth Street in New York City. Still in guest of the proper pictures for his houses and exchanges. Before he had returned in October the first picture of the Imps, entitled "Hiawatha," was released. Its success was the signal for Mr. Laemmle to move his business to New York, where the embryonic film industry was destined from then on to centered. The Patents Company was formed in 1909 and in order to protect themselves, Mr. Laemmle and a number of other independents organized what was known as the Sales Company. The stirring times from 1909 to 1912 are still fresh in the minds of many in the business, and the part played by Mr. Laemmle and the Imp Company are matters upon which the president of the Universal looks back with a great deal of pride.

Out of this old Sales Company grew the Universal, which was incorporated on June 10th, 1912. Its first president was Charles Baumann, and its office was established in Baumann's office, No. 1 Union Square. Through an internal dissension and the refusal of the Baumann

(*Continued on page* 30)

Carl Laemmle's Parting Message

To the Employees of the Universal Film Mfg. Co.

JUST before sailing for Europe, I want to say a few things which I hope you will study over and over again.

FIRST—I have unbounded confidence in your ability to keep the Universal forging ahead even faster than it has during the past year, or I never would go away and leave you to your own resources as an organization at this particular time when all the fear-stricken people in the world are shaking their heads about the business outlook.

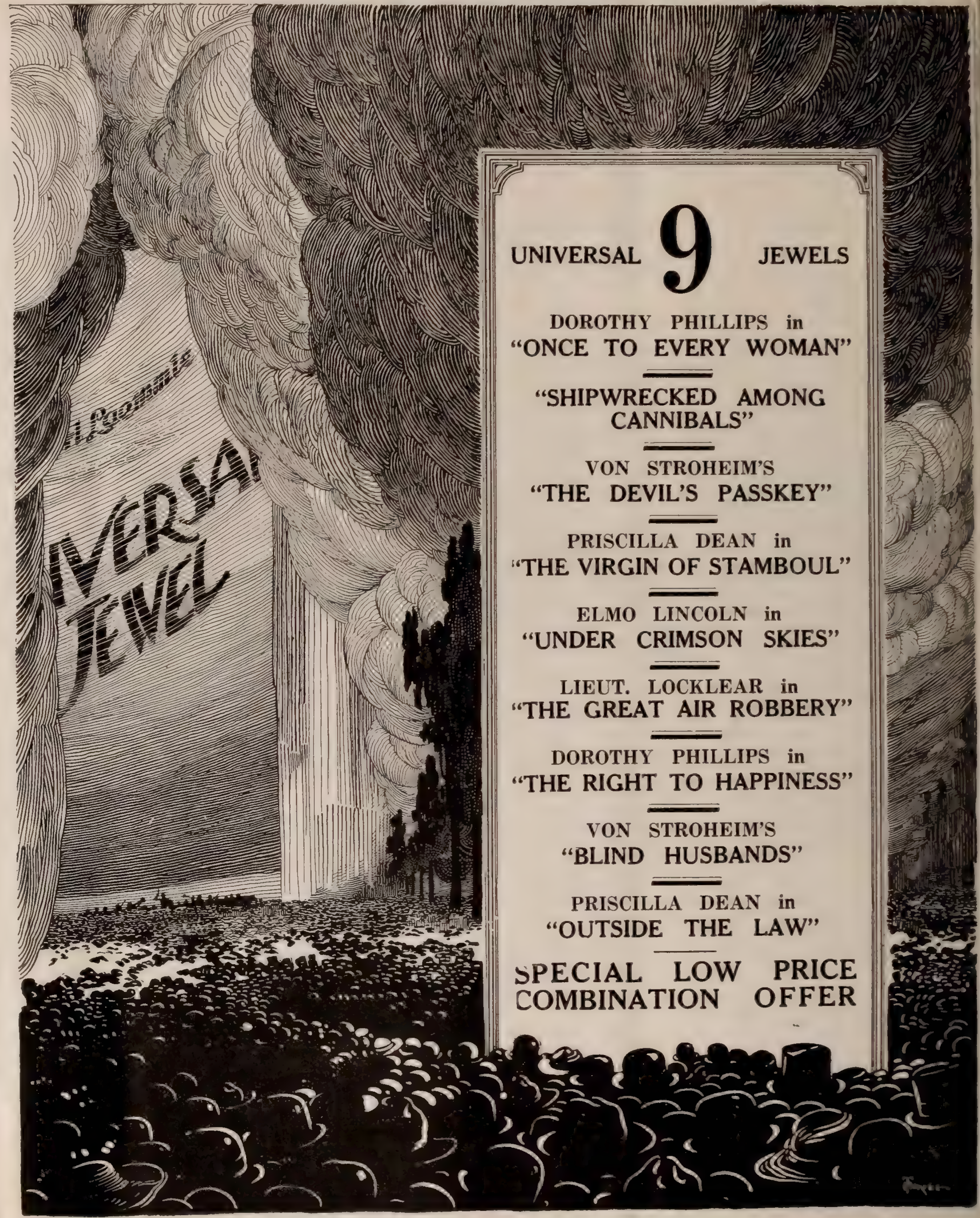
SECOND—The company's plans for the coming season, now completely mapped out, call for the greatest and most ambitious effort of our career. If every big company in the United States would act accordingly and immediately, this so-called depression would melt away as if by magic.

THIRD—If you find yourself harboring gloomy thoughts, give some thought to the following FACT which has helped me so many times: Depression, whether financial or otherwise, is NOTHING BUT A STATE OF MIND. It is nothing you can feel, see nor touch—because it is nothing but a state of mind. The quick and sure cure for it is A BETTER STATE OF MIND, which can be summed up in the one word, "COURAGE!"

FOURTH—We are not going to wait for other companies to wake up. We are not going to mark time. We are not going to plunge ourselves into a ridiculous gloom. We are going ahead with all our heart and soul and resources! With your untiring and unafraid co-operation in this program, there's nothing in the world we can't accomplish. If you are of the same opinion, I ask you to subscribe to the following slogan and I ask you to spread its message of encouragement as fast as you can.

"Marking time?
Hell no!
We're going AHEAD!"

Good-bye and good-luck and—go to it!
Enthusiastically yours,
CARL LAEMMLE,
President, Universal Film Mfg. Co.
June 14th, 1921.



UNIVERSAL **9** JEWELS

DOROTHY PHILLIPS in
"ONCE TO EVERY WOMAN"

"SHIPWRECKED AMONG CANNIBALS"

VON STROHEIM'S
"THE DEVIL'S PASSKEY"

PRISCILLA DEAN in
"THE VIRGIN OF STAMBOUL"

ELMO LINCOLN in
"UNDER CRIMSON SKIES"

LIEUT. LOCKLEAR in
"THE GREAT AIR ROBBERY"

DOROTHY PHILLIPS in
"THE RIGHT TO HAPPINESS"

VON STROHEIM'S
"BLIND HUSBANDS"

PRISCILLA DEAN in
"OUTSIDE THE LAW"

SPECIAL LOW PRICE COMBINATION OFFER

9 GREAT JEWELS *In This Big* CUT RATE OFFER

HERE it is!—the opportunity of a lifetime—the grand chance that comes once in a lifetime—the one big have-your-pick invitation to make more money with these nine successful Universal-Jewels than you've made with any other nine pictures in your entire business career.

Don't hesitate! It's a feast — a feast of wonderful entertainment for your patrons—a feast of big worth-while profits for you.

SEE YOUR UNIVERSAL EXCHANGE TO-DAY!

--and here is how they pull!

" 'THE RIGHT TO HAPPINESS' deserves to rank among the masterpieces of the screen. It has yet to be equaled."

Charles Lennox,
Belmont Theatre.

" 'UNDER CRIMSON SKIES' lacks nothing. It has action, punch, interest, excitement and drawing power. Also it satisfies."

Victor Theatre,
Minocqua, Wis.

"COMPELLED to stop selling tickets three times. 'The Great Air Robery' is the greatest picture Universal ever made."

Standard Theatre,
Cleveland, Ohio.

"A SURE-FIRE box-office attraction. One of the really big pictures of the year. From any angle 'The Devil's Passkey' is perfect."

Madera Opera House,
Madera, Cal.

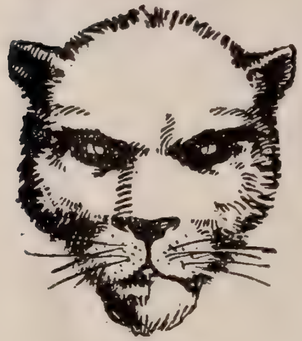
" 'OUTSIDE THE LAW' smashed all records. Had to send an S. O. S. call to police."

Holman Theatre,
Montreal, Can.

"HOUSE seats 780. Six shows total 4680. Played to 5000. About 2000 turned away. Broke all house records with 'Shipwrecked Among Cannibals'."

Don't Play "Blind Man's Buff"

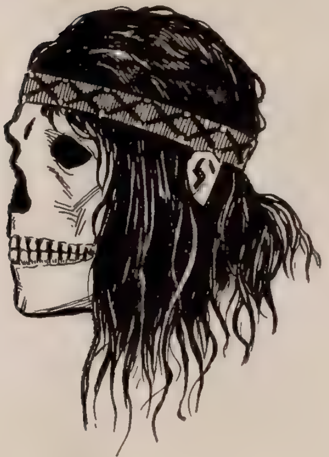
Book Serials of Known Box Office Value



All-Star Cast in

"THE LION MAN"

Directed by AL RUSSELL



ART ACORD in

"THE MOONRIDERS"

Directed by EDW. KULL

"BLIND MAN'S BUFF is a losing game to play when you are spending money in an effort to make some.

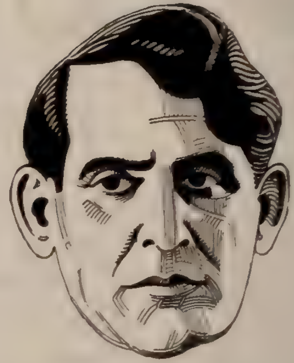
WHEN you book a serial you've got to know what you're booking. You've got to know to a reasonable degree what measure of success awaits its presentation in your house.

ALL that information is yours when you book one or all of these four great Universal serials—each a box-office tested success.

THEY'VE pulled for every exhibitor who has shown them—they'll pull for you.

AND remember this—Universal offers you the big advantage of a special low price on them.

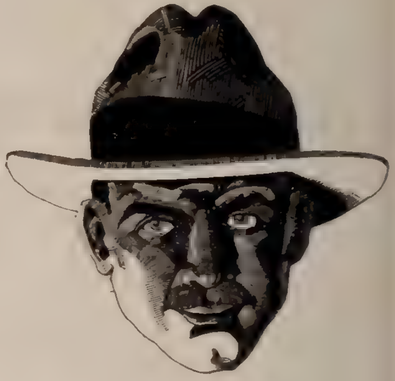
SO—act at once!



EDDIE POLO in

"THE VANISHING DAGGER"

Directed by ROBT. HILL



ELMO LINCOLN in

"THE FLAMING DISK"

Directed by AL RUSSELL

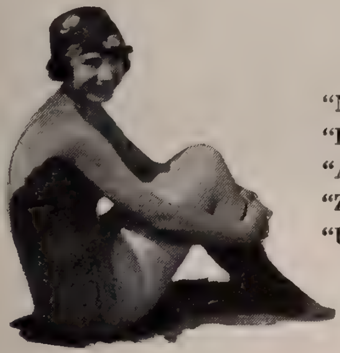
See Your Nearest Universal Exchange Today!

SPECIAL LOW-PRICE OFFER

Great Stuff on Any Program

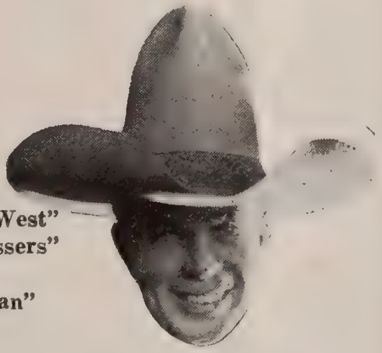
"UNIVERSAL always did make the best short stuff" is no idle, empty phrase. It is founded on the solid fact that Universal short stuff is the best as regards quality and variety to be found on the market today. Great stuff at any time on any program—particularly so during the hot summer months. See your nearest Universal Exchange today.

STAR COMEDIES



"Meet My Husband"
"Hearts and Flour"
"A Cheese Romance"
"Zulu Love"
"Uneasy Money"

HOOT GIBSON



Texas Ranger Series:
"The Wild, Wild West"
"The Double Crossers"
"Crossed Clues"
"Who Was The Man"
"The Cactus Kid"

LON CHANEY

The screen's most brilliant character-player in a vivid, actionful, two-reel Western special that you will never forget,

"THE EMPTY GUN"

JACK PERRIN

Two-reel Westerns:
'Stand Up And Fight"
"The Outlaw"
"Fighting Blood"
"The Guilty Trail"

UNIVERSAL SHORT STUFF

Life Story Contest Excites Interest in "Big Adventure"

THE same human characteristic that prompts people to get up in a camp meeting and "testify" as to their personal experiences, and which prompts others to write letters to newspapers recounting amusing anecdotes and thrilling adventures, can be directed in the channels of moving picture exploitation, as recently was proved by the management of the Clemmer Theatre, Seattle, Wash.

In its drive to exploit "The Big Adventure," a Universal five-reel feature starring "Breezy Eason," a five-year-old screen favorite, the Clemmer Theatre arranged with the Seattle "Post-Intelligencer" to run a column each day open to the readers of the paper who had unusual adventures to relate.

Saturday Morning Kiddies' Matinee for "The Big Adventure" at the Frolic Theatre, San Francisco.

For a week the paper was swamped with letters on "my big adventure." Scores of them were printed and at the end of the week the theatre presented the writer of the best "adventure story" with $50. Although the stunt originally was arranged for youngsters it was found that grown-ups took as much if not more interest in writing up their thrills than the school children. The best story was written by a woman who told how she broke and rode a wild horse for many miles to Marion, O., to hear President Harding speak. She was a little girl at that time and the President then was a rising Ohio political figure.

In presenting "The Big Adventure" the Clemmer constructed huge "slates" on the front of the theatre building and wrote the ads for the picture in crooked lettering and with mis-spelled words, to carry out the "kid" idea.

The Laemmle-Universal Anniversary

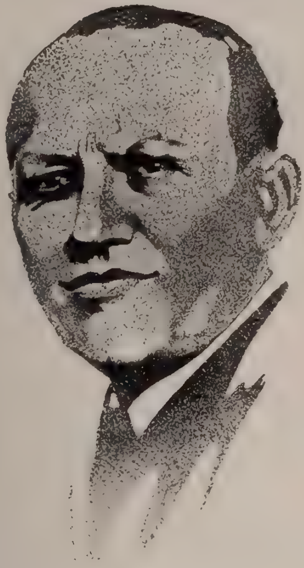
(*Continued from page* 25)

& Kessel interests to turn over their property to the Universal Company, both Baumann and Kessel withdrew, and Mr. Laemmle was elected president. The newly-formed Universal company was then established in 1600 Broadway, where it has remained ever since. From half of the third floor, which it first rented and on which both the exchange and the general offices were situated, it has grown to occupy all of the third floor, all of the seventh floor, and part of the second and eighth floors. The companies which came into the Universal at the start were the Imp, Rex, Bison, Champion, Nestor and the Powers. Later were added Frontier, Eclair, Crystal, and the Gaumont for a short period.

Mr. Laemmle and the company which is the embodiment of his fighting spirit have always been independent. Every movement to enslave the industry or any part of it has met with his ready and whole-hearted opposition. It often looked as though the Trust would gobble it up, but his indomitable courage and ready resourcefulness have been able to withstand every new situation and aggregation of forces against him. More than that, Mr. Laemmle has always been arrayed on the side of the exhibitor and never on the side sought to control or oppose the exhibitor in any way. The Universal has spent thousands of dollars, often fighting alone, for the protection of a principle, and it has won every fight it has entered.

Three-quarters of the stars and leading players of today received their first start with the Universal Film Manufacturing Company, either in the old Imp days or in the big studio at Fort Lee, or at Universal City, California. Universal has been the big training school of the industry.

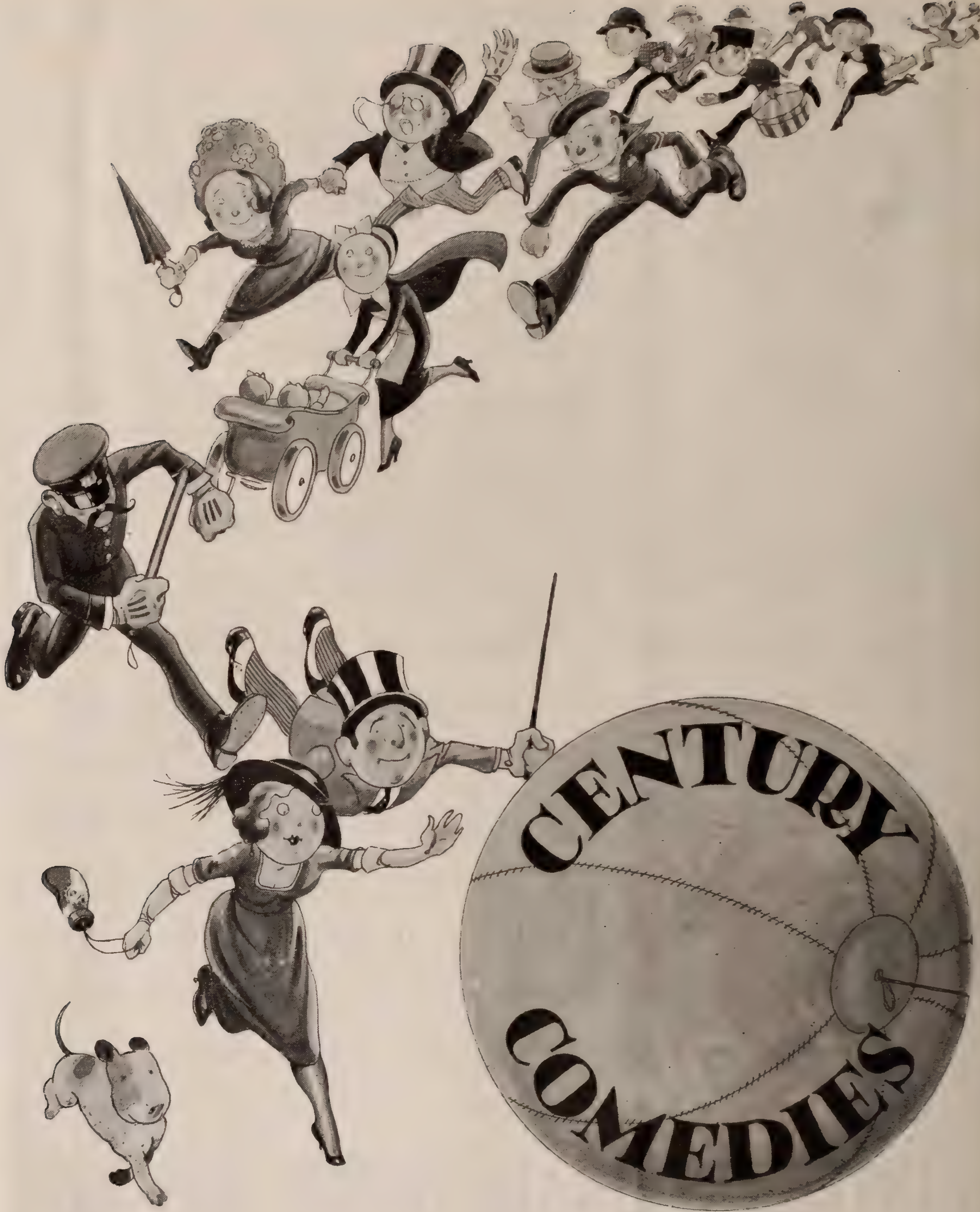
It is only fitting and right that Mr. Laemmle should take this opportunity to celebrate his own fifteen years of success, and the nine years of success of the Universal Film Manufacturing Company.



"Marking time? H--l no! Universal's going ahead!"

If every exhibitor will follow the slogan of Carl Laemmle, President of the Universal Film Company, the picture business need have no fears as to the future. And the first step in the going ahead process is to make your program absorbingly interesting with International News. "The world before your eyes"--and long before your eyes see it in any other news reel. That's the "go ahead" spirit that turns slack times into boom times. Put your name on that contract today.

INTERNATIONAL NEWS Released thru UNIVERSAL


CENTURY
COMEDIES

'No Exhibitor Can Afford To Be Without Them"

--Says Manager Miester

"WE have found them positively one hundred per cent. entertainers—clean and just the kind that makes a hit with every person. We wouldn't miss a Century release for the world. They are the best two-reelers on the market. No exhibitor who is interested in his success can afford to be without them."

WHITEHOUSE THEATRE,
Milwaukee, Wis.

Play

HARRY SWEET

In His Latest Rib Tickler

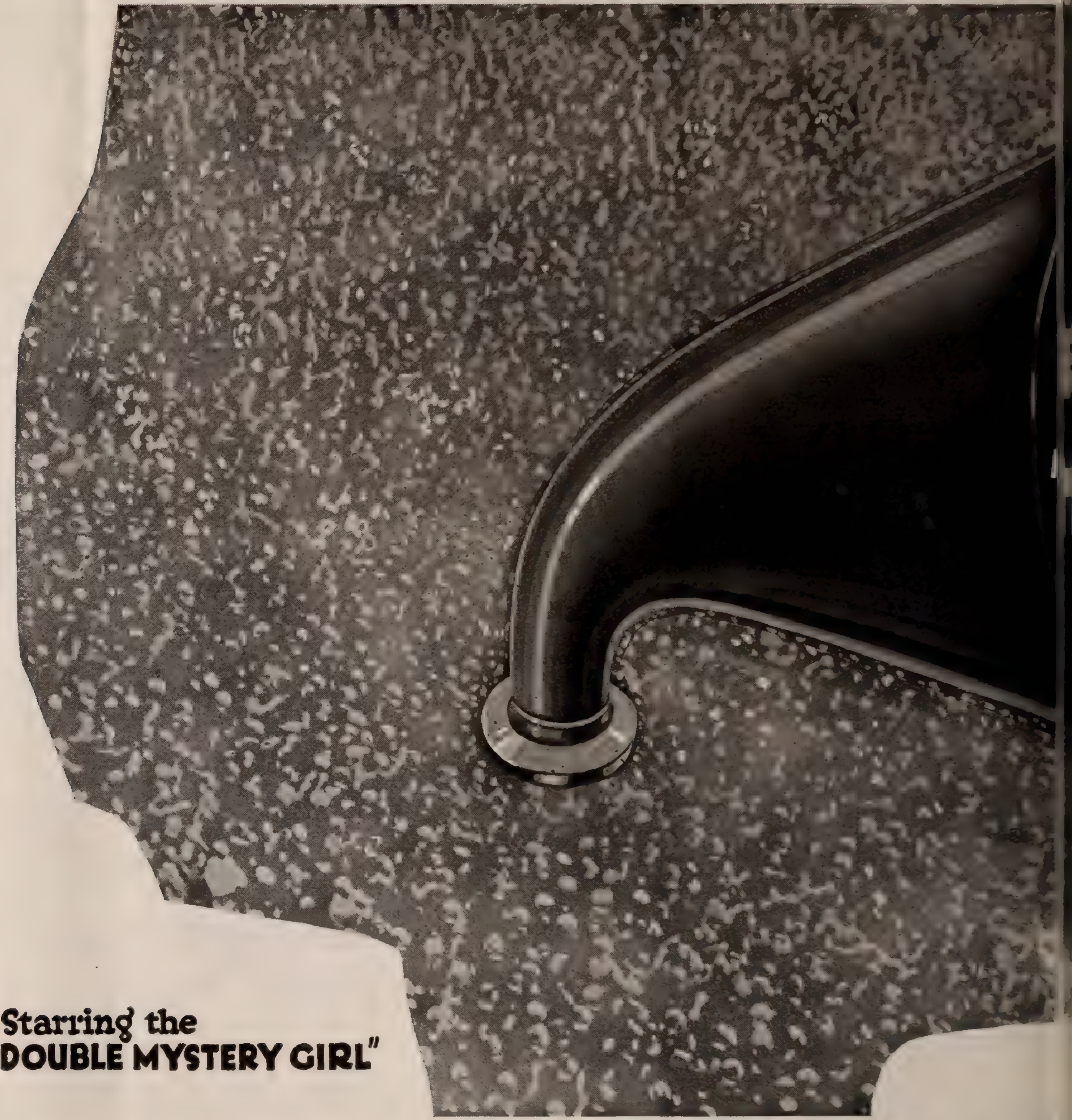
"FOR SALE"

One Big Laugh
Every Week

Released Thru

UNIVERSAL

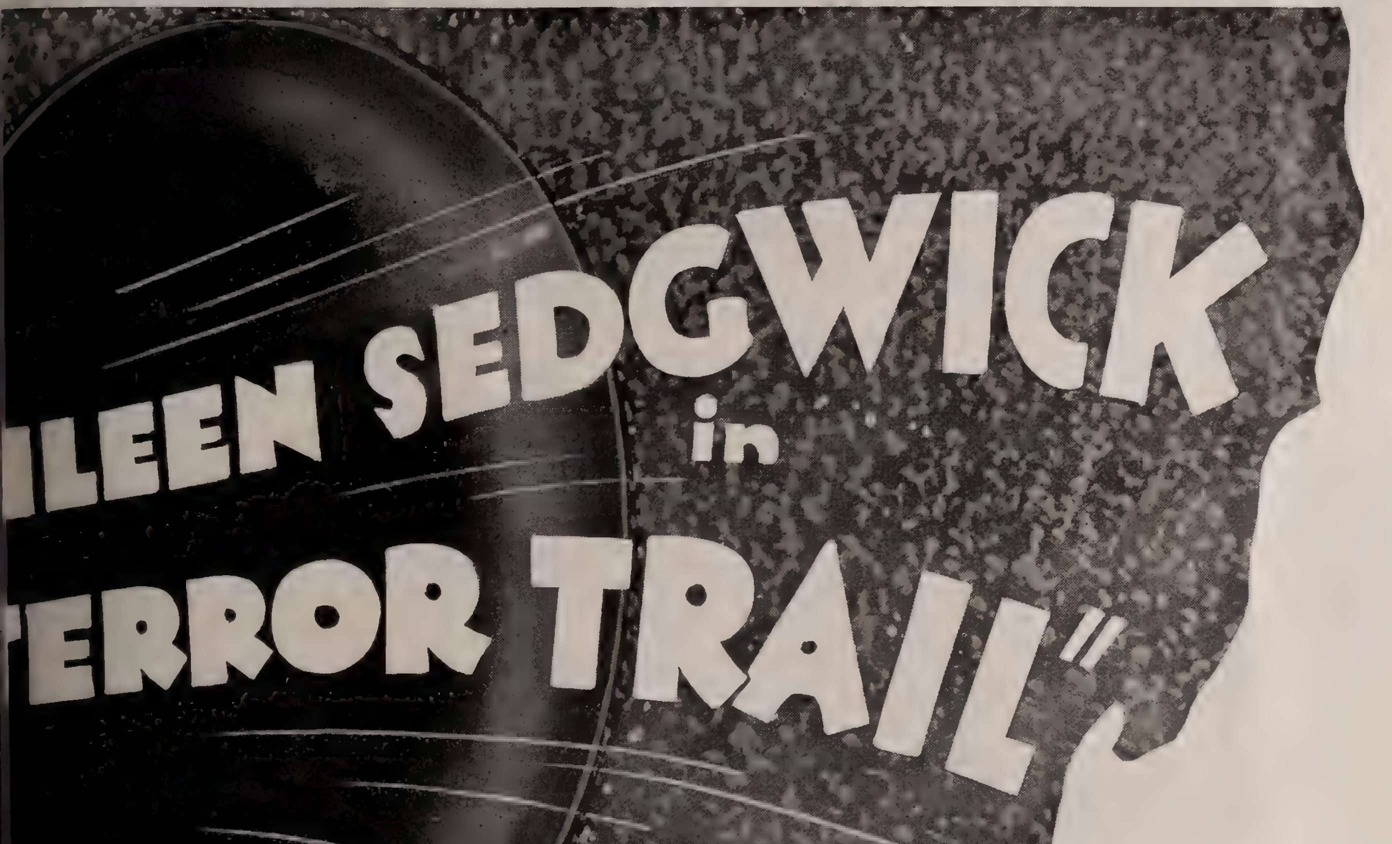
Millions of People V



Starring the
"DOUBLE MYSTERY GIRL"

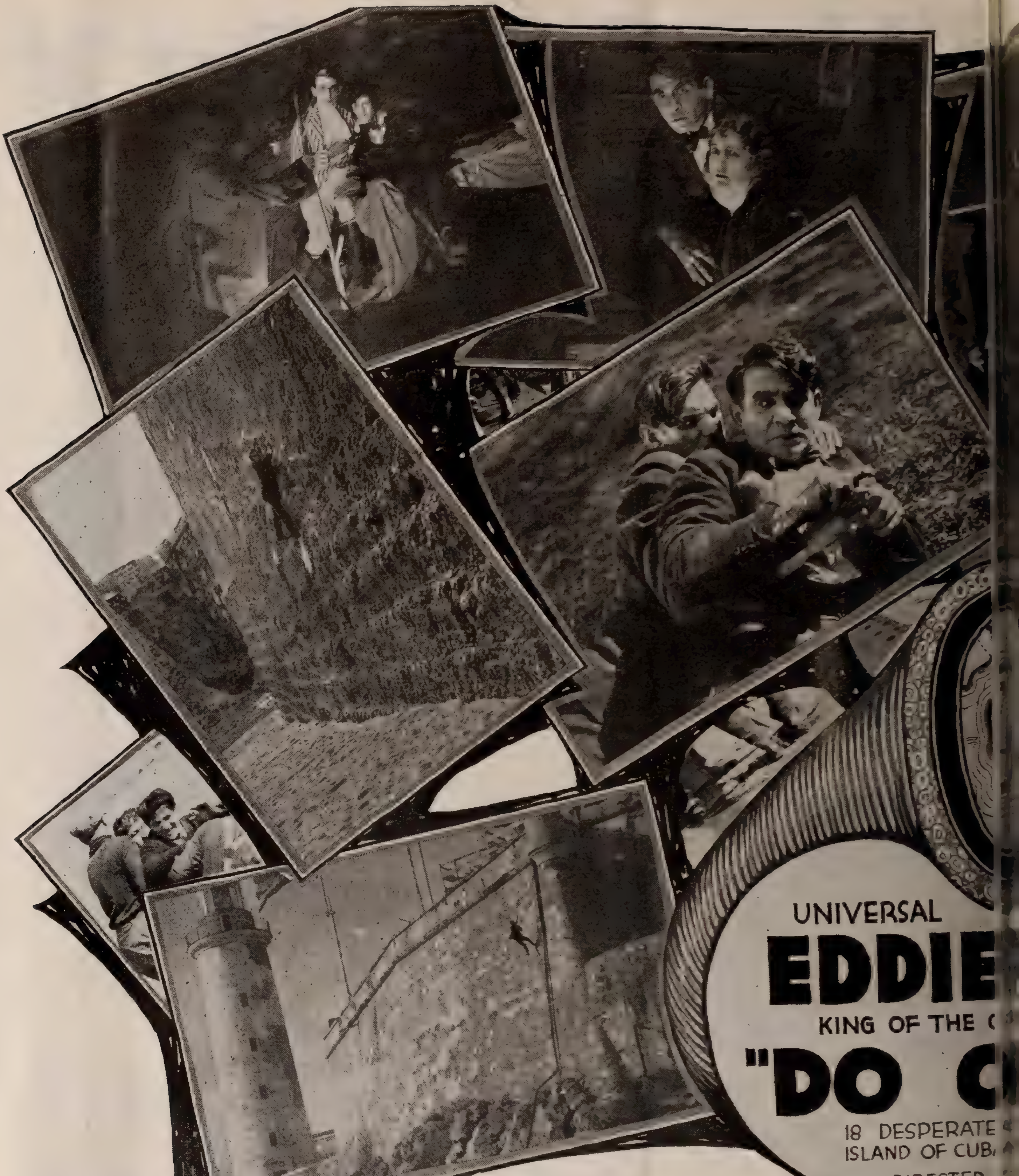
Universal's Astounding Sec

ill be Calling For It


ILEEN SEDGWICK
in
ERROR TRAIL"

Directed by
EDWARD KULL

t Service Adventure Serial


UNIVERSAL
EDDIE
KING OF THE
"DO C
18 DESPERATE
ISLAND OF CUB
DIRECTED

PRESENTS
POLO
TER-PLAY, IN
R DIE"
NTURES IN THE
THE GOLDEN WEST
J. McGOWAN

Texas Ranger Acts Before the Camera To Catch Smugglers

"The Movie Trail"

CAST

Texas Kid	**Hoot Gibson**
Myrtle Lee	**Marcella Pershing**
Donald Lawrence	**John Judd**
Director	**Charles Newton**

DICK HARRIS, a Texas Ranger, known as "The Cactus Kid" is on the trail of some smugglers who have been getting some diamonds across the border without paying the duty on them. The trail leads him into the vicinity where a moving picture company is at work.

Donald Lawrence, the leading man of the company uses his work as an actor to camouflage his connection with the smugglers.

Signs As An Actor

The company returns to the studio to complete the picture and the "Cactus Kid" goes with them as an actor in order to keep an eye on Lawrence.

The big scene of the picture calls for Lawrence, as the leading man to cross from one building to another over a slender rope to rescue the leading woman who is trapped in the burning building. He refuses to risk his life on the "stunt" and the "Cactus Kid" is called upon to do it for him.

The Smuggler's Secret

The "Kid" slips into Lawrence's dressing-room to use his make-up since he has none of his own.

He discovers an uncut diamond has been imbedded in the grease paint. Now he knows how the stones have been smuggled and that Lawrence is the guilty one.

Lawrence discovers that his grease paint has been tampered with and also that Dick is a Texas Ranger.

The stunt in the picture gives him his idea. While the "Kid" is hanging onto the rope in mid-air making his way to where the leading lady is trapped at the blazing window, Lawrence makes his way unnoticed to the opposite window from which the "Kid" had started and starts to cut the rope.

Peril In Midair

The leading woman sees the dastardly act and cried out a warning to Dick. Dick sees his peril and while suspended in mid-air pulls his gun and shoots Lawrence in the hand.

His plot discovered, Lawrence scrambles down from his perch and makes his getaway on a horse. Dick goes after him followed by the leading woman and others. Dick captures him in a ravine after a chase that takes them all through the studio grounds.

Prisoners Captured After Escape From Cuban Castle

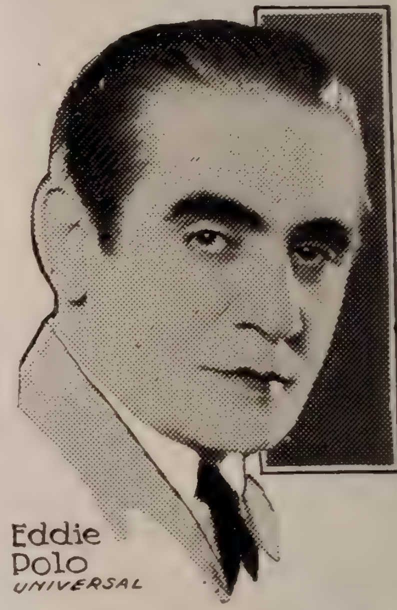
"DO OR DIE"

Episode No. 6

"In Hiding"

CAST

Jack Merton, a young American	**Eddie Polo**
Dolores Nunez, a Cuban girl	**Inez McDonnell**
Satan, a bandit chieftain	**J. P. McGowan**
Mendez, Satan's lieutenant	**Jay Marchant**
Rafael, a bandit	**Jean Perkins**
Capt. Alvarez of the Cuban Army	**J. P. McGowan**
The Mystery Woman	**Magda Lane**



Eddie Polo
UNIVERSAL

GRASPING a strand of wire Jack swings thro the air from the moat down to the runway below where Satan and his men have Dolores. He succeeds in driving off the bandits and helps Dolores to escape.

Satan immediately sends out a message to all his spies to watch for the two escaped prisoners and report their hiding-place to him as soon as they are located.

In the meantime Jack and Dolores as soon as they get into the city go to Lieut. Alvarez and tell him of their experience and ask him if he has received word of the ring.

Lieut. Alvarez tells them that, although word had gone out to the Port Captain of every harbor, no word had so far been received that the bottle had been picked up. He advised Jack and Dolores to remain in hiding for the time being. He sends them to an old deserted hut near the Almendares River.

While they are enroute for the hut they are seen by one of Satan's men who follows their trail. As soon as he makes sure of their new hiding-place he leaves for Satan's castle, where he reports what he has learned to his chief.

Satan then organizes a crew who he sends to the hut to overcome Jack and Dolores and bring them to him. Jack sees the men coming and escapes from the hut with Dolores. They get into a car and are pursued by the bandits along the river bank and over several bridges. Just as they come to the longest bridge over the Almendares River, Satan's men overhaul the other car and during the terriffic fight which follows, Jack is knocked off the rail of the bridge into the river below.

Latest Release of International News

Oppeln, Silesia.—Germans welcome British troops. Scottish detachment arrives to help settle crisis for Poles' seizure of Silesian towns.

Los Angeles, Cal.—Famous movie stars aid Actors' Fund. Picturesque night spectacle staged by California film folk. (Omit from Boston, Philadelphia, Cleveland and Cincinnati.)

Cambridge, Mass.—Working girls display athletic prowess. Fine records made in New England Y. W. C. A.'s first field meet. (Boston only.)

Toledo, Ohio.—Maniac barricaded in home battles police. Glimpses of the battle in Toledo streets in which two officers perished before vanquished slayer. (Cleveland and Cincinnati only.)

Wyoming, Pa.—State Police stage thrilling field meet. Pennsylvania's crack troopers display skill in annual exhibit. (Philadelphia only.)

White Plains, N. Y.—On the trail of the Lonesome Hooch. Trapping Desperate John Barleycorn to his lair with New York's new State Police. (Showing how its being done almost every day.)

Sorges, Cal.—Daring rider risks life in death defying leap. R. B. Parrish, famous motorcyclist, injured in spectacular feat. (Omit New York City.)

Boston, Mass.—Immigrants barred by restriction laws. Many detained at piers as numbers exceed limit allowed by new regulations. (Boston only.)

CURRENT RELEASES

Special Attractions

Starring

HARRY CAREY

"'If Only' Jim"
"The Freeze Out"
"The Wallop"
"Desperate Trails"

◆

Starring

FRANK MAYO

"Tiger True"
"Colorado"
"The Magnificent Brute"
"The Blazing Trail"

◆

Starring

LYONS-MORAN

"La La Lucille"
"Fixed By George"
"A Shocking Night"

◆

Starring

EDITH ROBERTS

"The Fire Cat"
"The Unknown Wife"
"Thunder Island"

◆

Starring

CARMEL MYERS

"The Mad Marriage"
"The Dangerous Moment"
"Cheated Love"
"The Kiss"

◆

Starring

EVA NOVAK

"The Torrent"
"Society Secrets"
"The Smart Sex"
"Wolves of the North"

◆

Starring

GLADYS WALTON

"Rich Girl, Poor Girl"
"All Dolled Up"
"Desperate Youth"
"The Man Tamer"

◆

Starring

GRACE DARMOND

"The Beautiful Gambler"

JEWELS

Starring

PRISCILLA DEAN

"The Virgin of Stamboul"
"Outside the Law"
"Reputation"

"Once To Every Woman"
(with Dorothy Phillips)

"Blind Husbands"
"The Devil's Passkey"
"Shipwrecked Among Cannibals"
"The Great Air Robbery"
"The Breath of the Gods"
(with Tsuru Aoki
"Under Crimson Skies"
(with Elmo Lincoln)
"Blue Sunday"
(with Lyons and Moran)

◆

Starring

JOE MARTIN

(Two Reels)

"A Monkey Hero"
"A Monkey Movie Star"

Two Reel Western Dramas

Starring

HOOT GIBSON

"The Wild, Wild West"
"Bandits Beware"
"The Movie Trail"

◆

Starring

JACK PERRIN

"The Outlaw"
"Fighting Blood"
"Stand Up and Fight"

◆

Starring

LON CHANEY

"The Empty Gun"

◆

Starring

EILEEN SEDGWICK

"The Girl in the Saddle"

Serials

Starring

EDDIE POLO

"King of the Circus"
"Do or Die"

◆

Starring

EILEEN SEDGWICK

"The Great Radium Mystery"
"The Diamond Queen"

◆

Starring

ELMO LINCOLN

"The Flaming Disk"

◆

Starring

MARIE WALCAMP

"The Dragon's Net"

◆

Starring

ART ACORD

"The White Horseman"

Two Reel Century Comedies

"The Kid's Pal"
"The Country Heir"
"Dandy Lions"
"Playmates"
"A Dollar's Worth"
"For Sale"
"On Account"
"Pals"
"Custard's Last Stand"
"Wood Simps"
"Society Dogs"

One Reel Star Comedies

"Oh, Tessie!"
"The Truck Horse Bandit"
"Zulu Love"
"A Cheese Romance"
"Rubbing It In"
"Hearts and Flour"
"Uneasy Money"
"Meet My Husband"
"Rubes and Boobs"
"An Awful Bull"
"The Skylark"

INTERNATIONAL NEWS TWICE-A-WEEK

Extra Routs Company In Big Movie Scene

"A Monkey Movie Star"

Universal-Jewel Comedy

Featuring

Joe Martin, the Monkey Comedian

AFTER being abused by his keeper, Joe Martin, the educated monkey, escaped from his cage and wandered into the office of the Hi-Tone Film Company. The director was just about to start a new picture and when he saw the monkey, hired him as the new star.

Early the next morning the president of the film company arrived at the studio and found all the cast and the extras sitting around loafing. When he was told that the star had not arrived he rushed to the star's home with the director and the vice-president.

Finally after being correctly attired for the day the monkey star started out for the studio.

In the afternoon the picture was getting on with speed until it started to rain.

After sending the company home the director discovered that the elephant had picked up a hose and was directing a stream of water on the location where the company was working.

Then Joe Martin was aroused from his slumbers by the hand of his keeper on his shoulder and his happy dream as a movie star was ended.

Breaks Into Society With Boss Glazier

"Society Dogs"

Two-reel Century Comedy

Featuring

"BROWNIE," THE WONDER DOG

"BROWNIE" and his master were loafing in the park dreaming of life in society, with "Brownie" wearing a Tuxedo and being waited upon by a corps of obedient servants. Their dreams were cut short, however, by the arrival of a cop, who started them off again on their journey.

"Brownie's" master was a glazier, and, as his advance agent, the dog, would pass along one of the business streets and break several show windows by means of a stone fastened to his tail. Business was fairly brisk, until a cop saw "Brownie" at work.

The dog managed to escape , however, by jumping up on top of a victrola standing outside a music store and posing as the well-known trademark of the dog hearing his master's voice.

"THE WHITE HORSEMAN"

Episode No. 16

"Flames of Fury"

CAST

Allen	Art Acord
Jean	Iva Forrester
Spider	Hank Bell
Sam Ramsey	Duke R. Lee
Onava	Marie Torpie
Cuevas	Tote Ducrow

THE episode opens with Allen roping a steer at the rodeo where he is trying to win enough prizes to redeem the bracelet he pawned to help Jean. The Spiders have cut his cinch. He ropes the steer and the cinch breaks dragging him.

Despite the handicap against him, Allen has got to his feet, bulldogged and tied the steer winning the event by a split second.

Iva
Forrester
with
ART ACORD
in
The WHITE
HORSEMAN
Universal
Serial

Ramsey and the Spider see this and set out for Redrock to get the bracelet anyway—the time is up on it within an hour or so.

Allen, with the prize money, returns to Redrock to take up the bracelet. Ramsey beats him to it but the hotel proprietor will not give it up until the time is up to the minute. Cuevas gets wind of their scheme and rides to intercept Allen and tell him to hurry.

Allen leaves the road and rides cross-country to get to town in time to take up the bracelet.

He gets there just too late, after a superhuman ride. The proprietor has given it to Ramsey. Ramsey hides it in a vase of flowers on the desk and swears he hasn't got it. Allen appears to swallow his lie but in reality he doesn't. He resolves to follow Ramsey in the hope that he will lead him to the bracelet.

Realizing he is being followed, Ramsey leads the way to an abandoned shack on the edge of town. The spider is following Allen.

Ramsey enters the shack. Allen follows in but Ramsey has gone on through and out another door which he locks on the outside. Allen tries to go out the door he entered, but the Spider has locked that also.

Ramsey in leaving drops a cigarette stub which sets fire to grass beside the shack.

But the proprietor has cleaned up the lobby and in doing so he has dumped the withered flowers into a pile of refuse without noticing that the bracelet is with them.

The episode ends with the bracelet being thrown out into an alley; Ramsey is inside, wild at the discovery that the bracelet is gone from the vase; Cuevas has been left unconscious in the alley by the Spider; Onava is trying to force her way into the burning shack where a falling timber has struck Allen on the head and left him lying unconscious, unable to help himself.

INTERNATIONAL NEWS

NO. 48

Brooklyn, N. Y.—Honoring the flag. Governor Edwards of New Jersey joins the Elks' wonderful tribute to Old Glory. (For New York City only.)

New York City.—"Babe" Ruth's great R-r-evenge! Ty Cobb finds it doesn't pay to "kid" the Sultan of Swat who dethroned him as King of Baseball. (Omit from Philadelphia, Washington, Baltimore, Rochester, Boston, Portland, Seattle, Spokane, San Francisco, Los Angeles, Denver, Salt Lake City and Butte.)

Walter Reed Hospital, Washington, D. C.—500 Army nurses get their diplomas. First class, started during war, graduated in presence of many notables.

Boston, Mass.—Circus folk bring joy to sick kiddies. Clowns, acrobats and elephants give hospital youngsters the time of their lives. (Boston only.)

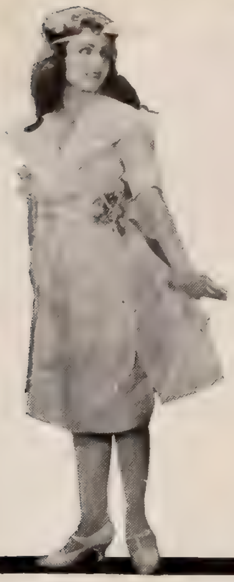
Los Angeles, Cal.—Dogdom's aristocrats in a real style show. Summer modes for exclusive canines displayed by haughty Kiyoodles amid luxurious splendor.

Hanover, Germany.—Germany mourns with Hindenburg. Funeral of Field Marshal's wife turned into a gorgeous military pageant.

New York City.—Zoo—bird goes on hunger strike. Forcible feeding alone keeps alive the Gannet, on a strange six weeks' silent revolt against imprisonment.

Stockton, Cal.—Submarine artillery latest war weapon. Uncle Sam's newest tractor guns are real water babies.

Miss du PONT
"FOOLISH WIVES"



THE biggest comedy-drama find since Mary Pickford perfectly describes the delightful little heroine of "PINK TIGHTS," "RISKY BUSINESS," "ALL DOLLED UP" and "THE MAN TAMER." And in her new, splendidly titled Special Attraction she proves herself more than ever the admirable actress.

*VIEW THIS
PICTURE AT YOUR
UNIVERSAL EXCHANGE
WITHOUT FAIL*

Carl Laemmle
presents the
Sweetest Girl in Pictures

GLADYS WALTON

in an up-to-the-minute picture made by
Harry B. Harris from Alice Tildesley's
story in the Saturday Evening Post

"SHORT SKIRTS"

The MOVING PICTURE WEEKLY

VOL 13 NO 21
JULY 9 1921

The CAMPAIGN BOOK for

EILEEN SEDGWICK

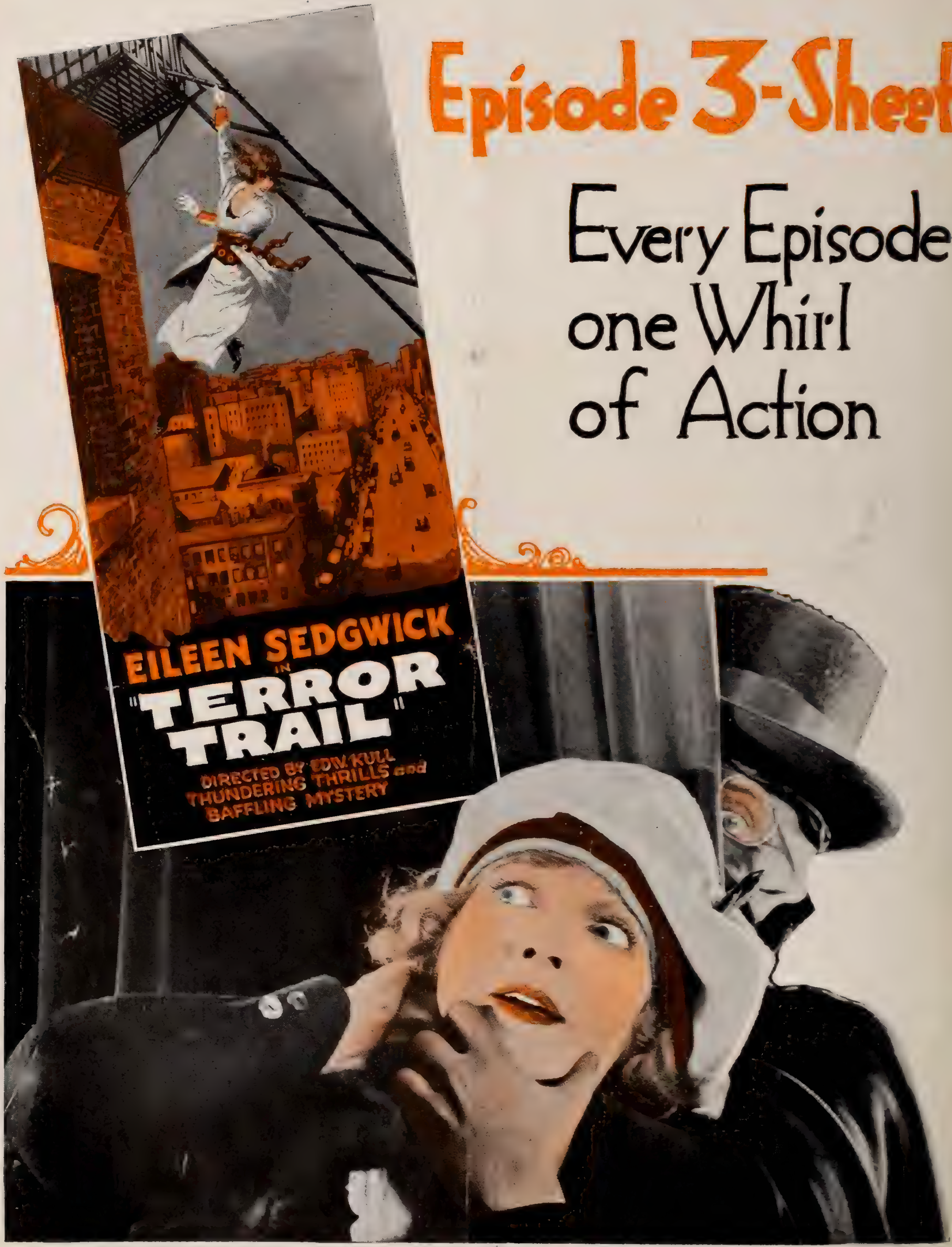
IN UNIVERSAL'S LATEST SERIAL

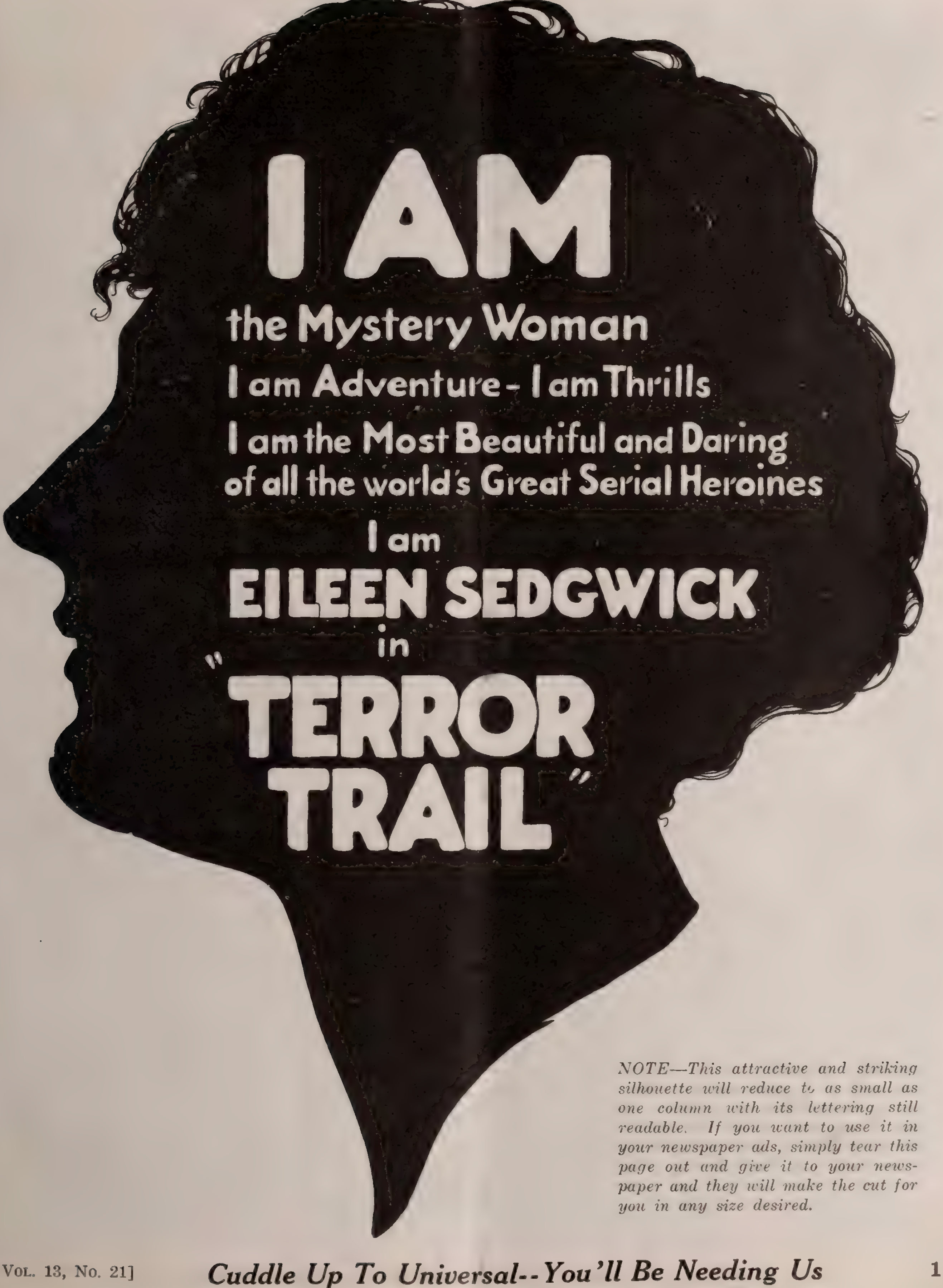
"TERROR TRAIL"

DIRECTED BY EDWARD KULL

Episode 3-Sheet

Every Episode
one Whirl
of Action


EILEEN SEDGWICK
IN
"TERROR TRAIL"
DIRECTED BY EDW. KULL
THUNDERING THRILLS and
BAFFLING MYSTERY


I AM
the Mystery Woman
I am Adventure - I am Thrills
I am the Most Beautiful and Daring
of all the world's Great Serial Heroines
I am
EILEEN SEDGWICK
in
"TERROR TRAIL"

NOTE—This attractive and striking silhouette will reduce to as small as one column with its lettering still readable. If you want to use it in your newspaper ads, simply tear this page out and give it to your newspaper and they will make the cut for you in any size desired.

The Queen of

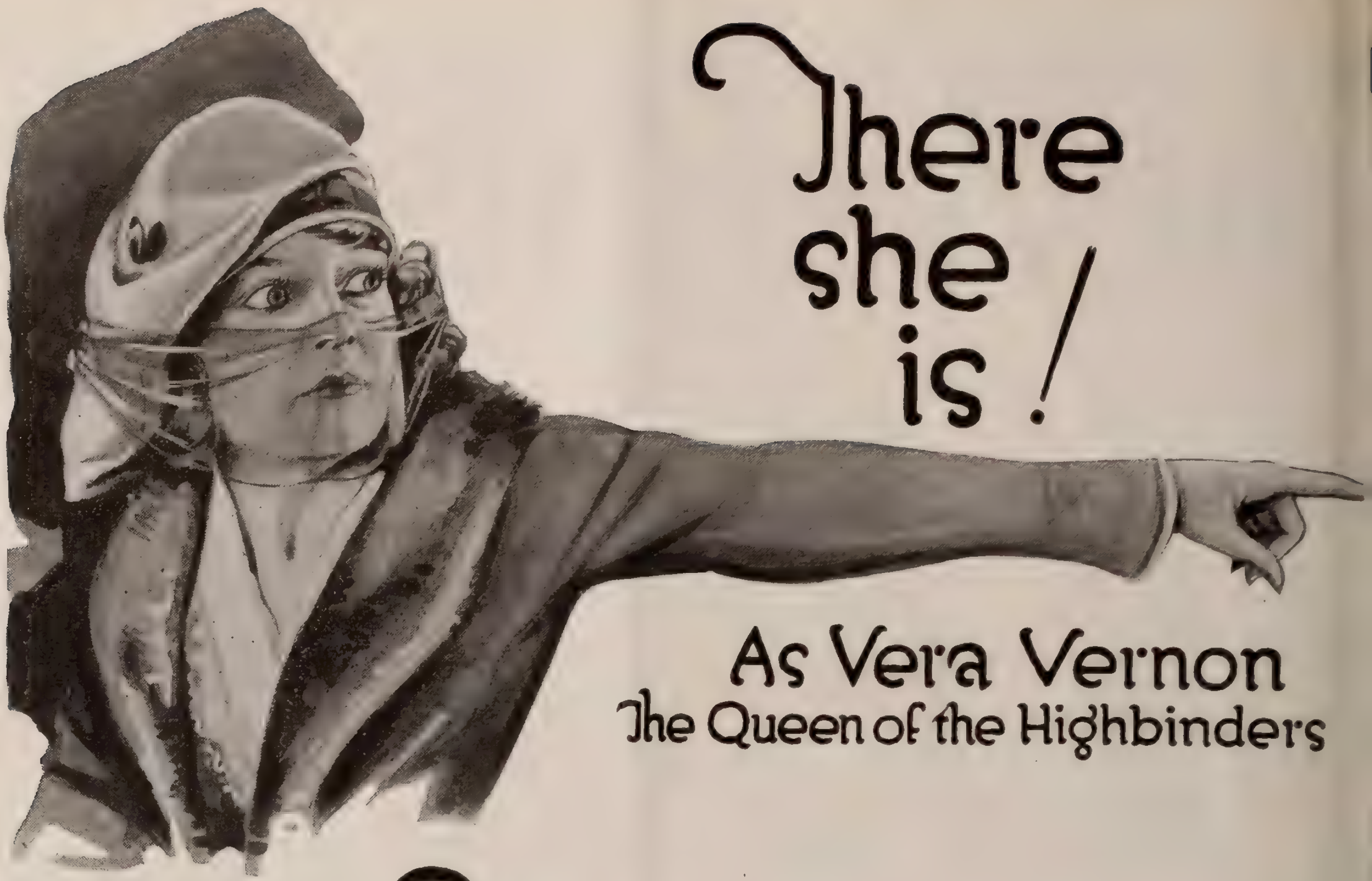
Eileen Sedgwick

OF all the beautiful heroines on the screen today not one of them surpasses plucky Eileen Sedgwick in fearlessness. She performs breath-taking stunts in "Terror Trail" that would make the average serial star quake with fear.

She realizes that the serial with the tremendous thrills gets and holds the business and she puts enough of them into her stunts to satisfy the most rabid fan.

For sheer dare-deviltry and a continuous startling succession of thrilling stunts in "Terror Trail" you've got to hand the crown to daring Eileen Sedgwick—Queen of the Serials.

the Serials



There she is!

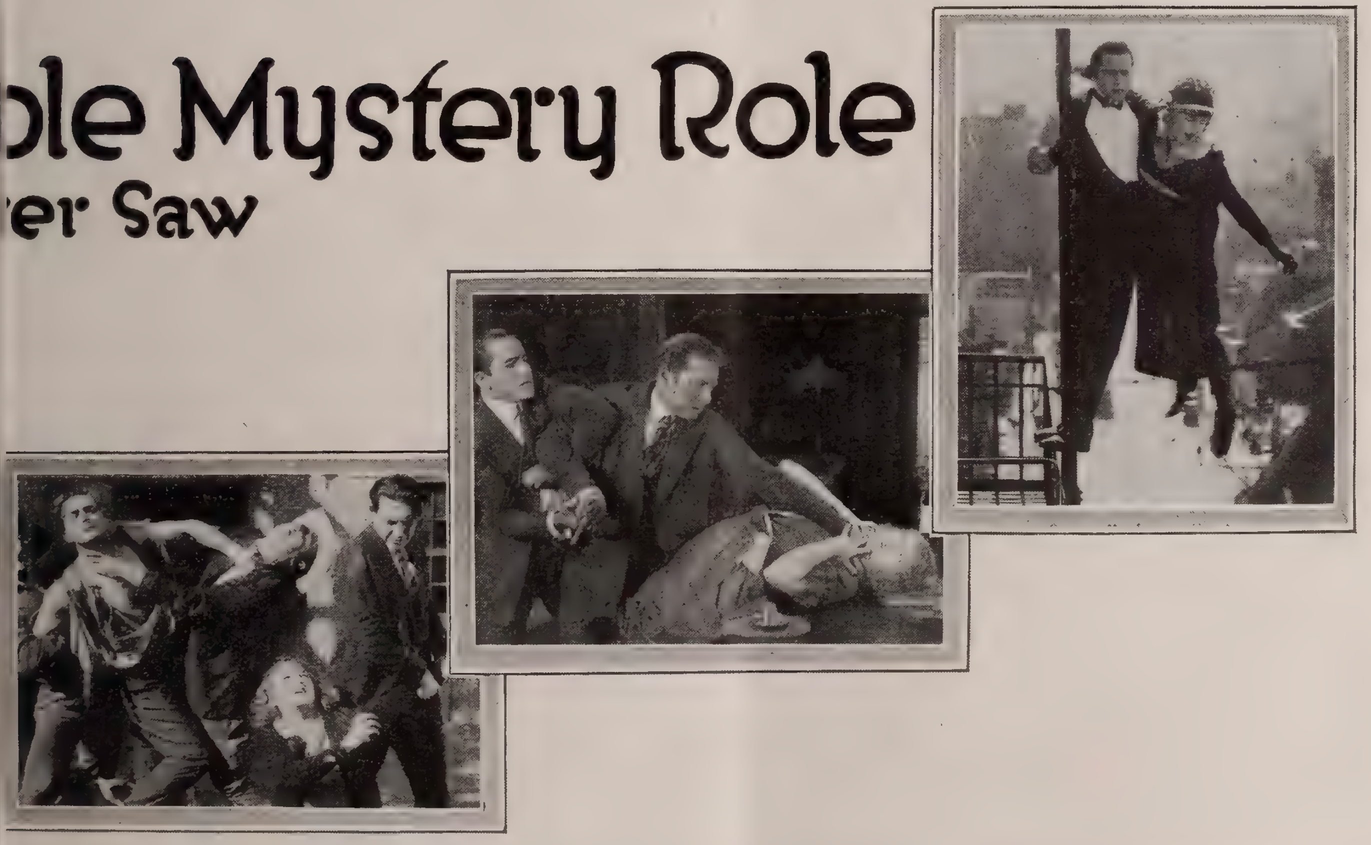
As Vera Vernon
The Queen of the Highbinders

The Greatest Dou
You

Two women in One!

As Elaine Emerson
The Plucky Secret Service Girl

ble Mystery Role
er Saw



burning
blazing
action!

IVELY
SPASSING
ING CO.

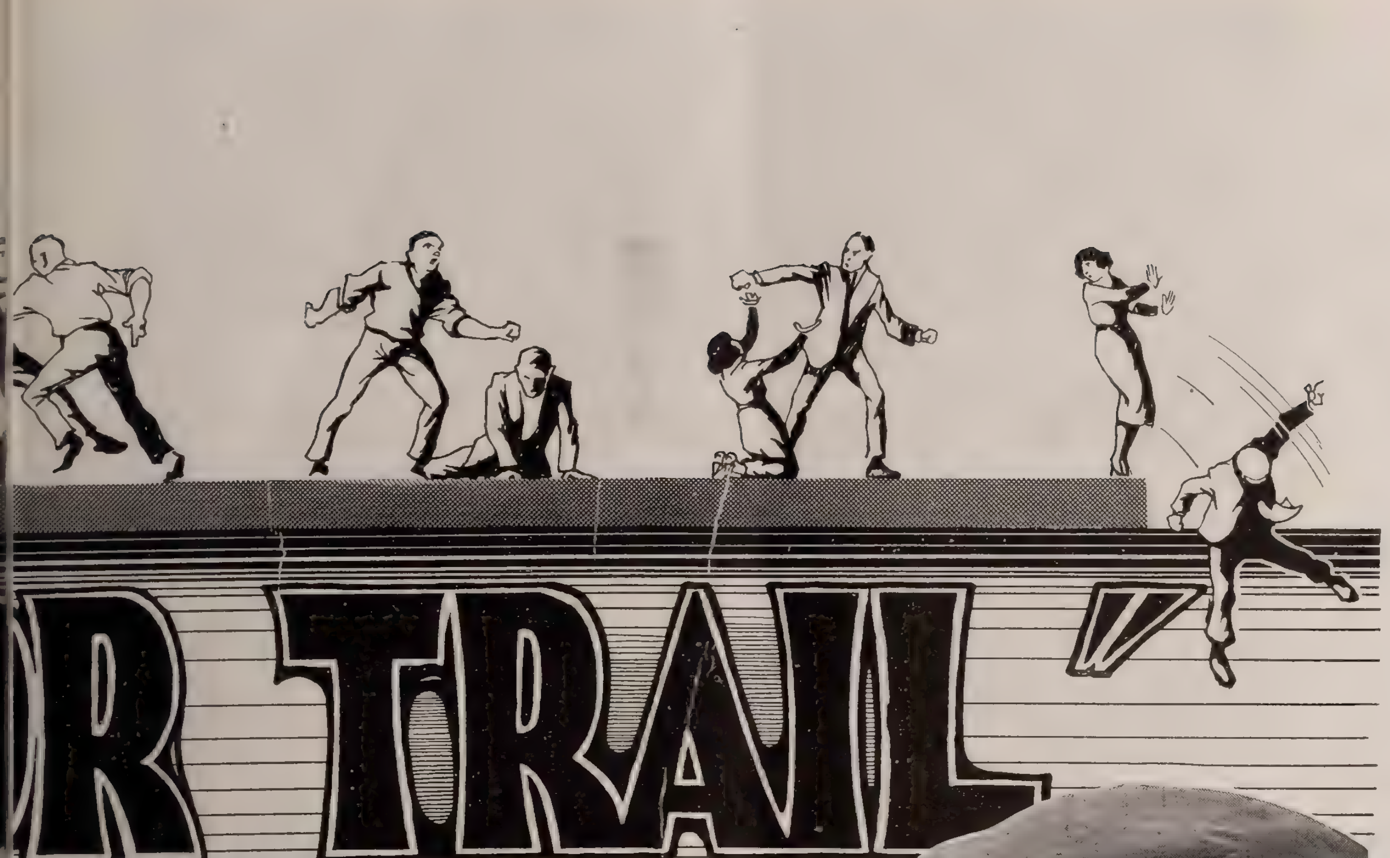
TERRO

George Larkin

The Prince of Scrappers

SUPPORTING Eileen Sedgwick in this electrifying serial is the Prince of Scrappers, otherwise known to millions of fans as "The Gentleman Unafraid." As handsome as any girl could wish for—as fearless and reckless as a lion. Serial fans know that George Larkin in any serial means the newest and wildest of thrills and the greatest and most sensational of stunts. Just one more sure guarantee that you've got an 18-week big-crowd repeater in "Terror Trail." Only one of a hundred reasons why you should book this serial at once.

See Your Universa



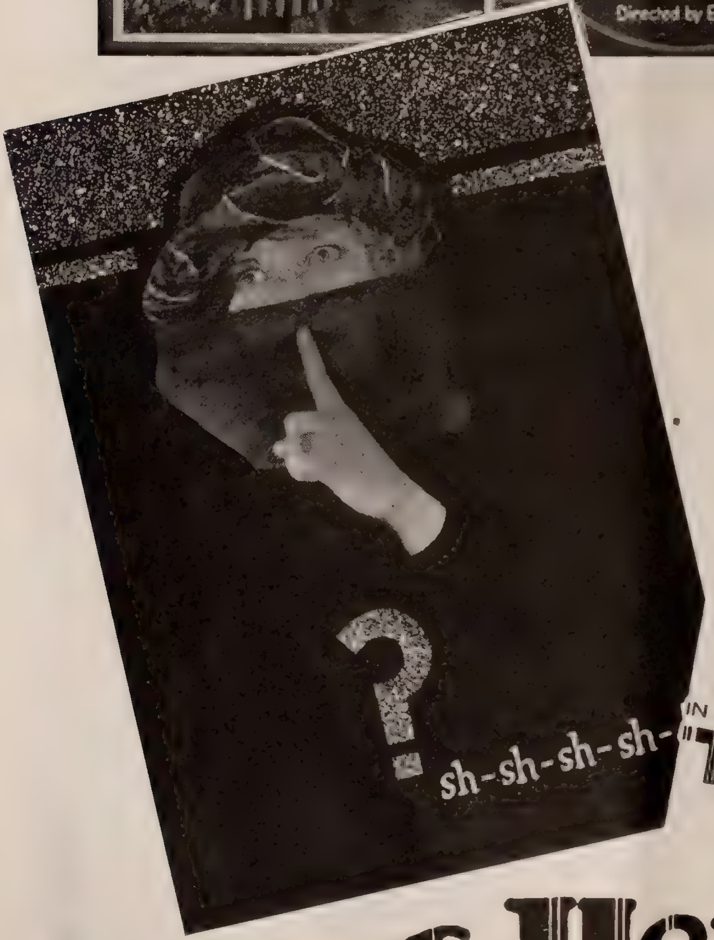
Edward Kull

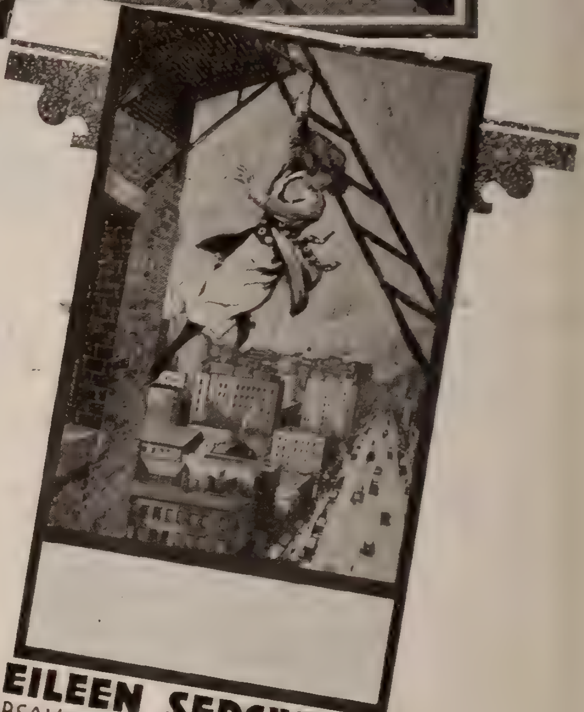
Past Master of Suspense

EDWARD KULL, Director of action-pictures and known to the trade as the Past Master of Suspense. A man who knows. A director who plays with the emotions of human beings as we would with a set of checkers. Every move a thrill. No padding. No stalling. Action—suspense—thrills and then more action. All new—all original—all lightning fast. Pep—go—vim! Knows what the public wants. And knows how to give it to them. That's why he's directing Universal Serials. And that's why you'll cash in big on his latest, "Terror Trail."

Exchange at Once

DANGER
Thrills You've Never Felt –
Action You've Never Seen –
Miles and Miles of it in
UNIVERSAL'S SECRET SERVICE SERIAL
"TERROR TRAIL"
Starring the "Double Mystery" Girl
EILEEN SEDGWICK
Directed by Ed. Kull





EILEEN SEDGWICK
IN UNIVERSAL'S GREAT SECRET SERVICE SERIAL
"TERROR TRAIL"
DIRECTED BY EDWARD KULL

The Newspaper Advertisements

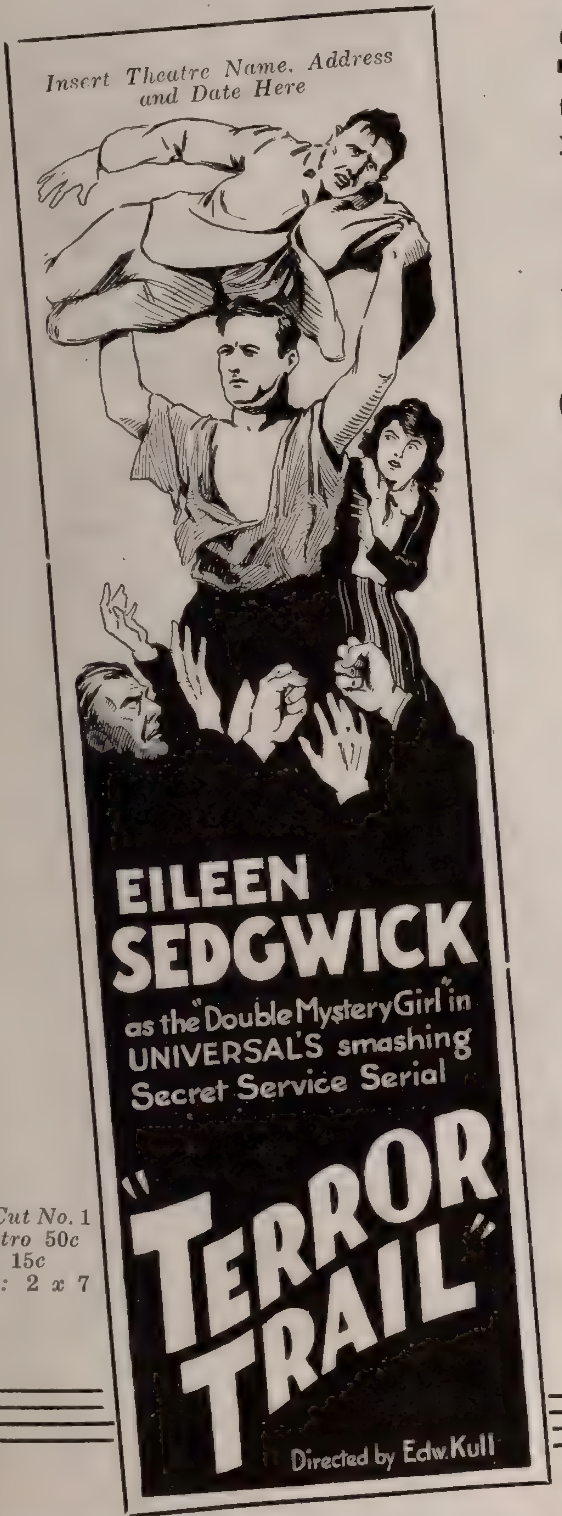
Use them--Spend a dollar--make Ten!

START your advertising campaign six days in advance of your opening date. Suppose you are to show the first episode on Sunday. Then place your first ad in the preceding Monday's papers.

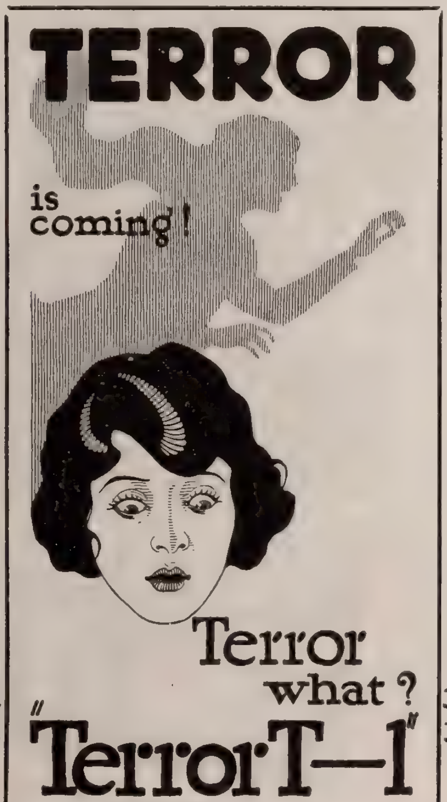
ON Monday run the Teaser Ad (A)—on Tuesday Teaser Ad (B)—on Wednesday Teaser Ad (C) and make your first definite announcement in Thursday's papers, using one of the 1-column ads (Nos. 1, 2 or 3).

ON Friday use a 2-column ad (Nos. 4 or 5) and Saturday make your big splash with the 3-column ad (No. 6). Sunday, the day of the initial showing use a 2-column ad.

USE this plan —start your campaign right and you'll have started on the road to 18 long weeks of capacity houses.


Insert Theatre Name, Address and Date Here
EILEEN SEDGWICK
as the "Double Mystery Girl" in UNIVERSAL'S smashing Secret Service Serial
"TERROR TRAIL"
Directed by Edw. Kull

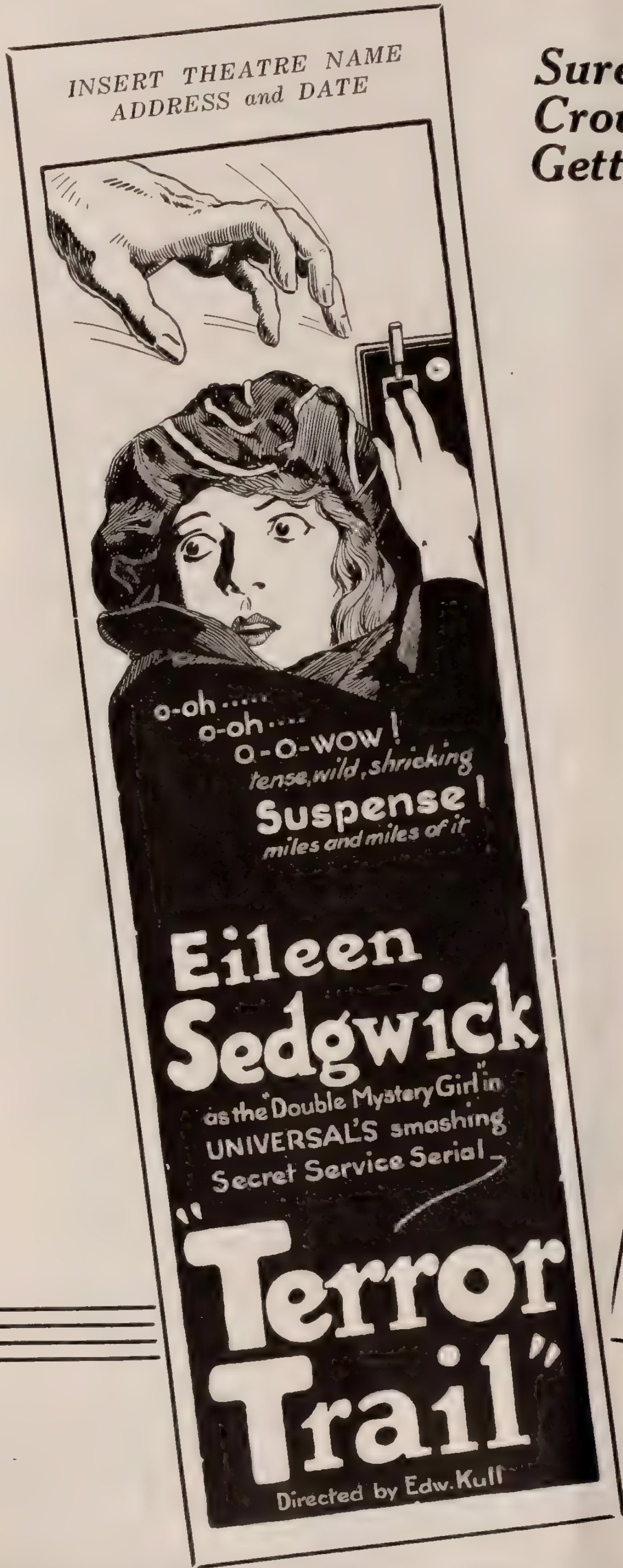
Ad Cut No. 1
Electro 50c
Mat 15c
Size: 2 x 7

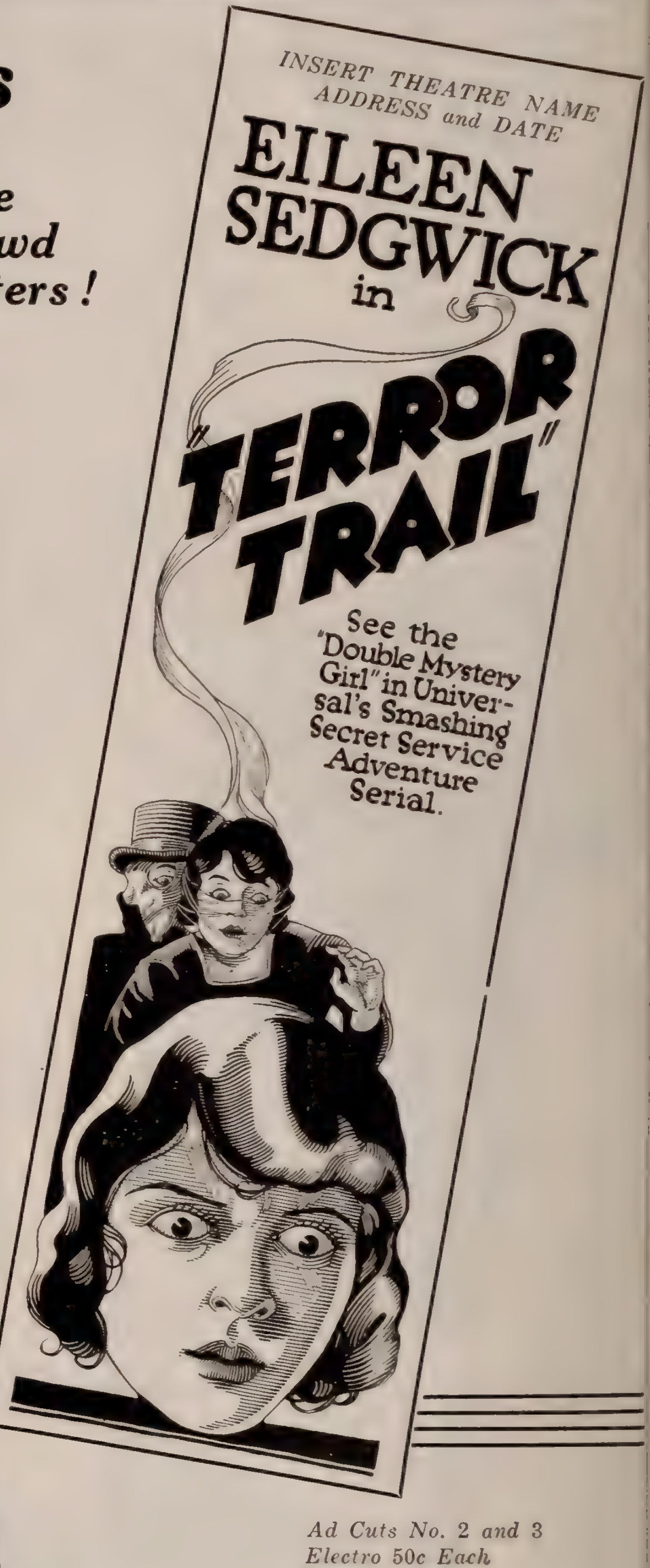

TERROR
is coming!
Terror what ?
"Terror T—1"

Teaser Ad Cut (A)
Electro 25c
Mat 10c

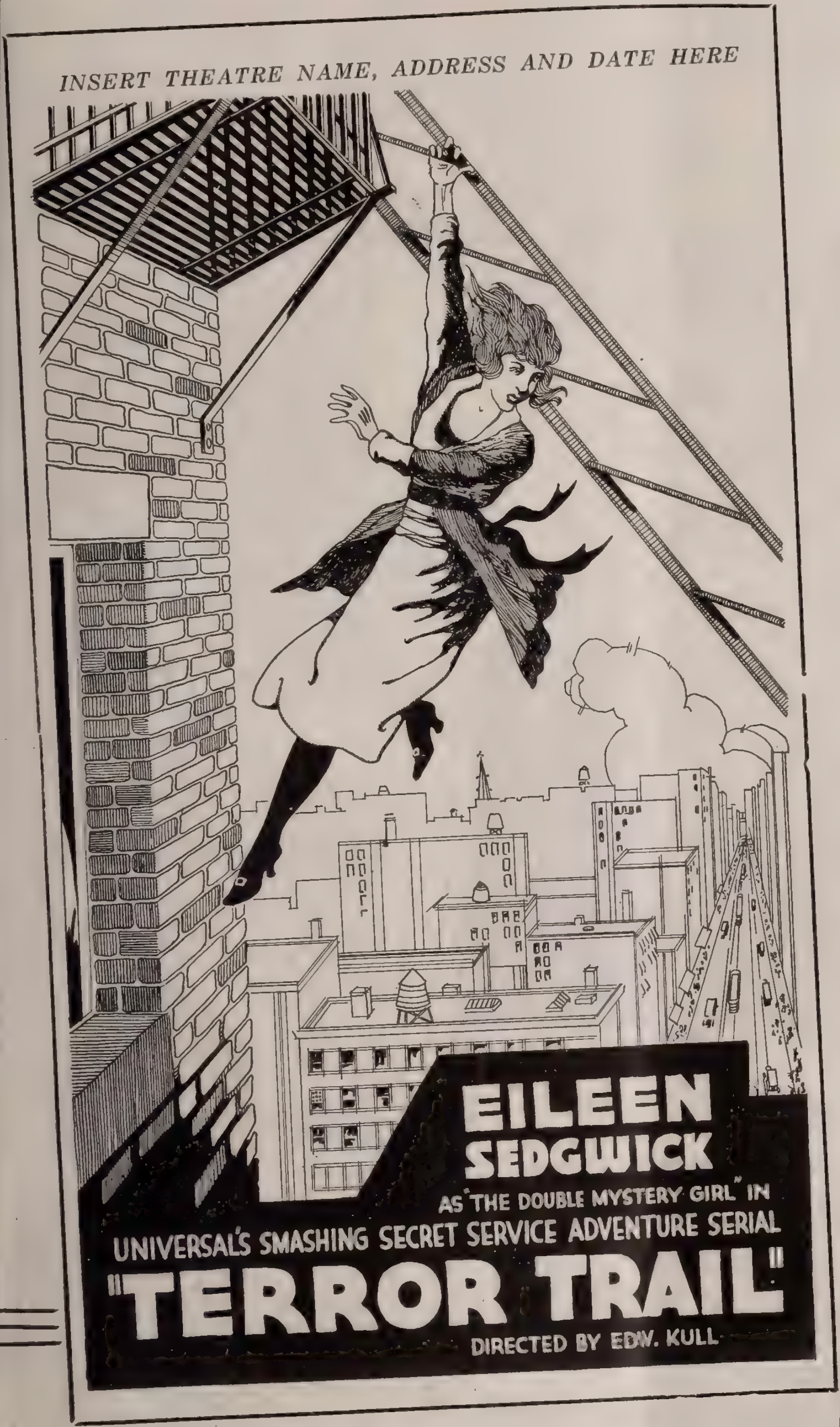
Great Thrillers

Sure Crowd Getters!


INSERT THEATRE NAME
ADDRESS and DATE
o-oh.....
o-oh....
o-o-WOW!
tense, wild, shrieking
Suspense!
miles and miles of it
Eileen Sedgwick
as the "Double Mystery Girl" in
UNIVERSAL'S smashing
Secret Service Serial
"Terror Trail"
Directed by Edw. Kull


INSERT THEATRE NAME
ADDRESS and DATE
EILEEN SEDGWICK
in
"TERROR TRAIL"
See the "Double Mystery Girl" in Universal's Smashing Secret Service Adventure Serial.

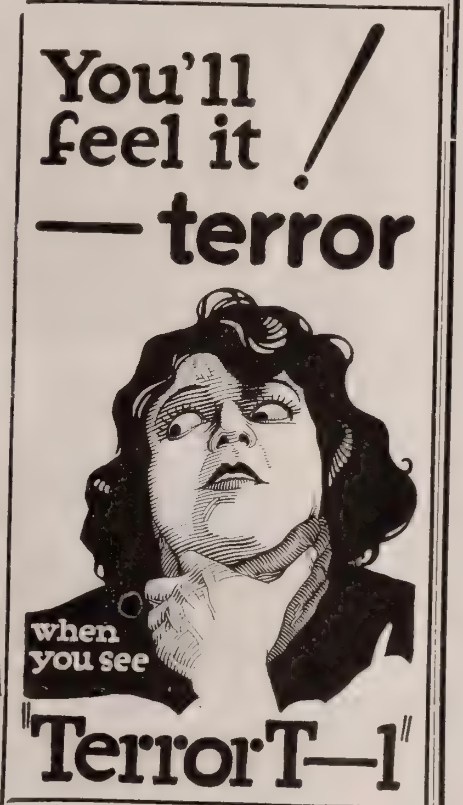
Ad Cuts No. 2 and 3
Electro 50c Each
Mat 15c Each
Size: 2 in. x 7 in.


INSERT THEATRE NAME, ADDRESS AND DATE HERE
EILEEN
SEDGWICK
AS "THE DOUBLE MYSTERY GIRL" IN
UNIVERSAL'S SMASHING SECRET SERVICE ADVENTURE SERIAL
"TERROR TRAIL"
DIRECTED BY EDW. KULL

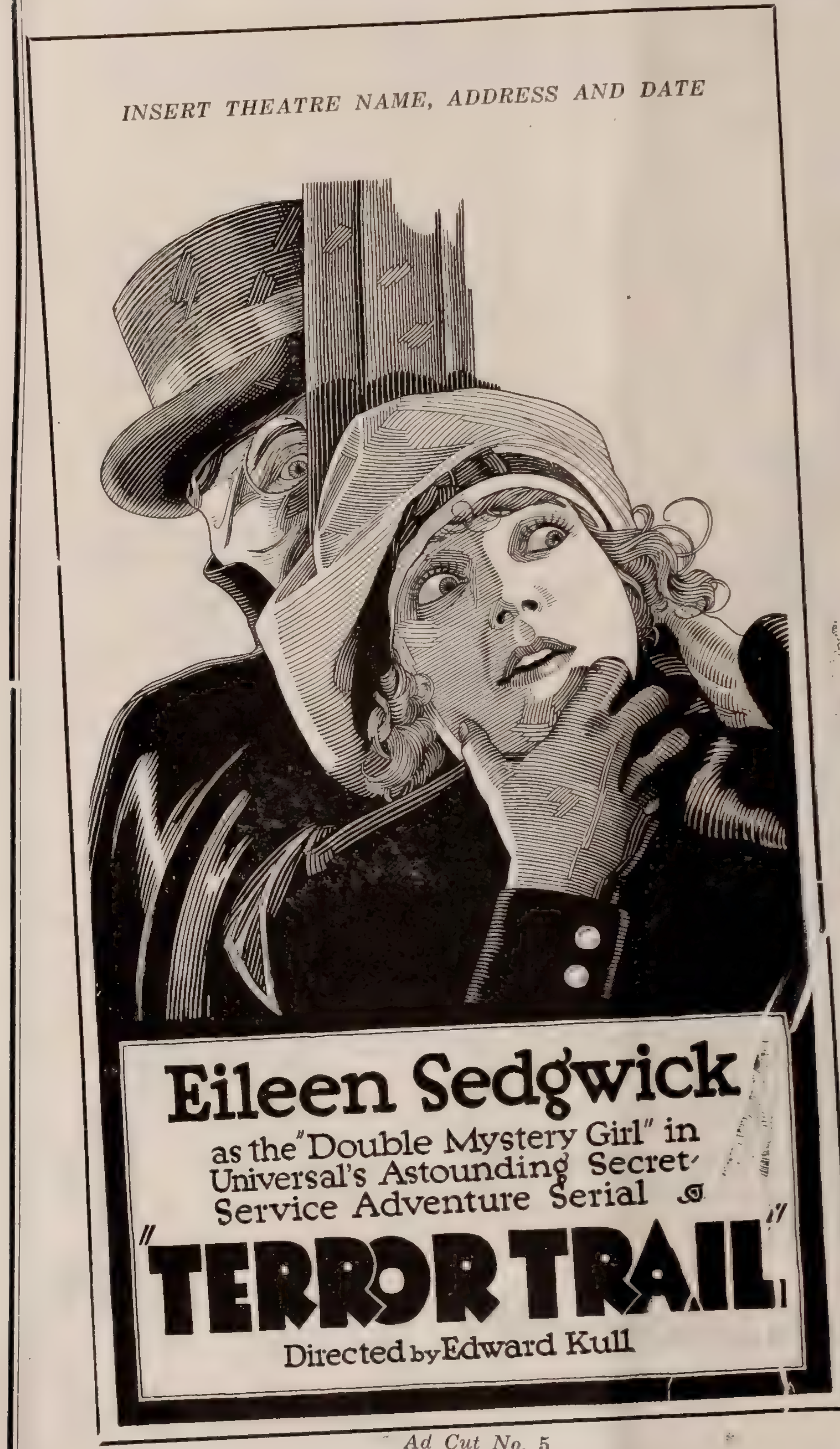
Ad Cut No. 4
Electro $1.00
Mat 20c
Size: 4 *x* 7

Tremendous!

TREMENDOUS thrills tremendous action—tremendous mystery — a tremendous serial backed up by a set of smashing newspaper advertisements that will draw tremendous crowds! Use 'em.


You'll feel it — terror !
when you see
"Terror T—1"

Teaser Ad Cut (B)
Electro 25c
Mat 10c



INSERT THEATRE NAME, ADDRESS AND DATE

Eileen Sedgwick

as the "Double Mystery Girl" in Universal's Astounding Secret-Service Adventure Serial

"TERROR TRAIL"

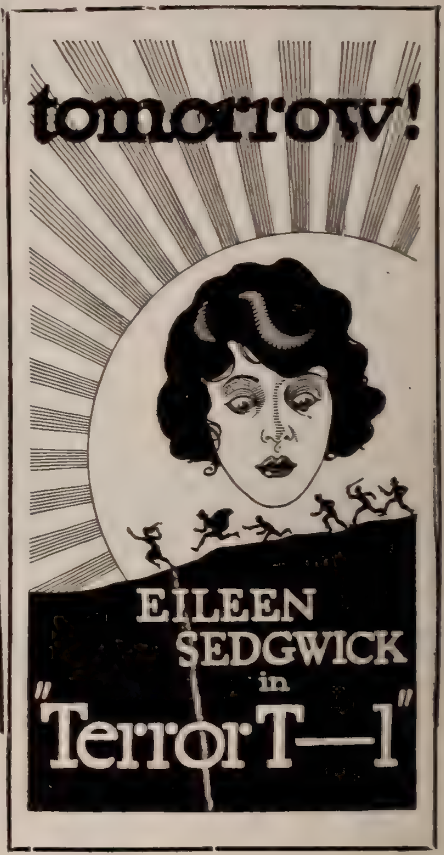
Directed by Edward Kull

Ad Cut No. 5
Electro $1.00
Mat 20c
Size: 4 x 7

Great Stuff!

LOOK at these ads! Every one of 'em a sure bet that crowds will see and read. Every one of 'em safe insurance that you'll play to 18 weeks of real big money.

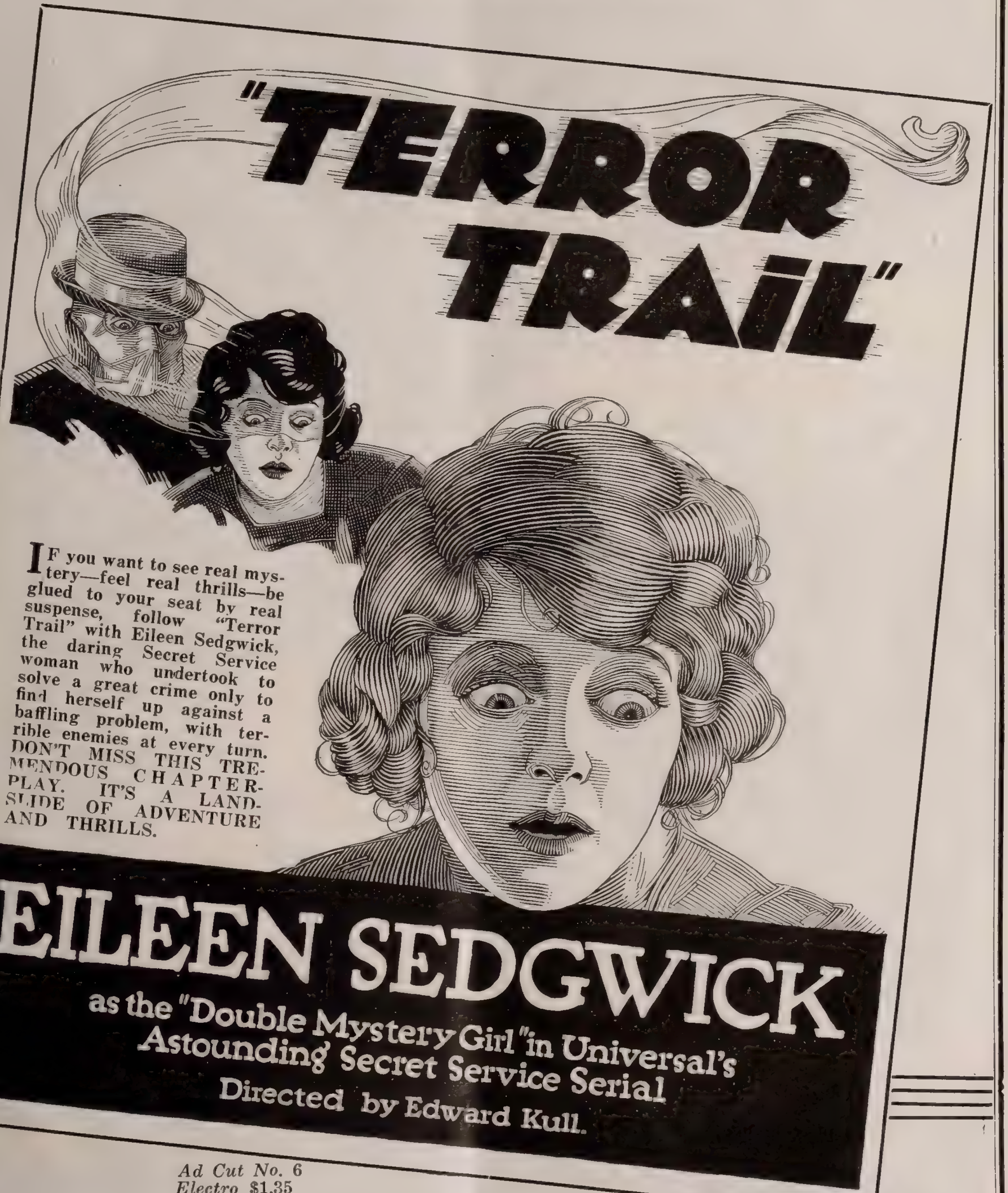
Teaser Ad Cut (C)
Electro 25c
Mat 10c



tomorrow!

EILEEN
SEDGWICK
in
"Terror T—l"

A Knockout!



"TERROR TRAIL"

IF you want to see real mystery—feel real thrills—be glued to your seat by real suspense, follow "Terror Trail" with Eileen Sedgwick, the daring Secret Service woman who undertook to solve a great crime only to find herself up against a baffling problem, with terrible enemies at every turn. DON'T MISS THIS TREMENDOUS CHAPTER-PLAY. IT'S A LANDSLIDE OF ADVENTURE AND THRILLS.

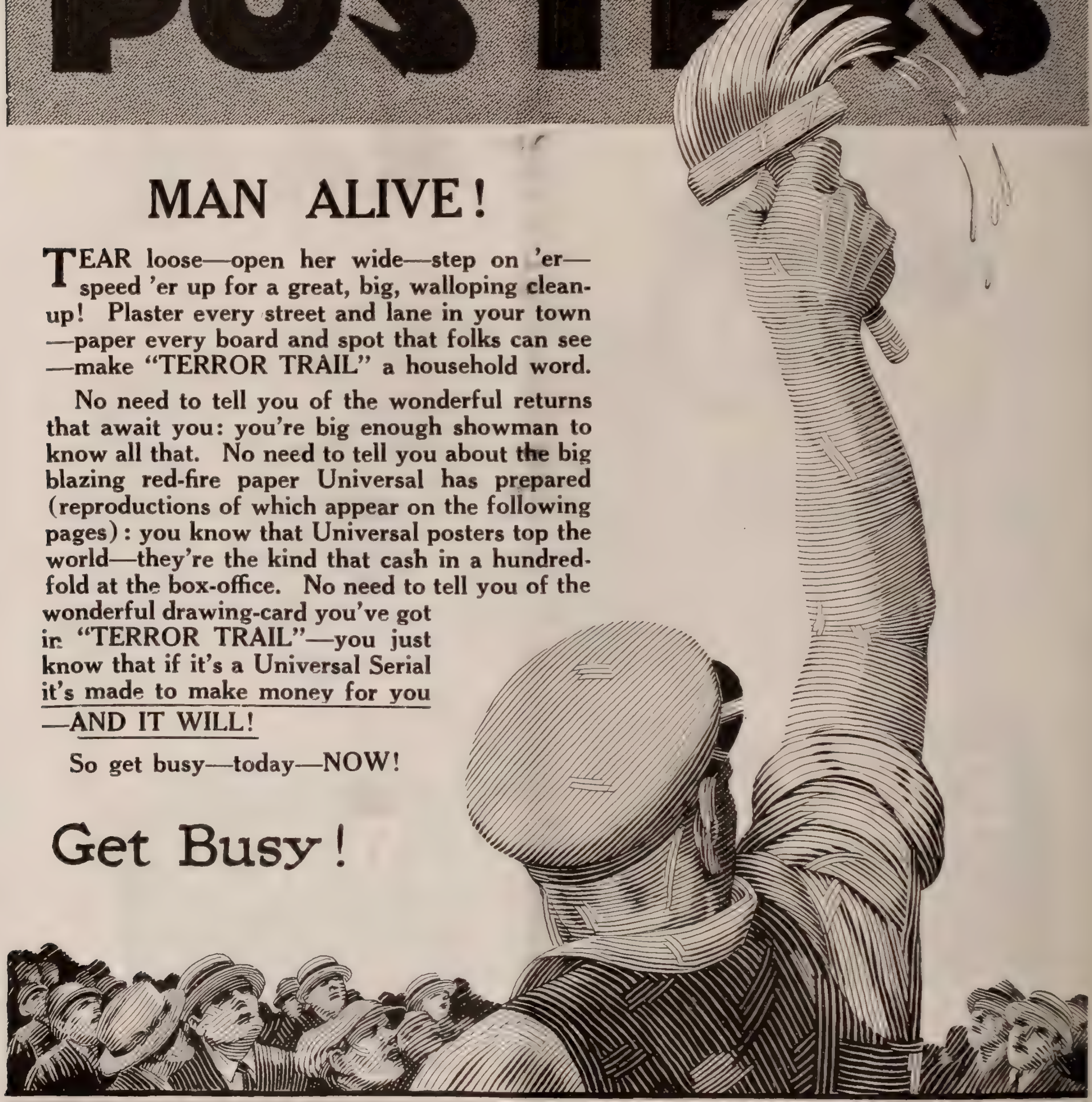
EILEEN SEDGWICK

as the "Double Mystery Girl" in Universal's Astounding Secret Service Serial

Directed by Edward Kull.

Ad Cut No. 6
Electro $1.35
Mat 25c
Size: 6 x 7

PLASTER YOUR WHOLE TOWN with these smashing POSTERS



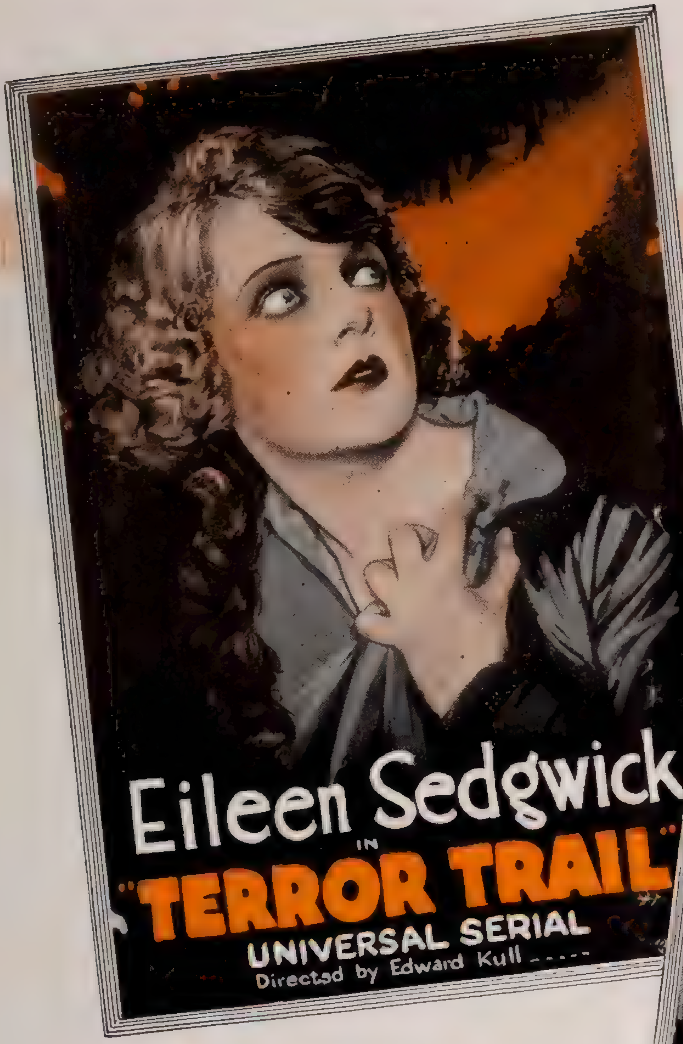
MAN ALIVE!

TEAR loose—open her wide—step on 'er—speed 'er up for a great, big, walloping clean-up! Plaster every street and lane in your town—paper every board and spot that folks can see—make "TERROR TRAIL" a household word.

No need to tell you of the wonderful returns that await you: you're big enough showman to know all that. No need to tell you about the big blazing red-fire paper Universal has prepared (reproductions of which appear on the following pages): you know that Universal posters top the world—they're the kind that cash in a hundred-fold at the box-office. No need to tell you of the wonderful drawing-card you've got in "TERROR TRAIL"—you just know that if it's a Universal Serial it's made to make money for you—AND IT WILL!

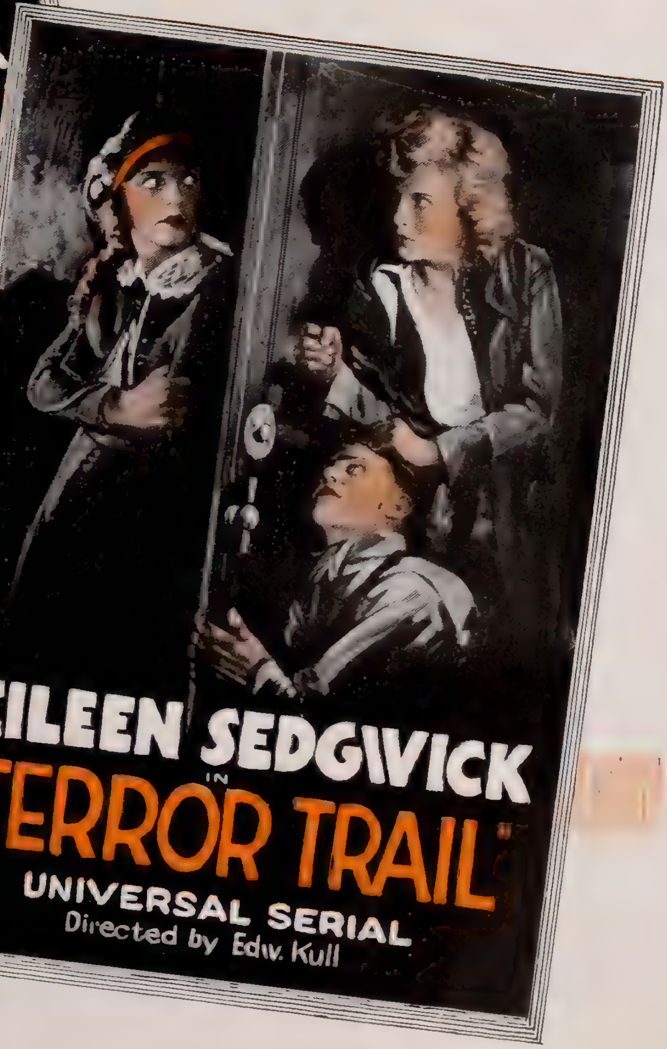
So get busy—today—NOW!

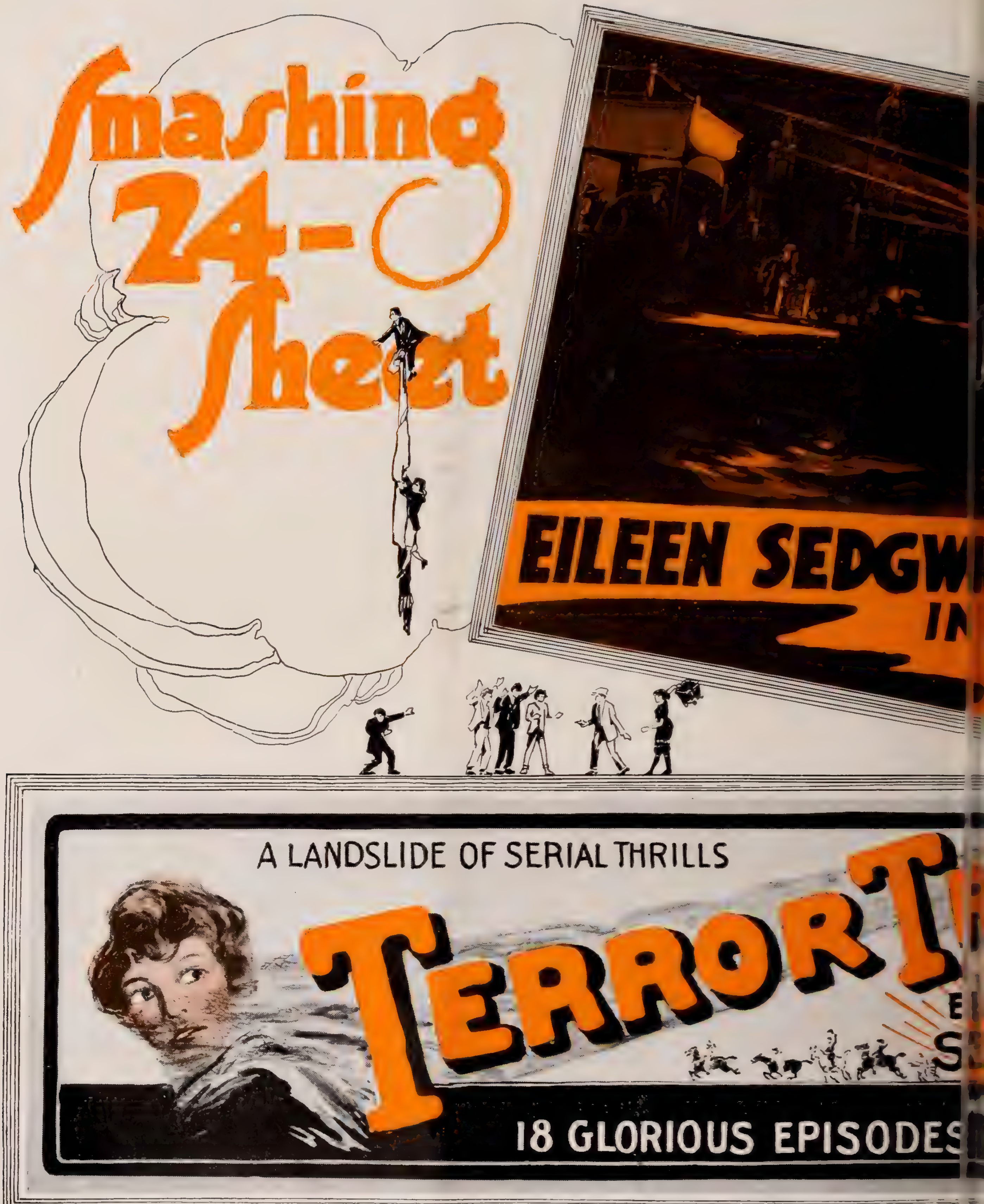
Get Busy!

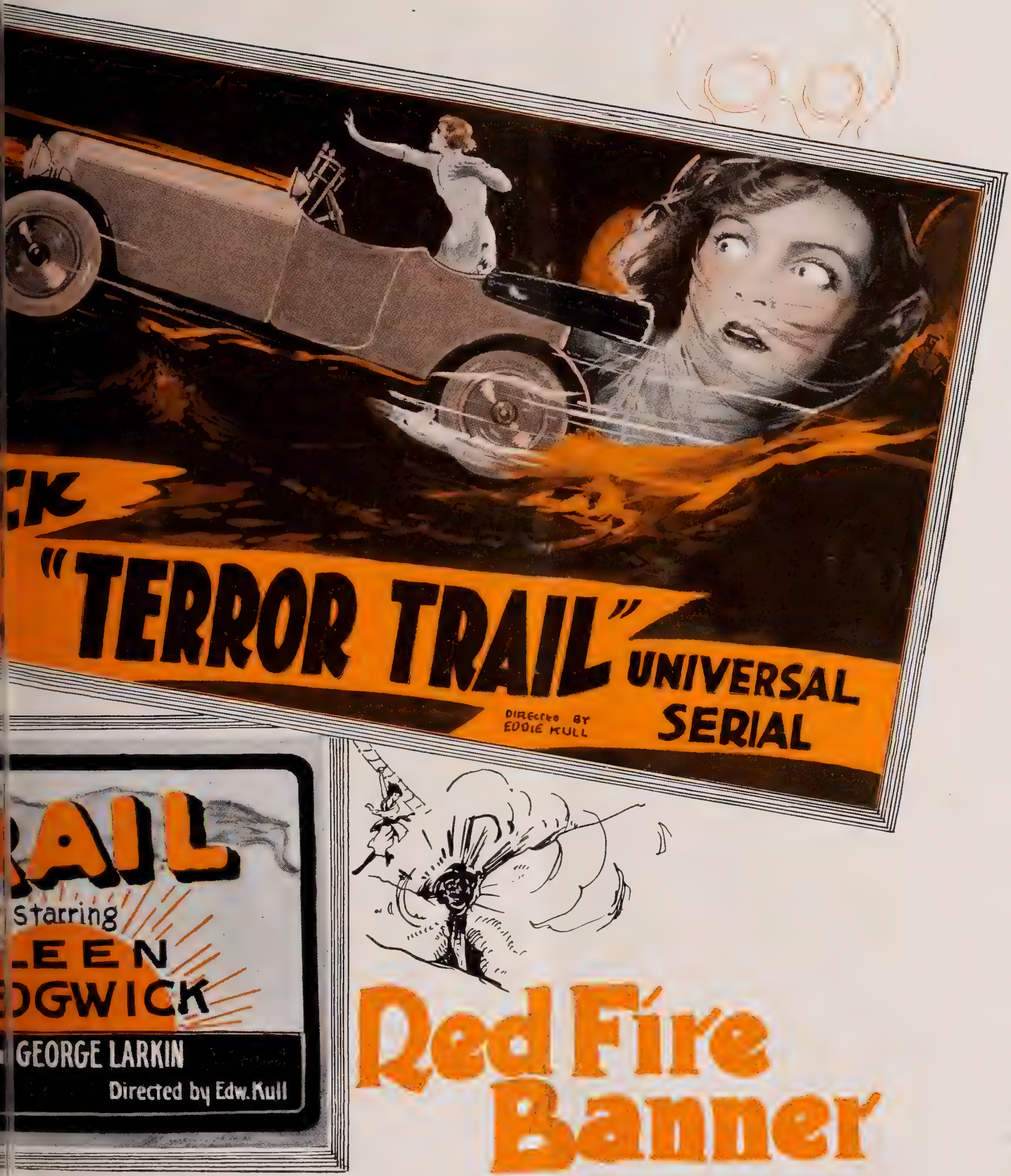

Eileen Sedgwick
IN
"TERROR TRAIL"
UNIVERSAL SERIAL
Directed by Edward Kull

Advance ONE-SHEET

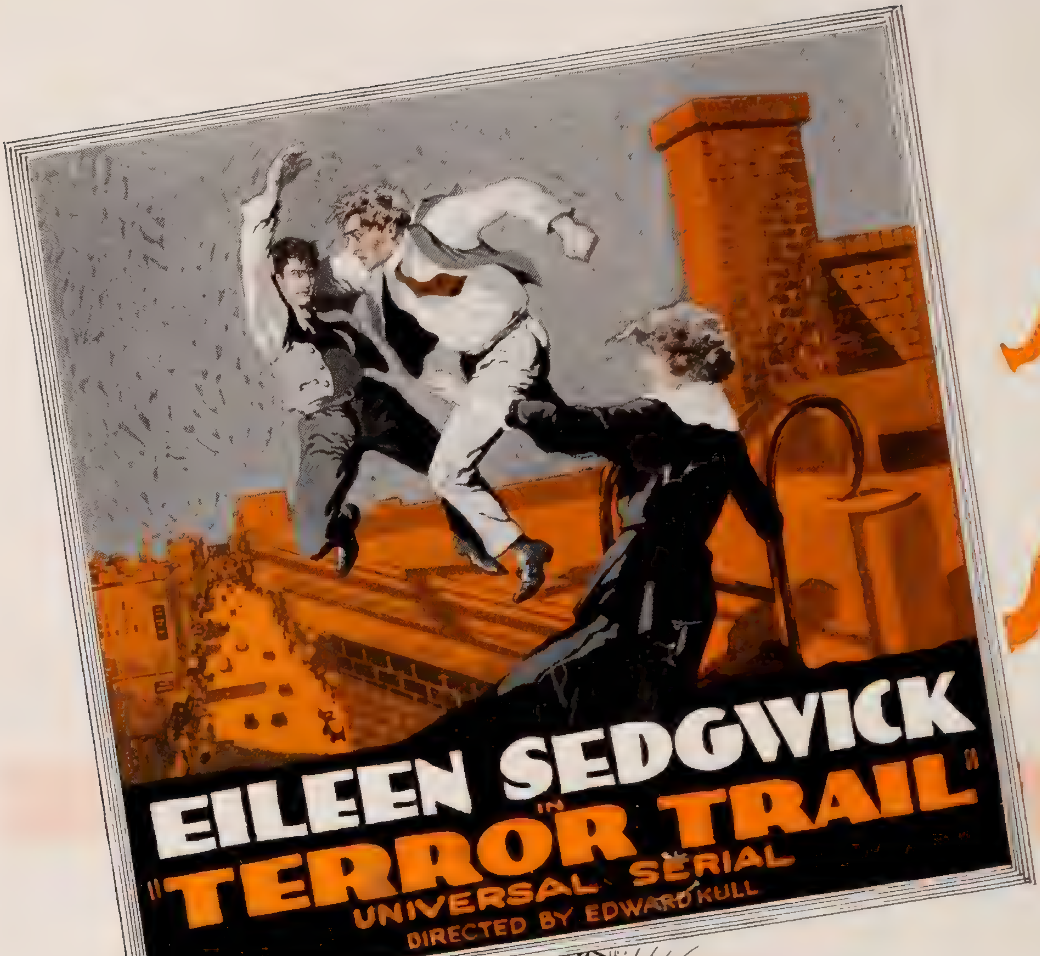
Episode ONE-SHEET


EILEEN SEDGWICK
IN
"TERROR TRAIL"
UNIVERSAL SERIAL
Directed by Edw. Kull


Smashing 24-Sheet
EILEEN SEDGW
IN
A LANDSLIDE OF SERIAL THRILLS
TERROR T
E
S
18 GLORIOUS EPISODES


CK
"TERROR TRAIL"
UNIVERSAL SERIAL
DIRECTED BY EDDIE KULL
RAIL
Starring
LEEN
DGWICK
GEORGE LARKIN
Directed by Edw. Kull

Red Fire Banner



EILEEN SEDGWICK

IN

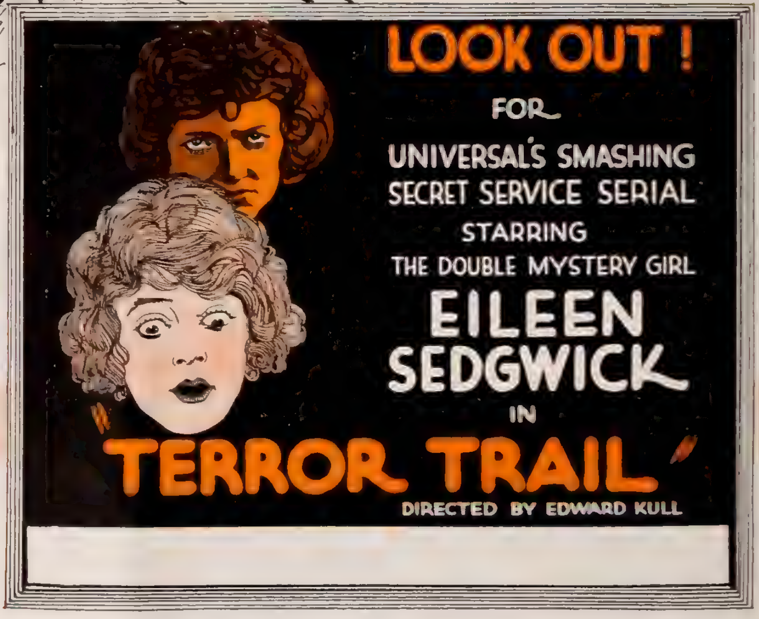
"TERROR TRAIL"

UNIVERSAL SERIAL

DIRECTED BY EDWARD KULL

Striking 6-Sheet

The Slide



LOOK OUT !

FOR

UNIVERSAL'S SMASHING SECRET SERVICE SERIAL

STARRING

THE DOUBLE MYSTERY GIRL

EILEEN SEDGWICK

IN

"TERROR TRAIL"

DIRECTED BY EDWARD KULL

THE MOVING PICTURE WEEKLY
A MAGAZINE FOR MOTION PICTURE EXHIBITORS
Published Weekly by the MOVING PICTURE WEEKLY PUB. CO.
1600 BROADWAY, NEW YORK CITY
PAUL GULICK, Editor.
(Copyright, 1921, Universal Film Mfg. Co. All Right Reserved.)
Vol. 13 JULY 9, 1921 No. 2

PUBLICITY

Born Serial Star

Eileen Sedgwick, Heroine of "Terror Trail" Inherits Dramatic Ability and Daring.

EILEEN SEDGWICK
UNIVERSAL

Cut No. 2-P

HAVING been born into a theatrical family and practically brought up on the stage, Eileen Sedgwick, the star of the Universal serial, "Terror Trail," which begins at the .... Theatre next ...., possesses natural dramatic talent and unusual ability, in addition to her reputation as a daring serial star.

Both her parents are popular players and also her brother Ed and a sister, Josie. During Eileen's youth the Sedgwick family traveled as an independent theatrical company through the South and West and became famous throughout that territory.

The dramatic company toured the country and became notable for its repertoire. Not only did they present tabloid versions of the latest New York comedy and dramatic hits, but interspersed vaudeville numbers, songs, dances and athletic sketches between the acts by way of variety.

Miss Sedgwick's first important work before the camera was at the age of 14, in a Universal picture, "The Isle of Life," which was made in Mexico. She was so appealing in the rôle that her screen career was assured and she continued in Universal productions.

Forsaking the dramatic rôles for a time, Miss Sedgwick gave a new interpretation to comedy leads and was featured in a number of funny films made at Universal City.

Realizing that her talents were too great to be entirely confined to the comedy screen, the star was again placed in dramatic rôles by Carl Laemmle, president of Universal, and has since then specialized principally in serials.

Her work in support of Eddie Polo in his first romance of the big top, "The Lure of the Circus," was characterized by skill and daring and by a dramatic quality seldom met with in film serial production. She later appeared in such thrilling creations as "Man and Beast," "Dropped from the Clouds," "The Trail of No Return," "Number 10, Westbound," and others.

After her success in "The Great Radium Mystery," in which she was co-starred by Universal, Miss Sedgwick was given the leading rôle in "The Diamond Queen," a popular serial romance.

Following her success in that chapter photoplay, she was made the star of "Terror Trail," the latest Universal serial directed by Edward Kull.

MR. EXHIBITOR:

On this and the following pages will be found abundant publicity and exploitation material for "Terror Trail," including reproductions of the cuts you can get.

The Story *of* "Terror Trail"

How The Plucky Secret Service Agent Defeated The International Criminals

"The Ladder of Death"

Episode No. 1

CAST

Elaine Emerson	Eileen Sedgwick
Bertram Russell	Theodore Brown
Bruce Burns	George Larkin
Hunch Henderson	Al Smith
Holmes	Barney Furey
Vera Vernon	Eileen Sedgwick

BERTRAM RUSSELL is the inventor of the most powerful agent of destruction known to man. It is known as terror gas, and is far more powerful than any heretofore invented. He has made an arrangement with this government to give a demonstration of its powers on the isolated plains in the West.

Before starting, he has learned that a certain band of conspirators are seeking the formula, and for protection he divided it into three parts. He takes one part with him, mails the other special delivery to himself out West and sends the third part by his assistant, Henry, who goes by a different route and is to meet him.

Crack Operator On Case

As additional protection the government puts its crack operator from the Department of Justice on the case. She is Elaine Emerson, and she arrives at the same time Russell does and puts up at the same hotel on the same floor. Bruce Burns, another operator, is also assigned to the case, but neither he nor Elaine knows that the other is working on the case, nor are they known to each other.

Hunch Henderson is the leader of the band that seeks the formula. He is aided by a man named Holmes and a girl who recently joined him known as Vera Vernon.

Vera Vernon is an expert in scientific impersonation, and has made herself up to look exactly like Elaine. It is only in this guise that Henderson knows her. Henry arrived as per schedule, and is attacked at the station, where he is struck down and his part of the formula secured by Hunch.

Vera and Holmes go to rob Russell, but are interrupted, and Vera hides. Holmes feigns being wounded, and Elaine and Bruce meet for the first time, when Russell, who has seen Vera, accuses Elaine of holding him up.

EILEEN SEDGWICK in TERROR TRAIL
A UNIVERSAL SERIAL

Cut No. 6-S

The proprietor of the hotel vouches for her, and Bruce goes to Russell's room, where the stricken Holmes is supposed to be. Holmes in the meantime has leaped through the window, and Bruce follows him to the roof. Here a fight ensues which is heard by Elaine, who starts up the fire ladder after the two. She gets halfway up when Holmes knocks out Bruce, and wrenching the ladder from its foundation on the cornice he pushes it from the building with the ill-fated heroine on it. The ladder falls and hits a cornice of the opposite building, but does not stop, continuing on its flight toward the street below.

The villains now have two parts of the formula, and the heroine is facing death. The hero is unconscious, and he cannot save her.

"The Pool of Flame"

Episode No. 2

CAST

Elaine	Eileen Sedgwick
Bruce	George Larkin
Holmes	Barney Furey
Hunch	Al Smith
Vera	Eileen Sedgwick
Russell	Theodore Brown

AS Elaine swings to certain death the ladder stops momentarily in its downward flight as it hits the cornice, and its course is deflected so that it describes an arc and instead of falling straight down it falls toward the hotel. Elaine is catapulted through a window on the floor below where she got on the ladder, and after recovering consciousness she goes upstairs to her room. She is intercepted in the hall by the chauffeur of Hunch, who battles with her.

Meanwhile Bruce has recovered, and seeing Elaine make her swing of death he knocks out Holmes and, climbing out on the flag pole, he undoes the rope and lowers himself to the end of the rope. He starts to swing and swings through the same window which Elaine was thrown as the manager of the hotel and the house detective enter the room.

Search For Elaine

They start a search for Elaine and start upstairs. She has been overcome by the chauffeur, who hears them coming and cannot get away. He leaves the unconscious girl in a hamper in the hall and hides. Bruce, the manager and house detective come upstairs and seat themselves on the very hamper. They start searching, and two porters carry the hamper from under their noses to the freight elevator.

The chauffeur boards it, and knocking out the elevator man gets the girl and takes her to Hunch's den. Here Hunch upbraids him and orders him out before he can explain, as Hunch thinks that Elaine is Vera Vernon. He asks her for the paper, and she tells him she must go to get it.

Vera has, in the meantime, come from in hiding and goes to Russell's room, where she learns that Russell has sent the other part to himself by registered mail. She goes to Hunch, tells him, and they start out to get it. They capture Henry, who has been sent to get it, and get the third part of the paper in this way.

"Marking Time? -- Hell No! We're Going Ahead!"

EILEEN SEDGWICK
in "TERROR TRAIL"
A UNIVERSAL SERIAL

Cut No. 10-S

In the meantime Elaine and Bruce are busy, and decide to go to Hunch's den, as Elaine has the means of entrance. She goes inside and thinks she is alone, as she does not see Hunch. She breaks open his desk and gets two parts of the formula, and is about to escape when Holmes comes in and attacks her. She fights valiantly, but is nearly overpowered. She throws the two parts out the window to Bruce, who gets them, then climbs to her rescue.

He gets to the window as Holmes in anger pulls the lever which precipitates Elaine into the pool of flame. Elaine falls through the trap and the flames start to crawl down toward her. Bruce is helpless to aid her.

"The Mine of Menace"

EPISODE No. 3

As Elaine is slowly being burned to death by the vicious flames from the torches in the pool of death, Bruce leaps from the window and, knocking the gun from the hands of Holmes, forces him to turn off the gas, and then aiding the girl starts out of the hall.

In the hall he is met by several more villains and a fight ensues, and the hero and heroine make their escape by leaping over the men on the stairs.

Elaine goes to her room, but Vera sees an opportunity to get the other part of the formula from Russell, and visits him. Here she is mistaken for Elaine, and she finds out that Russell has sent the third part of the formula to himself via registered letter. She learns this and meets Holmes, to whom she imparts the information. Bruce sees her in the hall, and thinking that she is Elaine he tries to speak to her, but she ignores him and gets on the elevator before he can really get a good look at her. Vera has learned that Russell is going to the Coyote mine to make up the formula from memory. She tells Holmes this, who in turn goes to Hunch and tells him.

Elaine and Bruce decide to go to the den of Hunch to get the rest of the formula and go there. Bruce goes in, while Elaine waits outside. While in there he is attacked by Holmes, who makes him a prisoner.

Holmes, with Bruce a prisoner, starts for the mine, but Elaine seeing this starts out after the car on a motor cycle. She follows, but they know that she is following and speed up the car. They round a corner, and Holmes quickly stretches a steel cable across the road, and Elaine coming full speed around the corner hits the cable and is knocked off the machine. She is made a prisoner and taken to the mine with Bruce.

At the Abandoned Mine

Holmes arrives at the mine and has the two taken to an abandoned drift, while he looks up his chief. He goes in search of Hunch. He finds him just as Russell, weakened by the grilling he is getting, is about to tell, and Hunch, angered, orders Holmes out, cursing him. Holmes sees a chance to rid himself of both the operators and Hunch, so he goes to Elaine and Bruce and tells them they must tell where the formula is in two minutes, or he will shoot the mine.

He goes up, leaving the two bound below in the abandoned drift. Elaine with her teeth unties Bruce's bonds, and he in turn releases her. He wants to tell, but she will not. Holmes waits with his hand on the plunger, and then fires the mine. Brue and Elaine are nearly buried in the debris from the falling wall that hems them in. They start to dig their way out when they notice the water trickling in. They rush to stop it, but are overcome by the great volume and swept beneath the roaring mass as we end the episode.

EILEEN SEDGWICK
in "TERROR TRAIL"
A UNIVERSAL SERIAL

Cut No. 3-S

ADVANCE NOTES

Use These Notes During the Week Before You Show the First Episode

POISON gas, the most destructive agency developed during the World War, plays an important role in "Terror Trail," Eileen Sedgwick's newest serial, which is to be shown at the .... Theatre beginning .... The story concerns the struggles of American and foreign secret service agents for the possesion of the formula for Terror Gas, the new war gas invented by American gas experts.

◆

Eileen Sedgwick, Universal's blonde-haired heroine, who scored as a screen dare-devil in two stirring serials, "The Great Radium Mytsery," and "The Diamond Queen," soon will be seen at the .... Theatre in a new screen-thriller, "Terror Trail," a picture of international secret service workings.

◆

It is predicted that house-breakers and safe-crackers soon will be using asphyxiating gases instead of black-jacks and pistols, so efficient did gas prove in the late war. Such a use of war gas is shown in "Terror Trail," Eileen Sedgwick's latest Universal serial, which commences its run at the .... Theatre next ....

◆

George Larkin, leading man for Eileen Sedgwick, starring in "Terror Trail," the new Universal serial to be shown at the .... Theatre beginning next ...., formerly was a circus performer. It was there he learned to perform neck-risking stunts he now does for the screen. Some of the most reckless stunts ever attempted before the camera provide thrills in "Terror Trail."

◆

The first episode of "Terror Trail," the serial to be shown at the .... Theatre, beginning ...., has a thrilling climax. Eileen Sedgwick, the star, is shown falling with a fire-escape ladder from the top of a tall building. This was not obtained by trick photography, but by having the plucky young screen actress actually fall into a net. The chance of accident was very great. Despite precaution Miss Sedgwick suffered a severe shaking up.

Eileen Sedgwick, the blonde heroine of "Terror Trail," also is known as "Babe" Sedgwick. She acquired that nick-name when she played the role of Fritz in a vaudeville act written around the Katzenjammer family. From doing comic stunts on the stage, Miss Sedgwick has graduated into the most daring serial stuntster on the screen. "Terror Trail," will commence at the .... Theatre next ....

EILEEN SEDGWICK in "TERROR TRAIL"
A UNIVERSAL SERIAL

Cut No. 8-S

"Terror Trail," the new Universal serial, starring Eileen Sedgwick, is really an international moving picture story, as it takes the players all around the world in its successive episodes. The story concerns the struggle between the U. S. Secret Service and Foreign agents over the possession of the formula for a new war gas. The first episode will be shown at the .... Theatre next ....

Colorful and fascinating harem scenes are included in Eileen Sedgwick's newest Universal serial, "Terror Trail," which has its initial showing at the .... Theatre next .... Those who have admired the blonde-haired heroine in her other impersonations will like her even more in the picturesque garments of the Orient.

◆

Those who enjoy stories of the Secret Service and kindred detective tales will revel in "Terror Trail," the new serial which starts at the .... Theatre, next .... It is based on the efforts of the U. S. Secret Service to prevent foreign agents from getting possession of a valuable war gas formula. Eileen Sedgwick, Universal's leading serial star, plays the principal role.

BORN DURING FLOOD SHE KNOWS NO FEAR

PERSONS who believe in pre-natal influence have a remarkable example of such influence in the case of Eileen Sedgwick, the Universal serial star, whose most recent photo-thriller, "Terror Trail," begins at the .... Theatre next ....

Miss Sedgwick was born in Galveston shortly after the big flood of 1900, in a little marooned cottage that had been washed far afield by the great tidal wave. The child's mother had undergone a series of terrifying experiences similar to the flood horrors recently reported from the Pueblo district.

Miss Sedgwick has absolutely no sense of fear. In early childhood she did deeds and performed stunts before which other children quailed. As she grew older she became more daring. When she started in moving pictures, it soon was discovered that no stunt could be found she would not attempt for the camera.

In "Terror Trail" she endangered her life a score of times in order that the serial might provide thrills for the picture public.

ADVANCE STORIES

Screen Star Began As Stage Kiddie

EILEEN SEDGWICK LONG A FAVORITE

EILEEN SEDGWICK, starring in the Universal super-serial, "Terror Trail," has been on the stage since she was a small child. The star was born in Galveston, Texas, and when old enough to toddle took her place before the footlights with her family, then known as the popular "Five Sedgwicks." They traveled as an independent theatrical company and became famous thriughout the country. The company's repertoire included the latest dramatic and musical hits from New York, and Eileen's early stage schooling gave her unusual versatility.

Miss Sedgwick then went into vaudeville and became a popular variety entertainer at the age of fifteen, but left the stage for comedy parts with a pioneer motion picture company. Her first important rôle before the camera was with the Universal production, "The Isle of Life," taken in Mexico. She was so appealing in the rôle that her screen career was assured and she has continued in Universal productions.

For a time Miss Sedgwick returned to comedy rôles at Universal, and became very well known as a mirthmaker. Carl Laemmle, president of Universal, discovered that Miss Sedgwick possessed unusual dramatic ability, and she was cast opposite Eddie Polo in several of his thrilling productions.

As a result of her sincere work and ability, she was given starring honors in "The Diamond Queen," and which was a striking success, recently directed by Edward Kull. Kull guided her through the thrilling episodes of her latest serial, "Terror Trail," which can be seen next .... at the ....

Eileen Sedgwick plays a remarkable dual role in "Terror Trail," Universal's newest serial, the first episode of which will be shown at the .... Theatre, ... Miss Sedgwick plays the role of a woman secret service operative and also that of a woman who is a spy for a foreign government. The serial is said to be filled with novel thrills. Terror Gas, a new and deadly war force, provides startling climaxes.

EILEEN SEDGWICK in "TERROR TRAIL" A UNIVERSAL SERIAL

Cut No. 4-S

Around the World Serial

"TERROR TRAIL," a Universal serial in which Eileen Sedgwick will play the hazardous starring rôle under the direction of Edward Kull, is coming to the .... Theatre on ....

In no serial production in which she has heretofore been featured has the radiant blonde been required to do the dangerous feats which have been outlined for her in "Terror Trail."

The story of "Terror Trail" was written by John W. Gray and Edward Kull with the supervisory collaboration of William Lord Wright, chief of the serial and short-reel feature department at Universal City.

In scope the narrative is cosmopolitan, touching every country on the globe. In theme it concerns a girl who, single-handed, undertakes a patriotic service to her country by solving a great international mystery and frustrating the plans of crooked diplomatic agents.

The plot, which comes with smashing swiftness, cannot be told at this time, but it is said to have an international significance which will add to its force.

George Larkin, widely known as a leading man, has been selected to play opposite the star, and will head an all-star supporting cast of unusual appeal.

Al Smith, whose principal dramatic work has been in "villainous" rôles, and Barney Furey are two popular players who have been selected for the opening episodes.

Secret Service Agents Have Thrilling Lives

ADVENTURES OF UNCLE SAM'S SPIES SHOWN IN "TERROR TRAIL," THE NEW SEDGWICK SERIAL

THE world has eyes, which are constantly watching. They never close; they see everything; they report quickly; and then the law takes its course slowly—but in the end there are no escapes.

The attractive lady who lives in the villa in a distant land, and who appears to be a traveler seeking rest, may be one of th eyes; the gentleman dressed in the garb of the underworld who hangs around the pool hall, could be one of the eyes. There are all over the world the eyes of the Secret Service Departments of the different governments.

Their lives are thrilling—they mix constantly with people, but seldom, if ever, mention their purpose. When they find the trail, nothing stops them; to the end they must go, no matter how terrible. The destiny of nations is often controlled by the eyes of those who watch. If the enemy has the formula of a poisonous gas, an operator is told to return to headquarters with it, that is all. Where, how and when and at what cost is his lookout. Sometimes a woman is detailed on the mission. It may take years, but they never return until they have the coveted piece of paper on which the lives of millions may depend.

Eileen Sedgwick, in Universal's latest super-serial, "Terror Trail," has such a rôle. As a representative of the government she started out on the trail. The episodes of the story will bring to the screen one of the most thrilling and exciting serials ever told.

The popularity of the star in serials has brought her the well-earned title of "Queen of the Serials." Her reputation in "The Diamond Queen" has been definitely established, and this production under the direction of Edward Kull will increase Miss Sedgwick's reputation as one of the most popular stars of the screen.

AIDS FOR THE SHOWMAN

ADVERTISING PUNCHES

◆

1—The beauty and charm of Eileen Sedgwick, who has the leading rôle combined with her fearlessness in performing screen stunts.

◆

2—The fact that the recent World War has interested the civilian population in the methods of destruction by powerful kinds of gas.

◆

3—The fact that Eileen Sedgwick, the star, plays a dual rôle in this chapter mystery film.

◆

4—A death-defying plunge in a closed automobile from the deck of a ferryboat.

◆

5—Some of the methods of operation of the Secret Service agents in dealing with international criminals.

◆

6—The locale of the serial which includes nearly every country in the world.

◆

7—The dangerous stunts the star is called on to perform on the land, in the sea and in the air.

◆

8—The methods inventors must take that their secret processes are not stolen by crooks who make a specialty of stealing and selling international secrets.

◆

9—The introduction of a romance into a thrilling story that moves with terrifying action through each episode.

◆

10—The fact that Edward Kull, the maker of many photo thrillers, is both the director and also the co-author of this serial story.

Cast of the Players

ELAINE EMERSON	EILEEN SEDGWICK
BEATRAM RUSSELL	THEODORE BROWN
BRUCE BURNS	GEORGE LARKIN
HUNCH HENDERSON	AL SMITH
HOLMES	BARNEY FUREY
VERA VERNON	EILEEN SEDGWICK

AT A GLANCE

SUBJECT—"TERROR TRAIL."

LENGTH—Serial—18 Episodes.

STAR—Eileen Sedgwick.

PREVIOUS HITS—Lead in "The Lure of the Circus" with Eddie Polo, co-star of "The Great Radium Mystery." Star of "The Diamond Queen."

DIRECTED BY—Edward Kull.

STORY BY—Edward Kull and John W. Grey.

SCENARIO BY—Edward Kull and John W. Grey.

SUPPORTING CAST—Theodore Brown, George Larkin, Al Smith and Barney Furey.

LOCALE—Washington, D. C., the Western plains and an around the world trip touching nearly every country on the globe.

THUMB-NAIL THEME—Elaine Emerson, a young American girl, volunteers her services to the United States Government to prevent a band of international crooks from obtaining the formula of the invention of Terror Gas, the most powerful agent of destruction being tried out by this Government. Her activities against the band lead her into many perilous situations in many different countries of the world.

"Marking Time?--Hell No! We're Going Ahead!"

FOR THE EXHIBITOR

Advertising Display Lines And Postcard Punches

The international crooks were the cleverest in the underworld and their power was world-wide, yet they were tricked and defeated by a clever American girl working alone. See Eileen Sedgwick in "Terror Trail."

Take a trip around the world in the pursuit of the international conspirators—see the struggle for the possession of the secret formula of Terror Gas, the most powerful war machine ever invented. It's all in the Universal serial, "Terror Trail," starring Eileen Sedgwick.

Suspected of being in league with the criminals working to defraud the Government out of the secret of Terror Gas, a new death-dealing machine, the crack agent of the Department of Justice could not tell the man she loved who she was and how she happened to be at the hotel. Follow Eileen Sedgwick in "Terror Trail," a Universal serial.

Struggles on land, struggles in the air and struggles under the sea in nearly every country on the globe are shown in the lightning-fast Universal serial, "Terror Trail," starring Eileen Sedgwick.

Locked in an automobile which is sent spinning from the rear of a ferryboat while crossing a river is just one of the perilous stunts performed by Eileen Sedgwick in "Terror Trail," the latest Universal serial of International mystery.

FOR THE HERALD

CHEMICAL experts have evolved a new gas which will make America supreme in the next war. A fleet of aeroplanes spraying this gas in liquid form over armies, towns and country sides will annihilate entire populations and destroy all vegetation.

Spies of almost every foreign country are active in the United States in an attempt to get the formula for the new gas. The War Department and the U. S. Secret Service are taking every possible precaution to safeguard the formula from alien hands.

The gas is known as Terror Gas. It is lethal, paralyzing the nerve centers by its toxic qualities. In light concentration it puts its victims into a state of suspended animation. In heavy concentration it paralyzes the heart and causes death.

The desperate struggle between the various international spy systems to get this gas has been woven into a stirring photoplay by Universal. It is called "Terror Trail," and is an 18-episode serial starring Eileen Sedgwick.

"Terror Trail" commences its run at the .... Theatre next ....

Aids For The Exhibitor

One thumbnail portrait cut and mats.
One one-column portrait cut and mats.
One two-column portrait cut and mats.
Six one-column scene cuts and mats.
Three two-column scene cuts and mats.
Three one-column ad cuts and mats.
Two two-column ad cuts and mats.
One three-column ad cut and mats.
Four exploitation cuts and mats.

❦

Display Material

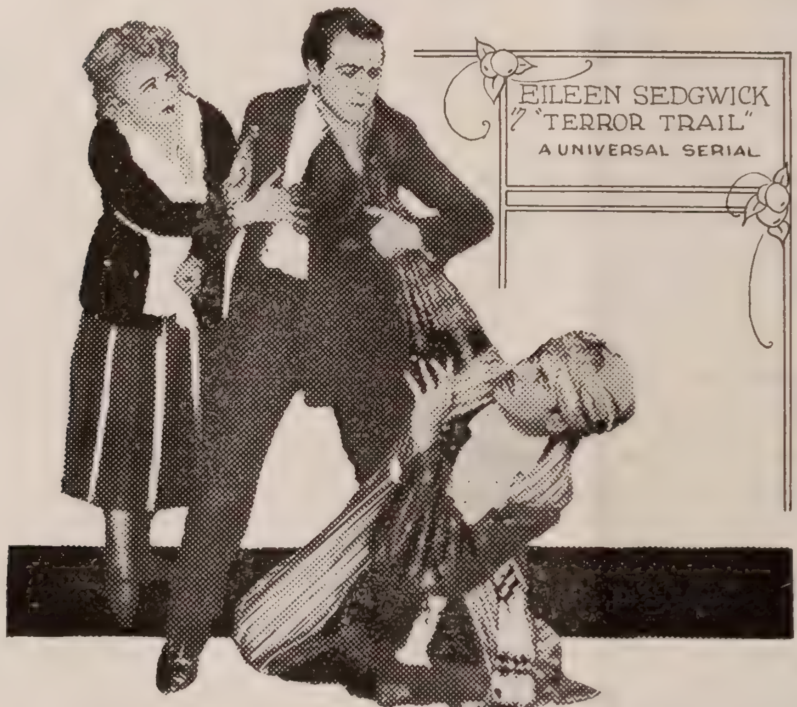
One, three and twenty-four-sheet advance posters.
One three-sheet cutout.
One advance banner.
One advance slide.
One herald.
One, three and six-sheets for each episode.
One set of eight lobby photos 11 x 14 inches for each episode.

Cuddle Up To Universal--You'll Be Needing Us

These Reviews
Were Prepared
By Unprejudiced
Reviewers

REVIEWS

Your Local Papers
Will Be Glad
To Use This
Material



Cut No. 9-S

Development of New Terror Gas Forms Theme of Thrilling Serial

REVIEW No. 1

THE development of the most deadly form of gas used in modern warfare and the efforts of a band of international spies to steal the inventor's formula furnishes the interesting and timely theme of "Terror Trail," the latest Universal serial starring Eileen Sedgwick, which started last night at the .... Theatre.

This serial starts off with fast action and if the succeeding episodes provide the thrilling incidents of the first two, "Terror Trail" should be the most interesting and popular chapter photoplay ever shown at a local playhouse.

The young serial star gives an excellent account of her dramatic ability and fearlessless in her encounters with the conspirators who are trying to gain possession of the secret formula of Terror Gas and which they intend to sell to a foreign power. In addition to playing the role of the plucky American girl who is a member of the Secret Service, Miss Sedgwick also plays the part of the female member of the criminal band who closely resembles the government agent and who as the occasion demands impersonates the government worker.

In addition to the highly dramatic plot and many thrilling moments provided in this serial, the action will carry the movie fan from this country to nearly every country on the globe. The succeeding episodes of this serial will be shown every .... at the .... Theatre.

Latest Serial Film Shows Thrills of Spy Systems

REVIEW No. 2

STORIES of international intrigue are always interesting, and the latest Universal serial, "Terror Trail," starring pretty Eileen Sedgwick, which was shown for the first time last night at the .... Theatre promises to be the most popular chapter photoplay ever shown at a local playhouse.

The first two episodes of the serial which has as its theme the efforts of a girl member of the Secret Service to outwit a band of international conspirators, started off with fast action and many thrilling incidents.

Eileen Sedgwick, as Elaine Emerson, a young American girl who volunteered her services to the Government, is engaged in working to prevent a band of criminals stealing the formula of Terror Gas, the most destructive agent of warfare invented for use by the U. S. Army. The plot promises to carry the spectator to almost every country in the world before the conspirators are run to earth.

Because of the universal interest of the public in all the modern methods of destruction on the battlefield which is the outgrowth of the World War, the theme of this serial is a timely one. It is agreed by experts that the most powerful and terrible weapons of defense or offense in the next war will be gas in its various forms.

Great strides have been made by nearly every country since the armistice in the development of this branch of the army service. At the present time both the U. S. Army and the Navy are conducting extensive gas tests and this serial shows how great are the precautions necessary for the inventors of the newer forms of gas.

Edward Kull, who directed Eileen Sedgwick in her previous Universal serials also directed the star in her present serial and is also the co-author with James W. Grey of the story.

The succeeding episodes of the "Terror Trail" will be shown every .... at the .... Theatre.

"Marking Time ? -- Hell No ! We're Going Ahead !"

FOLLOW-UP STORIES

Screen Stuntsters Need Iron Nerve

MERE BRAVADO NEVER LASTS LONG, SERIAL DARE-DEVILS CONTEND

DOES it require nerve or a lack of it to become a famous serial star? Eileen Sedgwick, the youngest and one of the most attractive screen serial stars, is decidedly in favor of the highly educated nerve that can sense the difficulties and possibilities of any situation.

It takes nerve—not the sort described as "brass" or "crust"—to face the many perils that are always a part of the chaptered dramas and the numerous hazardous situations that make a serial interesting and thrilling. A person with plenty of "brass" may face a few lions, tigers and other wild animals, and if he gets too 'crusty" with the dangerous beasts it is quite certain that a casualty will be registered with the producing company. One must possess nerve, but of the kind which designates daring and valor.

In "Terror Trail," Universal's latest super-serial starring Eileen Sedgwick, the star is an expert operator in the confidential service of the government. Time after time she is called upon to go through the most nerve-racking and hair-breadth escapes in order that the plottings of a gang of international criminals may be frustrated.

In the filming of "Terror Trail," the star narrowly escaped serious injury upon several occasions, but she refused to permit a "double" to take her place in any perilous bit of action. Her coolness in time of danger brought her safely through each experience, where a less level head would have come to grief.

Miss Sedgwick is just twenty-one years old, and possesses unusual dramatic ability, with a great love for the thrills and excitement of the serial, which has given her unusual popularity.

"Terror Trail" is being shown every .... at the .... Theatre.

Look Out For
TERROR GAS
On The
"TERROR TRAIL"

EILEEN SEDGWICK *in* "TERROR TRAIL"
A UNIVERSAL SERIAL

Cut No. 5-S

Screen Heroine in Daring Auto Dive

EILEEN Sedgwick, the charming and daring screen star who is acting in "Terror Trail," the serial which is now being shown every .... at the .... Theatre, is known as an expert motorist. Her ability to handle the wheel of practically any make of motor car was very valuable to her in this latest serial of international romance and intrigue.

Miss Sedgwick, as the secret agent of the United States government on the trail of the international crooks, handled a motor car in many of the episodes.

One of the most thrilling feats she has ever been called upon to perform is contained in the fifth episode. Miss Sedgwick was locked in a motor car which with a racing motor was sent spinning off the stern of a ferryboat in the middle of a river. It is needless to say that every one in the company was greatly alarmed that the daring young star would not be rescued before she suffered from immersion.

Eileen Sedgwick Stars in Serial

FORMER VAUDEVILLE KIDDIE NOW A SCREEN STUNTSTER

EILEEN SEDGWICK, the pretty star of "Terror Trail," the latest Universal super-serial, is one of the most popular and best-known young women of the screen. Miss Sedgwick is known as "the serial queen" if the films. She has appeared in countless perilous situations, and has never permitted any one to "double" for her, regardless of the hazard.

Like many famous motion picture stars, Miss Sedgwick started her career in comedies. It was a very natural step from the vaudeville stage to a comedy set with the old Lubin company. Miss Sedgwick had been with the "Five Sedgwicks," playing in popular vaudeville houses in a version of the happenings of the Katzenjammer family. Eileen played the part of Fritz, the noted mischief-maker of the comic supplement, and her sister, Josie, also a screen favorite, played the opposite rôle of Hans, the equally famous Katzenjammer brother. The sketch was well taken by audiences, and Miss Sedgwick enjoyed the footlights.

Leaving vaudeville, she played a few comedies for Lubin, and then was engaged by Universal to play an important part in "The Isle of Life," a colorful action drama staged in Mexico. With her wealth of beautiful blonde hair, she made a most attractive heroine, and at that time was engaged permanently by Universal.

When "The Isle of Life" was completed Miss Sedgwick returned to comedies and became a great favorite in Universal mirth production. She was featured in no less than thirty comedy productions. However, it was the star's desire to return to the excitement of the serial, and she supported Eddie Polo in many of his thrilling Universal serials.

Miss Sedgwick was starred in "The Diamond Queen," which brought her nation-wide popularity. In "Terror Trail" she does many breath-taking stunts, and the serial can be seen every .... at the .... Theatre.

Cuddle Up To Universal--You'll Be Needing Us

Exploitation Ideas That

THE exploitation seeds you sow between the time you book this serial and the time you show the first episode will bear fruit for eighteen weeks. That fact should make you realize how important it is to publicize the serial in advance, so that the maximum possible number of persons see the first episode. On this and succeeding pages you will find suggestions for stunts, displays and other methods of attracting crowds to the opening episodes of "Terror Trail."

THE best exploitation theme available for putting over "Terror Trail" is the Terror Gas that forms the basis for the story. Terror Gas is a new and lethal agent of warfare invented by American gas experts. The gas theme can be used in lobby displays, in stunts and in other exploitation.

HERE is a good suggestion for a street stunt. Have one or more men stroll around the streets wearing gas masks. You can get any number of former soldiers for this, most of whom have their own gas masks. Displayed on their backs or on the front of the gas mask container there should be a caption somewhat as follows:

LOOK OUT FOR TERROR GAS

See "Terror Trail" at the .... Theatre

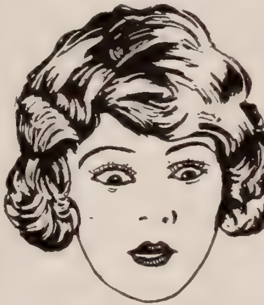
These men can call attention to themselves by a small hand claxon, such as are sold in toy stores. Claxon horns were used as Gas Signals during the war.

Show Them The Terror Faces

EILEEN SEDGWICK has the ability to correctly present and interpret the various expressions of terror shown by the human face. In this serial she has an opportunity to run the entire gamut of human expression. In all the posters and other display material prepared for the serial the element of this terror is strongly stressed.

In putting across and impressing on your patrons the quality of terror a good plan would be to make up several lobby cards or a lobby display showing several faces and the way that they are changed by various kinds of terror. If you can't secure the services of the local newspaper cartoonist get one of the amateur cartoonists who are to be found in every town and have him make several pen and ink sketches for your lobby display.

Select one of the portraits of Eileen Sedgwick and mount it on a lobby card frame surrounded by several of the drawings. These terror faces can be treated in a number of ways, and you need not actually stick to the subject matter of the serial. In fact, if you can put a humorous touch in the drawings they will be much more effective.



Cut No. 15-X

Every exhibitor can add additional slogans or captions of local importance to the following suggestions for this card idea: "He Forgot His Ticket Money," "Sneaking Home at 4 A. M," "She Missed The First Episode," "He Held Five Aces."

These cards placed in a lobby frame on your wall or placed on an easel in the entrance to the lobby are sure to attract considerable attention.

Other lobby cards which play up the title of the serial should also be used freely.

Use This Ballyhoo

AN effective aid to your ballyhooing for "Terror Trail" can be had with a siren horn or a claxon worked in your lobby. These noises are recognized Gas Signals wherever gas is expected, and always produce a creepy sensation. If you cannot get a siren or a claxon, an old piece of iron bar hit with a hammer makes a satisfactory Gas Alarm.

The Alarm should be accompanied by a flash sign or illuminated card with the caption:

Look Out For TERROR TRAIL!

Watch the "TERROR TRAIL!"

HAVE YOU TRIED THIS YET?

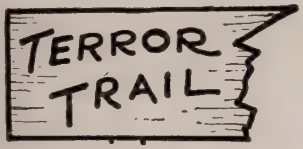
Here is one of the best serial exploitation stunts you can use:

Announce that on the opening night of the serial, a flashlight picture will be taken of the audience and that twenty (or any other number) of the faces shown in this picture will be enlarged and shown on the screen (by slide) during the showing of the second episode. Those persons whose faces thus appear on the screen will get season tickets for the entire run of the serial.

"Marking Time? -- Hell No! We're Going Ahead!"

Will Fill Your Playhouse

Detour Here



Cut No. 13-X

PLAY up the "Terror Trail" angle wherever possible if you want to get the most benefit from the advertising and publicity opportunities in this serial. Sign boards and finger boards with the title of the picture can be erected at important places in town.

It should not be very difficult to get permission from the proper officials to place a street sign with the words "Terror Trail" on the street markers on the corners of the street leading to your theatre.

If the entrance to your theatre is on one of the side streets of the town, place a sign board somewhere on the main highway, reading as follows: "Detour Here—'Terror Trail,' follow arrow to ....Theatre." "Terror Trail," traffic stands should also be made for use in the front of the theatre.

Essay Contest on "Terror Trail"

EILEEN
SEDGWICK
UNIVERSAL

Cut No. 1-*P*

ONE of the surest ways of getting worthwhile publicity across in your local newspapers is by bringing to the editors a really interesting essay contest idea. Because nearly every family has some one who thinks that they can express their thoughts—grave or gay—on paper, a contest is always popular and excites more interest than almost any other publicity stunt for such slight cost.

Here is an essay contest idea for "Terror Trail," that can be successfully worked in any sized town. Now, Mr. Exhibitor, when you go to your home town editor with your advance publicity for this serial ask him to conduct an essay contest on the most terrifying moment in the lives of his readers.

This can be arranged in a number of ways, but two suggested headings for the contest page in your paper are: "My Most Terrifying Moment," or, "My Most Terrifying Experience." The writers of the best essays received during the contest will receive as rewards passes to your theatre for all the episodes of "Terror Trail." At the end of the contest the winning essay should be printed in the newspaper with the names of their authors.

Some showmen seem to think that newspapers only want to co-operate with them in running a contract of some kind when they are showing a feature picture at their theatres. As a matter of fact the editors will be glad to co-operate with you on any picture if the idea you show them has real merit. And the contest suggested here is one that will be welcomed anywhere, for it will be of mutual benefit to both your theatre and the town newspaper.

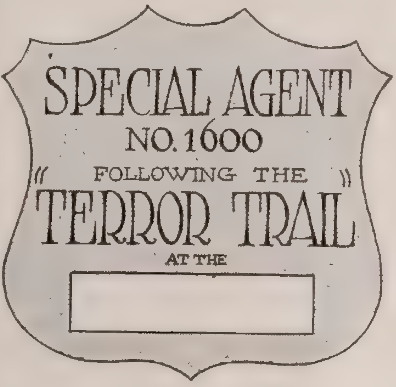
Don't Forget Your Badge

"HEY, Johnny! did you get your badge? I'm working for the Secret Service now. Sure—following the "Terror Trail" mystery. Better beat it down to the picture show and get a badge."

Don't forget the boy element in your town when you book this serial, Mr. Exhibitor, for the kids are coming to constitute an important part of serial audiences. The reproduction of the badge which is shown on this page is a suggestion which can be worked by your theatre.

After your kid patrons have worn these badges around the town for a time everyone will know that there is a rattling good mystery serial down at your theatre.

These badges appeal to the element of adventure in the boy and the pride of possession with the desire to have the same things that the other fellow has.



Cut No. 12-*X*

This is a very simple and comparatively economical stunt. Let your local printer print on square cardboard the official permit as shown on the card here.

These are then to be given out at the box-office or promiscuously, as you determine. The boys will then cut along the outline of the badge and make their own shields in afew moments time.

Another Lobby Stunt

TAKE advantage of the Terror Gas angle to this serial by arranging a Gas Mask Exhibit for your lobby. This suggests a tie-up with the American Legion or the Veterans of Foreign Wars. Many "overseas" veterans have French and German gas masks which they gladly will place on exhibit. You might be able to get hold of other implements of gas war-fare from your local National Guard organization.

A novel ballyhoo or presentation stunt would be to have a Gas Mask Drill, showing the various steps taken by a soldier in combating gas. Any "overseas" veteran can help you with this. Keep in it a light vein. One of the most amusing stunts you can arrange is to get a quartette of ex-soldiers to sing in gas masks, on the street, in your lobby or on your stage.

Cuddle Up To Universal--You'll Be Needing Us

SPECIAL STORIES

EILEEN SEDGWICK
in
"TERROR TRAIL"
A UNIVERSAL SERIAL

Cut No. 11-*S*

Universal Screen Villain Started As Choir Boy

FROM surplice to stripes is the striking change of garb made by Al J. Smith, now supporting Eileen Sedgwick in her latest Universal super-serial, "Terror Trail," now being shown at the .... Theatre every ....

At the tender age of nine years little Al was singing in a boys' choir in an eastern city. Now he is enacting the villain's part in a Universal serial, and for certain he is wearing the conventional costume that the government has designed for gentlemen who are not at liberty.

When Al's voice started to swing from high soprano to a rather deep bass, with no degree of certainty, he left the choir to take up stage work. He enjoyed the usual experiences which befell a young man seeking fame on the stage, the most usual one being the long walk home at the end of each season's engagement. At that time Smith says there were about thirty seasons to the year.

A stock company brought him West eight years ago, and since that time he has been in screen work. He was Zimba in Eileen Sedgwick's serial, "The Diamond Queen," and is playing the "heavy" in the current production.

Personally, Smith is anything but a villain off the screen, and is one of the most popular players at Universal City. His dramatic ability is noted by the excellent characterizations which he has given to the silver sheet.

Former Acrobat Now Serial Star

George Larkin a Scientific Daredevil

WHEN Edward Kull, director of Eileen Sedgwick in her Universal serial, "Terror Trail," discovered that the leading man would have quite as many perilous stunts to perform as the star, he selected "Daredevil" George Larkin for the rôle. This serial is being shown every .... at the .... Theatre.

Larkin has appeared in a dozen serial productions, and falling off an aeroplane or jumping across a bottomless ravine is all in the day's work.

There is a science in his daredeviltry, however, which keeps him out of the morgue or the hospital. He has learned the art of complete relaxation, so that he can take a fall with the minimum danger of bodily injury, and he has developed co-ordination and control of the muscles so that they act with hair-trigger rapidity.

In one of the episodes of "Terror Trail," for instance, he leaps from a running horse to a speeding automobile in which the heroine, Eileen Sedgwick, is being spirited away. The first time the scene was attempted there was a slight error in timing, and the car rushed by a fraction of a second too soon, leaving Larkin to land on the hard road. Had he been merely a reckless fellow, he would have sustained several broken bones, at least, and delayed work on the picture for weeks. But as he jumped he realized he would miss the machine, and almost unconsciously he relaxed his muscles and struck the road in such a way that he only sustained a few bruises.

George Larkin was a circus acrobat when quite young, and it was there that he learned the science of muscular relaxation which has been of such a wonderful help to him in supplying thrills for the edification if picture fans.

"Marking Time ? -- Hell No ! We're Going Ahead !"

Thrills *from* "Terror Trail" Serial

Desperate Chances Taken By Film Stars

(Use Before the Second Episode)

MUCH has been printed of the desperate chances taken by screen heroes and heroines to provide thrills for the picture-play public, and many writers have sought to give the impression that all stunt acting is faked.

It is a well established fact, however, that most of the stunts performed for the camera actually are done with a factor of safety that is only slightly greater than the stunt itself indicates.

It is not in the doing of dare-devil stunts that screen players come to the most harm. It is in the performance of simple stunts such as fill the action of almost every film thriller.

In her latest serial, "Terror Trail," Eileen Sedgwick, Universal's most fearless actress, got more scratches and bruises doing apparently simple stunts than she did in enacting the real breath-takers of the serial.

In the third episode of "Terror Trail," which will be shown at the .... Theatre next ...., Miss Sedgwick had to fall through a trapdoor. In doing this for the camera she hit a projecting piece of timber and was severely bruised. A slight difference in the way she fell would have caused her to suffer concussion of the brain.

No Trick Photography Used In Lion Pictures

(Use Before the Fourth Episode)

EILEEN SEDGWICK *in* "TERROR TRAIL" A UNIVERSAL SERIAL

Cut No. 7-S

MANY people who see moving pictures showing the actors being pursued by lions or otherwise acting with lions believe that the pictures are obtained by trick photography. Nothing could be more incorrect. In most cases the players actually are in the same room or on the same stage with the lions, and it is only by the most adroit means and by extra careful handling of the beasts that the actors are safeguarded from injury.

Often accidents do occur. Usually they result from false moves by the players themselves or from unforeseen incidents and conditions which the lions have not been trained to expect.

In her latest serial, "Terror Trail," Eileen Sedgwick narrowly escaped a bad clawing, due to such an incident. In the fourth episode of the serial, which is to be shown at the .... Theatre next ...., Miss Sedgwick was scheduled to fall through a trapdoor into a lions' cage.

In rehearsing the scene Miss Sedgwick fell through the door when the lions were being turned into the cage. She hit one of them as she fell and the beast turned on her with a snarl. Only the prompt action of the trainers prevented the young star from being attacked. Quick action with a sharp prong and the firing of blank cartridges frightened the lion away before he could strike.

* * *

Burglars of Future To Fight With Gas

(Use Before the Fifth Episode)

CRIMINOLOGISTS say the burglar of the future instead of being armed with blackjacks and pistols will carry a poison-gas projector. This gas, with which he will asphyxiate all who surprise him at work, will be either a lethal gas, possibly causing death, or a sleeping gas. Burglars, for instance, would have no use for tear gas, sneezing gas or mustard gas, the three gases so effective in warfare, where it is more advantageous to put a man out than to kill him.

Startling and realistic moving pictures showing this new and criminal use of gas, warfare's latest terror, are shown in the fifth episode of "Terror Trail," the Universal serial which will be seen at the .... Theatre .... The serial, starring Eileen Sedgwick, is based upon the attempt of a foreign government to get the formula for Terror Gas, a new American weapon.

In the episode to be shown.................. ....at the .... Theatre a safe-breaker is shown working in a gas-mask and overcoming by gas projection those who seek to capture him.

* * *

MINE DISASTER SHOWN ON THE SCREEN

(Use Before the Third Episode)

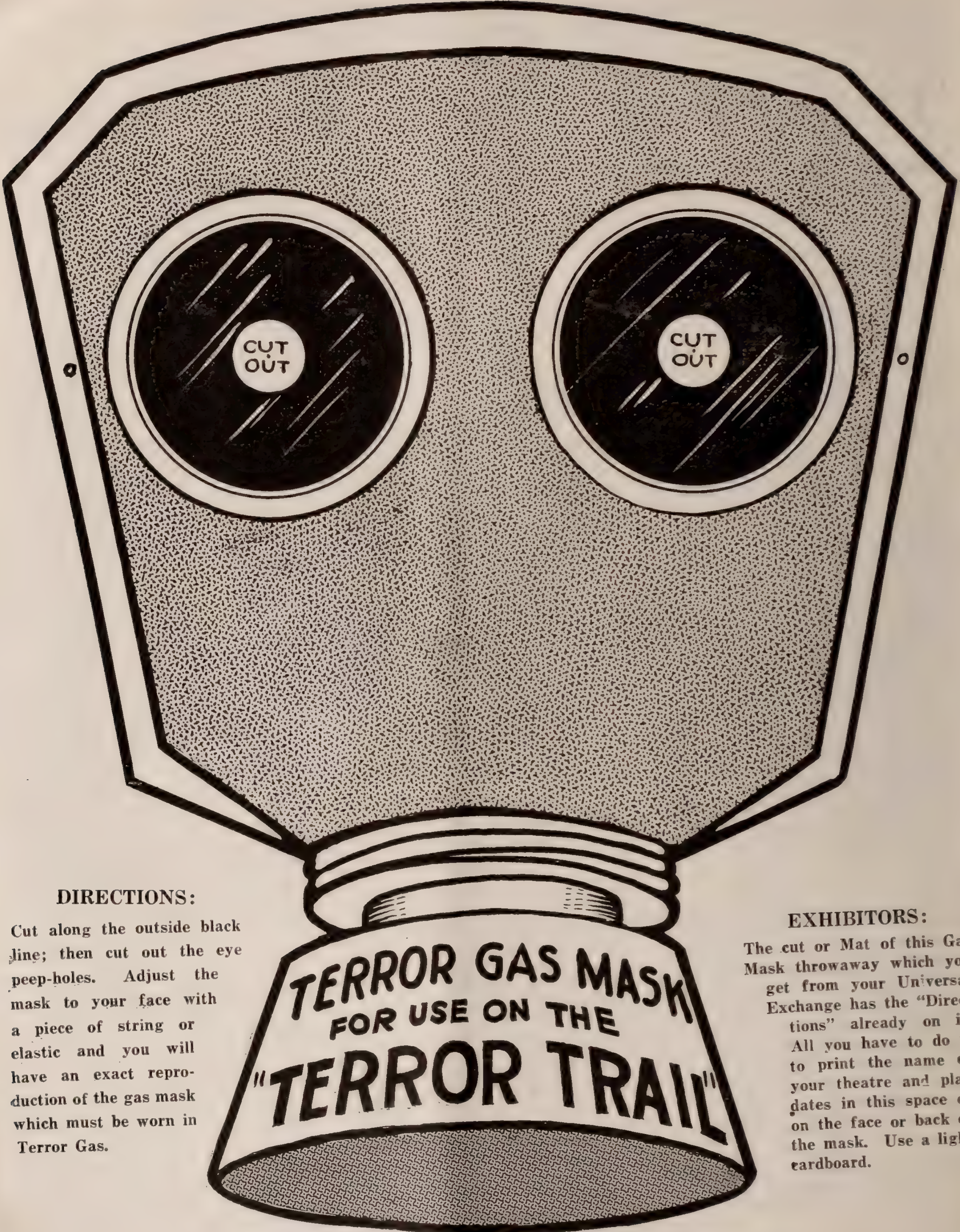
IN the list of catastrophes and horrors which at times visit the human race nothing is more terrible than a mine disaster. The poor fellows trapped far underground by fire, flood, explosion or cave-in haven't a fighting chance for their lives.

The heart-rending suspense of such a predicament has nowhere been better portrayed than in "Terror Trail," the Universal serial now being shown each week at the .... Theatre. In the third episode, to be shown next ...., Miss Eileen Sedgwick, the star, and her leading man are depicted trapped in a destroyed mine.

They are shown endangered by three of the worst forms of mine disaster. First are shown the effects of an explosion, such as occurs from fire-damp, or from ill-arranged blasts. Also the destructive effects of a cave-in far below the ground are shown, and finally the two screen players are shown undergoing all the sickening experiences of a mine flood.

The scenes were arranged under the supervision of a mining expert who had undergone all varieties of mine horrors and are said to form a strong screen lesson for those who do not thoroughly appreciate the necessity for every possible safely appliance in underground work.

Cuddle Up To Universal--You'll Be Needing Us



DIRECTIONS:

Cut along the outside black line; then cut out the eye peep-holes. Adjust the mask to your face with a piece of string or elastic and you will have an exact reproduction of the gas mask which must be worn in Terror Gas.

EXHIBITORS:

The cut or Mat of this Gas Mask throwaway which you get from your Universal Exchange has the "Directions" already on it. All you have to do is to print the name of your theatre and play dates in this space or on the face or back of the mask. Use a light cardboard.

Cut No. 14-X

ABOUT THE STAR

Eileen Sedgwick
UNIVERSAL SERIALS

Cut No. 16-P

She Likes 'em Wild

EILEEN SEDGWICK, SERIAL STAR, SAYS SHE ACTS IN SCREEN THRILLERS BECAUSE SHE GETS WILD ANIMALS FOR PLAYMATES

"Why I Am In the Movies"

By EILEEN SEDGWICK

LIKE many motion-picture actresses, I graduated from the legitimate stage to the silver-screen. It seems that I've been touring on the road ever since I was born—mother and father were both on the stage. But I've inherited no overwhelming love for the stage—the movies for me every time.

When I joined Universal I had to make out a standard form giving information of various sorts. One of the questions was: "Why did you take up a motion-picture career?" I answered, "To keep eating regularly." Which may account for my not being enamoured of the ligitimate stage.

I'm mighty keen about pictures because they enable me to keep out in the open air and they give me an opportunity to play around with wild animals. I don't know how many times I've sworn off fooling with the cats (that's what we call any lion or tiger in the pictures), but I always seem to be cast for serials where they use wild animals instead of extra people.

Of course I got the worst of it occasionally—there are a couple of scars on my shoulder which aren't birthmarks. But, take it all in all, I feel that the movies are not only the most interesting career possible for a young girl, but I am certain that no other profession offers such great rewards, from a financial physical and educational standpoint.

I prefer serials to all the other types of films; there is more excitement, action, pleasure and thrill to a two-reel serial episode than in five reels of feature picture of the usual sort.

Personal Facts About Eileen Sedgwick's Life

AGE—21.

BIRTHPLACE—Galveston, Texas.

COMPLEXION—Fair.

HEIGHT—5 feet, 3 inches.

WEIGHT—120 pounds.

COLOR OF EYES—Gray green.

COLOR OF HAIR—Blonde.

DIVERSIONS—Knitting and motoring.

NICKNAME—"Babe."

FAVORITE AUTHOR—O. Henry.

FAVORITE SPORTS — Riding, swimming and dancing.

MOST THRILLING INCIDENT—Working in pictures with lions and tigers, and lesser ones too numerous to mention.

REASON FOR BEING IN THE MOVIES—Enables her to have a permanent home and to eat regularly.

Cuddle Up To Universal--You'll Be Needing Us

Your whole town will be after her!

Every week for 18 long weeks

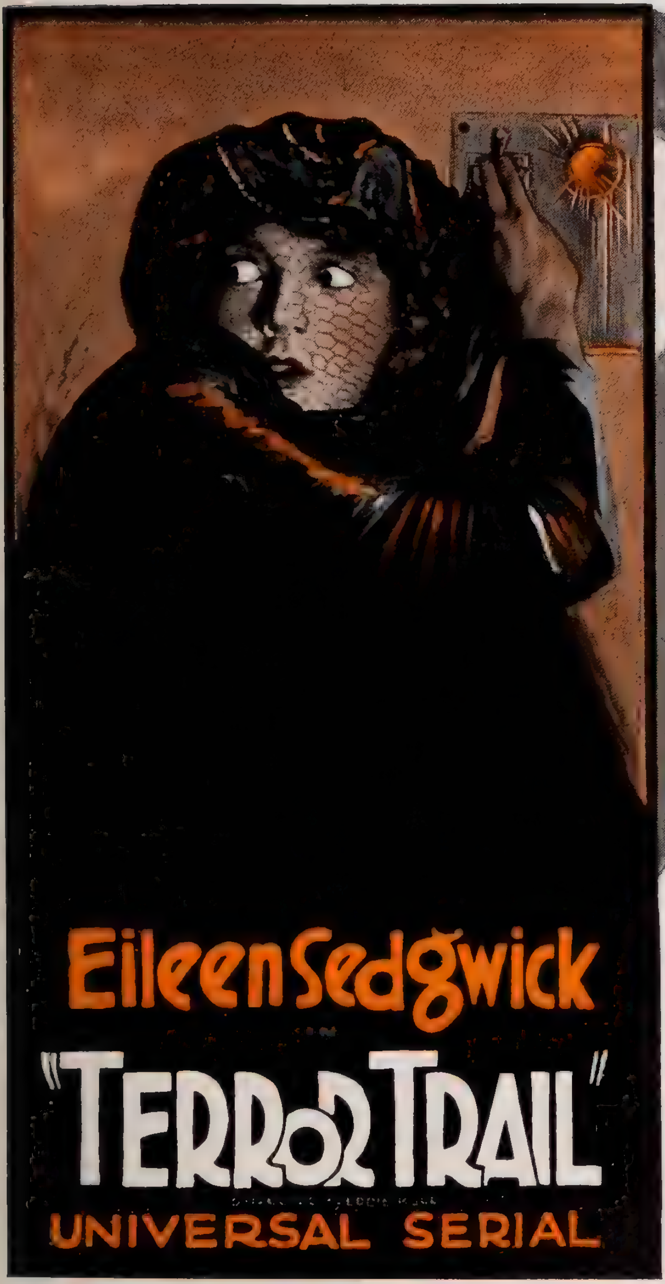
---to see bigger punches
---to feel greater thrills
---to puzzle over deeper mystery
---to go wild over faster action
than they've ever seen before

And every week for 18 long weeks
You'll Clean Up in Big League Style.

EILEEN SEDGWICK

IN

"TERROR TRAIL"



Mystery!

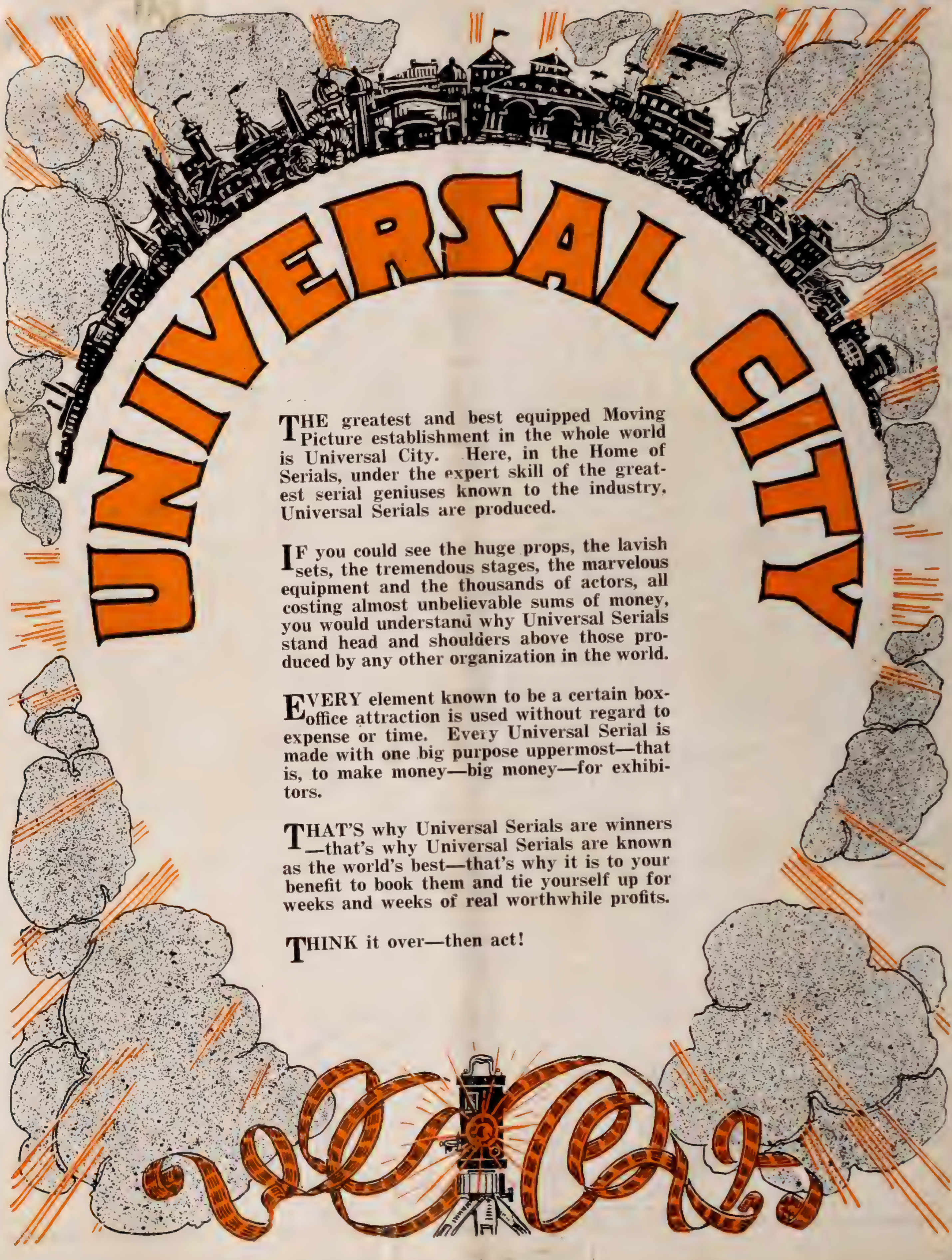
MYSTERY! Suspense! That's what gets 'em and keeps 'em coming back for more! That's what you find in this smashing secret service serial—that's what you get in your posters.

Here's one way you can cash in on the mystery stuff:

MAKE your own cut-out from this striking three-sheet. At the top of the poster, near the girl's hand (printed on this page in orange), you can insert a red electric bulb and have it flash on and off intermittently.

Stick it up in front of your house and then try—just try to keep the crowds away.

Make Your Cut Out from this Three Sheet



UNIVERSAL CITY

THE greatest and best equipped Moving Picture establishment in the whole world is Universal City. Here, in the Home of Serials, under the expert skill of the greatest serial geniuses known to the industry, Universal Serials are produced.

IF you could see the huge props, the lavish sets, the tremendous stages, the marvelous equipment and the thousands of actors, all costing almost unbelievable sums of money, you would understand why Universal Serials stand head and shoulders above those produced by any other organization in the world.

EVERY element known to be a certain box-office attraction is used without regard to expense or time. Every Universal Serial is made with one big purpose uppermost—that is, to make money—big money—for exhibitors.

THAT'S why Universal Serials are winners—that's why Universal Serials are known as the world's best—that's why it is to your benefit to book them and tie yourself up for weeks and weeks of real worthwhile profits.

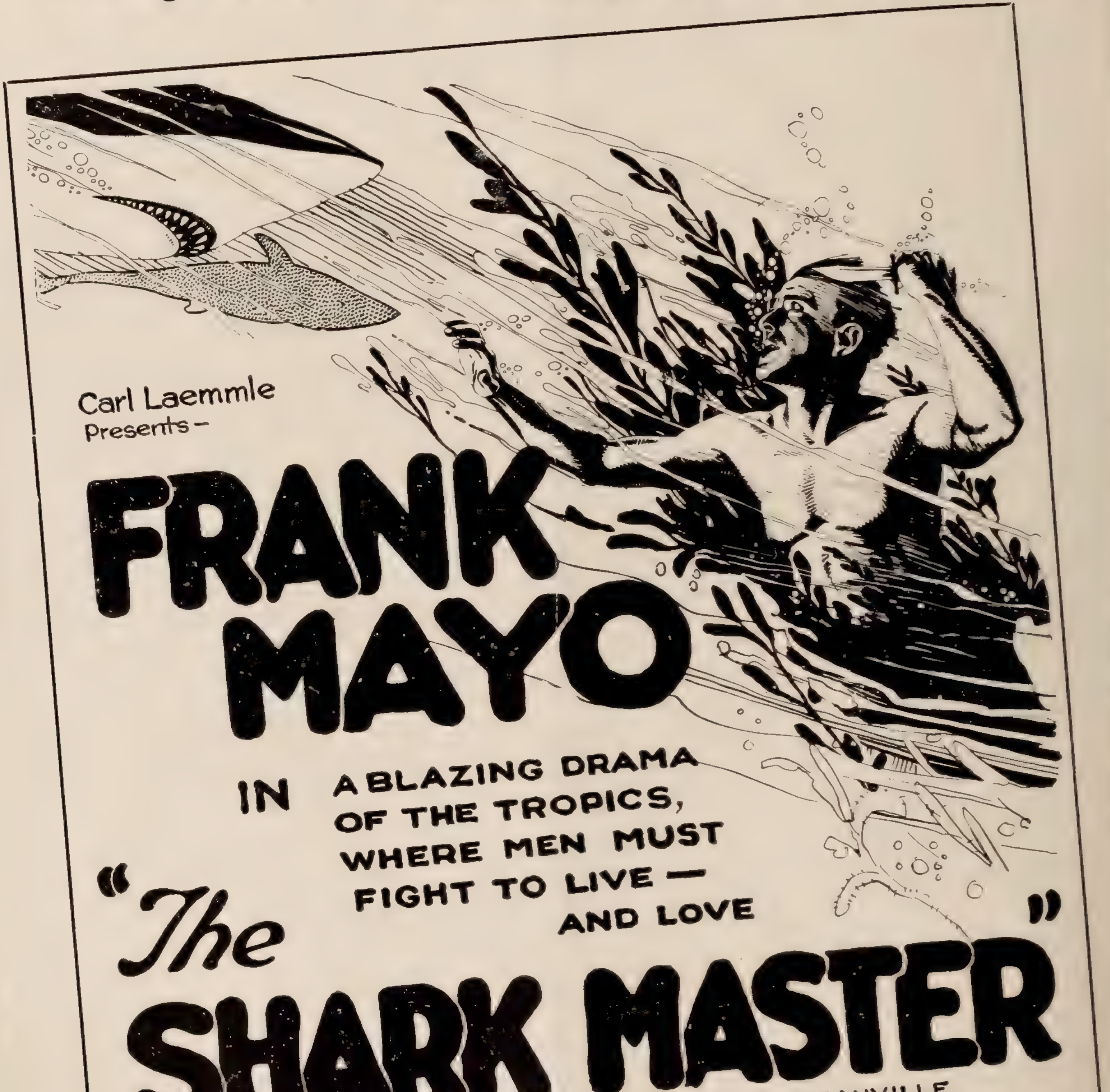
THINK it over—then act!

The MOVING PICTURE WEEKLY

AUGUST 20, 1921
VOL. 14 NO. 1

LEE MORAN
IN
"Robinson's Trousseau"
TWO REEL JEWEL COMEDY

Use This 3-column Ad
WHEN YOU SHOW
Mayo's Greatest Picture



Carl Laemmle
Presents –

FRANK MAYO

IN A BLAZING DRAMA
OF THE TROPICS,
WHERE MEN MUST
FIGHT TO LIVE —
AND LOVE

"The SHARK MASTER"

WRITTEN AND DIRECTED BY FRED LE ROY GRANVILLE

A UNIVERSAL PICTURE

COMING
SOON!

God's Truth

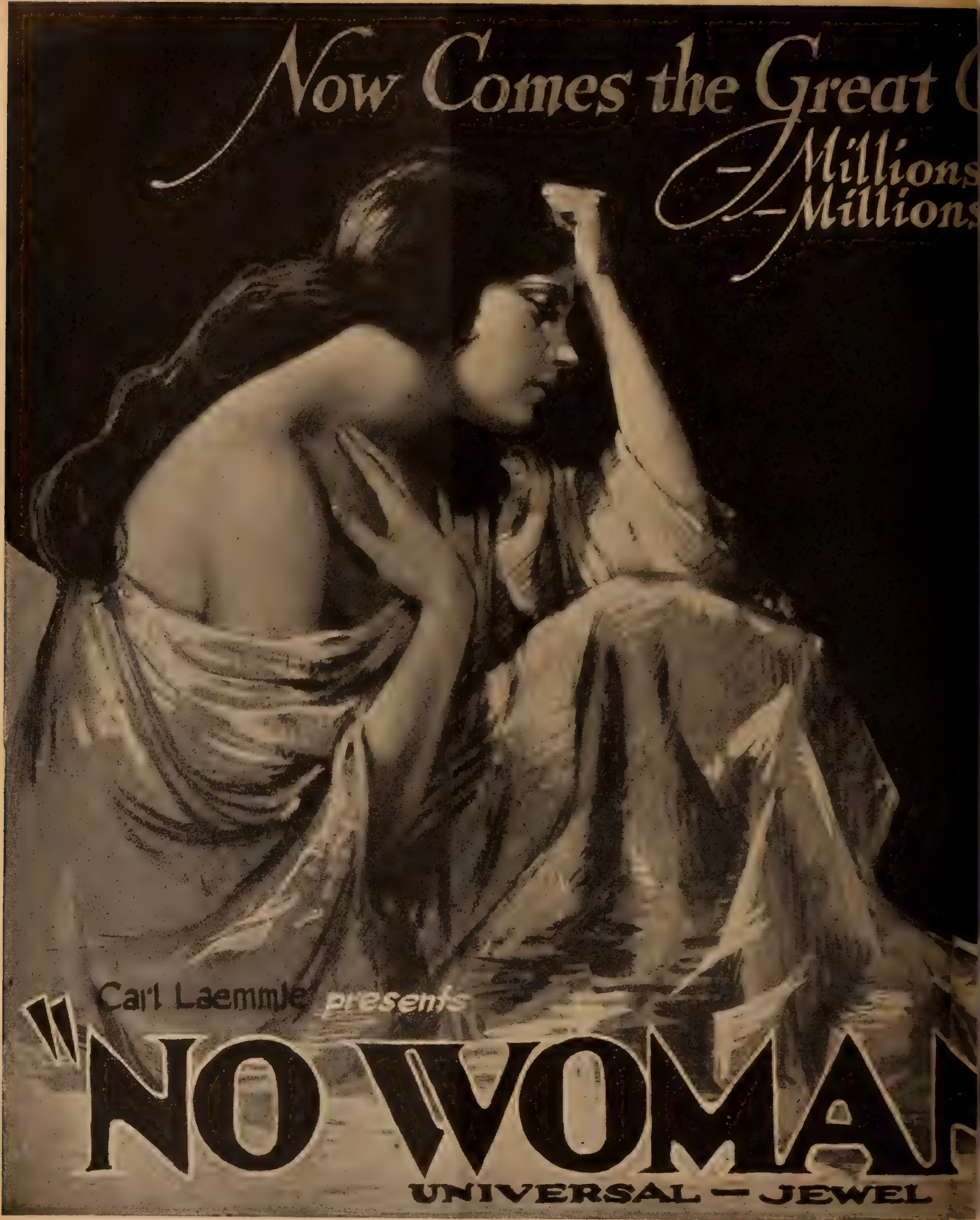
Listen to the New York Morning Telegraph

"WHILE many of the producers are shouting about 'super-productions' and 'stupendous entertainment,' Universal goes right along making program attractions , many of which have a great deal more merit than more blatantly heralded offerings. 'Luring Lips' comes to our attention quietly and unobtrusively and it goes its way leaving the pleasant remembrance and the feeling that we were given more in the way of entertainment than we were looking for."

And "Harrison's Reports" adds: " 'Luring Lips' is an excellent drama, so good, in fact, that it should prove suitable, particularly at this time, for theatres that run a picture for an entire week, if quality is what they seek. Although it does not boast of lavish settings, it is a much better picture than many of those announced by trumpets, and which are charged to you at $500,000 or more."

We've been telling you so right along, and we're going to keep on telling you!

"Cuddle up to Universal ---You'll be needing us"


Now Comes the Great
—Millions
—Millions
Carl Laemmle presents
"NO WOMA
UNIVERSAL — JEWEL

hance to Show it on the Screen!

have read the famous novel will want to see the picture

FACTS

The **novel, "FANNY HERSELF,"** is still one of the best sellers.

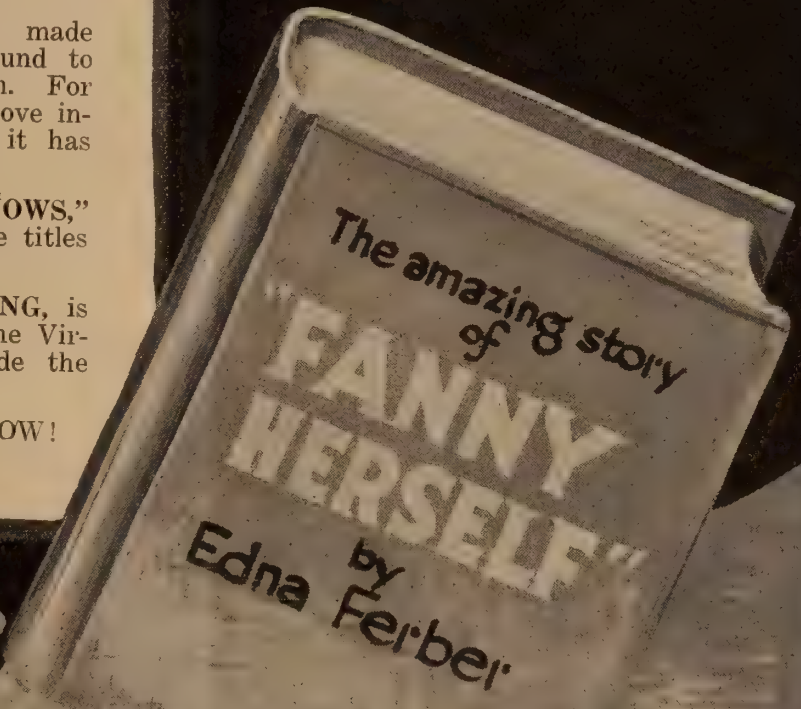
The **author, EDNA FERBER,** is one of America's most popular writers.

The **picturization** has been made into a masterpiece that is bound to take the movie world by storm. For emotional thrills, swift action, love interest and wonderful settings it has rarely been equaled.

The **title, "NO WOMAN KNOWS,"** is one of the greatest box-office titles ever registered.

The **director, TOD BROWNING,** is the same genius who made "The Virgin of Stamboul" and "Outside the Law" for you.

See your Universal Exchange NOW!



SOON TO BE RELEASED

DIRECTED BY TOD BROWNING

KNOWS"

PRODUCTION DE LUXE

Carl Laemmle
presents

Another Great Picture by the
'Outside

"NO

"Man who made the Law'

Woman Knows"

The amazing story of 'Fanny Herself' by Edna Ferber . . .

Directed by
TOD BROWNING

Universal Jewel

Cost to date — $1,2

Carl Laemmle's Crowning Achievement

Directed by and featuring Von Stroheim

"Foolish

56,190.80

The first Real Million Dollar Picture

Wives"

UNIVERSAL JEWEL MASTERPIECE

Special Attractions for September

IN the race for business it's the fellow who gets the flying start that stands the best chance of winning. And this season you're going to have to run like blazes to keep ahead of the field. Universal knows that—that's why Universal has planned to get you off to a flying start—and to keep you in front throughout the year.

RIGHT off the bat you get the edge on everybody else with four bang-up Universal Special Attractions. Further, you get Universal's promise that the pace will be kept up with each succeeding Special Attraction.

THE new season begins with Hoot Gibson, the smiling dare-devil, in "Action," a feature that more than lives up to its title. Another one for September is Gladys Walton, in "The Rowdy," the same kind of a picture as "Pink Tights," which made a sweeping hit last year. Then comes Frank Mayo, the fighting hero of romance, in "The Shark Master," a wonderful adventure story of the tropics, and Marie Prevost, in "Moonlight Follies," a comedy-drama packed with thrills, chuckles, romance and adventure. Get off to a flying start—NOW!

Reserve at least One day each week for Universal Pictures

GLADYS WALTON
IN
"The Rowdy"
DIRECTED BY DAVID KIRKLAND

HOOT GIBSON
IN
"Action"
DIRECTED BY JACK FORD

FRANK MAYO
IN
"The Shark Master"
DIRECTED BY FRED. GRANVILLE.

MARIE PREVOST
IN
"Moonlight Follies"
DIRECTED BY KING BAGGOT

"Cuddle up to Universal—you'll be needing us"
52 Universal Special Attractions this year.

WO
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F

JEW

Presented by

PRISCILLA DEAN

IN

"CONFLICT"

Directed by Stuart Paton

"Set aside at least one day a week for Universal pictures"

52 Universal Special Attractions this year.

TH
ING
R

ELS

arl Laemmle

HARRY CAREY

IN

"THE FOX"

Directed by Robt. Thornby

THE MOVING PICTURE WEEKLY
A MAGAZINE FOR MOTION PICTURE EXHIBITORS
Published Weekly by the MOVING PICTURE WEEKLY PUB. CO.
1600 BROADWAY, NEW YORK CITY
PAUL GULICK, Editor.
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Vol. 14. AUGUST 20, 1921 No. 1.

"Big Four" Near Completion at Universal City

"Foolish Wives", "Conflict", "No Woman Knows" and "The Fox", Will Soon Be Ready For Screen

FOUR of the most pretentious productions of the year are converging toward the screen at Universal City. One of them is considered in the industry to be the greatest picture of screen history. The other three are pictures behind which Universal has put an unusual amount of brains, time and money.

The big picture is, of course, "Foolish Wives." Erich von Stroheim, who shot it in 326,000 feet in something over a year at a cost of $1,300,000, is edit-iting it down to footage. It will be ready for its preview about August 20, when a delegation of censors from every censor board in the country, arrive to be Carl Laemmle's guests at Universal City.

The first picture of the remaining three to have been completed is "Conflict," a story in which Priscilla Dean will be seen in a role even more dynamic than her starring characterizations in "Outside the Law" and "Reputation." The story was filmed under the direction of Stuart Paton from the Red Book Magazine serial by Clarence Buddington Kelland. The Universal producing unit has just returned from British Columbia, where the vigorous and colorful lumbering industry was filmed to add atmosphere to the dramatic action.

Closely following the completion of "Conflict" will be Harry Carey's own smashing big Universal-Jewel story, "The Fox," upon which he has been at work on the Mojave desert under the direction of Robert Thornby. "The Fox" will go to the screen as a motion-picture trail-blazer. Two troops of regular United States Cavalry play the atmosphere. A machine gun crew tears out a suspension bridge as just one kick in the dramatic highball, while the screen will show some of the most magnificent scenery in the high-wide-and-handsome confines of the West.

A month ago editorial work began on "No Woman Knows," Universal's screening of the big Edna Ferber magazine story, "Fanny Herself," which was directed by Tod Browning.

The production gives Mabel Julienne Scott the greatest opportunity of her brilliant career in the leading role and will animate for millions, one of the sincerest stories that ever emanated from a human heart.

Irving G. Thaberg, general manager at Universal City, is satisfied with the way in which the big Universal-Jewel super-features are being cleared through the studio screenward, and he is concentrating on two special attractions, three serials and two short-reel comedies, which are now under production.

Miss Prevost is making excellent progress on "The Girl Who Knew All About Men," a clever comedy drama that took her to Big Bear for some of the prettiest vistas that ever trickled through a camera and has now returned to the studio for the elaborate interiors. King Baggot is directing.

Hoot Gibson is working on the other feature. It is tentatively called "Bransford of Rainbow Ridge," and is a speedy Western drama by Eugene Manlove Rhodes. Jack Ford is directing the production.

Eddie Polo, Art Acord and Eileen Sedgwick are starring in serials. The famous screen Hercules is engaged on "The Secret Four," a serial based upon the oil game, which Albert Russell is directing. The company is at Catalina. Art Acord is filming the adventures of Capt. John Fremont as "Winners of the West," a thrilling chaptered drama which Edward Laemmle is directing, while Eileen Sedgwick has the starring role in "Terror Trail," an eighteen episode screen narrative through which Edward Kull is guiding her.

The three comedy companies are turning out short reel mirthquakes in which such famous fun-flingers as Lee Moran, Bert Roach, Mary Philbin and Harry Gribbon are being starred or featured.

"Set aside at least one day a week for Universal pictures"
52 Universal Special Attractions this year.

"For the Love of Mike--Cheer Up"

A Message from Carl Laemmle

FROM far-away Carlsbad, where he has an opportunity such as we cannot appreciate of turning the spy-glass on the industry, Carl Laemmle sends a message to exhibitors, distributors and producers. Mr. Laemmle has been kept in the closest of touch not only with his own company by regular bullletins from the Universal, but with the affairs of all other companies through a system which was devised especially to keep him informed of conditions at home. Mr. Laemmle never learned how to take a vacation that permitted an absolute detachment from business. He can rest best when he knows just how everything is going. For that reason he has had an unprecedented opportunity to obtain a bird's-eye view of conditions in this county. He can size up the situation much better than one who is in the midst of things and who sees only his own horizon and whose vista is limited.

Carl Laemmle, President of Universal Film Mfg. Co.

"Conditions are going to improve," said Mr. Laemmle. "The reaction has already started. Exhibitors' faces are not quite so long as they were a month or two ago. The dawn of a new day—the day of Bigger and Better Box Office—is here.

"This is not a surmise. It is not a prediction. There's no guess work to it. It is an ASSURED FACT. The causes for this improvement are many.

"Living costs are going down. The retrenchment epidemic—that penny-wise, pound foolish policy that urges a man to forego several hours of real pleasure, to spend his evenings brooding and worrying—is disappearing. Like all epidemics, that one was contagious or infectious. People got panicky without cause. I repeat: WITHOUT CAUSE.

"There never was a real basis for the depression. Certain producers felt, perhaps, a bit squeamish. They might have mentioned the fact that they were a bit doubtful about weathering a tough season. That word was passed on. The gossips got to work. A rumor was born. That rumor grew. From a rumor, fundamentally false, there developed a Frankenstein monster. It cast off its shackles, struck at those who had conceived it, and soon had the entire industry by the throat.

"Any industry as wholesome and mighty as our enormous motion picture business is too big, too essential, too necessary not to survive mere back-stair gossip and scuttlebutt rumor. It has survived and will continue to survive the onslaughts of professional reformers. It is healthy enough to prosper in spite of disproportionate taxation.

"Films are better to-day than ever before. More thought, more vision, more brains, and, most of all, more common sense are being put into motion pictures than in the past. If you cannot sell your patrons on the idea that, in justice to themselves and to the fine things that are being done on the screen, they should see these motion pictures, something must be wrong. The fault may lie with the production; I doubt it. The trouble may be lack of advertising or exploitation on your part; that's for you to decide. The theatre-going public may be responsible; Universal will co-operate with you in every way to remedy it. Universal always has helped and always will help the exhibitor to the best of its ability.

"I am not predicting a boom. Conditions will have to readjust themselves gradually and intelligently if there is to be very lasting benefit. What I do maintain, however, is that things are getting better now and they will get better and better as optimism replaces pessimism.

"There's one thing you can do to bring back prosperity, normalcy—call it what you will. Start selling your patrons on the idea that the slump season is closed. They're the ones you have to reach before you can tell Old Man Depression where to head in. Get your theatre-goers sold on the thought that Gloom has been given the gate and the glad hand is being extended in hearty welcome to Good Times.

"Good-bye, Grouch—Howdy, Grin."

That Mr. Laemmle's message of cheer will have a marked effect on the industry, is apparent to those who know how sane a prophet he is. Whenever, in the past, he made a prediction, his prophecy has always materialized—later events have justified his promises.

"Cuddle up to Universal—you'll be needing us"
52 Universal Special Attractions this year.

“Broke all record

CARL LAEMMLE
Presents
STUART PATON’S
TREMENDOUS DRAMA OF
WOMAN AGAINST WOMAN
Adapted by LUCIEN HUBBARD
From EDWINA LEVIN’S Novel
“FALSE COLORS”

PRISCILLA DEAN

despite hot spell"

----So. Broad St. Theatre

"AS a box-office attraction it practically stands alone. It broke all records for attendance and receipts at this theatre during the past, notwithstanding the very hot spell we have been experiencing lately."

SOUTH BROAD STREET THEATRE,
Trenton, N. J.

"JUST completed first day's showing 'Reputation.' No exaggeration, all Greenbay turned out to see it. Admission to theatre found impossible by hundreds. Cannot tell you how wonderfully pleased we are with to-day's results. Never received so many comments on picture before. We agree with you 'Reputation' greatest attraction 1921."

S. THIRION, Manager,
Bijou Theatre,
Greenbay, Wis.

"OPENING a full week's run on the hottest day in the year, 'Reputation' did a tremendous business, not only pleasing the box-office but everyone who saw it."

COLONIAL THEATRES CO.,
Sioux Falls, S. D.

"I BROKE the house record on 'Reputation.' I consider this one of the finest pictures I ever ran. Priscilla Dean at her best. Give us more pictures like this one. My patrons tell me that 'Reputation' is the best feature I ever presented."

H. F. STAFFORD, Manager,
White Way Theatre,
New Haven, Conn.

"IT is an unusual picture, has a wonderful cast, the direction is well-nigh perfect, and considered from every angle it is 100 per cent. box-office attraction."

DAVE HARDING,
Liberty Theatre,
Kansas City, Mo.

UNIVERSAL-JEWEL

in "REPUTATION"

UNIVERSAL WILL TAKE NO PART IN MOTION PICTURE DAY

R. H. Cochrane, Vice-president, Declares that the Universal is Entirely out of Sympathy with the Plan

R. H. COCHRANE, vice-president of the Universal Film Manufacturing Co., and in executive charge while Carl Laemmle is in Europe, issued on Monday the following statement:

"The Universal is decidedly not in favor of Motion Picture Day, nor will it have anything to do with that movement. Let's look the situation squarely in the face:

"In the first place, the exhibitors are not doing such a land office business that they can afford to give up a day's receipts or any part of a day's receipts for the Motion Picture Day Fund.

"In the second place, the distributors are not having such a rush of prosperity that they can give up one day's receipts for that purpose or any other.

"In the third place, from the very beginning we have opposed this movement because it was launched without due regard for its possible consequences. Imagine the effect among crooked politicians all over the United States if such a fund were built up. The very thought of so much money would make their mouths water. They would resort to the old trick of introducing adverse legislation in every legislature in the United States in the hope of being "bought off" with money from a rich national fund, such as the Picture Day Fund plan calls for.

"So far the moving picture industry has fought a clean fight against all sorts of adverse legislation. It has won more battles than it has lost, by long odds. The very fact that it has been a clean fight, without bribery or corruption, has permitted us to hold up our heads and look every would-be crooked politician squarely in the eye. It strikes us as the height of folly to have even the appearance of evil in our ranks, for it assuredly would look as though there were something rotten in our methods if we were to raise a huge fund to fight crookedness.

"What we need in all fights against fake reformers and politicians is the active help and influence of all exhibitors and their screens for the purpose of pitiless publicity. We do not know of any occasion when the exhibitors have refused such help when properly appealed to. Let the exhibitors and distributors and producers fight each other as much as they like on all other questions, but let them fight as a unit when it comes to questions of outside interference or oppression. Self-preservation will compel them to fight side by side whether they want to or not; and that is more than all the Motion Picture Day Funds in the world can do.

"The Universal is out of the movement completely and will take no cognizance of it in any way whatever."

Zoo Chief in Accident

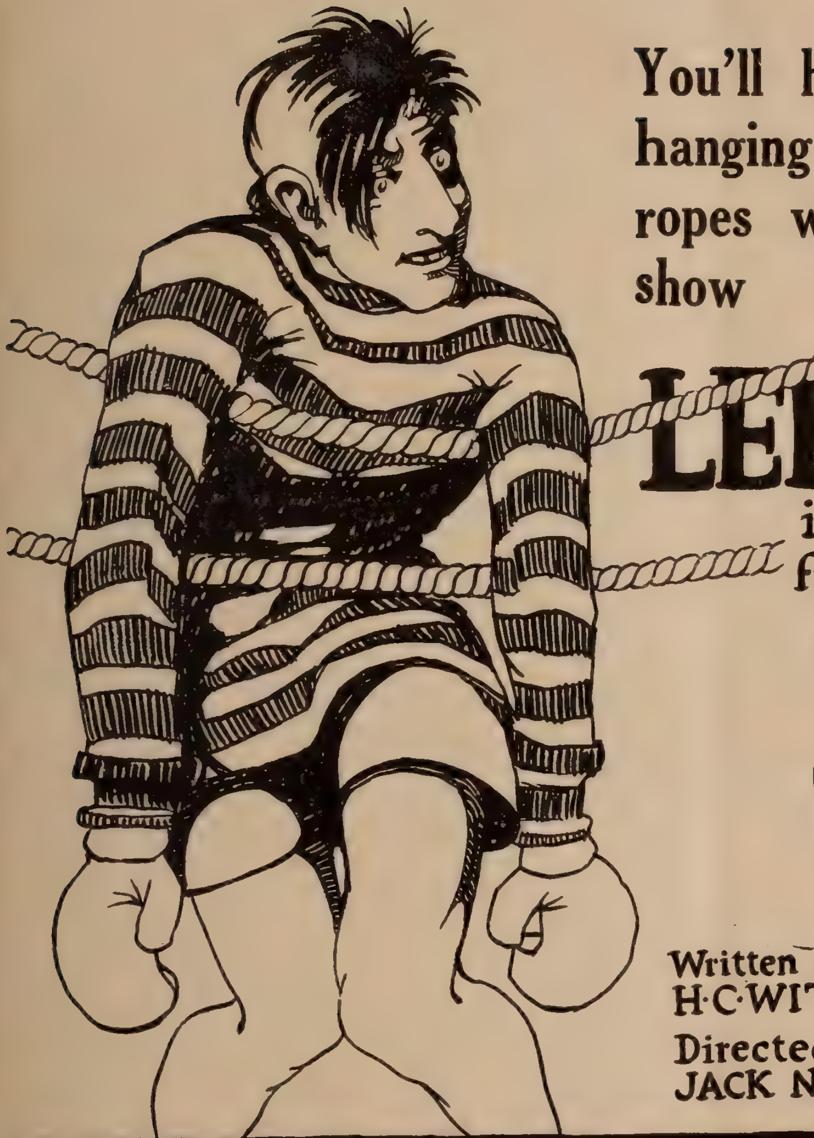
A. C. Stecker, chief of the Universal City arena, tore his little finger off at the big knuckle when he jumped from the top of a training cage in an effort to land on a ferocious lion. His signet ring caught on a nail, throwing his entire weight on the finger. He was rushed to the Good Samaritan Hospital, where he is being cared for. The accident occurred in the filming of "Terror Trail," a serial in which Eileen Sedgwick is starred. Stecker's idea was to hurl himself on the lion to strangle it into submission in order to save the life of Miss Sedgwick, who was alone with him in the cage.

Thalberg Emulates "One-Armed Paper-Hanger"

The industry is in pretty tough shape. There are only nine companies working at Universal City. Four other directors are cutting recent productions and preparations are being made to begin work on new stories as soon as the big plant can catch up with the special attractions that are now being speeded to the screen. Irving G. Thalberg, general manager at the studio, is enjoying the slack time as it gives him part of every Sunday morning off and sometimes two evenings a month.

Dean's Gameness Praised

"She's as game as a United States Marine." That is what members of Priscilla Dean's Universal Expeditionary Force said of the famous star when the outfit rolled into Universal City after four gruelling weeks in British Columbia, where the principal scenes for "Conflict," Miss Dean's forthcoming Universal-Jewel feature, were directed by Stuart Paton. The traveling troupe is with Priscilla to a man. "She slept on the ground, ate the grub without squawking, worked like a Trojan and made everyone around her happy!" said one of the bunch. "Some star," said Irving G. Thalberg when he heard of it.



You'll have 'em hanging on the ropes when you show

LEE MORAN

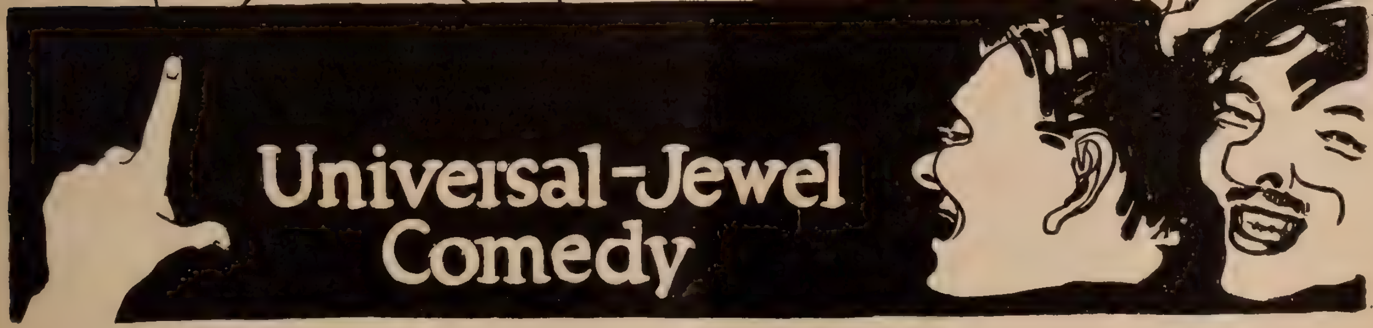
in the uproariously funny knockout comedy

"ROBINSON'S TROUSSEAU"

Presented by Carl Laemmle

Written by
H·C·WITWER

Directed by
JACK NELSON



"NO WOMAN KNOWS" IS FINAL TITLE FOR NEW UNIVERSAL-JEWEL PICTURE

Tod Browning's Picturization of Edna Ferber's Popular Novel "Fanny Herself" Christened With Forceful Name

TOD BROWNING

"NO WOMAN KNOWS" is the title finally given to the Universal-Jewel production directed by Tod Browning from Edna Ferber's popular novel, "Fanny Herself." This decision by the heads of the Universal company marks the end of a two months' search for a suitable name for the super-production, during which Universal solicited advice from the exhibitors of the United States and Canada as to a proper name for the picturized novel.

It was no mean problem which Universal faced As "Fanny Herself" the novel has been read by more than two million readers, either when it was first published in the Cosmopolitan Magazine, or later, when it came out in book form. The book is conceded to be Miss Ferber's best work and one of the most gripping human interest stories ever written.

In opposition to the widespread recognition and popularity of the story under the name "Fanny Herself," the film company had to admit the unsuitable nature of the name as a picture title. It was this question which Universal put up to its exhibitors—whether the popularity of the book would sell the picture to the public or whether it needed a forceful title with exploitation possibilities.

Moving picture exhibitors, by an overwhelming majority, said: Give us a title with a punch. One that will draw, irrespective of the book's popularity. Accordingly, Mr. R. H. Cochrance, vice-president of Universal, and at the helm of the film organization in the absence of Mr. Carl Laemmle, who now is in Europe, issued a call for title suggestions.

Hundreds of good titles were turned down because it was felt they were not big enough for the picture, which is said to be powerful in theme, yet human in its appeal. When the title "No Woman Knows" was suggested, it immediately received unanimous acclaim. Its exploitation possibilities were especially noted, and plans already are under way, it is reported by Universal, to campaign the production to an extent even greater than the exploitation put behind "Outside the Law" and "Reputation," two recent Universal-Jewel productions.

More time is said to have been spent in selecting the cast for "No Woman Knows" than for any other Universal picture ever screened. Mabel Julienne Scott was chosen for the leading role. Her excellent work in such pictures as "Behold My Wife," "The Sea Wolf," "The Barrier" and "The Concert" influenced her engagement for the Browning production.

Stuart Holmes, recognized as one of the most accomplished "villains" on the screen, was engaged to play the leading "heavy" role. Holmes is rated as one of the most subtle "villains" in the film world, because of his ability to make his character likable to a certain extent, and therefore more natural than the standardized mustache-curling "villains."

E. A. Warrren, another favorite character actor, was added to the cast of "No Woman Knows." Warren is well known to photoplay-goers for his remarkable work as the bazaar keeper in "The Virgin of Stamboul," and as the lovable Chinese philosopher Chang Low in "Outside the Law." Others in the cast include Max Davidson, John Davidson, Grace Marvin, Duck Cummins, Earl Schenck, Snitz Edwards, Joseph Swickard, Danny Hoy, Eugenie Forde, Baby Bernice Radom and little Raymond Lee and Dorothy Dern.

To make sure that every detail of production would be accurate, Browning sent William Fildew, his chief cameraman, from Los Angeles to the Middle West to get atmospheric scenes in several small Wisconsin towns and to get interior shots of Chicago's largest department store. Among the shots Fildew was instructed to get was a snow-storm. He chased a snow-storm from Texas all the way to New York, in vain. A sudden warm spell followed the storm and melted the snow almost as fast as it fell. He finally had to go far into the north woods of Wisconsin before he got the snow shots he sought.

The story of "No Woman Knows" recounts the struggle of a girl who sacrifices herself to the whims of her relatives and who prejudices her future time after time for what she considers her obligation to members of her family. How she breaks away from them and takes a stand for her own self, and the unusual situations that develop as a result, form the basis for the intensely human plot and the stirring climaxes.

Those who watched the picture in production say that Miss Scott has gone far beyond her former screen success in the portrayal of the character "Fanny" in "No Woman Knows." Browning, the director, says he is certain the picture will create a sensation because of its absolute verity in recording human life. He characterizes it as the "Main Street" of filmdom.

The production is nearing completion at Universal City. The final scenes now are being cut and titled. The New York office of Universal expects a finished print of the picture within two weeks. The feature is scheduled for release early in September.

Universal's Exploitation Department announces that an unusual line of high class accessories for exhibitors are in preparation, to be ready shortly before the release of the picture. Universal is said to be taking every possible step to give the picture an auspicious send-off. It is the first big Universal picture of the 1921-1922 season.

Baby Peggy

Recent Century Releases

"Third Class Male"
"Three Wise Boobs"
"The Smart Alec"
"The Whizzbang"
"In Again"
"On Account"
"Golfing"

BROWNIE
in 18 pictures
this year

HARRY SWEET
in 18 pictures
this year

CHAS. DORETY
in 16 pictures
this year

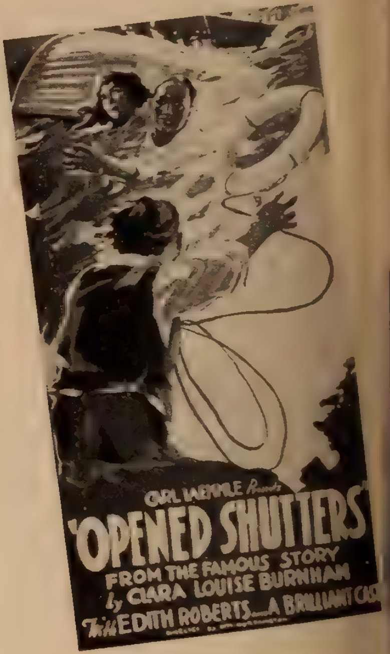
One Big Clean Laugh
Every Week in the Year

Century Comedies

RELEASED THRU UNIVERSAL

Sure-fire for a Sure-

EDITH ROBERTS


CARL LAEMMLE Presents
'OPENED SHUTTERS'
FROM THE FAMOUS STORY
by CLARA LOUISE BURNHAM
With EDITH ROBERTS....A BRILLIANT CA

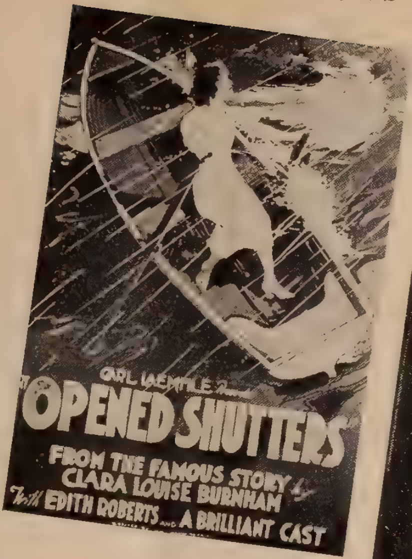
Three-Sheet

Paper

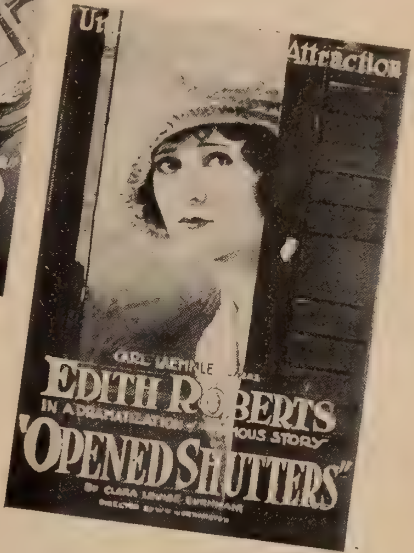
ire Hit-

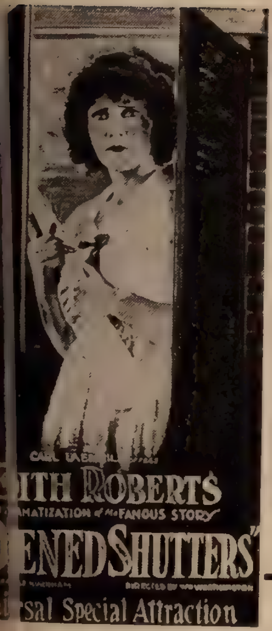
"OPENED SHUTTERS"

One-Sheet

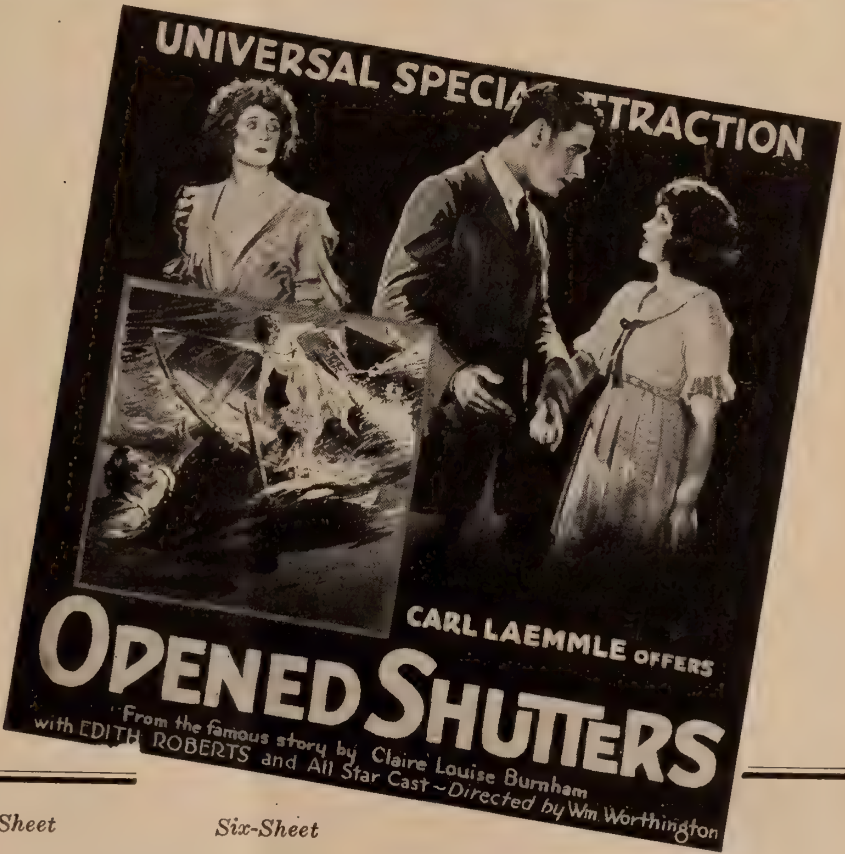

CARL LAEMMLE presents
"OPENED SHUTTERS"
FROM THE FAMOUS STORY by CLARA LOUISE BURNHAM
With EDITH ROBERTS and A BRILLIANT CAST

One-Sheet


Attraction
CARL LAEMMLE
EDITH ROBERTS
IN A DRAMATIZATION
'OPENED SHUTTERS'
BY CLARA LOUISE BURNHAM


ITH ROBERTS
ANATIZATION of the FAMOUS STORY
ENED SHUTTERS"
sal Special Attraction

Three-Sheet


UNIVERSAL SPECIA TRACTION
CARL LAEMMLE OFFERS
OPENED SHUTTERS
From the famous story by Claire Louise Burnham
with EDITH ROBERTS and All Star Cast – Directed by Wm. Worthington

Six-Sheet

OHIO MAN BRAVES DEPRESSION IN OPENING NEW PLAY HOUSE

Features "Once to Every Woman" With Sure-fire Exploitation

J. D. KESSLER, manager of the New Alhambra Theatre, Canton, O., is one of the nerviest men in the film business. He recently opened up the New Alhambra, made over and renovated, right in the midst of the depression wave and hot weather. On top of this he featured "Once to Every Woman," a Universal-Jewel almost a year old, as his opening bill.

Full advantage taken of the exploitation advantages of the picture turned the trick for Kessler, however, and he found his doors crowded when they were thrown open. The impetus given to the picture-going public of Canton by his auspicious opening, has assured him continued crowds, despite the poor business reported by near-by theatres and towns.

Kessler was aided in his exploitation by Joseph H. Mayer, Exploitation Expert for Universal. They made their appeal both to young and old. For the youngsters, it was announced that admission would be by horseshoe for the first Sunday matinee. As a result more than 600 horseshoes were deposited in the lobby of the theatre. It was a good omen for the new house. This stunt got front page publicity in the Canton newspapers.

Kessler made his appeal to older folks through the human qualities of the picture. Following the idea of the photo-play, which is a story of mother love, the theatre manager announced that all mothers fifty years of age and over would be guests of the house during the first four days' run of the feature.

Hundreds of Canton's matrons availed themselves of this invitation and left the theatre to spread the praises of the picture and of the new, comfortable theatre.

Kessler played to capacity busines on the opening performance, and at the night show he was forced to turn hundreds away.

CHURCH BROTHERHOOD IN CENSORSHIP FIGHT WITH SANE REFORM AS OBJECT

THE Emanuel Presbyterian Brotherhood, one of the most influential church organizations in the country, has swung into line behind Universal to straighten out the censorship tangle.

The startling action of Carl Laemmle, president of Universal, in inviting a member from every censor board in the country to be his guest at Universal City, met with the wholehearted approval of the brotherhood and brought from it an offer to cooperate.

John L. Byrnes, the widely-known consulting engineeer, and treasurer of the association, called upon Irving G. Thalberg, general manager at Universal City, and explained the purpose of his participation in the censorship campaign.

"We feel," he said, "that censorship should be a point of honor with producers, and that no good can be accomplished by investing a few politicians with authority to pass upon the morals of millions.

"Mr. Laemmle's idea in bringing these men to Universal City is one of the sanest steps toward the discontinuance of censorship that has ever been taken. Out of it will probably come legislation that will give theatre-goers the right to do their own thinking."

When the censors arrive, Thalberg will try to bring them in touch with the church brotherhood, for he, in common with other motion picture executives, realizes that the most effective opposition to unreasonable censorship comes from church people.

Big Dean Story Finished - Company Back From North

"CONFLICT," Priscilla Dean's Universal-Jewel production, has been completed.

The star and twenty members of her unit have just arrived at Universal City from British Columbia, where Stuart Paton directed the most important sequences for the screen narrative.

"Conflict" will go to the screen as the most interesting production of the year in point of story, cast and locale.

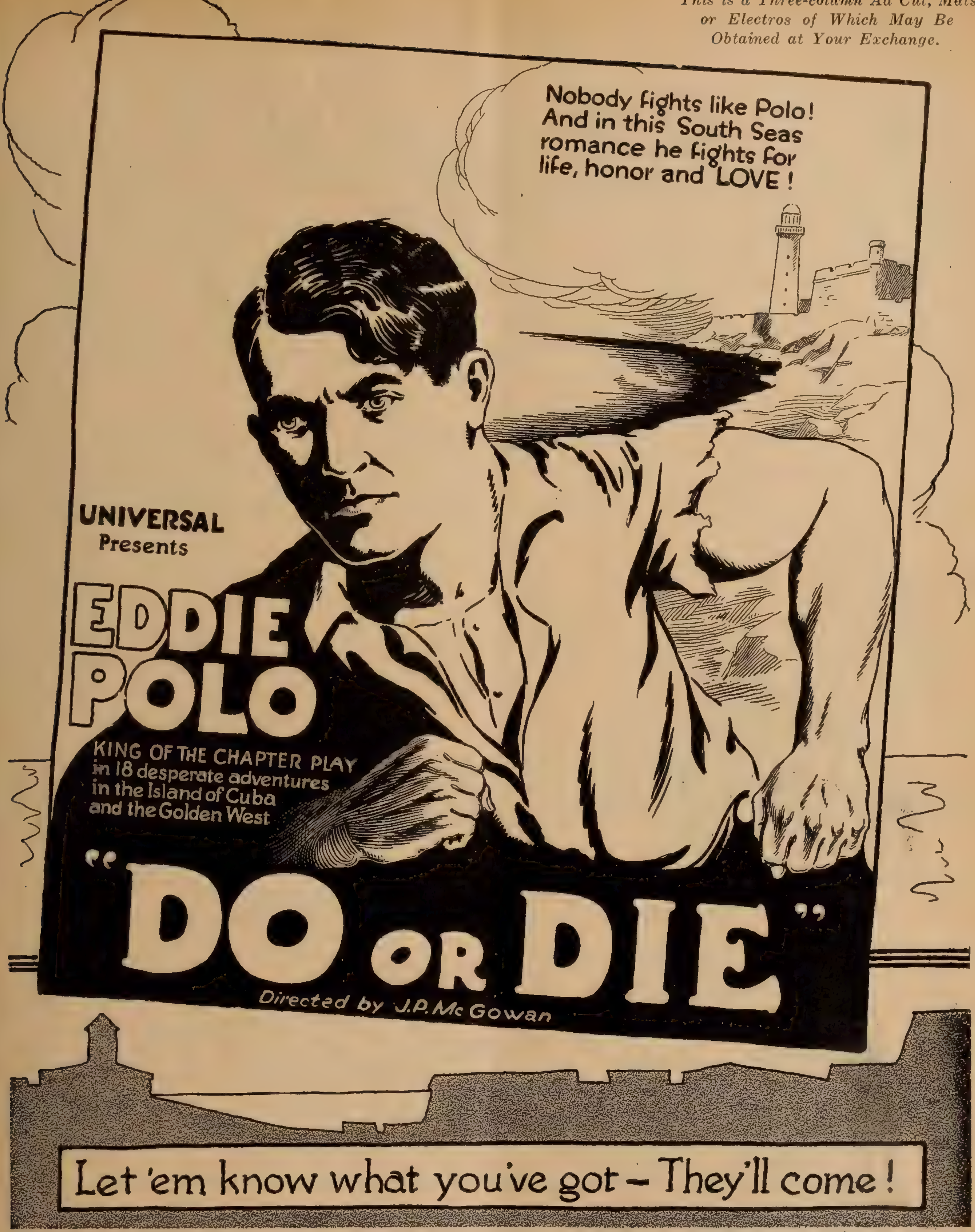
Thousands are now reading the story in the Red Book Magazine as it appears serially from the pen of Clarence Buddington Kelland, and the concluding installment will approximate the release of the picture.

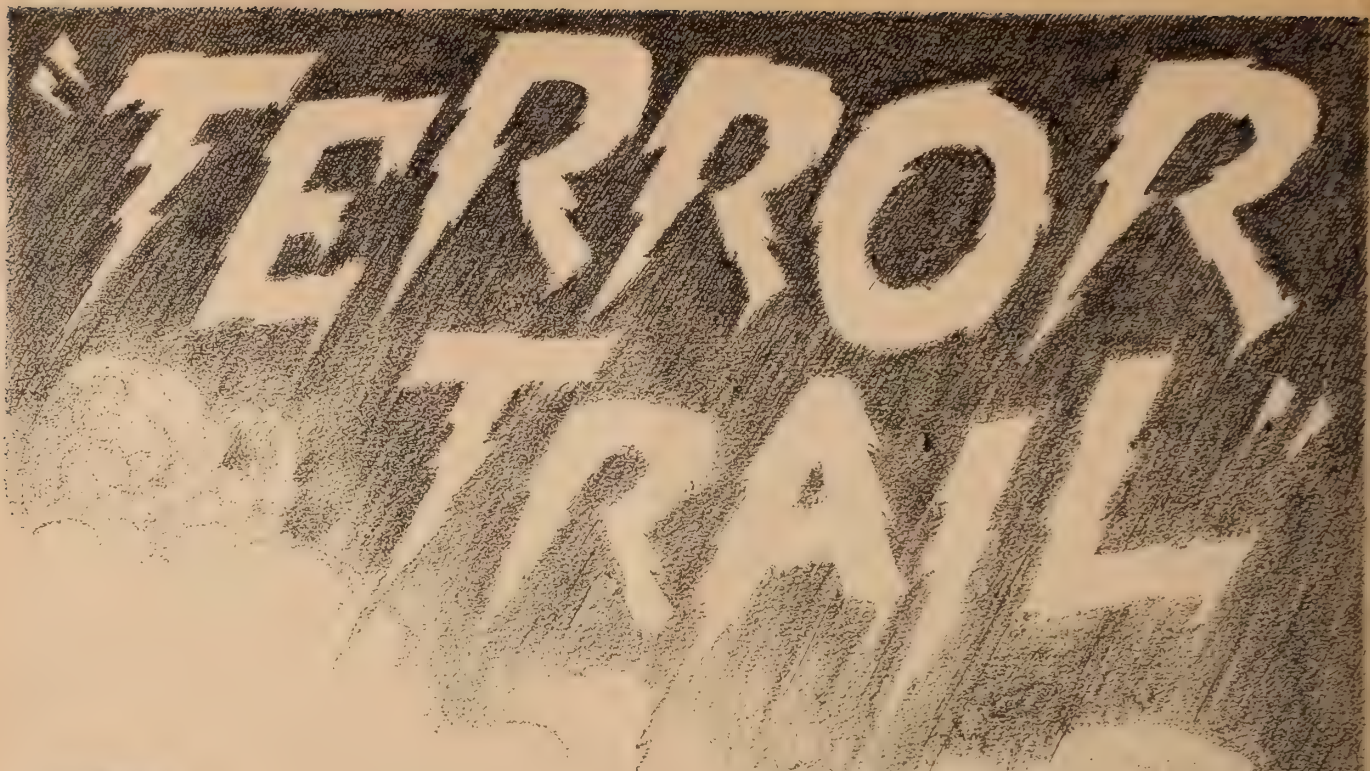
From Kelland's story, Lucien Hubbard, scenario editor at Universal City, assigned George C. Hull to prepare a continuity that would adhere to the original theme, yet heighten the intensity of the drama to correspond with Miss Dean's unusual power of emotional interpretation.

Then Stuart Paton got together a cast that will rebound to the box office. Herbert Rawlinson, a well-known star, was selected for the leading masculine role opposite the star, while such popular players as Hector Sarno, Edward Connelly, Martha Mattox, L. C. Shumway, Sam Allen, Capt. C. E. Anderson, Milton Brown and Bill Gillis, were added as the story progressed.

After the studio sequence had been filmed, the company entrained for British Columbia, where the logging industry, the atmospheric background of the story, was accurately recorded.

This is a Three-column Ad Cut, Mats or Electros of Which May Be Obtained at Your Exchange.


Nobody fights like Polo! And in this South Seas romance he fights for life, honor and LOVE!
UNIVERSAL
Presents
EDDIE POLO
KING OF THE CHAPTER PLAY in 18 desperate adventures in the Island of Cuba and the Golden West
"DO OR DIE"
Directed by J.P. McGowan
Let 'em know what you've got – They'll come!



"GUARANTEED TO SEND A SHIVER UP ANYONE'S SPINE"

—Ex. Herald.

"The first two episodes of this new Universal serial contain enough legitimate thrills to satisfy the most blase. The incident of the falling fire-escape is guaranteed to send a shiver up anyone's spine."

EILEEN SEDGWICK

IN UNIVERSAL'S SECRET SERVICE SERIAL

Directed by ED. KULL

What Chance Has Novice In Motion Pictures?

Casting Head Tells How Aspirants Are Chosen

"WHAT qualities do you look for in persons applying for work in motion pictures?"

The question was put to Fred Datig, casting director at Universal City, the largest producing studio in the realms of the silent drama.

"Broadly speaking," replied Mr. Datig, "it is not in my province to look for new qualities or new talent. There are several thousand experienced, capable players registered in my office, covering every type and temperament required in making pictures. I have met all of them personally and have seen them all play various parts in different photodramas. A full description of each is card-indexed in my files, while I have a mental picture of each in many different roles.

"When a director brings me a manuscript of a story to be cast, I run over the list of available actors in my mind and can visualize some player as ideal for every character in the play. After asking a number of these actors out to the studio, where we talk about salary, wardrobe and other details, in some instances asking the advice of the director or star, we select the cast of principals," Mr. Datig continued.

"But what chance has a newcomer in motion pictures, and what qualities recommend them for consideration?" the questioner queried of Director Datig.

"It is in the minor role, or even as an 'extra' that new faces make their appearance before the camera. Even for these humble roles," said Mr. Datig, "there are thousands of persons registered in every studio. But now and then some unusually pretty face or some striking personality will compel the attention of the casting director, and the possessor is given a chance to appear in a picture. As the art of the screen is primarily visual, it is our intention first to please the eye. If the applicant is a woman, good looks are the first requisite; but in the long run personality and intelligence are the qualities which will win success. To this must be added ambition and the willingness to undergo the hardships of the game. From my years of experience in interviewing applicants for the screen I can easily determine whether a girl is earnest and sincere or attracted to the studio by the glamor of the profession. The later type will assure you it is her lifelong ambition to become an actress, but I can generally detect the vanity of the applicant. She may be given a chance to do atmospheric or purely decorative work, but will seldom rise above that station. The person who is really sincere and ambitious will soon make an impression on the film, and if he or she possesses a degree of talent, is in line for promotion.

"We are always looking for unique personalities. A sparkling eye, a sensitive mouth, a distinctive carriage, an individual way of holding the head or unusually expressive features will always interest the casting director, and he will give the applicant an opportunity, even as an 'extra' or in a very minor part, to discover any latent possibilities.

"Theoretically," continued Mr. Datig, "motion picture producers are always looking for new faces and for material for future stars. But these cannot be discovered in the beginner. We must wait until an actor displays unusual talent in some particular role. For instance, Priscilla Dean played at Universal for over a year before she found her opportunity. In 'Even as You and I' she was given the role of a 'baby vamp' and displayed the dynamic personality which has since made her famous and is so apparent in 'Reputation' and 'Conflict.' Edith Roberts played in comedies for a long time until a two-reeler, 'The Baby Bandit,' revealed that unusual dramatic ability which has since endeared her to the public and which is one of the salient features in 'Opened Shutters.' Gladys Walton, a mere child, played an ingenue role in a Lyons and Moran comedy with such charm and ingenuousness that she was soon elevated to stellar prominence.

"To sum up the matter," concluded the casting director, "the qualities we look for in an applicant are youth, good looks, personality, brains and ambition. Some of these qualities are obvious, others may be perceived by the experienced director and that elusive quality, personality, must be guessed at and finally left to the verdict of the public."

EVERYBODY wants to be a motion picture star. This story tells what qualifications an applicant must have before being given an opportunity to appear on the screen. Get your editor to run this story in his newspaper—he will immediately see how universal its appeal will be to his readers. After he has inserted it in his newspaper, cut out and frame it in your lobby where it will attract the attention of all your patrons and have a marked effect on your box-office when you next present any of the features starring those actresses mentioned in the article.

No. 1498 Tomigaya Yoyogi,
Toyotamagun,
Tokyo, Japan,

June 10, 1921.

Messrs. Universal Company,
New York City.
Dear Sirs:

I take the liberty of sending you a writing. I have ever seen your company picture on the screen at Nippon-Kan in Tokyo. When all was enacted by your (actor and actress) exertion, on that occasion, I was to be charmed by your company films and fair actor and actress, your's film was more gently and skillfully than the all other company, I am one of the most admirers your company of films, your fame is very echo round in Japan, if you please give me your's actor and actress (Miss Priscilla Dean and Mr. Eddie Polo) photograph, in commemoration of my delight, I shall be obliged your for your kind, I think I will close my little letter now.

Your Truly
YOSHIO KITAMURA.

Copy Of Letter Received From Japanese Fan.

"Cuddle up to Universal—you'll be needing us"
52 *Universal Special Attractions this year.*

"Who's Who On Screen" Stunt Wins In Cleveland For "Short Skirts"

CHALLENGE a man's knowledge and you get his interest. That's why Edison's questionnaire became so widely discussed. That is why Thomas G. Carroll, who runs the Standard Theatre, Cleveland, O., reaped so much benefit in publicity and patronage in a stunt he recently used in connection with the showing of "Short Skirts," a Gladys Walton feature, during a Gala Week program.

Carroll obtained photographs of seventeen Universal stars and players, some of them better known than others. He mounted all on a big frame and numbered each photograph. Among the stars were Priscilla Dean, Harry Carey, Erich von Stroheim, Frank Mayo, Gladys Walton, Hoot Gibson, Miss du Pont, Eddie Polo, and others.

The caption on the frame was worded as follows:

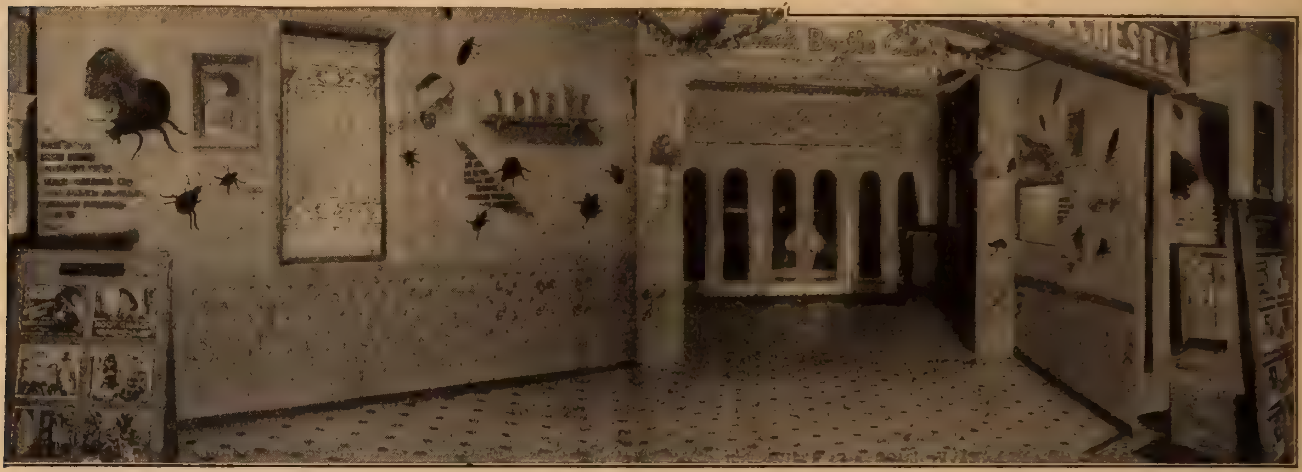
HOW MANY UNIVERSAL ACTORS DO YOU KNOW?

First Prize—This set of photos.

Second Prize—A season pass.

Third Prize—Ten pairs of tickets.

Ballots were handed out and each person receiving one was invited to write down the names corresponding to the numbers on the photos. The stunt created great interest among the patrons of the theatre, and built up the box office receipts for the week to a considerable extent.



The "Blue Beetle Cafe" Lobby of Frolic Theatre, 'Frisco, for "The Dangerous Moment."

Mis-spelled Word Contest Proves Good Exploitation

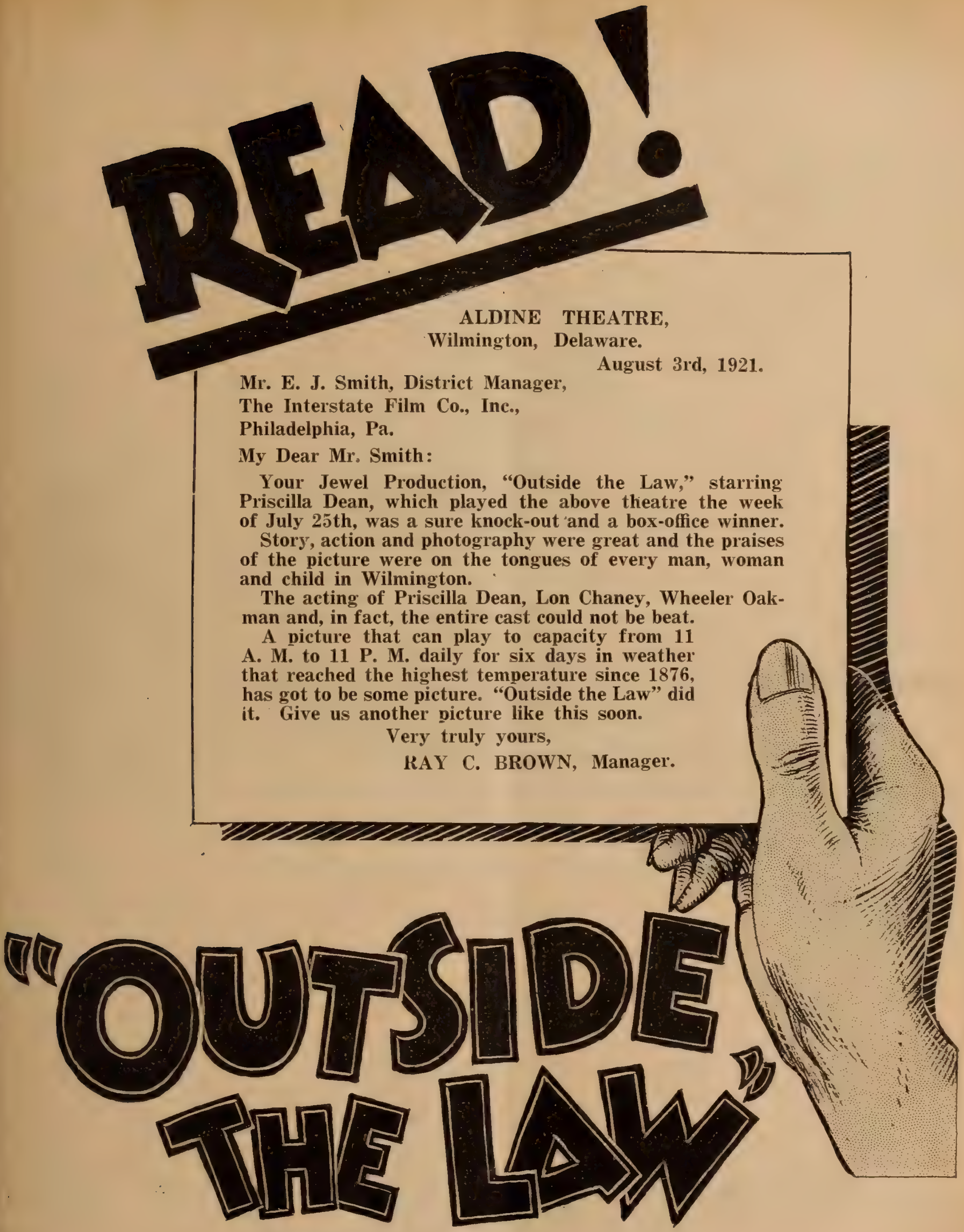
AN ingenious adaptation of the mis-spelled word contest to moving picture exploitation is afforded by the stunt recently put over by Verner Hicks of the Family Theatre, Marion, Ill., in his exploitation of "Reputation," the Universal-Jewel production starring Priscilla Dean.

Hicks bought four full pages from the Marion Daily Republican, and then divided the space among the merchants of the town. He had no trouble in getting them to come in with him on the plan.

On each day, for the four days immediately preceding the showing of "Reputation," he used a page ad made up of merchant ads built around the word Reputation. His own ad was on the page, as was a description of the contest. In some of the ads words had been intentionally mis-spelled. The missing letters, properly arranged, spelled a word. Each reader answering correctly received a pass.

The newspaper co-operated wholeheartedly with Hicks in putting this stunt over. Front page spread stories were used during the four days and much publicity given to the prize winners and to the picture.

This stunt was put over by Hicks without any cost to himself, except the time involved. The advertising space leased to the various merchants paid for the space devoted in the ad pages to Hicks' own ad concerning "Reputation."



ALDINE THEATRE,
Wilmington, Delaware.
August 3rd, 1921.

Mr. E. J. Smith, District Manager,
The Interstate Film Co., Inc.,
Philadelphia, Pa.

My Dear Mr. Smith:

Your Jewel Production, "Outside the Law," starring Priscilla Dean, which played the above theatre the week of July 25th, was a sure knock-out and a box-office winner.

Story, action and photography were great and the praises of the picture were on the tongues of every man, woman and child in Wilmington.

The acting of Priscilla Dean, Lon Chaney, Wheeler Oakman and, in fact, the entire cast could not be beat.

A picture that can play to capacity from 11 A. M. to 11 P. M. daily for six days in weather that reached the highest temperature since 1876, has got to be some picture. "Outside the Law" did it. Give us another picture like this soon.

Very truly yours,
RAY C. BROWN, Manager.

2 REEL WESTERNS

A thrill a minute
A crowd every show

JACK PERRIN

"The Guilty Trail"
"The Outlaw"
"Fighting Blood"
"Stand Up and Fight"
"The Danger Man"

GEORGE LARKIN

"Roaring Waters"

EILEEN SEDGWICK

"The Heart of Arizona"
"The Girl in the Saddle"
"The Shadow of Suspicion"

HOOT GIBSON

"The Cactus Kid"
"Who Was the Man?"
"Crossed Clues"
"Double-Crossers"
"The Wild, Wild West"
"The Movie Trail"

UNIVERSAL

"Cuddle up to Universal—you'll be needing us"
52 Universal Special Attractions this year.

A Few Unsolicited Testimonials From Universal Exhibitors

Gentlemen:

I want to thank you for the splendid service we have received from Universal. In the opening of a new house so much depends upon first impressions that it is very essential that the service (and by service I mean, condition of film, subject and delivery of show on time), be up to standard.

There is not the slightest criticism that I can make of Universal Service, such subjects as have been booked us to date have been very satisfactory; in fact, to be perfectly frank, your "SOCIETY SECRETS" secured more favorable comments than any feature we have shown to date. The audience, the last judge of the worth of a picture, proclaimed it "the best feature ever shown in Dansville."

The "MAN TAMER," which we ran during our opening week, is another splendid picture and secured a very liberal patronage, despite the unfavorable weather and other conditions. We are making money with Universal productions and are not afraid to tell you so, and that goes for all the features we have run to date—not just one or two.

Very truly yours,
STAR THEATRE,
W. H. Wagner, Mgr.

Novel Semaphore Cut-out For "Outside the Law," Used By Casino Theatre, Chicago. The Policeman's Arm Moves Up and Down By a Mechanism Controlled By the Ticket Collector.

Dear Sirs:

Edith Roberts in "THE FIRE CAT" cannot be surpassed for finished excellence in plot and filming by any film company under any name or reputation. The strange animals, the religious procession, the way one phase of the story glided into another, the close-ups—by the way Miss Roberts is a striking beauty—and act, Oh! Boy!—make "THE FIRE CAT" a really big picture. Few people have ever seen a real volcano erupting, or seen a real earthquake, but it's all right in "THE FIRE CAT" and this feature alone makes the picture worth while.

We are glad to say this is entirely unsolicited. Take Universal productions straight through and tie up to them and they will draw the crowds and send them away satisfied as well as anything on the market.

We want at this time to extend our sincere thanks for the co-operation and the many courtesies you, as well as your capable staff, have always extended to us.

Wishing you and Universal unbounded success, we are,

Respectfully,
RAMSEY & RAMSEY.

Valparaiso, Indiana.

Universal Film Exchanges,
Chicago, Ill.

Dear Sirs:

My short-reel program which started last night, including "THE WHITE HORSEMAN," went off fine. Best Monday I have had since May, and people commented on program as they went out. Hope they will continue to be as good.

Very truly,
LINCOLN THEATRE,
Geo. W. Ferguson, Proprietor.

TELEGRAM

Edmonton, Alta.

Imagined house record permanent with "Blind Husbands," at fifty cents admission, but knocked it cuckoo with "OUTSIDE THE LAW" at thirty-five cents. Packed entire week. It's a wonderful drawing-card and what is better, it has the goods. Overwhelmed with praise, and everybody boosted it to their friends. Give us some more.
REGENT THEATRE.

San Francisco, Calif.

Mr. C. A. Nathan, Mgr.,
Universal Film Exchange, Inc.

Dear Sir:

In reference to "REPUTATION" which had a five-day run at the Princess Theatre, San Francisco, we wish to state that this feature gave entire satisfaction. It did business for us, and pleased our patrons. We would like to see more pictures made on this order.

Yours truly,
ALCAZAR THEATRE BLDG.,
Bert Levey Circuit.

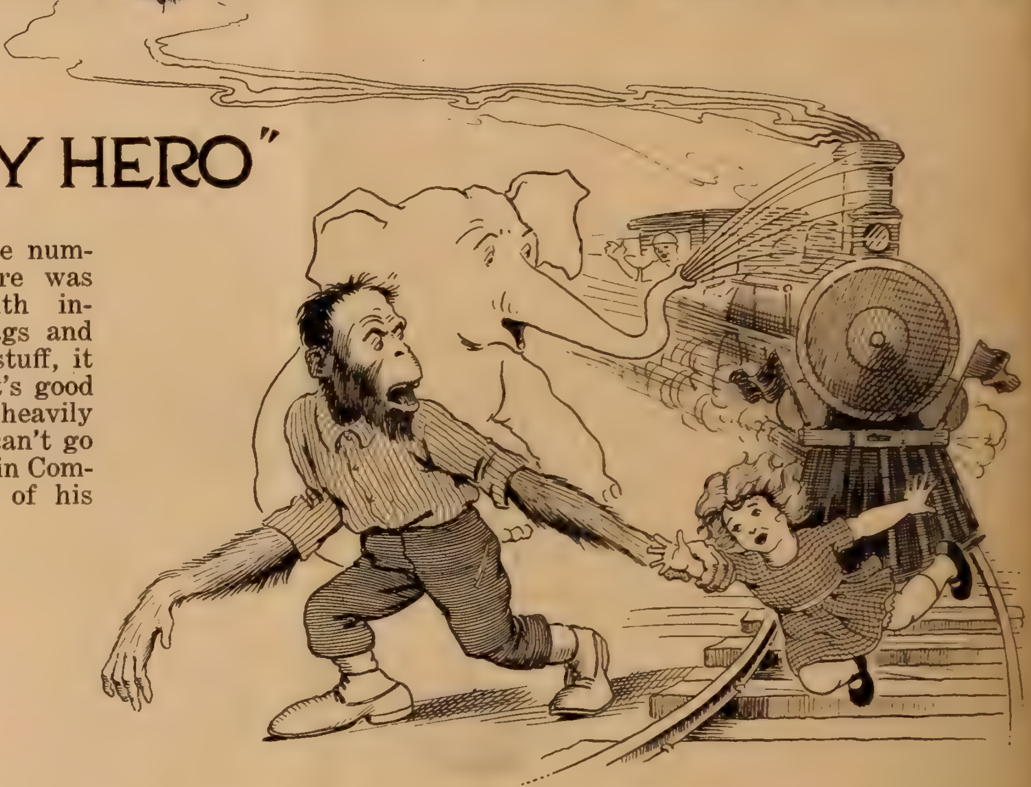
"Cuddle up to Universal—you'll be needing us"

52 Universal Special Attractions this year.

JOE MARTIN

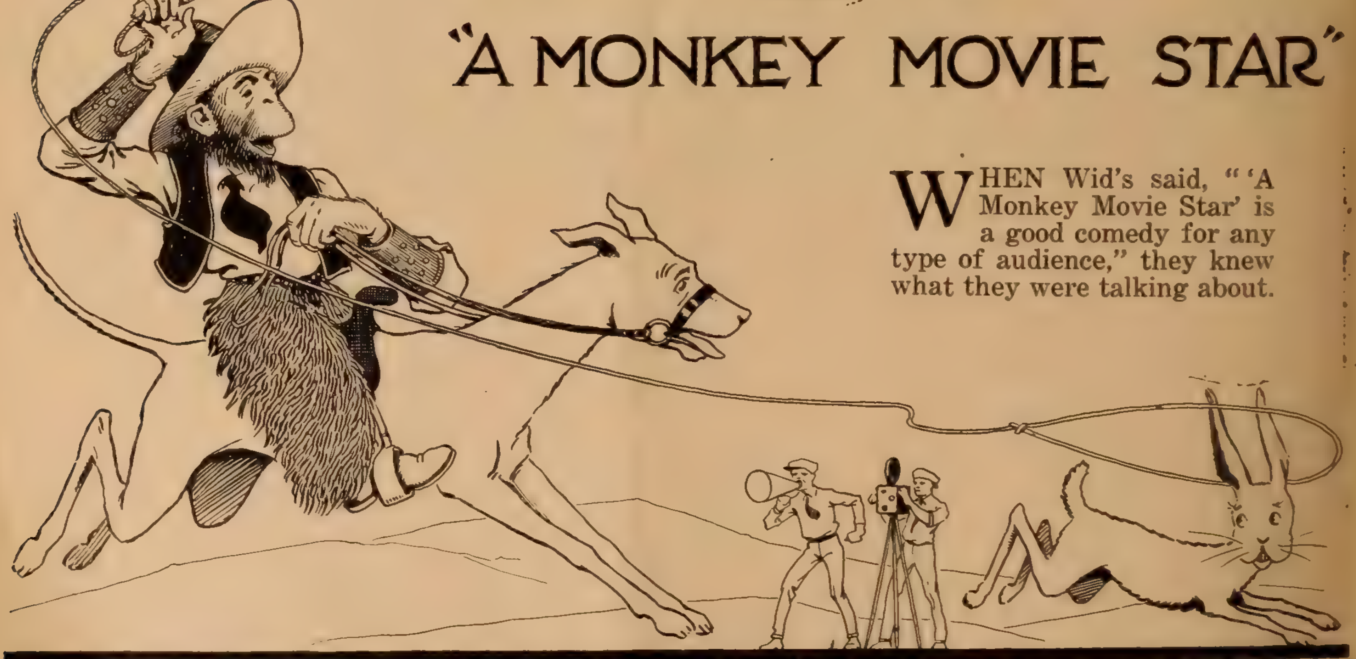
Assisted by
CHARLIE
the Elephant

"A MONKEY HERO"



HERE'S a sure-fire number if ever there was one. Filled with innumerable original gags and laugh-getting animal stuff, it forms an offering that's good enough to bill just as heavily as the feature. You can't go wrong with a Joe Martin Comedy—and this is one of his best.

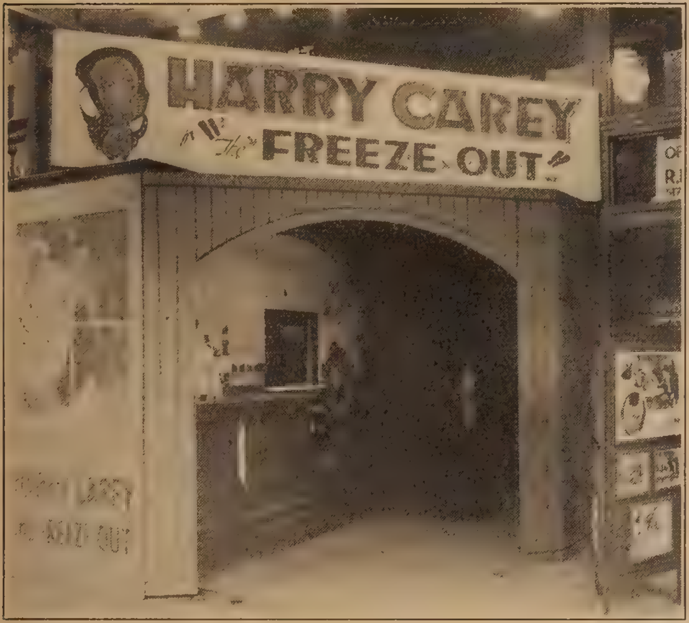
"A MONKEY MOVIE STAR"



WHEN Wid's said, "'A Monkey Movie Star' is a good comedy for any type of audience," they knew what they were talking about.

UNIVERSAL - JEWEL COMEDIES DeLUXE

TWO INTERESTING "FREEZE OUT" LOBBY DISPLAYS



Picturesque Lobby Display For "The Freeze-Out" Designed By Standard Theatre, Cleveland, O.

Philadelphia, Pa.

Interstate Film Co.,
1304 Vine Street,
Philadelphia, Pa.

Gentlemen;

We played your super-production, "Outside the Law," at our Spruce Theatre for three days, beginning Monday, June 6th, and feel it an obligation on our part to advise you of the success we enjoyed during its engagement.

We are putting it very mildly when we tell you that it broke all records for attendance and receipts and the demonstration and praise accorded it by our patrons was such as has never been equaled.

For a real box-office attraction I have no hesitancy in advising my brother exhibitors to book this one. It unquestionably will do the same for you as it did for us.

Assuring you of our appreciation for the magnificent business done at the Spruce and trusting that "Outside the Law" will continue on the long successful trail that it justly deserves, believe me to be,

Yours very truly,
SPRUCE THEATRE,
B. Hirsh, Manager.

Elwood, Nebraska.
Universal Film Exchanges, Inc.
Omaha, Nebraska.
Gentlemen:

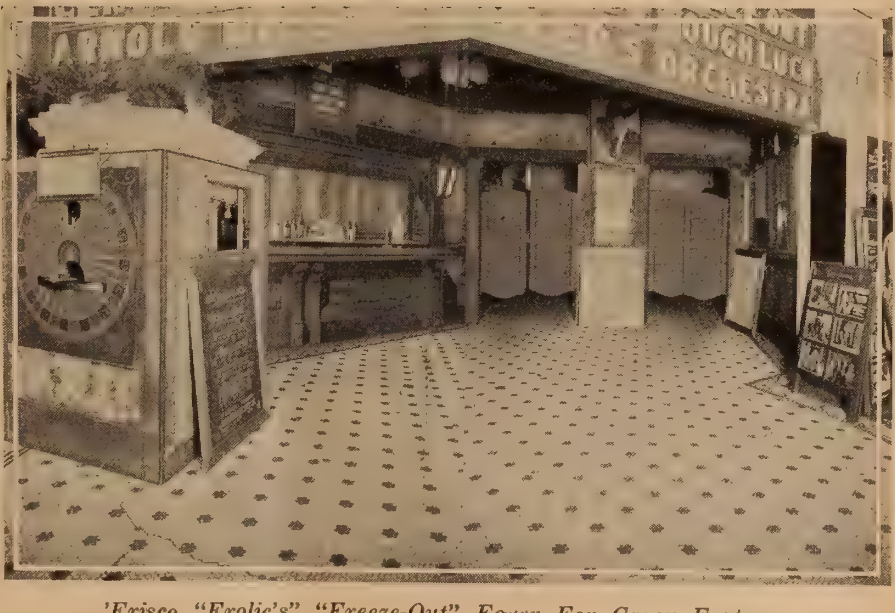
At this time I wish to express my opinion about "Outside the Law," which I showed last Friday and Saturday nights. I wish to say in my opinion it is the best production that Priscilla Dean ever produced, also the best that Universal has ever released, and furthermore I consider it the best picture I have shown since I've been in the show business.

It went over big here and proved to be a wonderful picture, as it pleased my patrons 100 per cent.

No exhibitor needs to be afraid to book a picture like that, and after he has booked it, to spread a little salve, as the picture will back anything he can say.

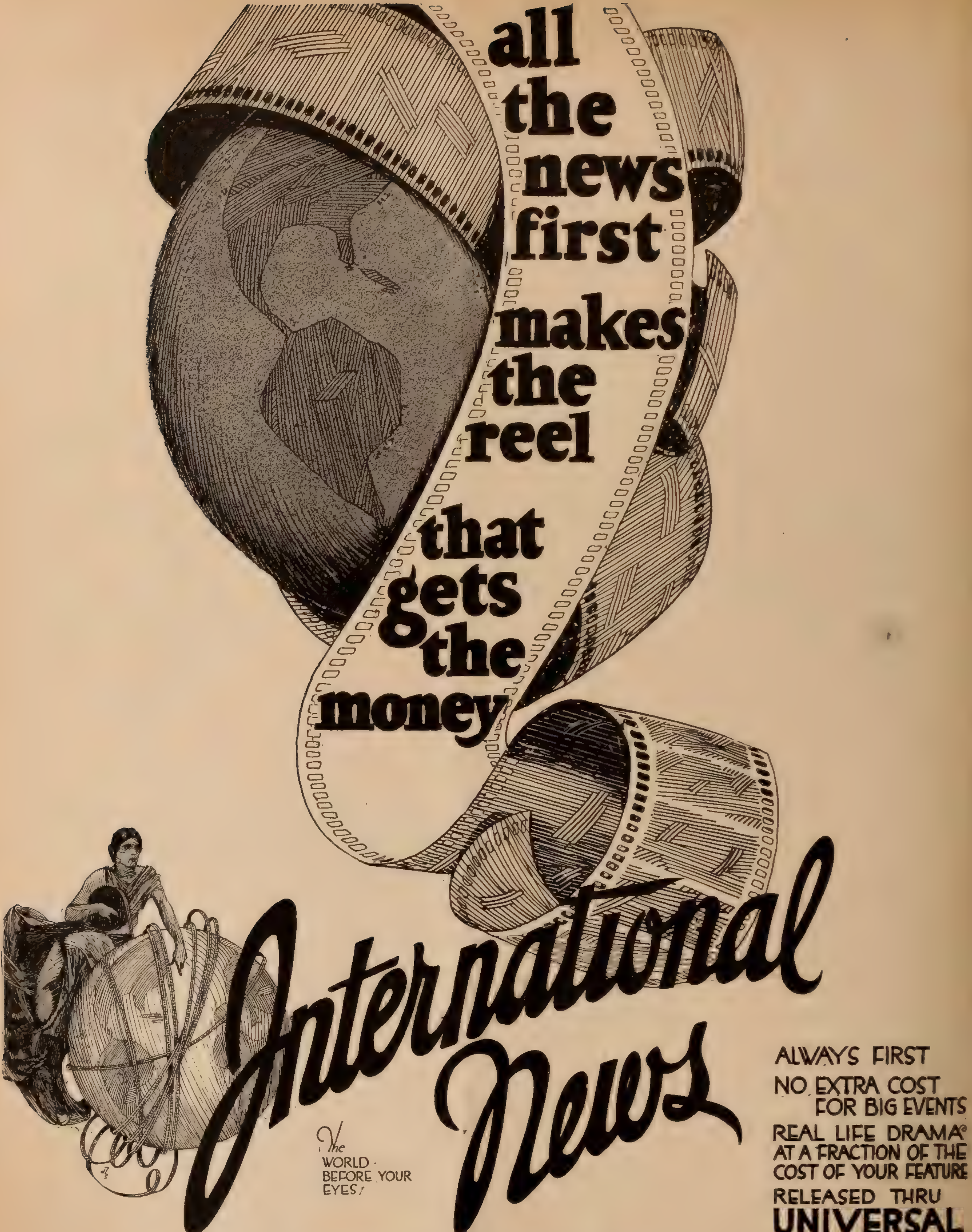
Give us more of this kind; they are the ones that put the "B" in business.

Very truly yours,
J. M. REYNOLDS.



'Frisco "Frolic's" "Freeze-Out" Foyer For Carey Feature.

"Cuddle up to Universal—you'll be needing us"
52 Universal Special Attractions this year.


all the news first makes the reel that gets the money
International News
The WORLD BEFORE YOUR EYES!
ALWAYS FIRST
NO EXTRA COST FOR BIG EVENTS
REAL LIFE DRAMA° AT A FRACTION OF THE COST OF YOUR FEATURE
RELEASED THRU
UNIVERSAL

"Set aside at least one day a week for Universal pictures"

52 Universal Special Attractions this year.

Universal Buys Big Story as Priscilla Dean Vehicle

UNIVERSAL has purchased "Wild Honey," a story by Cynthia Stockley, as Priscilla Dean's next Universal-Jewel starring vehicle.

Lucien Hubbard, scenario editor at Universal City, is writing the continuity so as to have the script ready when the star has finished "Conflict," the super-feature which is now being filmed in the British Columbia woods under the direction of Stuart Paton.

The cast and the director for "Wild Honey" have not yet been considered, but Irving G. Thalberg, general manager at Universal City, has ordered elaborate production for the screen narrative, and it is anticipated that the work will go to the screen as one of the most colorful stories ever screened. The title, "Wild Honey," will be changed.

In theme, "Wild Honey" deals with a lovely young girl in the Transvaal, and it is rich in local color. The writer, Cynthia Stockley, has contributed many splendid stories of South Africa to literature, among them "The Poppy," and she knows her field thoroughly.

Production on "Wild Honey" will probably start within a few weeks, closely following the completion of "Conflict." The last-named story is nearing the screen. It was originally written as a Red Book magazine serial by Clarence Buddington Kelland and is being given an unusually elaborate screen interpretation with Stuart Paton directing and Herbert Rawlinson in the leading masculine role. "Wild Honey," Universal officials say, will give Miss Dean an unexcelled opportunity to display her dynamic personality and protean genius.

Miss du Pont's Feature Now Ready for Screen

"THE RAGE OF PARIS," Miss du Pont's first starring vehicle for Universal has been completed at Universal City under the direction of Jack Conway.

A colorful dramatic background of Parisian life is provided in the picture, which is an adaptation for the screen by Lucien Hubbard of DuVernet Rabell's magazine story, "The White Peacock Feather."

The action of the piece centers about the romantic incidents in the life of a young American girl, whose bizarre dancing has taken Paris by storm. Adroitly woven into this kaleidoscopic panorama of Parisian life is a love story of tenderest interest.

Universal has spared no expense to make this initial starring vehicle of Miss du Pont's a dramatic and photographic triumph. Unusual and startling lighting effects are said to have been achieved by Conway and Harry Vallejo, his cameraman.

A smoothly blending supporting cast of note has been assembled for the production. Opposite the new star is Jack Perrin, a popular young leading man. Others in the cast are Ramsey Wallace, Leo White, Eve Southern, Mathilde Brundage, J. J. Lance, Elinor Hancock and Freeman Wood.

A wardrobe of elaborate costumes, such as is seldom assembled by one star, is worn by Miss du Pont in this production. An exotic dancing dress of great value, made of red, white and green peacock feathers fastened by strings of pearls, is worn by Miss du Pont and will create a sensation, it is promised. Miss du Pont's rise to stardom came as a result of her work in "Foolish Wives."

Universal Beats Pathe--Loses to Fox Team

UNIVERSAL'S ball team suffered its first reverse at the hands of the Fox nine, 11-10, in the second game of a double header. The first contest was handily won from Pathe, 13-0, in seven innings.

The defeat at the hands of the Fox aggregation puts Universal in second place for the first time this season, and mars the U's record of "no defeats." The standing of Universal, however, has not been officially determined as yet, as the League is taking action on a protest against the Fox nine lodged by the Universal team.

This protest alleges the use by the Fox team of a player not a bona-fide employee of the organization. Should the investigation prove the allegations in the protest to be based on fact, the offending team may be expelled from the M. P. B. B. League.

STANDING OF THE LEAGUE

	W.	L.	Pct.
Fox	2*	0	1.000
Universal	4	1*	.800
First National.	3	1	.750
Paramount ...	2	3	.400
Vitagraph ...	1	2	.333
Goldwyn	1	3	.250
Pathe	0	3	.000
Hodkinson...(withdrawn)			.000

*Game between Fox and Universal protested by latter on charge of employment of "ringers" by Fox.

Universal's next game is with First National. First National has one of the best-balanced teams in the League and an interesting contest is looked for. Both Universal and First National have won all but one of their games and a defeat for either team will ruin that nine's chances for the championship cup.

Thus far Universal has scored victories against the Vitagraph, Paramount, Goldwyn and Pathe teams.

"Cuddle up to Universal—you'll be needing us"
52 Universal Special Attractions this year.

Service Page for Edith Roberts in "Opened Shutters"

ADVERTISING PUNCHES

1—The personal popularity of Edith Roberts.
2—The "New Thought," undercurrent to the main theme, which will attract many.
3—The splendid cast, including Edward Burns, Charles Clary, Joseph Swickard, Nola Luxford and others equally prominent.
4—A clever twist to the climax which lifts the picture out of the ordinary.
5—The direction of William Worthington, whose brilliant craftsmanship is evident throughout the picture.
6—The coincidence that "Opened Shutters" is really a woman's picture. It was written by Clara Louise Burnham. Doris Schroeder wrote the scenario, while Edith Roberts is the star.
7—The romantic locale—the New England Coast — affording unusual water scenes.
8—Humorous small-town stuff, showing the inter-gossipping directorate of a New England village.
9—Impressive allegorical scenes, beautiful scenery and elaborate attention to detail.
10—An opportunity to see Edith Roberts as she really is.

❦

THE STORY

Sylvia Lacey is the daughter of Sam Lacey, a dabbler in art, making a precarious living. Sylvia has inherited his artistic tendencies. Almost her only friend is Nat, who does a juggling act on the small time, and wishes to marry her.

Sam Lacey came of straight-laced New England stock. Sam's sister is Martha Lacey, a prim-lipped old maid. Sam's wife was the sister of old Judge Calvin Trent, an equally hardened bachelor. Curiously enough Judge Trent once proposed marriage to Martha Lacey. That was twenty-five years ago. She turned him down. "If I had married him," says Martha to herself. "Thank God, she didn't marry me!" the judge congratulates himself.

Judge Trent and Martha are jarred by the news that Sam has died and that his daughter is on the way East to live with Martha.

So Sylvia waits for the uncle whose picture she had been taught to kiss each night, and the aunt, who, she pictures, must be a kindly, motherly woman. But instead, as she waits, she overhears a spare, vinegary woman and a young man indicate that her arrival is most unwelcome. And then they begin talking of her father, and how he had mistreated her mother.

"It's a lie!" she cries, and leaps up to face them. She tells them to go.

Sylvia flees to her room, refusing to have anything to do with either of them. But outside the hotel John Dunham remembers an errand, leaves Miss Lacey and goes to the girl's room, where he finds her in despair.

Edith Roberts in "Opened Shutters"

When Martha and John face Judge Trent there ensues an uncomfortable half-hour. Sylvia is sent to Jacob Johnson, known as "Thinkright," through his favorite saying that right thinking would make anything come out right.

Sylvia finds herself at the Tide Mill farm, bitter in heart against her relatives, rather reluctant even to accept the hospitality of "Thinkright" despite his kindness and the persuasiveness of his precepts. It is called the Tide Mill Farm because just at the edge of the little harbor stands an old tide mill with close shuttered windows, which seems to typify the hearts of those to whom Sylvia has gone so trustfully—close shuttered against love and light.

Sylvia has fallen in love with John, but believes he and Edna, a wealthy summer visitor, are sweethearts.

That night Sylvia goes out on the lake in a tiny skiff in a vain attempt to forget her sorrow at not wining John's love. A terrific storm comes up suddenly and Sylvia, at the mercy of the elements, loses her oars. A thunder-bolt strikes near the boat and, in her terror, Sylvia overturns the skiff.

John has missed Sylvia. The family make inquiries and learn she is out in the storm. John sets out to find her, but cannot trace her in the darkness. As he searches the shore in a frenzy a flash of lightning reveals the overturned boat with Sylvia desperately clinging to its keel.

John effects a heroic rescue and carries Sylvia back to the house. He suddenly realizes he cares for Sylvia and she confesses her love for him.

Sylvia finds that "Thinkright" has preached a true gospel—a new outlook on life which brings her love and happiness and throws wide the shutters which had kept in shadow the souls of those whose restricted lives gave little opportunity for light and joy to enter.

CAST

Sylvia Lacey	Edith Roberts
Sam Lacey	Joe Swickard
Martha Lacey	Mai Wells
John Dunham	Edward Burns
Jacob Johnson (Thinkright),	Chas. Clary

❦

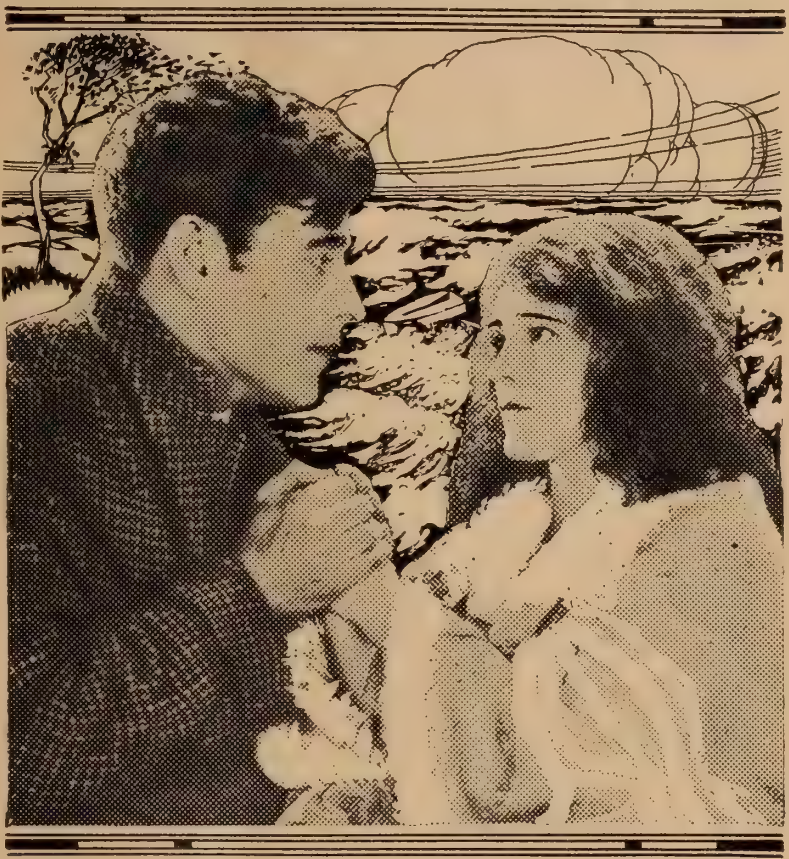
AT A GLANCE

SUBJECT—"Opened Shutters."
STAR—Edith Roberts.
PREVIOUS HITS—"The Fire Cat," "The Adorable Savage," "The Unknown Wife," "White Youth," etc.
DIRECTED BY—William Worthington.
STORY BY—Clara Louise Burnham.
SCENARIO BY—Doris Schroeder.
SUPPORTING CAST—Edward Burns, Charles Clary, Joseph Swickard, Nola Luxford, Mai Wells, Joseph Singleton, etc.
LOCALE—New England.
TIME—The present.
PHOTOGRAPHY BY—Geo. Barnes.
THUMBNAIL THEME—The story of a young orphan left to the care of straight-laced relatives who finds life a drab and dreary existence until she comes under the benign influence of a philosopher who teaches the gospel of right thinking; of a new outlook on life which brings the little heroine love and happiness

❦

Publicity Stories for "Opened Shutters"

Use These Stories in Your Local Newspaper



Edith Roberts in "Opened Shutters"

MOVIE ACTOR SIGNS CONTRACT AS HE "TREADS WATER" IN SURF

THE story of "Opened Shutters," now playing at the .... Theatre with Edith Roberts in the starring role, called for a young leading man who looks as though he might have just stepped from the cover of a magazine. With that rather difficult order, William Worthington, the director, searched Southern California and interviewed scores of young leading men. Then he thought of Edward Burns and sent a flying squadron of assistants to visit every place where a husky young fellow might hang out between pictures. An assistant found the dashing young Burns rolling in the surf half a mile off the beach at Santa Monica and negotiated with him from a launch.

"I can't think of anything I'd rather do than to support Edith Roberts in a Universal production," said Burns. "Let's go."

As a result Edward Burns has added another successful production to the list of photodramas in which he has played important roles. In "Opened Shutters" he appears as John Dunham, a young New England business man who falls in love with the girl of the story and wins her only after an amazing series of adventures.

Edward Burns was born in Philadelphia and was educated to be a politician. He was well versed in the art of awarding municipal paving contracts, and would probably now be wearing the speckled vest of an alderman if an idea that he would like to be an actor had not permeated his skull. As it was, he went to New York, persuaded a film magnate that he could act and started out on the road to screen fame, with appearances in support of practically every big feminine star.

Playgoers who have seen "Opened Shutters" at the .... Theatre are united in the belief that Director Worthington turned a neat trick when he scooped Edward Burns out of his Pacific bath-tub to play opposite the vivacious Edith Roberts in one of the best pictures of the year.

* * *

IS ENGLISH TYPE OF BEAUTY MORE ALLURING THAN OURS?

IS the English type of feminine more alluring than the American? Artists have never been able to agree on the question, but local playgoers may form their own interesting conclusions after a visit to the .... Theatre, where Edith Roberts is starring in her latest Universal photodrama, "Opened Shutters."

Supporting Miss Roberts is Nola Luxford, a young Australian girl who is said by artists to be the perfect type of the British beauty. Miss Luxford is a striking blonde with hair like spun gold and the typically perfect pink-and-white complexion common to British girls.

In "Opened Shutters" Miss Luxford appears as a Boston society girl who spends her summers in a New England village and strangely influences the highly dramatic trend of the story.

Nola Luxford was born in London but accompanied her parents to Australia when she was a little girl. Her father was an officer in command of Colonial troops and she was brought up in the social whirl of the military set. She attended a private school and graduated just as the first contingent of Anzacs left for the front. Making her first public stage appearance at a benefit for the initial group of wounded to be sent back to Australia, she attained a phenomenal popularity on the Australian stage and decided to make the drama her life-work. So successful was she abroad that she decided to go to Southern California, where she is now a prominent member of the colony of film notables.

Work with Carmel Myers in "The Mad Marriage," one of the Universal star's recent successes, gave her the entre to Universal City, which resulted in her being selected for the important role of "Edna Derwent," the Boston heiress of "Opened Shutters."

Regarding the Star of "Opened Shutters"

NOT so many years ago when Edith Roberts was twelve or thirteen years old and appearing on the vaudeville stage in songs, dances and imitations, her favorite movie stars were Eddie Lyons and Lee Moran. She was appearing on a vaudeville circuit which had contracted to run the Lyons & Moran comedies at the close of the bill, and twice a day Edith would look at the comedy pair enacting some one-reel farce. Finally she felt as if she knew them both, and this long distance acquaintance first gave her the idea of going in pictures.

When Miss Roberts was thirteen years old she was no smaller than she is today, and she induced her mother to take her to California to try her luck on the screen. Naturally the first studio she visited was Universal City, where Lyons and Moran were producing their comedies. Little Edith confided her ambitions to Eddie and Lee, and they soon gave her an opportunity to play small parts in their productions. Her beauty, charm and acting skill soon bore fruit, and before she was fifteen years old she was leading lady for Lyons & Moran, following in the footsteps of Priscilla Dean, Juanita Hansen, Louise Glaum, Billy Rhodes and other well-known screen players who had their first big chance in the Eddie and Lee two-reel mirth-producing films.

For the past two years Edith Roberts has been one of the most popular Universal stars, appearing in a wide variety of roles. A little over a year ago she scored a tremendous success in "Lasca," in which she played a fiery little Mexican girl, and since then she has appeared in many roles of that type. But once in a while the public likes to see her as herself—as a sweet young American girl—and that is the sort of role she portrays in her latest Universal feature, "Opened Shutters," an appealing narrative of love and life, tears and laughter in New England. "Opened Shutters," through the medium of a most interesting story, preaches the gospel of right thinking, and Edith Roberts, the charming Universal star who plays the featured role in this film drama, has been an ardent disciple of this philosophy all her life.

Edith Roberts, Universal Star, In "Opened Shutters."

Edith Roberts goes through life wearing a pair of rose-colored spectacles, and as a result she never sees any phase of existence in other but a roseate hue. According to her mother, who is her constant companion, Edith is the original "glad child." As a youngster, when she was singing and dancing on the vaudeville stage, she was often compelled to undergo comparative hardships, such as staying up half the night to catch an early train, giving extra performances on holidays and special occasions. But she never complained and met every situation with a smile. At school she became a general favorite by her happy disposition and her refusal to see the faults of her playmates. When she came to Universal City about five years ago, a mere child, she won the favorable attention of Lyons and Moran, who were producing comedies, by her sunshiny expression and her ineradicable dimples, and was given a part in their production. Soon her glad smile had its effect on the theatre-going public, and people began to make inquiries about the clever young girl. Before long, Edith Roberts, still wearing short dresses, was playing leading roles in comedies, and shortly after that she was given important roles in dramatic productions.

For the past two years Miss Roberts has been a full-fledged star on the Universal program, and her popularity has increased with every new release. During the past years she has appeared in some unusual film successes.

Her newest production, "Opened Shutters," will be seen at the .... Theatre on ....

Advertising Display Lines for "Opened Shutters"

WHEN THE SHUTTERS OPENED AND SUNLIGHT FLOODED THE OLD MILL, A NEW LIGHT CAME INTO HER HEART WHICH WILL THRILL YOU AS CLEVER EDITH ROBERTS PLAYS THE ROLE IN "OPENED SHUTTERS."

* * *

NO ONE WANTED SYLVIA. AS A MATTER OF PRINCIPLE HER NEW ENGLAND RELATIVES TOOK HER INTO THEIR HOME, BUT NOT INTO THEIR HEARTS. SEE A RARE BLEND OF HUMOR, PATHOS AND DRAMA IN EDITH ROBERTS' PICTURE, "OPENED SHUTTERS."

"WHAT DO YOU THINK OF NEW ENGLAND?" THEY ASKED HER: BUT SHE COULD NOT SPEAK ILL OF THE DEAD. SEE EDITH ROBERTS IN "OPENED SHUTTERS." THERE IS NOTHING EITHER GOOD OR BAD, BUT THINKING MAKES IT SO. THAT IS THE KEYNOTE OF "OPENED SHUTTERS," EDITH ROBERTS' LATEST PHOTODRAMA.

* * *

HE SANG IN THE CHOIR AND PRAYED LOUDER THAN ANYONE IN THE CONGREGATION, YET HE HATED TO HELP A FRIENDLESS GIRL. IF YOU DON'T LIKE HYPOCRITES SEE "OPENED SHUTTERS" WITH EDITH ROBERTS STARRING.

* * *

WHAT IS THE GREATEST THING IN THE WORLD? IS IT LOVE? IF IT IS, WHAT KIND OF LOVE? SEE EDITH ROBERTS IN HER UNIVERSAL PHOTOPLAY, "OPENED SHUTTERS."

* * *

SHE NEVER LEARNED THAT CAPER ON CAPE COD. HE WAS A MARBLEHEADER, BUT SHE PUT WORCESTERSHIRE SAUCE IN HIS LIFE IN "OPENED SHUTTERS," A FILM TRUE TO LIFE.

"Set aside at least one day a week for Universal pictures"

52 Universal Special Attractions this year.

CURRENT RELEASES

Special Attractions

Starring

HARRY CAREY

"The Freeze Out"
"The Wallop"
"Desperate Trails"

* * *

Starring

FRANK MAYO

"The Magnificent Brute"
"The Blazing Trail"
"The Fighting Lover"

* * *

Starring

LYONS-MORAN

"Fixed By George"
"A Shocking Night"

* * *

Starring

EDITH ROBERTS

"Thunder Island"
"Luring Lips"
"Opened Shutters"

* * *

Starring

CARMEL MYERS

"Cheated Love"
"The Kiss"
"A Daughter of the Law"

* * *

Starring

EVA NOVAK

"Society Secrets"
"The Smart Sex"
"Wolves of the North"

* * *

Starring

GLADYS WALTON

"All Dolled Up"
"Desperate Youth"
"The Man Tamer"
"Short Skirts"

* * *

Starring

GRACE DARMOND

"The Beautiful Gambler"

* * *

With

ALL-STAR CAST

"Man Trackers"

JEWELS

Starring

PRISCILLA DEAN

"The Virgin of Stamboul"
"Outside the Law"
"Reputation"

"Once To Every Woman"
(with Dorothy Phillips)

"Blind Husbands"
"The Devil's Passkey"
"Shipwrecked Among Cannibals"
"The Great Air Robbery"
"The Breath of the Gods"
(with Tsuru Aoki)
"Under Crimson Skies"
(with Elmo Lincoln)
"Blue Sunday"
(with Lyons and Moran)

* * *

Starring

JOE MARTIN

(Two Reels)

"A Monkey Hero"
"A Monkey Movie Star"

Two Reel Western Dramas

with Special Cast

"Range Rivals"

* * *

Starring

JACK PERRIN

"The Valley of Rogues"
"The Danger Man"
"Both Barrels"

* * *

Starring

LON CHANEY

"The Empty Gun"

* * *

Starring

EILEEN SEDGWICK

"The Shadow of Suspicion"

Serials

Starring

EDDIE POLO

"King of the Circus"
"Do or Die"

* * *

Starring

EILEEN SEDGWICK

"The Diamond Queen"
"Terror Trail"

* * *

Starring

ELMO LINCOLN

"The Flaming Disk"

* * *

Starring

MARIE WALCAMP

"The Dragon's Net"

* * *

Starring

ART ACORD

"The White Horseman"

Two Reel Century Comedies

"Pals"
"Custard's Last Stand"
"Wood Simps"
"Society Dogs"
"The Smart Alec"
"Third Class Male"
"The Whizzbang"
"Alfalfa Love"
"In Again"
"The Clean-up"
"Golfing"

One Reel Star Comedies

"Uneasy Money"
"Meet My Husband"
"Rubes and Boobs"
"An Awful Bull"
"The Skylark"
"While New York Snores"
"The Champ"
"A Thousand a Week"
"Those Dog-Gone Kids"
"A Model Made"
"The Misfit Pair"

INTERNATIONAL NEWS TWICE-A-WEEK

"Set aside at least one day a week for Universal pictures"

52 Universal Special Attractions this year.

"Salt" Mine, Steal Deed ---Cowboy Thwarts Plot

"BOTH BARRELS"

Two-reel Western

Featuring **JACK PERRIN**

BART MATHEWS sells stock in a worthless gold mine to citizens of the town of Searchlight. These citizens discover they have been swindled and threaten Bart with death unless he refunds their money. In order to do this, Bart negotiates the sale of the mine with Jack Harrington, a cowboy.

While in a restaurant he rescues Miriam Lane from insult at the hands of Jake Fisher, a tool of Mathews. Jake is about to revenge himself by shooting Jack in the back, when Bart prevents him and says he doesn't want the cowboy shot until he has sold him the mine.

Then Bart enters and talks over the deal with Jack. Miriam, whose invalid mother has invested her all in the mine, overhears the conversation and tries to warn Jack that the mine is worthless.

He and Jack go to the mine which has already been "salted" by Jake. Miriam decides to warn Jack that the mine has been "salted" but is too late to prevent him signing the papers. Jack starts to work the mine.

He plans to kill Bart. He accuses Miriam of having permitted him to invest and lose his money in the mine when she should have warned him, and then he sarcastically gives her the deed to the mine as a present for her faithlessness.

The Chink discovers black gold nuggets in the mine. He starts for town to tell Jack of his discovery, but is waylaid by Jake, who knocks him unconscious and takes the nuggets to Bart.

Bart knowing now the mine is valuable plans to regain it. When Jack demands his money back, Bart smilingly asks him for the deed to the mine. Jack tells him he gave it to the girl. Bart then covers him with a gun, ties him, and he and Jake go to the restaurant.

There they take the deed by force from Miriam, when Jack, who has escaped from the office, enters the room. He battles and regains the deed.

JACK PERRIN
Universal Star

Caruso's Golden Voice Is Now Hushed Forever

International News

Number 61

Oakland, Calif.—"Cannibal" crew brings ship into U. S. port.

Coney Island, N. Y.—Odd glimpses of odd people. (Omit Chicago and Washington.)

Washington, D. C.—Picking the Capitol's fairest beach belle. (Washington only.)

Chicago, Ill.—English golf stars defeat Americans. (Chicago only).

In the Sierras, Cal.—Good fishing ahead.

Rome, Italy. — Japanese Crown Prince reviews Italian troops with King Emanuel.

Coronado, Cal.—Diving stars compete.

Boston, Mass. — Remarkable pictures of exciting scenes of "run" on big savings bank.

Caruso's Golden Voice Hushed Forever.—Intimate glimpses of the greatest singer of the age, whose unexpected death in Naples is mourned throughout the world.

Peekskill, N. Y.—Reviving a lost art. Picturesque outdoor school's hand-weaving shows remarkable results. (Omit Detroit, Chicago, Kansas City, Indianapolis, St. Louis.)

Chicago, Ill.—Great beauty parade opens Progress Pageant. Handsome floats filled with pretty girls feature first day of Chicago's big exhibition. (Detroit, Chicago, Indianapolis, St. Louis and Kansas City only.)

New York City.—New boats speed New York's mail. Postmaster General Hayes inaugurates rush service in harbor. (Omit Chicago, Detroit, Kansas City, Indianapolis, St. Louis.)

Mt. Ranier, Wash. — Breaking through the Summer snows.

Off Provincetown, Mass. — Battle practice for U. S. submarines. Commander Guy C. Davis puts the O class of undersea fighters through exacting tests.

Plymouth, Mass.—President Harding at great celebration in honor of Pilgrims. (Boston and New York only.)

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U. S. Secret Agents Escape Death Trap

"TERROR TRAIL"

Episode 6

"The Ship of Surprise"

ELAINE and Bruce cross the bridge before the explosion and miss the full force of it. They speed on to Hunch's. Hunch and the rest of the gang see them get into their car and follow. Elaine and Bruce reach Hunch's and are about to enter when they see the gang coming. They hide. The gang enters; all but the chauffeur. Hunch and Holmes start to quarrel. Outside, Elaine and Bruce capture the chauffeur and question him about the formula. Hunch and Holmes fight. Hunch summons help. Holmes, in order to escape, is forced to jump from a wondow. Elaine and Bruce also capture him and get one part of the formula.

Hunch fears the treachery of his own gang, so he plans to go to Myopia with the two parts of the formula he now has.

Hunch is on the boat when Elaine comes aboard. He believes her to be Vera Vernon of his gang and thinks she has followed to trick him. Bruce has also come aboard, disguised. Hunch asks Elaine to his cabin. There he fiercely denounces her, accusing her of following him to rob him of the formula. Adopting desperate measures, Elaine tells him she has followed him because she loves him. Hunch believes her and shows her where he has hidden the formula. Bruce looks into the cabin to see what appears a real love scene between Elaine and Hunch. Elaine later meets Bruce and explains her motives for what she did, easily satisfying him. Hunch sees her talking with Bruce and is on guard again.

Elaine and Bruce plan to search Hunch's cabin. She goes alone and is caught by Hunch. Bruce follows her and is also captured. All are in the cabin, when a fire accidentally breaks out down the corridor from them. They are all trapped in the cabin with no means of escape and with the fire coming toward them.

JAZZ JAIL-BIRDS AROUSE TOWN

HERRIN, ILL., is a small city, but it has big ideas when it comes to the appreciation of wide-awake showmanship, such as is exhibited by John Marlow of the Hippodrome, one of the prettiest little show houses in the State.

Marlow recently put across a novel and amusing stunt for the exploitation of "Outside the Law," which attracted the attention of every man, woman and child in the community.

He obtained a jazz band of several pieces. Then he had a cage built on the body of a three-ton truck. In the cage, in convict's clothes, he placed the drummer of the band. On the seat with the driver was the cornetist, dressed as a cop, and at the back of the truck, in prison keeper's garb, was another member of the band.

This combination of jazz and justice covered every street highway and byway of Herrin and awoke echoes which had slumbered since P. T. Barnum died. Result: All box-office records for the Hippodrome were smashed to smithereens during the showing of the Priscilla Dean masterpiece.

Concerning his success with the film, Marlow reports:

"While I knew 'Outside the Law' was a great picture, I also knew that a killing could be made with it if it were supported in a big way. This I decided on, and I must say that the exploitation done for it added at least fifty per cent to my receipts. It went over with a smash, playing to the limit of my capacity during its run. In fact ,it resulted in the biggest actual money-maker that my records show."

"EVERY FAN HIS OWN REVIEWER" STUNT PULLS THEM IN FOR "REPUTATION"

W. L. HILL, Universal exploitation expert in the Chicago territory, helped the Atlantic Theatre, Chicago, with its showing of "Reputation" by a stunt which created widespread interest among the theatre's patrons.

It was a "write your own criticism" stunt. The theatre circulated mimeograph sheets among its patrons and to its mailing list, announcing that the one sending in the best 250 word review of the picture would receive remunerative recognition. A sample of the style of Mae Tinee, the reviewer for the Chicago Tribune, in reviewing "Temptation," was reproduced on the throw-away.

The stunt was a winner for the box office, as it took advantage of the well-known fact that nine out of ten picture playgoers also consider that they can write reviews and scenarios.

Several prizes were given out, among them was a cash prize and a subscription to a leading motion picture magazine.

GOOD FRONT FOR "THUNDER ISLAND" PULLS CROWDS TO MONTREAL HOUSE

THE Holman Theatre, Montreal, Can., is a consistent booster for attractive lobby displays. The management of that theatre reported that the box office shows as high as 35 per cent increase on productions which are elaborately ballyhooed by an attractive front to the theatre.

An example of the pains which are taken to attract patrons into the Holman is demonstrated by the following description of the lobby arranged by W. J. Stewart, the home publicity man, for "Thunder Island," an Edith Roberts feature, and "Blue Sunday," a Lyons-Moran Universal-Jewel comedy:

The entrance of the theatre was decorated with painted flats to represent the prow of a steamship. Red and green (port and starboard) lights were strung up and operated by flashing incandescents. A large anchor and a life buoy were placed in the lobby and the cashier and doorman were garbed in sailor costumes.

This display stopped the passersby. They stayed to read the humorous proclamations placarded for "Blue Sunday." These were in the form of comic "blue law" precepts, describing what might happen to the unsuspecting citizen who kissed his wife, etc. ,etc., on Sunday.

The display resulted in good business for the theatre during the hottest spell of weather experienced by the Canadian metropolis during the summer.

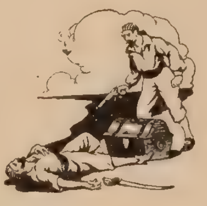
Youth's Clever Ruse Outwits Bandit Gang

"DO OR DIE"

Episode 13

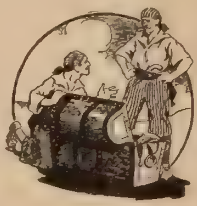
"The Cipher Key"

DOLORES rushes out of the house and releases the Mystery Woman in time to see Jack hurled over a steep cliff by Satan's men. Satan upbraids his men for doing away with Merton before the parchment had been taken from him; two men are dispatched to bring him back and search him for the valuable script.



As the pair start down by a side path to get Merton, Dolores and the Mystery Woman, watching Jack from a ledge on the cliff, see Jack, who is feigning unconsciousness, at the cliff's base, stealthily hide the parchment under a rock upon which he is lying. Satan's men come and carry Jack to the top of the cliff where he is searched for the parchment without success.

Satan orders Merton taken to a deserted cabin on the road to Crystal Lake. Still in an apparent state of coma, Merton is thrown on the floor and Satan and his men stand by to watch him and wait for him to regain consciousness. An hour passes and still Merton does not reveal the fact that he is "playing 'possum." After another hour of waiting, Satan says they will go out and look for the parchment. Jack overhears, and when the gang has departed, jumps to his feet to reach the parchment's cache before the bandit does. Satan's remark, however, was only a ruse to make Jack reveal his hand, and directly Merton sets foot outside the cabin he is captured by Satan and brought back.



Merton is strung up by the wrists and is threatened with thirty lashes of the "cat-o'-nine-tails." He refuses to divulge the hiding-place of the parchment. The many-tailed whip is poised, ready to leave its cruel welts across Merton's face.

Kidnapped Baby Found, Dog Aids in Recovery

"GOLFING"

Two-reel Century Comedy

Featuring **Brownie and Baby Peggy**

The head of the family is anxious to learn golf—and so is Baby. Father calls in A. Niblik, expert golfer, and asks for a few lessons at home. The parlor is transformed into a golf course, and father goes to it in his endeavor to wreck the house. Brownie plays the part of a caddy—and he and Baby make every effort to play the game according to rules.

After a few lessons, in which the house becomes the duplicate of a dumping-ground, father goes to a real links with Baby and Brownie. There father shows his prowess as a wonderful misser of golf balls. Baby, tiring of golfing, switches to pool and it is not long before she covers the nineteenth hole, with the aid of Brownie.

While father is still playing golf Baby is kidnapped by a young gypsy, and taken to the gypsy camp. Mother and father, missing their baby, begin looking for her. Brownie, who has endeavored to go to Baby's rescue, has been tied to a pole. Mother and father are told by the gypsies that Baby is down by the river, and they immediately set out to find her. About this time, Brownie gets loose—and digging up the ground around the tent in which Baby is a prisoner, helps Baby to a nearby horse. Brownie puts a ladder against the horse, helps Baby up and follows after her. He leads the horse to mother and father—and the happy family is again united, thanks to Brownie.

International News

Number 62

Vladivostock, Siberia.—The struggle for mastery of Siberia. Vladivostock seized by Revolutionists opposed to Red Rule—"Victory Parade" follows.

Subtitle.—Scores of Russians are buried with military honors.

New York City.—Legion pilgrimage starts for France. *S. S. George Washington*, greatest passenger ship flying U. S. flag, sails after court forbids seizure by Shipping Board. (Omit from Washington, Chicago and Boston.)

Subtitles.—National Commander Emery and Post Commander D'Olier head war veterans who will be officially honored by France. The *George Washington* leaving, with Old Glory flying despite alleged efforts to turn liner over to alien interests.

Camp Meade, Md.—Meade again a rookie camp. 1400 answer the call for Civilian Training. (Washington only.)

Subtitles.—They'll do better soon. They furnish their own jazz. Play time. Going to hear General Pershing.

Mt. Ranier, Wash.—Breaking through the summer snows. Road finally cleared on mountain tops for first tourists. (Chicago only.)

Rome, Italy.—Japanese crown prince reviews Italian troops with King Emanuel. (Boston only.)

Subtitle.—Prince Hirohito rides with the King to the palace.

Snapshots from France.—Marshal Joffre dedicates a home for the aged and meets some of the old folks. The famous "Blue Devils," who gained undying glory in the war, hold their first re-union. The Statue of Joan of Arc, removed during the German bombardment in 1918, is restored to the Rheims Cathedral.

Seattle, Wash.—Forcible feeding for baby seals. Too young for fish, won't drink milk, the zoo keepers find a way. (Omit from Boston and New York City.)

Chicago, Ill.—Brilliant fashion show opens Chicago's big fair.

On the Atlantic.—Rough-riding of the sea. U. S. Coast Guard cutters brave mountainous waves hunting icebergs.

Mexico City.—First air express for Mexican capital. General Estrada, Secretary of War, makes test fight in big Lawson all-metal plane.

Crawford Notch, N. H.—President enjoying a real vacation. Drops the cares of State for the serenity of the White Mountains.

"Set aside at least one day a week for Universal pictures"
52 Universal Special Attractions this year.

CUTE
AS A
KITTEN

CARL
LAEMMLE
announces

MARIE PREVOST

coming soon in her first
universal special·attraction

DIRECTED BY
KING BAGGOT

"MOONLIGHT FOLLIES"

5 REELS of "ACTION"

HOOT GIBSON

in

HIS FIRST SPECIAL ATTRACTION

ACTION — ACTION — ACTION — that's the keynote all the way through the smiling dare-devil's first five-reeler. From title to finish, it's a rushing procession of whirlwind thrills and dramatic punches. When you see him race a train, dash down a mountain and smash his way generally, you'll say " 'ACTION' is right!"

ACTION! DO IT NOW!

Directed by JACK FORD

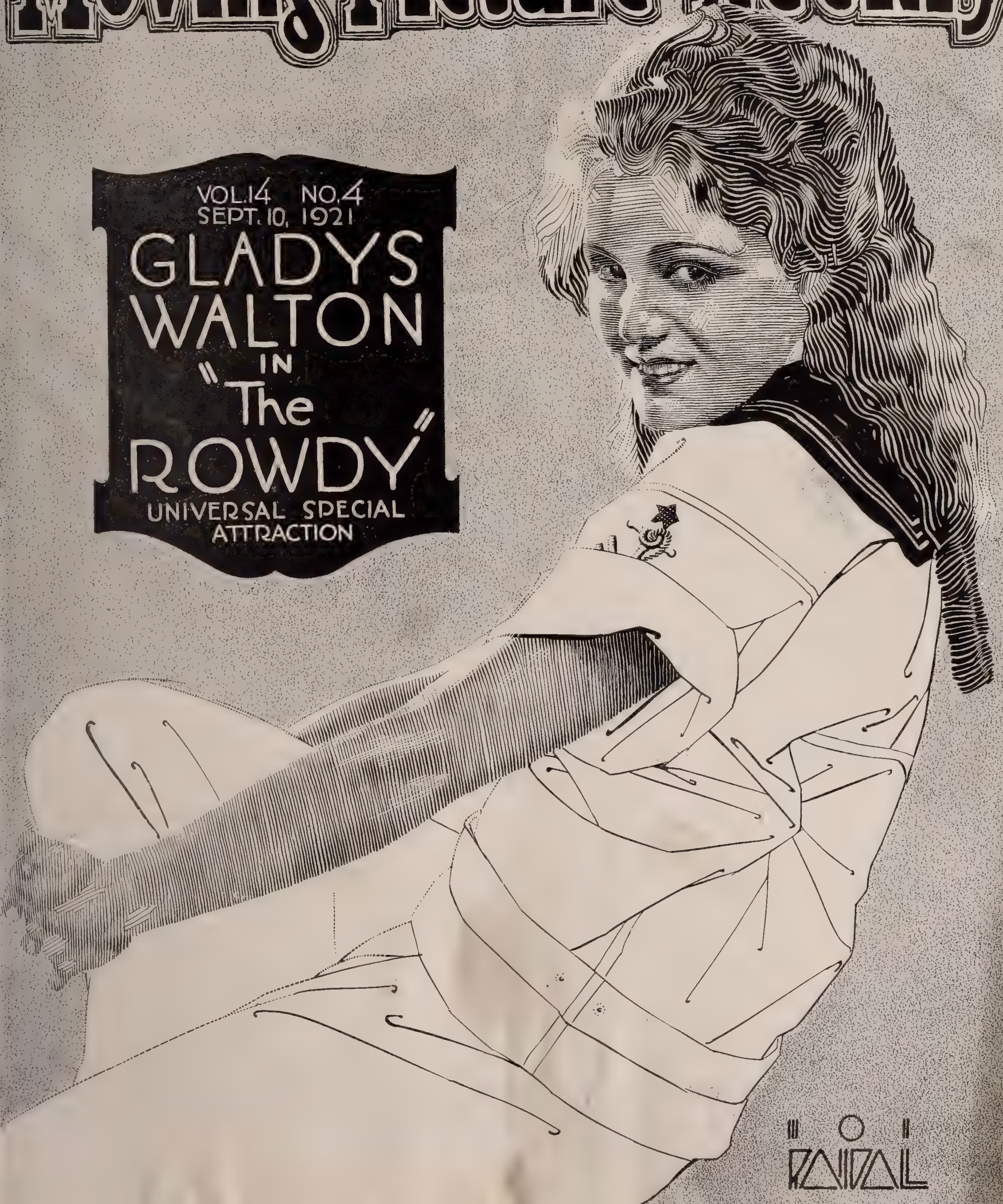
This Year — 8 GIBSON

UNIVERSAL SPECIAL ATTRACTONS

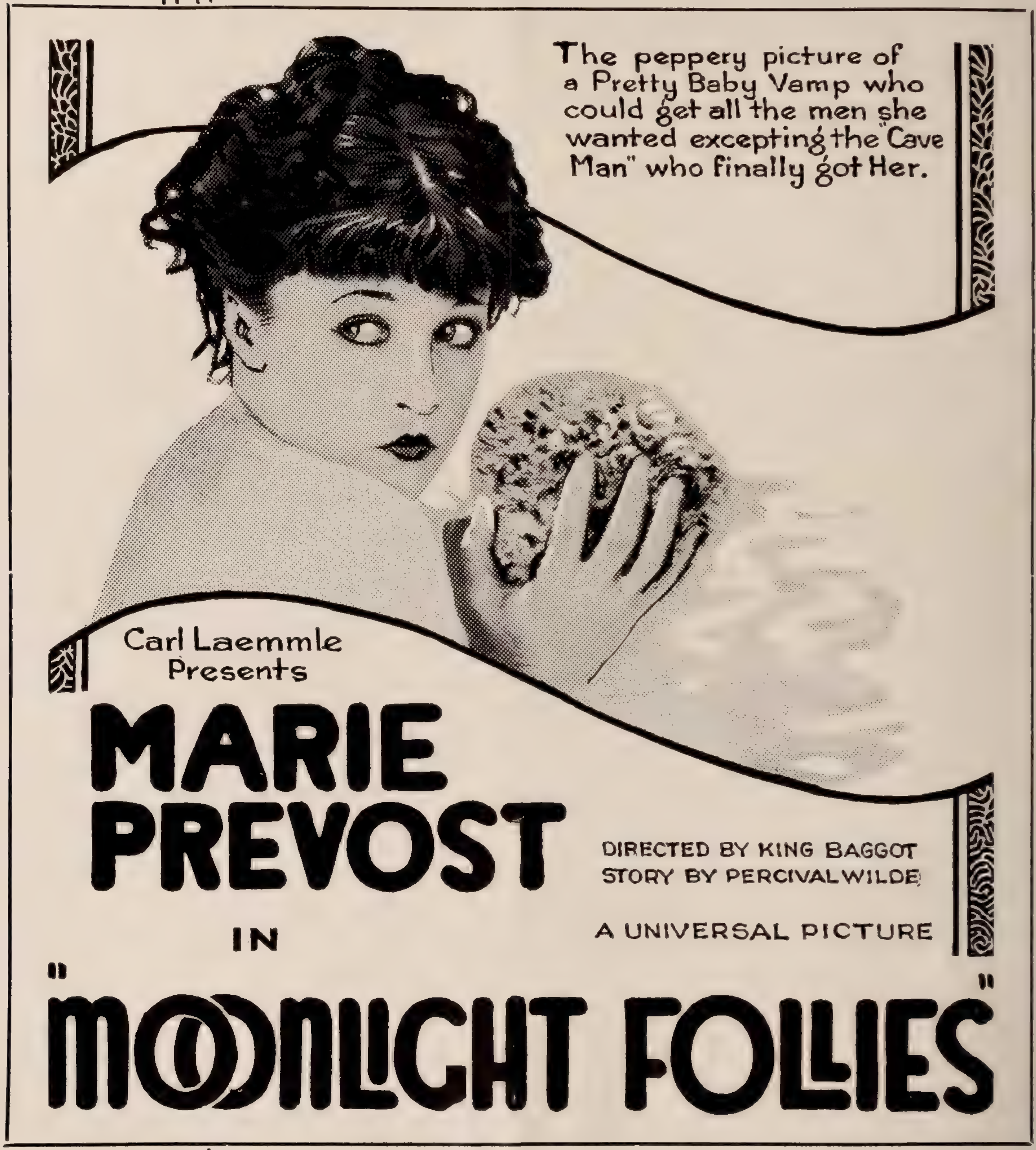
The Moving Picture Weekly

VOL. 14 NO. 4
SEPT. 10, 1921

GLADYS
WALTON
IN
"The
ROWDY"
UNIVERSAL SPECIAL
ATTRACTION



It caught your eye!
That s what this 3 column ad will to all who read. Use it!



The peppery picture of a Pretty Baby Vamp who could get all the men she wanted excepting the "Cave Man" who finally got Her.

Carl Laemmle
Presents

MARIE PREVOST

IN

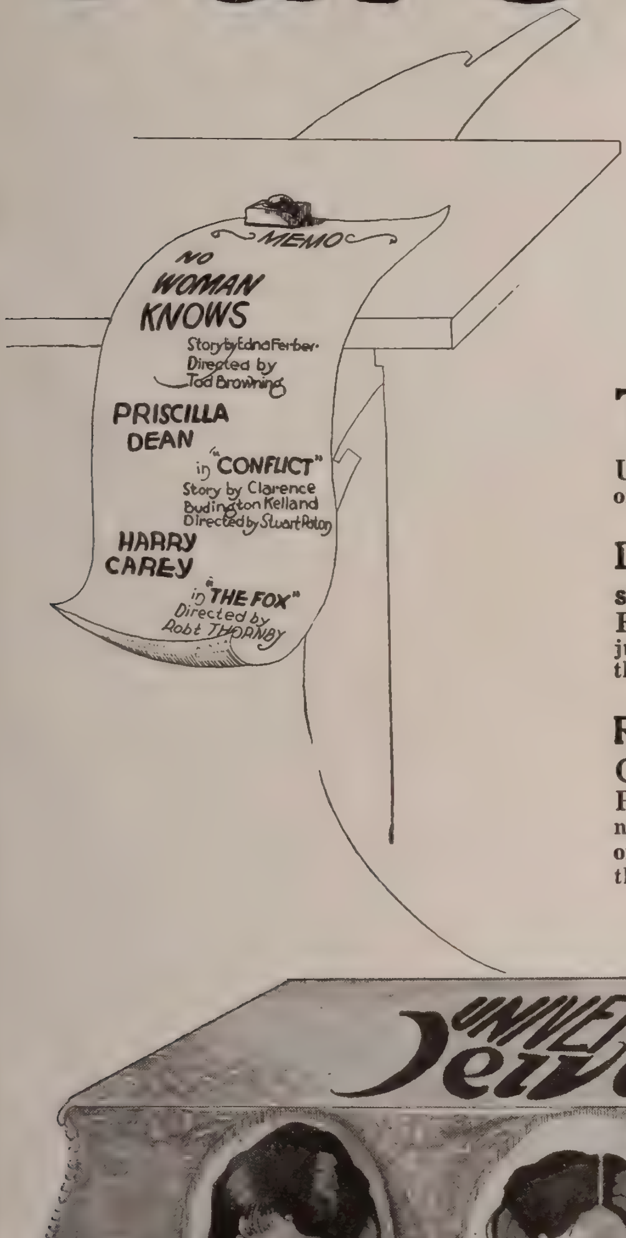
DIRECTED BY KING BAGGOT
STORY BY PERCIVAL WILDE

A UNIVERSAL PICTURE

"MOONLIGHT FOLLIES"

What's worth while getting is worth while waiting for. As, for example, *chic* Marie's first Universal Special Attraction.

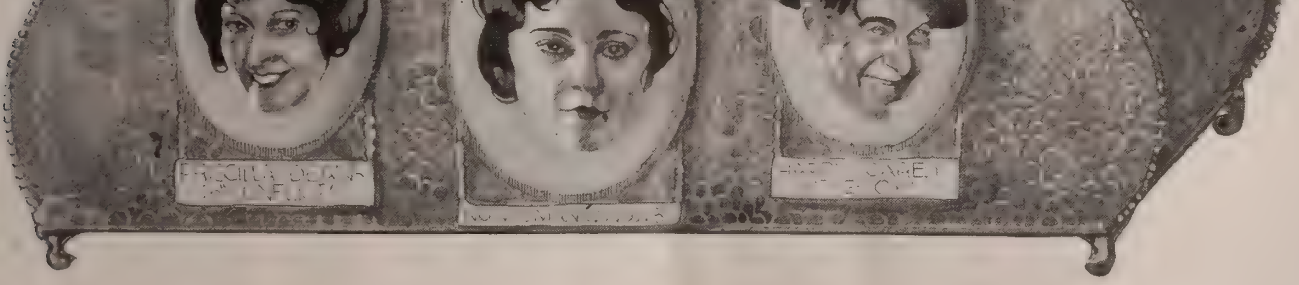
Save dates!


MEMO
NO WOMAN KNOWS
Story by Edna Ferber
Directed by Tod Browning
PRISCILLA DEAN
in "CONFLICT"
Story by Clarence Budington Kelland
Directed by Stuart Paton
HARRY CAREY
in "THE FOX"
Directed by Robt THORNBY

THE man who fails to save dates these next three months for the three coming Universal-Jewel Productions is making the mistake of his life.

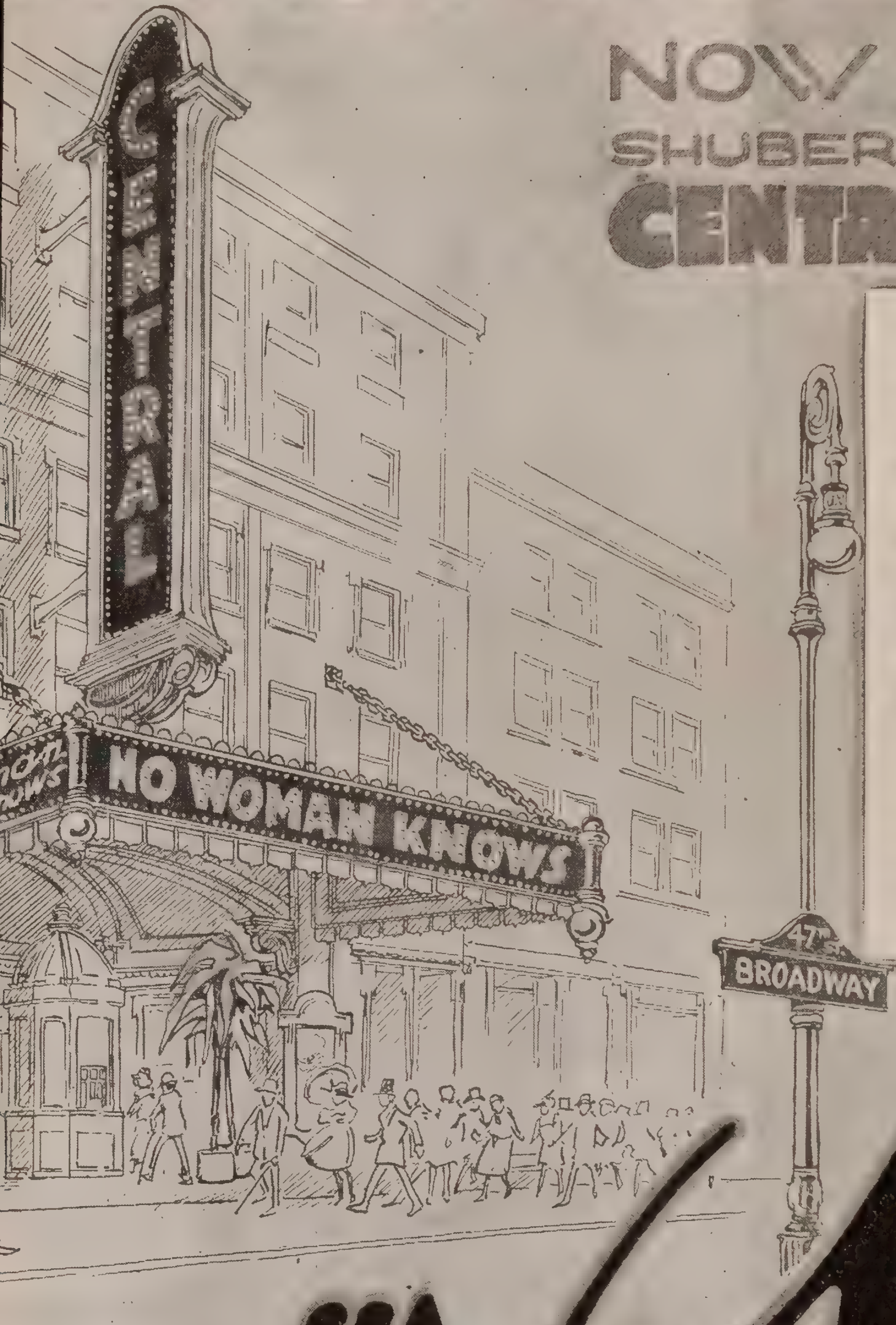
Don't let any producer in the country scare you or pull you into booking up solid this Fall Season—or any other Fall Season. You know just as well as we know that as long as the sun's in the sky there'll always be more than enough big attractions to show.

Right now—save dates in September, October and November for three great Jewel Productions listed herewith. Two of the biggest national stars of the screen and the greatest Heart-picture of the generation. You know they're coming—you know their money-meaning—save out those three dates today.


UNIVERSAL
Jewels

Nation-Wide Advertisi

NOW PLAYING
SHUBERT'S NEW YORK
CENTRAL THEATRE



BROADWAY ADVERTISING is national advertising. By the time you show "NO WOMAN KNOWS" the word will have gone around — "See this picture!"

At least one million out-of-towners and commuters crowd the streets of New York every twenty-four hours. Of these probably 200,000 are nightly reading the blazing Broadway electrics of this great new Jewel Production—the remainder are seeing the striking 24-sheets — 500 of them — New York's bill-posting record.

You won't need to wait for a long run on Broadway to reap the benefit. Your audiences are ready now. Book this great heart-picture to show at your first opportunity.

Carl Laemmle
presents

"No Wom

THE
AMAZING
STORY OF

"FANNY HERSELF" by Edna Ferber

Directed by TOD BROWNING

The Man who made "OUTSIDE THE LAW"

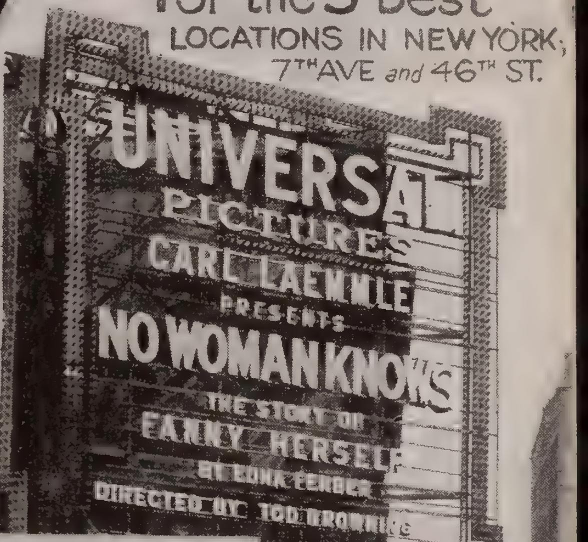
ng to Help YOU!

Universal PICTURES Universal
UNIVERSAL
NO WOMAN KNOWS
CENTRAL THEATRE SEPT 4
NO WOMAN KNOWS CENTRAL SEPT 4
Universal Pictures

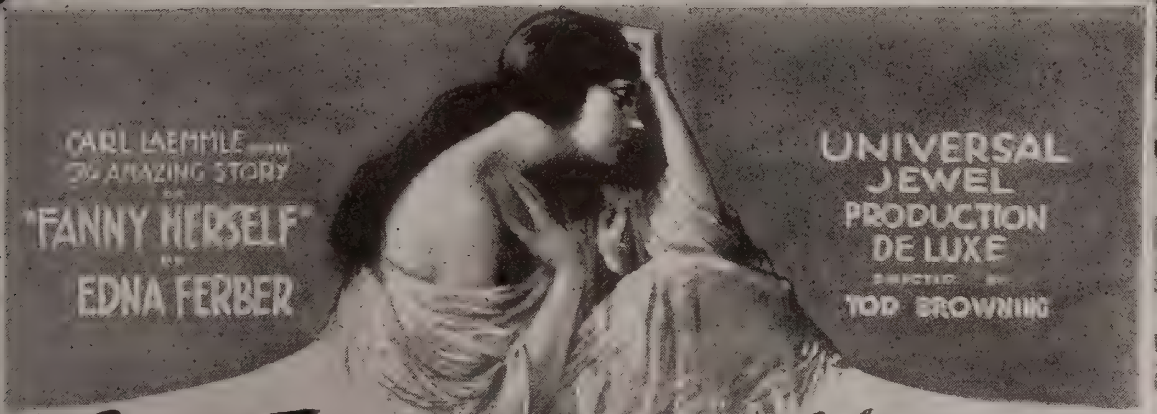
100000 VISITORS
read this sign every
twenty-four hours

an Knows"

1 of the 3 Best
LOCATIONS IN NEW YORK;
7TH AVE and 46TH ST.


UNIVERSAL
PICTURES
CARL LAEMMLE
PRESENTS
NO WOMAN KNOWS
THE STORY OF
FANNY HERSELF
BY EDNA FERBER
DIRECTED BY TOD BROWNING

24 —SHEETS 500
NEW YORK'S NEW
BILL POSTING
RECORD


CARL LAEMMLE presents
the AMAZING STORY
of
"FANNY HERSELF"
by
EDNA FERBER
UNIVERSAL
JEWEL
PRODUCTION
DE LUXE
directed by
TOD BROWNING

"No Woman Knows"

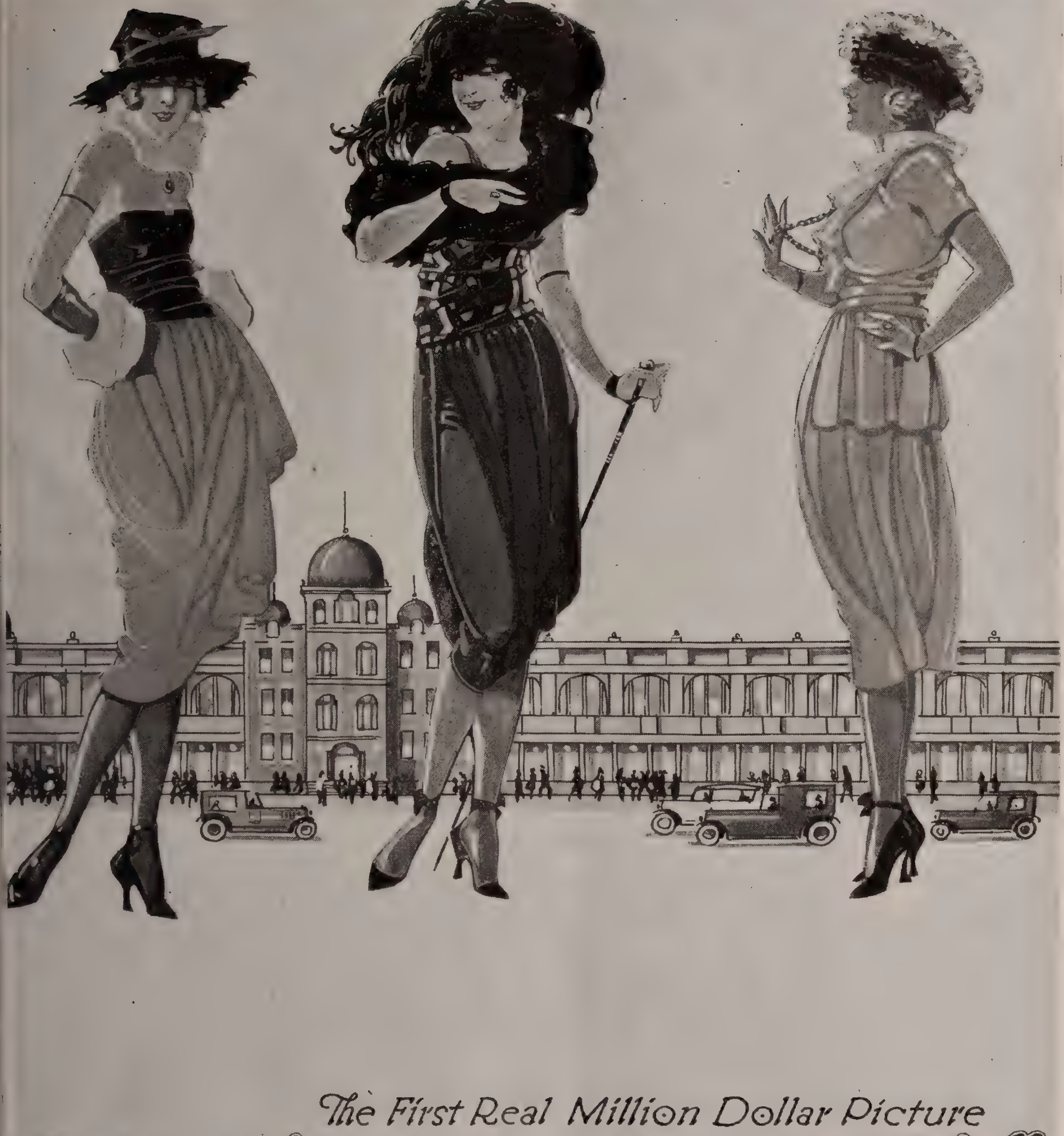
UNIVERSAL-JEWEL

CARL LAEMMLE
presents his
Crowning Achievement

"FO

UNIVERSAL-JEWEL
MASTERPIECE

Directed by and featuring Von STROHEIM



The First Real Million Dollar Picture

OLISH WIVES"

WC
WA
FR

JEW

Presented

PRISCILLA DEAN

IN

"CONFLICT"

From the Story
By
CLARENCE
BUDINGTON
KELLAND

Directed by Stuart Paton

"Reserve at least one day a week for Universal pictures"

52 Universal Special Attractions this year.

RTH
NG
R

ELS

Carl Laemmle

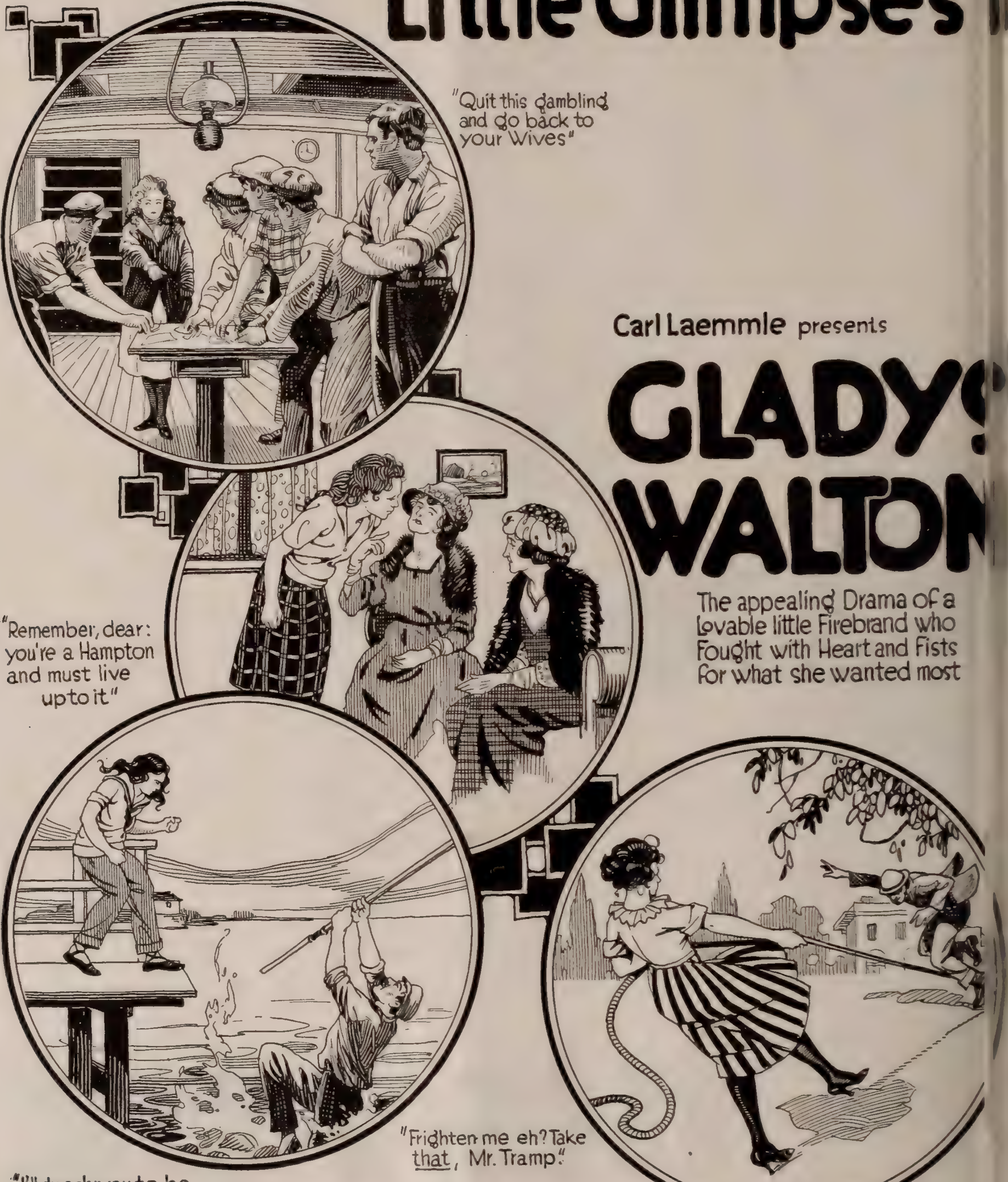
HARRY CAREY

IN

"THE FOX"

Directed by Robt. Thornby

Little Glimpses

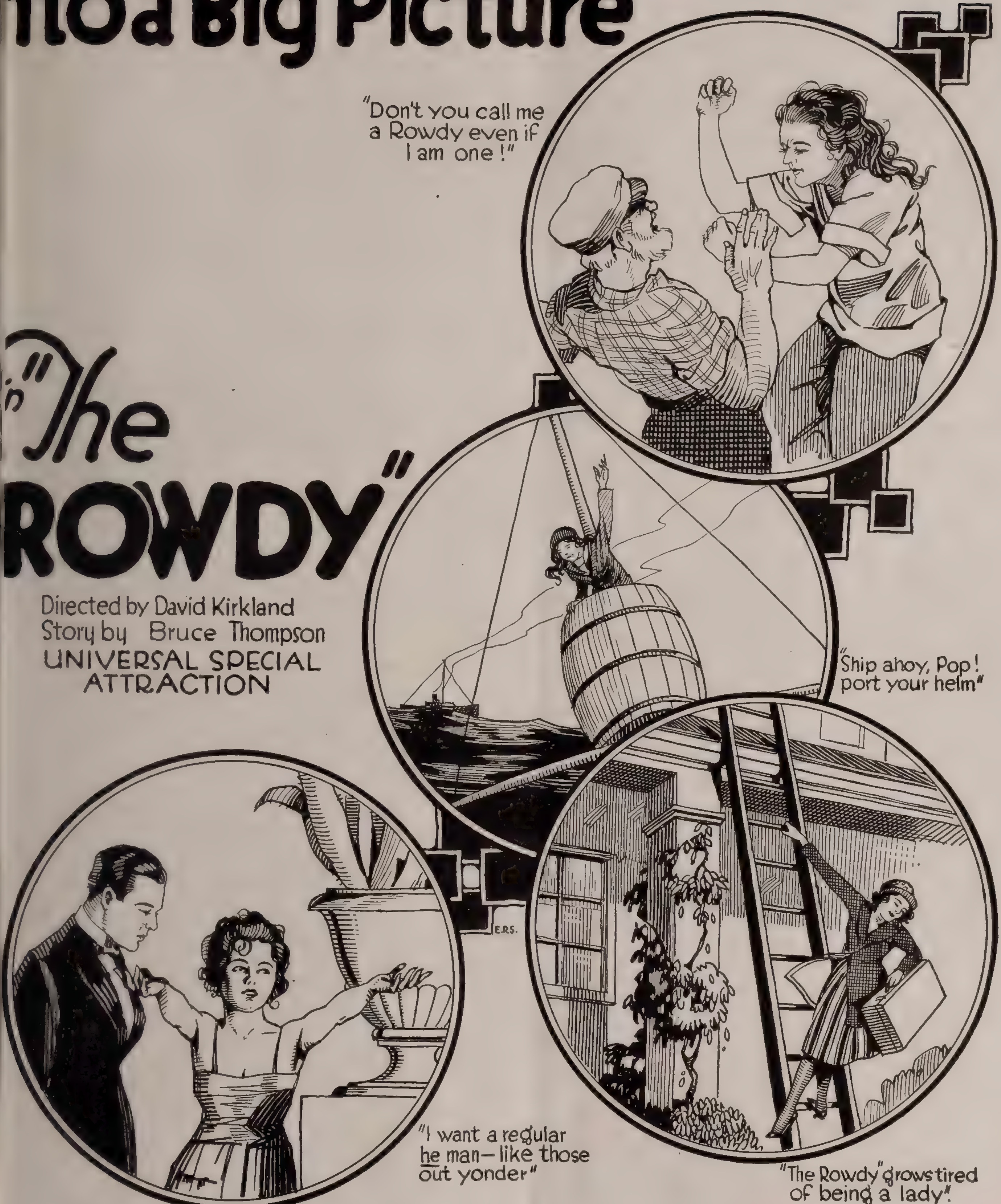

"Quit this gambling and go back to your Wives"
"Remember, dear: you're a Hampton and must live up to it"
"I'll teach you to be a Wife beater"
"Frighten me eh? Take that, Mr. Tramp!"

Carl Laemmle presents

GLADYS WALTON

The appealing Drama of a Lovable little Firebrand who Fought with Heart and Fists for what she wanted most

nto a Big Picture



"Don't you call me a Rowdy even if I am one!"

"Ship ahoy, Pop! port your helm"

"I want a regular he man—like those out yonder"

"The Rowdy" grows tired of being a lady".

n" The ROWDY"

Directed by David Kirkland
Story by Bruce Thompson
UNIVERSAL SPECIAL ATTRACTION

THE MOVING PICTURE WEEKLY
A MAGAZINE FOR MOTION PICTURE EXHIBITORS
Published Weekly by the MOVING PICTURE WEEKLY PUB. CO.
1600 BROADWAY, NEW YORK CITY
PAUL GULICK, Editor.
(Copyright, 1921, Universal Film Mfg. Co. All Right Reserved.)
Vol. 14 SEPTEMBER 10, 1921 No. 4

Are We Right?

Does the Super-Feature Belong, in the Legitimate Theatre or the Picture Palace? The Solution is Up to the Exhibitor, Not to the Producer--Says R. H. Cochrane

"HOW are we to take care of the big pictures, encourage them, keep them within the industry?" This question was recently asked R. H. Cochrane, Vice-president of Universal, by the editor of one of the weekly trade-papers. In a comprehensive survey of the problem, Mr. Cochrane, acknowledging the debt owed exhibitors by producers, indicates the perplexing difficulties which beset the manufacturer and distributor. He says:

"Every time we have released a big picture directly to exhibitors, without a long run, we have suffered to the extent of many thousands of dollars. On the other hand, every time we have exploited a big picture with a real run in a legitimate theatre, we have found it easier to sell whether it had more or less merit than the picture which had no run.

IMPORTANT!

Exhibitors wishing to obtain an unfolded copy of the beautiful colored insert which appeared in a recent number of THE MOVING PICTURE WEEKLY may obtain one, FREE, upon applying to their nearest Universal Exchange. When framed, this insert is a distinct addition to any theatre lobby or box-office.

"Maybe the exhibitor finds the same thing is true. Maybe he finds it easier to pack his house with a picture which has had a run. If that is so, he is probably willing to pay more for it, because he feels it is worth more. That being the case, there isn't any problem to solve.

"Running the picture in the legitimate house undoubtedly gives a longer run than most of the theatres see fit to give. There is no room for doubt that this has an effect on the moving picture theatres. If we run a big picture only a week in a regular picture house, the theatres we are trying to sell our goods to do not consider this a real run. Most of them tell us the one week run has not created a big public interest in the picture; in other words, has not really exploited it.

"The result is they are not willing to pay us what we figure we must get in order to get back our cost and a reasonable profit. But if we run the picture a long time with much advertising in a legitimate house, they seem willing to pay more for the attraction when it comes to their houses. This leads to the conclusion that it is the mental viewpoint of the average picture house owner which forces the producer to use a fairly long run in a legitimate theatre.

"That's the good side of the legitimate theatre run from the producer's angle. Now for the bad:

"The long run ties up the producer's money for a long time. He can't give play dates on his big picture in the territory where he is exploiting it until the long run is ended. Therefore, if he is exploiting many big pictures in many centers and is having long runs in each case, a tremendous lot of his capital is idle. In these days this is a serious matter; but it is not so serious as having to sell the picture without profit, as is often the case when a big picture is offered to the average picture theatre without a long run to give it prestige.

"The solution is not in the producer's hands. It is in the exhibitor's. That is why, in justice to the exhibitor, we have decided not to road-show 'Foolish Wives.' Erich von Stroheim's forthcoming Universal-Jewel."

Carl Laemmle Makes Motion Picture History

Censors as Guests of Carl Laemmle, President of Universal, As They Appeared Before the Famous Monte Carlo Set Used in "Foolish Wives," Erich von Stroheim's Million-dollar Super-production.

WHAT good did the censors' visit to Universal City do? Now that the shouting and the tumult have subsided and the photodramatic pilgrims have entrained for home, the question is being given searching analysis in the motion picture industry. That Carl Laemmle has won a history making victory for the entire motion picture industry is the concensus of opinion. The idea originated with Carl Laemmle early in June. When he was called suddenly to Europe he entrusted R. H. Cochrane, vice-president of Universal, and Harry M. Berman, general sales manager, with the actual fulfillment of the plan.

The entire membership of every state board, members of various municipal boards and censors from various parts of Canada, were invited to go to Universal City as the personal guests of Carl Laemmle.

Arriving in Los Angeles Sunday, August 14th, the delegates started a week of activity varying in import from pleasure to hard and conscientious work.

Perhaps the most interesting phase of their visit was the world's premiere preview of "Foolish Wives," the super-film upon which Universal has spent more than a million dollars and more than a year's time. Because of the colorful continental setting of the story, the wide divergence from the usual theme of photodramas and the tremendous amount of notoriety which has accompanied its filming, Universal sought the frank and unprejudiced opinion of various censors.

The preview of the production was held Thursday night at the Beverly Hills Hotel, the world famous hostelry near Universal City. The showing lasted from 9 P. M. until 3.30 on the following morning. The censors watched 24 reels projected, only a portion of the 300,000 feet of film which went through the camera, under the direction of Erich von Stroheim. The story was in approximate continuity. At the end of the screening, the censors commented spontaneously upon the magnificence of the production, describing it as an artistic triumph worthy to be known as Carl Laemmle's greatest achievement.

Universal is not unaware that changes will have to be made to give the production an equal appeal in all parts of the country, but the changes suggested by the visiting censors are of an unimportant nature and will be made without interfering with the trend of the story. The wealth of material at hand in actual footage makes it easy to comply with any suggestions without detracting from the artistry, the smashing drama and the startling realism.

The week at Universal City was acknowledged to be the greatest event in the lives of most of the visitors. Surf bathing in the opalescent spray of the Pacific, meetings with other producers at elaborate luncheons, intimate contact with Universal stars at work and at play, a day on Harry Carey's ranch, a magnificent banquet at the famous Sunset Inn, and a week-end at Catalina Island, were some of the entertainment features provided by Irving G. Thalberg, general manager at Universal City, and his associates.

The expedition was composed of Harry L. Knapp, J. A. Barrier, Penn.; Dr. George Heller, Maryland; Mrs. J. M. Miller, Mrs. K. L. Short, Kansas; Henry Goldman, Kansas City, Mo.; John M. Casey, Boston; W. T. Willis, Chicago; W. D. McGuire, National Board of Review; A. S. Hamilton, Miss V. Hammil, Canada; Walter Hepburn, Jas. A. Smith, British Columbia; Mrs. I. G. Burbeck, Alberta, Canada.

Censors Approve "Foolish Wives"

Very Few Suggestions Made for Elimination or Changes Either in Scenes or Subtitles by Boards in Conference

Harry Knapp says "Consensus of Opinion that 'Foolish Wives' Will Surely Prove Highly Interesting Entertainment"

THE apex of interest of the trip of the censor boards of the United States and Canada to Universal City occurred when, in a specially constructed theatre in the beautiful Beverly Hills Hotel, the censors saw the long-awaited "Foolish Wives" production. Together with the hope of achieving a unity and standardization of censorship requirements—a hope which is on the way to realization—the viewing of the "Foolish Wives" picture lay uppermost in the anticipation of all of the members of the censorship party.

After more than a year of effort, Erich von Stroheim, the producer, with a corps of assistants, entered upon an intensive period of cutting and eliminating in order to put the film into something like its final form for this very occasion. It was a work of tremendous concentration to cut a production on which 236,000 feet of film had been shot to 17,000 feet, in which form the censors saw it last week. It required stretches of twenty hours continuous work, covering a period of several weeks, and the long-awaited showing had to be postponed at that for a day in order that the final subtitles be made. Even then, they were in "scratch" form, which is studio parlance for temporary subtitles.

This final showing was under the personal direction of Mr. von Stroheim, and specially composed music had been adapted by the leader of the orchestra which provides emotional atmosphere for Universal dramas, under Mr. von Stroheim's supervision. No one but the censors, their immediate party, those who worked on the picture, and Mr. Thalberg was admitted to the showing. As reel after reel of this master effort of von Stroheim unrolled before their eyes, spontaneous bursts of applause and gasps of amazement escaped from this selected coterie of spectators. When it was all over and the final scene faded from the screen, expressions of gratification at the magnificence of the production itself, the exceptional quality of the direction and the artistic acting of Mr. von Stroheim and his colleagues were heard on all sides.

Mr. von Stroheim had preceded the showing by a little speech in which he stated under what pressure he had worked in cutting the picture to its present form, and how care had to be exercised to leave the picture in such mobile state as to permit of incorporating any suggestions which they might make or allow for any eliminations which might be necessary in any of the localities represented by the censor boards. After the picture was over, he asked for a full and frank discussion and told them how important to him and to the Universal Company these suggestions would be. Very few suggestions of elimination were made either in the temporary subtitles or in the scenes themselves, and this is considered remarkable, owing not only to the great number of the scenes but to the fact that the picture deals with the subject of gambling in Monte Carlo, the world's most famous pleasure and gaming resort. The approval of the censors, for this reason, is a double tribute to the conception of the story itself and to the masterful direction which made it possible to bring the story to the screen without evoking any serious objections from a congress of all the censors of the United States and Canada.

It was no secret to the newspaper men of Los Angeles and San Francisco that the keenest interest of the Universal officials was centered in this pre-view of "Foolish Wives" by the censors. As was to be expected, a representative of every paper was waiting outside of the parlor of the Beverly Hills Hotel which had been made into a theatre for the occasion to ascertain what the censors thought of "Foolish Wives." All kinds of reports were current as to what the picture might contain and as to what the censors might take it into their heads to decide on the spot in regard to it. What they actually did decide is best expressed in the statement which Harry Knapp, who acted as chairman of the censors in their convention and who is also chairman of the Pennsylvania State Board of Censors, said in a statement made to the reporter of the *Los Angeles Examiner:*

"The consensus of our opinion," said Mr. Knapp, "is that the picture will prove a highly interesting entertainment when it is finally whipped into the more contracted shape required for public exhibition."

The morning of the showing also saw the culmination of the other object of the censors in visiting Universal

City. After a series of trips to all the prominent studios in the neighborhood of Los Angeles and a day spent in "wising up" the censors in the producing problems of the manufacturers and distributors, the producers and the censors met at a memorable luncheon at the Beverly Hills Hotel. There a definite plan of co-operation was discussed and a plan which involves a report to the full boards which were represented was finally decided upon. If this plan, which looks toward co-operative ideals and practise of censorship eliminations meets with the approval of the State and Canadian boards, one of the primal objects of Mr. Laemmle's invitation to the censors will have been achieved. The other, the pre-view of "Foolish Wives," has already been attained.

Harry Knapp, the chairman of the Pennsylvania State Board of Censors, was elected chairman of the meeting of censors and producers and led discussion. He called particular attention to the fact that when he first began his duties on the Pennsylvania Board he had made a special trip to California. He was particularly struck with the difference between this trip and the one he and Mr. Berrier made two years ago. Then he had a hard time getting into Universal City at all: they didn't see how he could possibly be interested in anything but the finished product and they thought that the interest in that should be very slight. Now he came as the guest of the president of the Universal Company and everyone was certain that he was not only a proper person to be admitted to the studio, but they were here in conference with all the producers to make censorship as effective as possible and at the same time as little wasteful of time and money as possible.

The entertainment features of the trip included a barbecue at the famous Malibu Ranch at Santa Monica Beach, where a real old-fashioned feast was provided by the manager of the Beverly Hills Hotel, Stanley Anderson; a trip to Harry Carey's ranch in the San Francisquito Canyon, where elaborate moving pictures of the entire party were made; a dance at the famous Sunset Inn were Priscilla Dean was the hostess, and Eddie Polo, the famous strong man of the films, won the dancing cup awarded by the censors; and a trip to Catalina Island, where they were the guests of William Wrigley, Jr.

Set Representing the Casino, Hotel de Paris and the Cafe de Paris at Monaco, Erected for "Foolish Wives" at Universal City.

UNIVERSAL RETAINS SUPREMACY

GOLDWIN suffered its second defeat by Universal, 15-7; Paramount scored a 12-3 victory against Vitagraph, and Fox humbled First National, 7-2, in the weekly contests of the Motion Picture Baseball League. Universal remains undefeated, having scored nine "wins."

Universal	9	0	1.000
Fox	6	1	.856
First National	4	3	.571
Paramount	5	4	.555
Goldwyn	3	5	.375
Vitagraph	3	5	.375
Pathe	(Withdrawn)		
Hodkinson	(Withdrawn)		

Universal is well to the fore in the League line-up and looks forward to an easy victory over the Vitagraph nine when these teams meet. Following the contest with Vitagraph, Universal meets First National, and closes its season in a game with Fox, now in second place.

"Cuddle up to Universal—you'll be needing us"

52 Universal Special Attractions this year.

Action Paper

FOR HOOT GIBSON'S FIRST

UNIVERSAL SPECIAL ATTRACTION

HOOT GIBSON'S first Universal Special Attraction, "ACTION," is a sure-enough wonder. A corking good story—powerful situations—tremendous punch scenes and a sterling supporting cast make this one of the greatest Westerns produced in the last few years. However, we leave the praise to you and your folks.

WE want you to look carefully at the set of posters prepared for "ACTION." Fast, dazzling, burning action. That's the picture! That's what we tried to get into your paper, and that's why these posters are going to attract unusual attention. Money and time and proper ability did it.

USE plenty of these smashing posters when you show this wonder Western and you'll say: " 'ACTION' is right," for that's what you're going to get at your box-office.

See your nearest Universal Exchange TODAY!

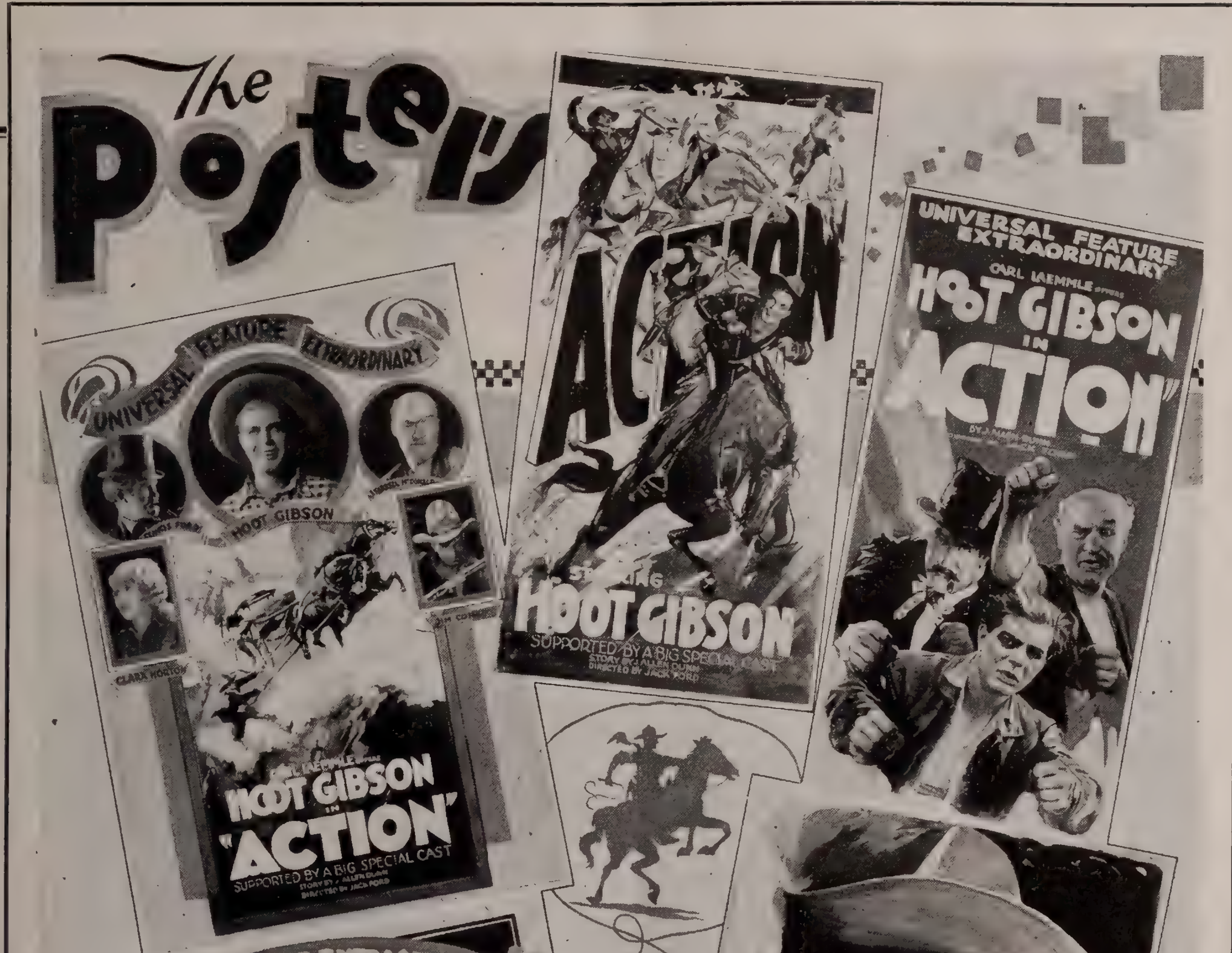
CARL LAEMMLE Offers

HOOT GIBSON and a Big Special Cast in

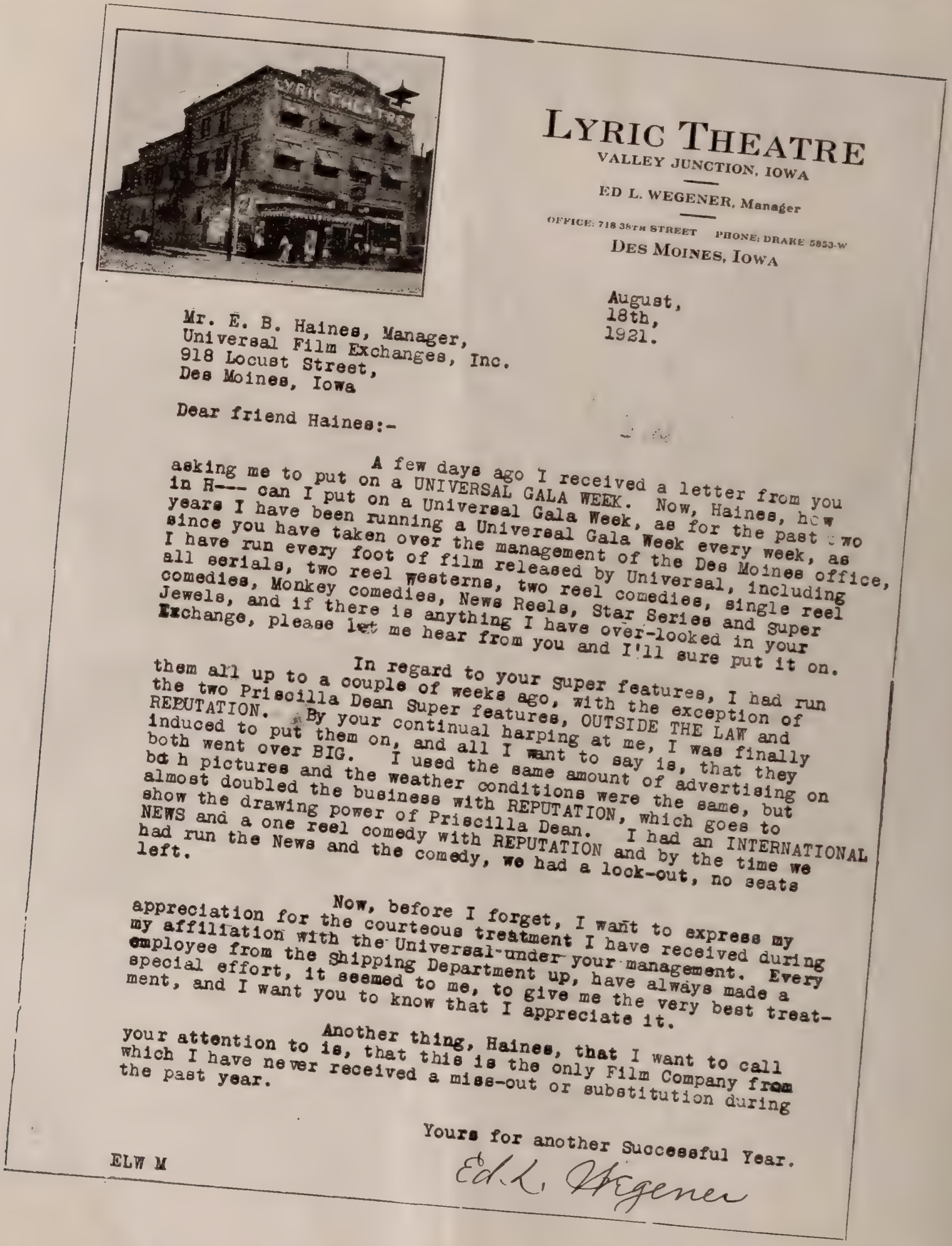
Story By
J. ALLAN DUNN

"ACTION"

Directed By
JACK FORD


The Posters
UNIVERSAL FEATURE EXTRAORDINARY
HOOT GIBSON
CLARA HORTON
CARL LAEMMLE offers
HOOT GIBSON in "ACTION"
SUPPORTED BY A BIG SPECIAL CAST
ACTION
STARRING HOOT GIBSON
SUPPORTED BY A BIG SPECIAL CAST
STORY BY J. ALLEN DUNN
DIRECTED BY JACK FORD
UNIVERSAL FEATURE EXTRAORDINARY
CARL LAEMMLE offers
HOOT GIBSON in "ACTION"
UNIVERSAL FEATURE EXTRAORDINARY
HOOT GIBSON
SUPPORTED BY A BIG SPECIAL CAST
FRANCIS FORD
J. FARRELL MCDONALD
CLARA HORTON
JIM COREY
HOOT GIBSON in ACTION
CARL LAEMMLE offers
Hoot Gibson in "Action"
BY J. ALLEN DUNN
DIRECTED BY JACK FORD

And We've Lots More Like This!



LYRIC THEATRE
VALLEY JUNCTION, IOWA
ED L. WEGENER, Manager
OFFICE: 718 38TH STREET PHONE: DRAKE 5853-W
DES MOINES, IOWA

August,
18th,
1921.

Mr. E. B. Haines, Manager,
Universal Film Exchanges, Inc.
918 Locust Street,
Des Moines, Iowa

Dear friend Haines:-

A few days ago I received a letter from you asking me to put on a UNIVERSAL GALA WEEK. Now, Haines, how in H--- can I put on a Universal Gala Week, as for the past two years I have been running a Universal Gala Week every week, as since you have taken over the management of the Des Moines office, I have run every foot of film released by Universal, including all serials, two reel westerns, two reel comedies, single reel comedies, Monkey comedies, News Reels, Star Series and super Jewels, and if there is anything I have over-looked in your Exchange, please let me hear from you and I'll sure put it on.

In regard to your super features, I had run them all up to a couple of weeks ago, with the exception of the two Priscilla Dean Super features, OUTSIDE THE LAW and REPUTATION. By your continual harping at me, I was finally induced to put them on, and all I want to say is, that they both went over BIG. I used the same amount of advertising on both pictures and the weather conditions were the same, but almost doubled the business with REPUTATION, which goes to show the drawing power of Priscilla Dean. I had an INTERNATIONAL NEWS and a one reel comedy with REPUTATION and by the time we had run the News and the comedy, we had a lock-out, no seats left.

Now, before I forget, I want to express my appreciation for the courteous treatment I have received during my affiliation with the Universal under your management. Every employee from the Shipping Department up, have always made a special effort, it seemed to me, to give me the very best treatment, and I want you to know that I appreciate it.

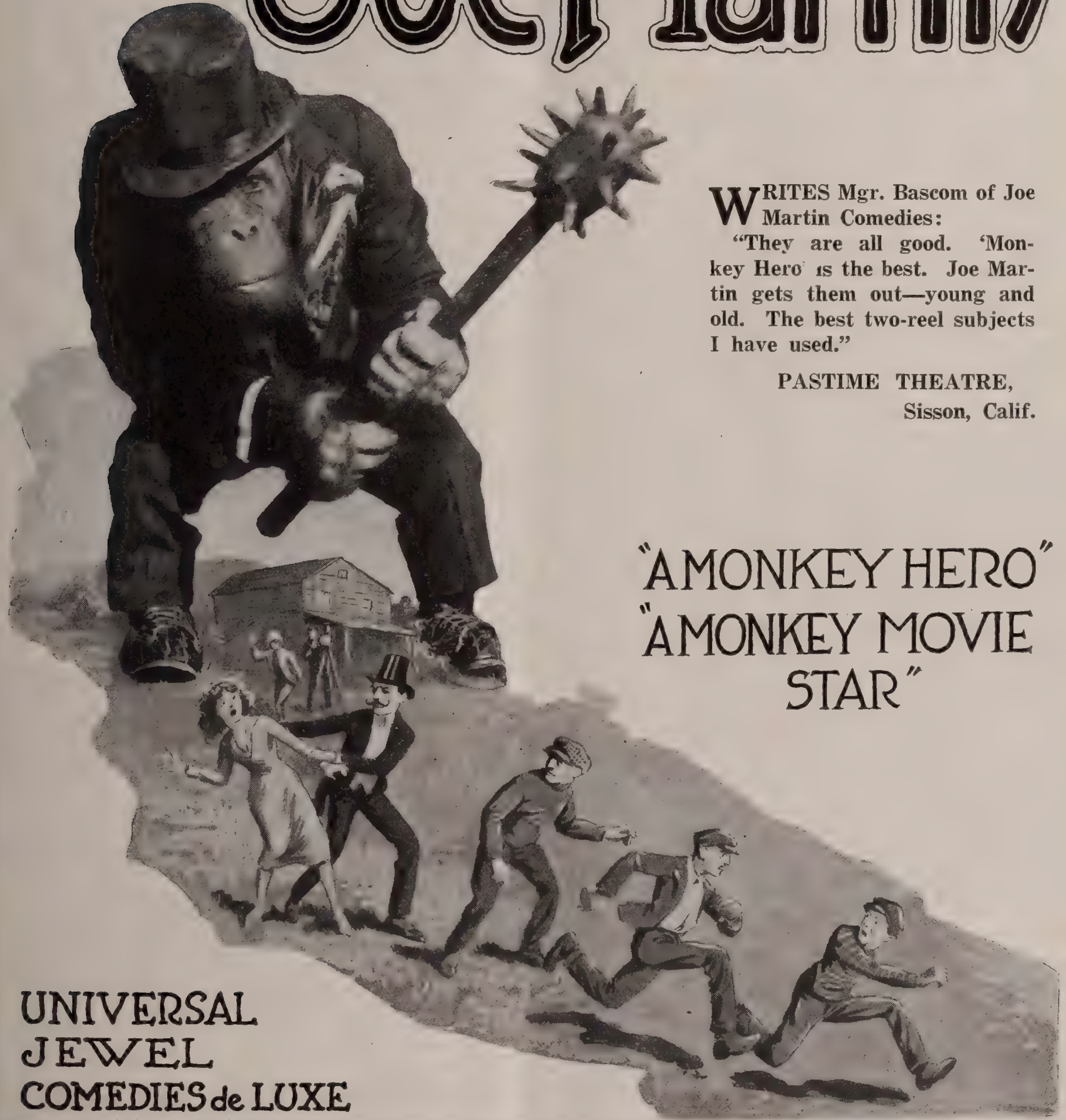
Another thing, Haines, that I want to call your attention to is, that this is the only Film Company from which I have never received a miss-out or substitution during the past year.

Yours for another Successful Year.

Ed. L. Wegener

ELW M

Joe Martin



WRITES Mgr. Bascom of Joe Martin Comedies:

"They are all good. 'Monkey Hero' is the best. Joe Martin gets them out—young and old. The best two-reel subjects I have used."

PASTIME THEATRE,
Sisson, Calif.

"A MONKEY HERO"
"A MONKEY MOVIE STAR"

UNIVERSAL
JEWEL
COMEDIES de LUXE

Many Big Productions to Start at Universal

UNIVERSAL will go into action on September first with every unit shooting at rapid fire.

Commanding the principal sector on the motion picture front will be Irving G. Thalberg, general manager at Universal City, who has just outlined a schedule that will keep every outfit at Universal City busy in the campaign that has fifty-two special attractions a year and half a dozen super-features as its goal.

Harry Carey will open the season with "Man to Man," a novel by Jackson Gregory, which is to be filmed as a Universal-Jewel. The continuity has been assigned to George C. Hull by Lucien Hubbard, scenario editor.

Simultaneously with the start of "Man to Man," Priscilla Dean will begin work on "Wild Honey," a colorful drama of the African veldt, from the famous novel by Cynthia Stockley. The story will be widely different in theme from "Reputation" and "Conflict," the star's recently completed Universal-Jewel productions, but it is expected to exceed in romantic appeal anything that the noted actress has done. Lucien Hubbard himself is writing the continuity.

Gladys Walton will begin the fall season with "The Guttersnipe," a story by Percival Wilde, for which Wallace Clifton is writing the continuity. It is expected that Dallas FitzGerald will direct.

Miss du Pont's second starring vehicle will be "Ropes," to be filmed from the widely discussed one-act play of that name which appeared in *Harper's Magazine* by Wilbur Daniel Steele. The star has just completed "The Rage of Paris," her first Universal starring vehicle, which is scheduled for early release.

Upon its completion Miss du Pont will film "You Can't Live On Love," a clever comedy-drama by John B. Clymer, for which George Hively is writing the screen version.

Frank Mayo has a vigorous sea story for his first post-vacation starring vehicle. It is called "Dr. Jim" and was written by Stuart Paton, the Universal director.

Following that he will probably star in "The Altar Stairs," a romance of the South Seas which was written by G. B. Lancaster.

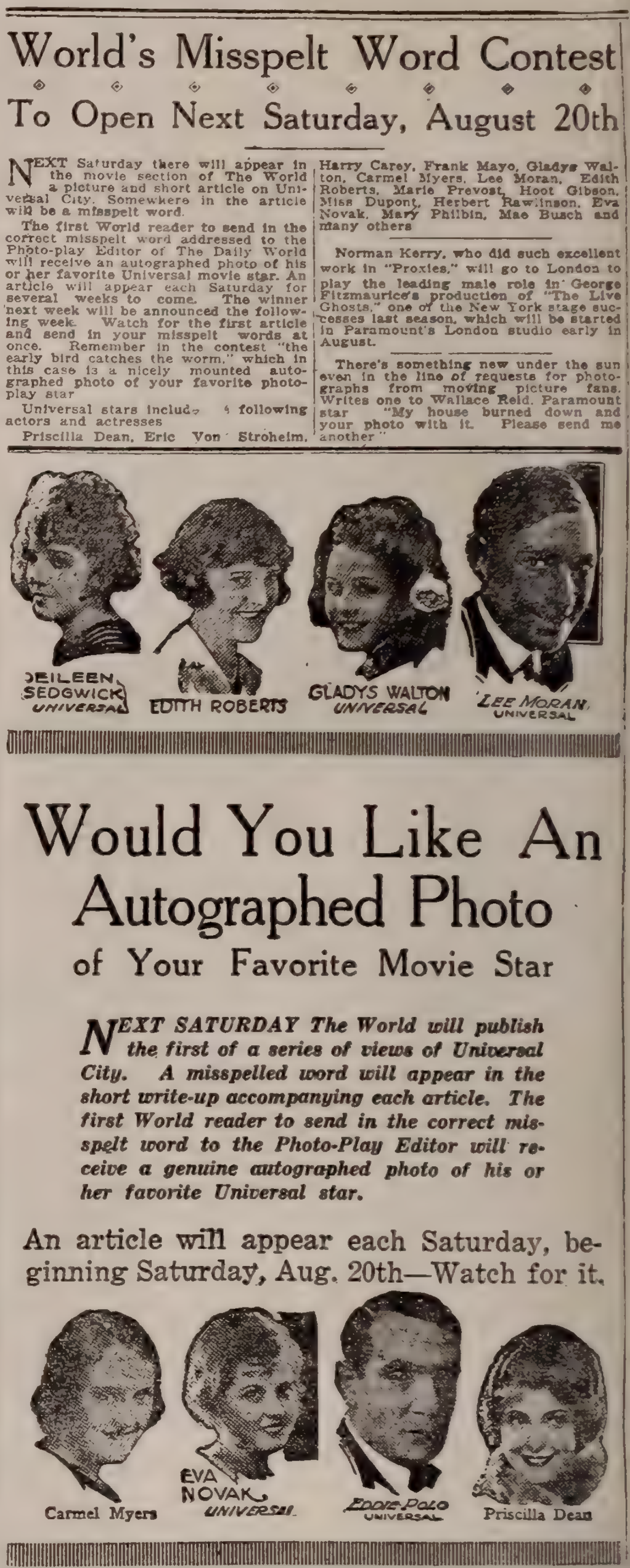
Marie Prevost will give the screen another speedy comedy-drama in "Kissed," a sparkling story by Arthur Sommers Roche, which originally appeared in the *Argosy Magazine*. A. P. Younger is writing the screen version. It is not unlikely that King Baggot will direct.

Herbert Rawlinson, who has just finished his role in support of Priscilla Dean in "Conflict" will start his own Universal starring career with "The Black Bag," a fascinating mystery story by Louis Joseph Vance. Then he will turn his attention to "The Substitute Millionaire," a story which was purchased from the estate of George Loane Tucker when death stopped that noted producer's activities.

About that time Marie Prevost will be ready for another vehicle and she will begin work on "Princess Virtue," a delightful comedy-drama which Doris Schroeder is adapting to the screen. While filming is in progress on "Princess Virtue," Miss Schroeder will work on the continuity for "Sandman," a magazine story which will be used by Gladys Walton for that fascinating little flapper-star's forthcoming Universal success.

Hoot Gibson's recently completed story, "Bransford of Rainbow Ridge," will be on the screen about the time when he starts "Headin' West," an original story by Harvey Gates. Jack Ford directed the Western star in his recent successes and it is probable that he will again guide him through the action when the fall barrage of films is opened at Universal City.

While Universal has enough stories in reserve to keep its battalion of stars busy for several months, Irving G. Thalberg has commissioned Lucien Hubbard, the scenario editor, to search for additional screen material. Stories are particularly needed for Miss Dean, Harry Carey, Marie Prevost, Miss du Pont and Hoot Gibson.



World's Misspelt Word Contest

◆ ◆ ◆ ◆ ◆ ◆ ◆ ◆

To Open Next Saturday, August 20th

NEXT Saturday there will appear in the movie section of The World a picture and short article on Universal City. Somewhere in the article will be a misspelt word.

The first World reader to send in the correct misspelt word addressed to the Photo-play Editor of The Daily World will receive an autographed photo of his or her favorite Universal movie star. An article will appear each Saturday for several weeks to come. The winner next week will be announced the following week. Watch for the first article and send in your misspelt words at once. Remember in the contest "the early bird catches the worm," which in this case is a nicely mounted autographed photo of your favorite photoplay star

Universal stars include the following actors and actresses

Priscilla Dean, Eric Von Stroheim, Harry Carey, Frank Mayo, Gladys Walton, Carmel Myers, Lee Moran, Edith Roberts, Marie Prevost, Hoot Gibson, Miss Dupont, Herbert Rawlinson, Eva Novak, Mary Philbin, Mae Busch and many others

Norman Kerry, who did such excellent work in "Proxies," will go to London to play the leading male role in George Fitzmaurice's production of "The Live Ghosts," one of the New York stage successes last season, which will be started in Paramount's London studio early in August.

There's something new under the sun even in the line of requests for photographs from moving picture fans. Writes one to Wallace Reid, Paramount star "My house burned down and your photo with it. Please send me another"

EILEEN SEDGWICK UNIVERSAL

EDITH ROBERTS

GLADYS WALTON UNIVERSAL

LEE MORAN UNIVERSAL

Would You Like An Autographed Photo

of Your Favorite Movie Star

NEXT SATURDAY The World will publish the first of a series of views of Universal City. A misspelled word will appear in the short write-up accompanying each article. The first World reader to send in the correct misspelt word to the Photo-Play Editor will receive a genuine autographed photo of his or her favorite Universal star.

An article will appear each Saturday, beginning Saturday, Aug. 20th—Watch for it.

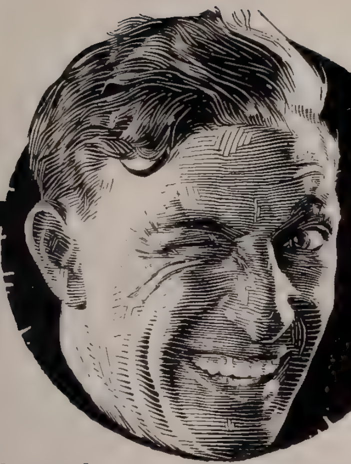
Carmel Myers

EVA NOVAK UNIVERSAL

EDDIE POLO UNIVERSAL

Priscilla Dean

How "The Vancouver World" Featured the Universal Misspelled Word Contest. Write to the Nearest Universal Exchange For the Set of Six Mats of This Interesting and Effective Exploitation "Stunt." Increased Receipts Await Every Box-office Using This Novel Promotion Feature.



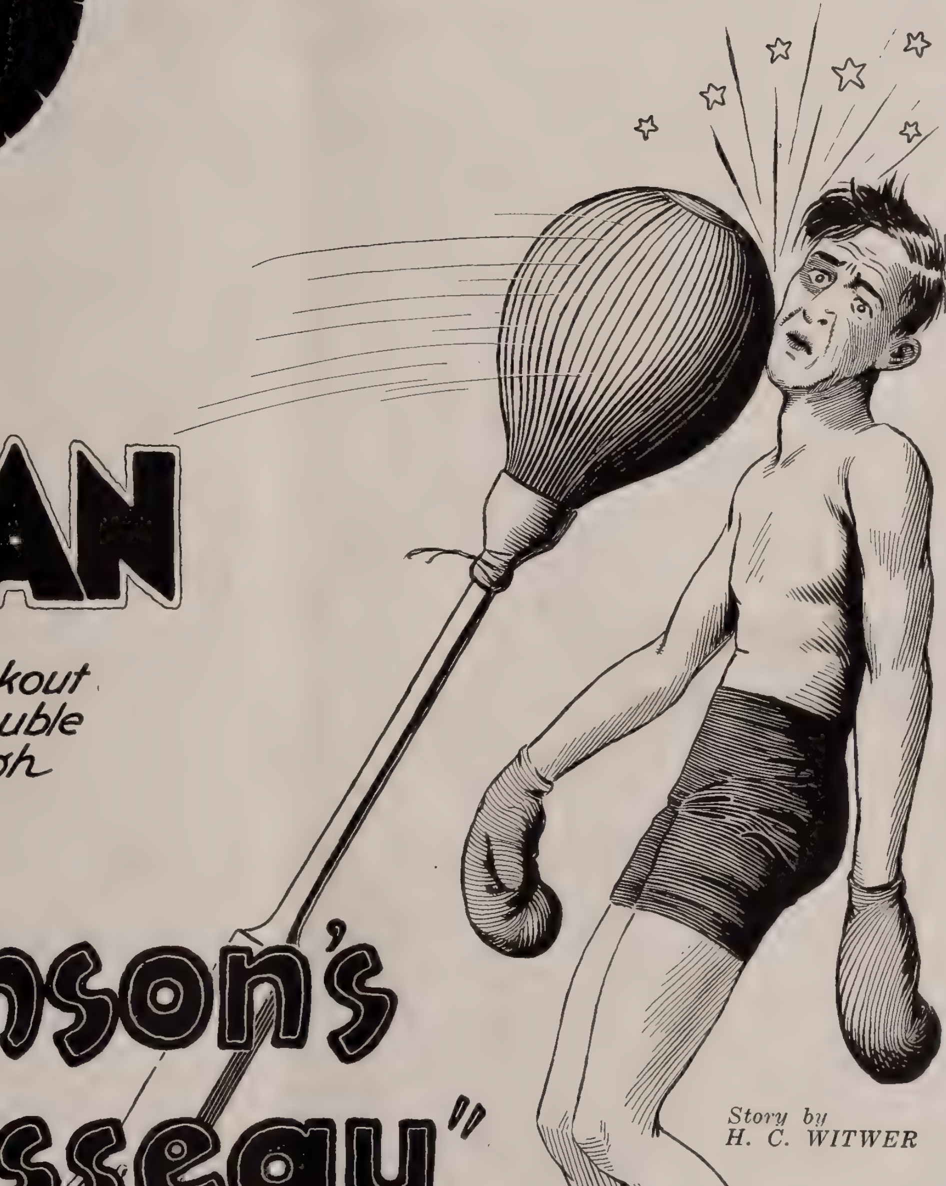
A SMASHING HIT!

Carl Laemmle
presents

LEE MᵉRAN

In the merry knockout comedy with a double kick in every laugh

"Robinson's Trousseau"

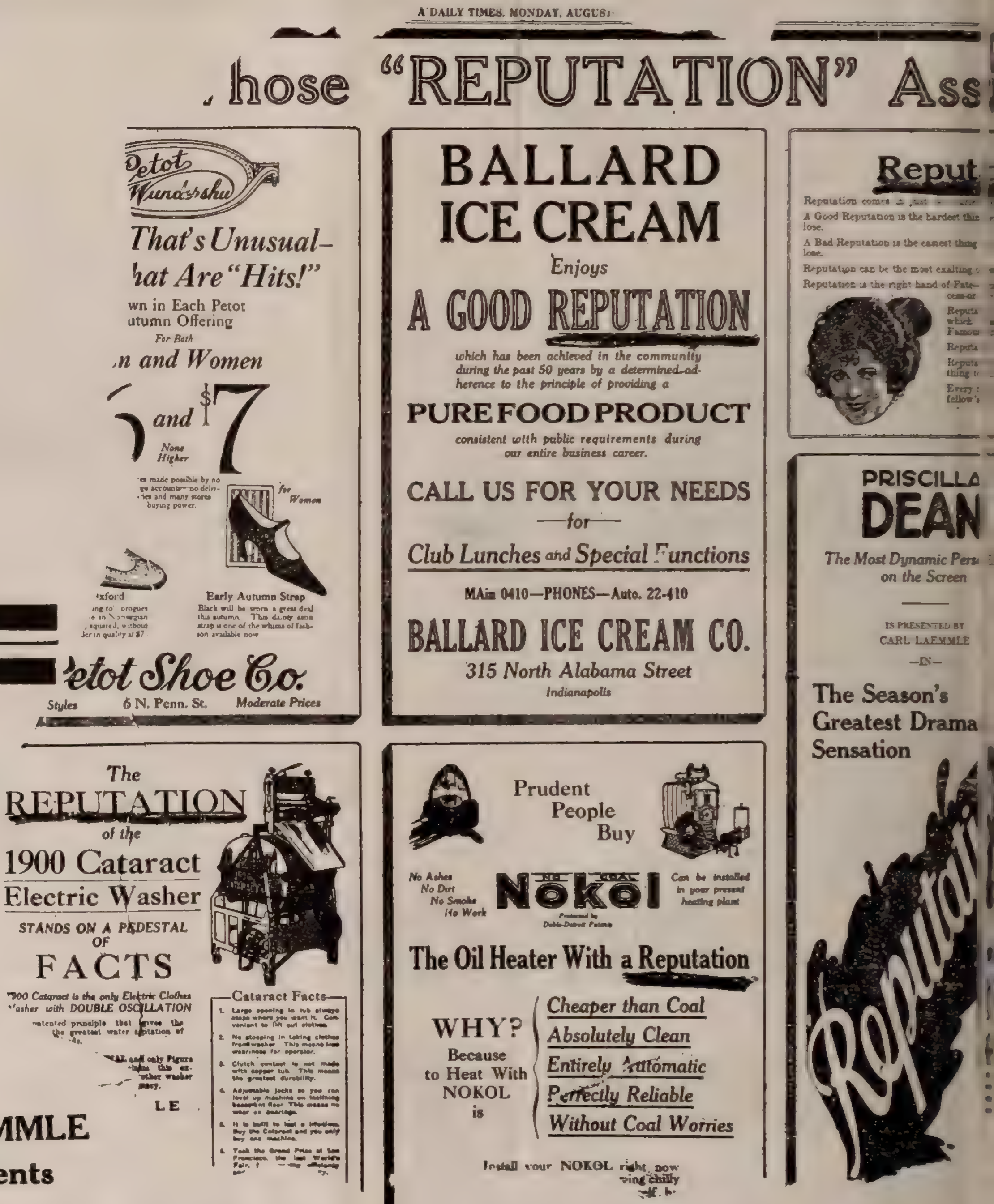


Story by
H. C. WITWER

Directed by
Jack Nelson

UNIVERSAL - JEWEL

Here's what Indianapo



A DAILY TIMES, MONDAY, AUGUST

.hose "REPUTATION" Ass

Petot Wundrshu

That's Unusual–
hat Are "Hits!"
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For Both
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and $7
None Higher

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buying power.

for Women

xford
ing to' brogues
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squared, without
der in quality at $7.

Early Autumn Strap
Black will be worn a great deal this autumn. This dainty satin strap is one of the whims of fashion available now

etot Shoe Co.
Styles 6 N. Penn. St. Moderate Prices

BALLARD
ICE CREAM
Enjoys
A GOOD REPUTATION
which has been achieved in the community during the past 50 years by a determined adherence to the principle of providing a
PURE FOOD PRODUCT
consistent with public requirements during our entire business career.

CALL US FOR YOUR NEEDS
—for—
Club Lunches and Special Functions
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BALLARD ICE CREAM CO.
315 North Alabama Street
Indianapolis

Reput
Reputation comes
A Good Reputation is the hardest thin
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A Bad Reputation is the easiest thing
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PRISCILLA
DEAN
The Most Dynamic Pers
on the Screen
IS PRESENTED BY
CARL LAEMMLE
—IN—
The Season's
Greatest Drama
Sensation

The
REPUTATION
of the
1900 Cataract
Electric Washer
STANDS ON A PEDESTAL
OF
FACTS

1900 Cataract is the only Electric Clothes Washer with DOUBLE OSCILLATION
patented principle that gives the the greatest water agitation of
...AL and only Figure
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...other washer
...macy.
LE

Cataract Facts
1. Large opening in tub always stops where you want it. Convenient to lift out clothes.
2. No stooping in taking clothes from washer. This means less weariness for operator.
3. Clutch contact is not made with copper tub. This means the greatest durability.
4. Adjustable jacks so you can level up machine on inclining basement floor. This means no wear on bearings.
5. It is built to last a lifetime. Buy the Cataract and you only buy one machine.
6. Took the Grand Prize at San Francisco, the last World's Fair, 1

Prudent
People
Buy

No Ashes
No Dirt
No Smoke
No Work

NOKOL
Protected by Doble-Detroit Patents

Can be installed in your present heating plant

The Oil Heater With a Reputation

WHY?
Because
to Heat With
NOKOL
is

Cheaper than Coal
Absolutely Clean
Entirely Automatic
Perfectly Reliable
Without Coal Worries

Install your NOKOL right now
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CARL LAEMMLE
Presents

PRISCILLA DEAN

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ost precious thing to a woman and the most valuable

a peddler of Reputation—His own and the other

n Bad ones when plenty of Good are to be had.

—by PRISCILLA DEAN

PRISCILLA DEAN

This is Fay McMillan, who deserts her husband and child and goes on the stage. The husband dies and the child is raised in an orphan asylum under the name of

Pauline Stevens
Played By
PRISCILLA DEAN

Fay McMillan goes to Europe and assumes the name

LAURA FIGLAN

She becomes the most popular figure on the stage, but dissipation and debauchery soon leave their marks and she loses her friends and Reputation.

This is Par' s, the ther/ ter

NORWALK CORD TIRES

Guaranteed 10,000 Miles

For Years NORWALK Has Been Building a
Reputation
On Quality at a Reasonable Price
NORWALK CORD TIRES
NORWALK CORD TIRES

Absolutely the finest materials obtainable are used in the manufacture of **NORWALK** Tires and Tubes. The **NORWALK** organization is determined to give face value in every tire it makes.

Experience has taught the auto owners not to stray away from proved dependability. Satisfaction prompts him to rely on **NORWALKS**. You can put your trust in all **NORWALK** products.

NORWALK Cords are built to meet the requirements of those who desire the most satisfactory cord tires made or sold today—not to meet a price.

Strength without excessive weight, absorbing road shocks and vibration like a drum, **NORWALK** Cords have established a new level for luxurious motoring—a new standard for comfortable travel.

NORWALK Cords show enviable mileage records, the proved stamina that has made **NORWALK** Tires popular with car owners everywhere.

If you pay less than **NORWALK'S** moderate price—there is only one answer—

"Quality Considered, We Sell It for Less"

OPEN SATURDAY EVENING T [illegible] O'CLOCK

CITIZENS AUTO SUPPLY CO., Inc.

PEARL C. BARNES, Mgr. Homer E. Enlow, Asst. Mgr.

Mass. Ave. at Delaware and New York Sts. MAin 6162.

OUR reputation has been through thirty-five yea satisfactorily serving the people Indianapolis in everything electric

¶ Here you'll find the most beautiful Chandelier department in the middle west. Our REPUTATION for honest goods and right prices have made it such.

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¶ From coast to coast our Engineering a' Contracting Department has won th REPUTATION of being absolutely dependable in all its work, whether large or small.

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Call Us for Your Electric Work—Large or Small

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Snappy, Stylish Suits

for $25

They're giving us the reputation of being Indianapolis' suit SPECIALISTS.

No need to pay $30, $35 or more for a good suit of clothes now for Joe Geller's $25 suits have the world beat for style, quality, patterns and material.

Don't put off buying that suit any longer. Prices are DOWN here!

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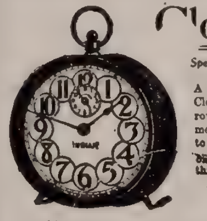
IT'S VALUES LIKE THESE UPON WHICH THE People's reputation for HIGH QUALITY AT LOWEST PRICES.

Genuine Indian A Clocks C

Special at . . . . .



A great lot of genu Clocks will be pl row morning in ment. These C to run and keep one year. Cor this enormous

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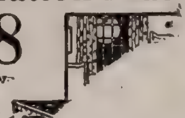
45-Pound Felt and Combination Ma

$6.98

Pay the Easy Way.



have felt

UNIVERSAL-JEWEL

Directed by Tod Browning

in "REPUTATION"

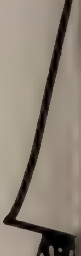
--And Here's How It Went Over!

Carl Laemmle offers

Priscilla Dean in

Universal-Jewel P

Adapted by Lucien Hubbard f



All Indianapolis Agreed!

Wrote the "Indiana Daily Times":

"'REPUTATION' is one dramatic explosion after another. Dramatic bomb-shells explode every few feet in this movie, and the result is that the Universal-Jewel people have provided their star, Priscilla Dean, with as interesting a character vehicle as one could desire. Miss Dean probably does some of the truest acting of her career. She shows to a marked degree her ability to create various types. Splendidly photographed and produced. 'Reputation' is the dramatic sensation of the summer season. Will make Priscilla Dean as famous as 'Humoresque' made Vera Gordon."

We quote from the "Indianapolis Star":

"'REPUTATION' is the sort of picture that can come unannounced and do the business, because it can stand on the appeal of its story and the acting of Priscilla Dean. She is really remarkable in her dual role. 'Reputation' is a colorful, dramatic picture, with a strong sense of reality, decidedly worth seeing."

A few lines from the "Indianapolis News":

"'REPUTATION' is intensely dramatic, excellently done and highly entertaining. Miss Dean has some emotional moments which she does superbly. It ranks among the best of her efforts."

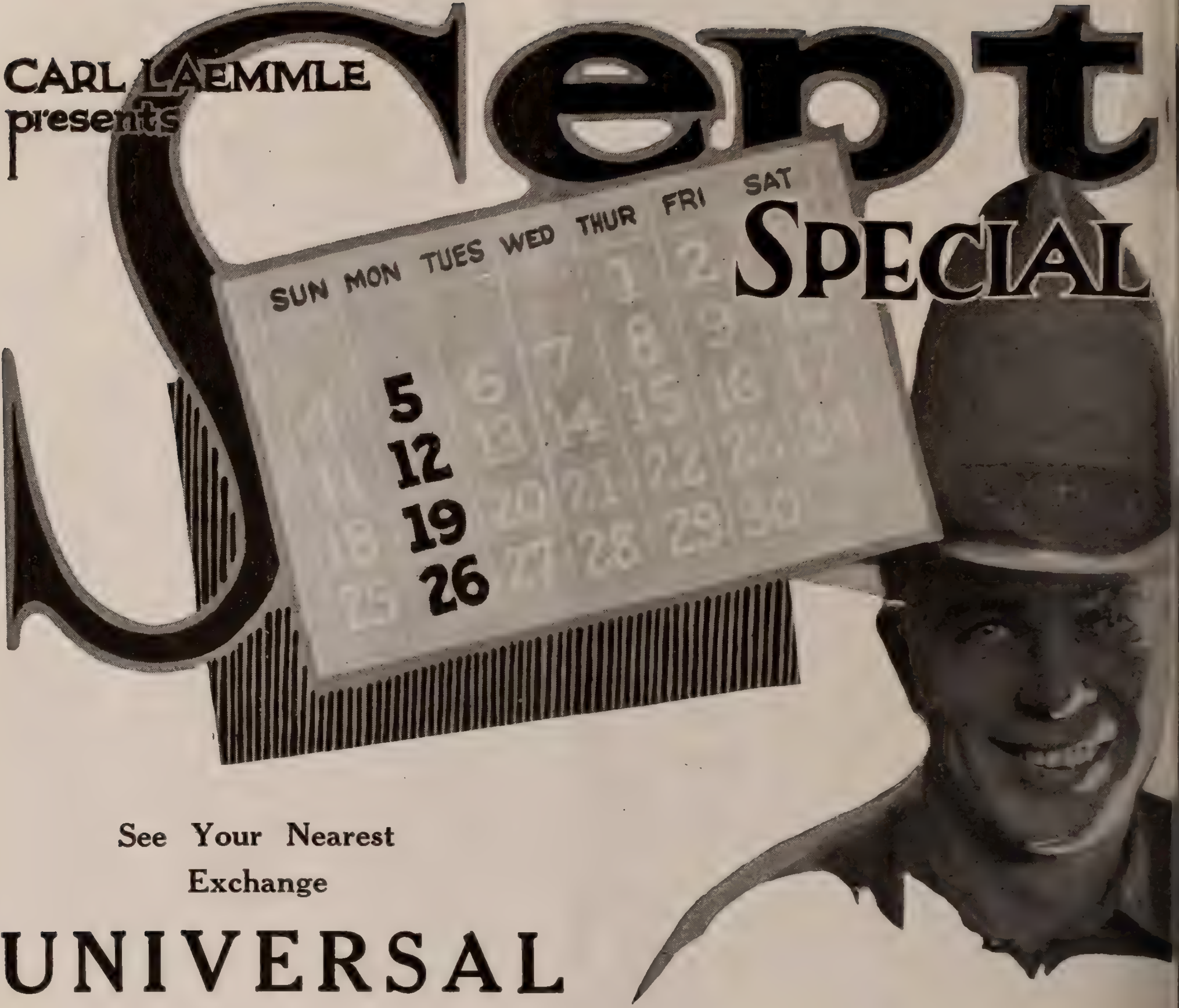
Stuart Paton's Masterpiece

REPUTATION"

oduction de Luxe
m. Edwina Levin's Novel...

CARL LAEMMLE
presents

Sept Special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26

See Your Nearest
Exchange

UNIVERSAL

NOW!

HOOT GIBSON

IN

"Action"

DIRECTED BY JACK FORD

UNIVERSAL will go on record as stating that this picture, Hoot Gibson's first, is at least the equal of the best Western Special Attraction that has ever been made.

Story by J. ALLAN DUNN

GLADYS WALTON

IN

"The Rowdy"

DIRECTED BY DAVID KIRKLAND

THIS coming Walton is the same kind of picture as "Pink Tights," in which this winsome young star made her instantaneous hit a year ago. You can boost it as far as you like.

Story by BRUCE THOMPSON

ember

ATTRACTIONS

MARIE PREVOST
IN
"Moonlight Follies"
DIRECTED BY KING BAGGOT

A MODERN comedy - drama packed with thrills, chuckles, fine settings, adventure and romance. A perfect vehicle for the first appearance of a bewitching figure who is an actress to her finger-tips.

Story by J. PERCIVAL WILDE

FRANK MAYO
IN
"The Shark-Master"
DIRECTED BY FRED. GRANVILLE

ROMANTIC drama laid in tropic settings and a wonderful adventure story, exactly the kind in which Frank Mayo has no equal. One splendid hour of vigorous vital entertainment.

Written by F. LEROY GRANVILLE

Everything in Short Features For Any House Any Where!

The Best SHORT

Eileen Sedgwick

"The Heart of Arizona"
"The Girl in the Saddle"
"The Shadow of Suspicion"

Jack Perrin

"The Guilty Trail"
"The Outlaw"
"Fighting Blood"
"Stand Up and Fight"
"The Valley of Rogues"
"The Danger Man"
"Both Barrels"
"Rim of the Desert"

George Larkin

"Roaring Waters"
"The Fight Within"
"Raiders of the North"

UNIVE

STUFF in the World

Eddie Polo

Coming Soon in
"THE RETURN OF CYCLONE SMITH"
A series of six—each story complete

"Cyclone Smith's Vow"
"A Battle Against Odds"
"Square Deal Cyclone"
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"A Ride for a Rancho"

Century Comedies

"The Clean-up"
"Golfing"
"Hold Your Breath"
"Stealin' Home"
"Brownie's Little Venus"
"High Life"
"A Week Off"

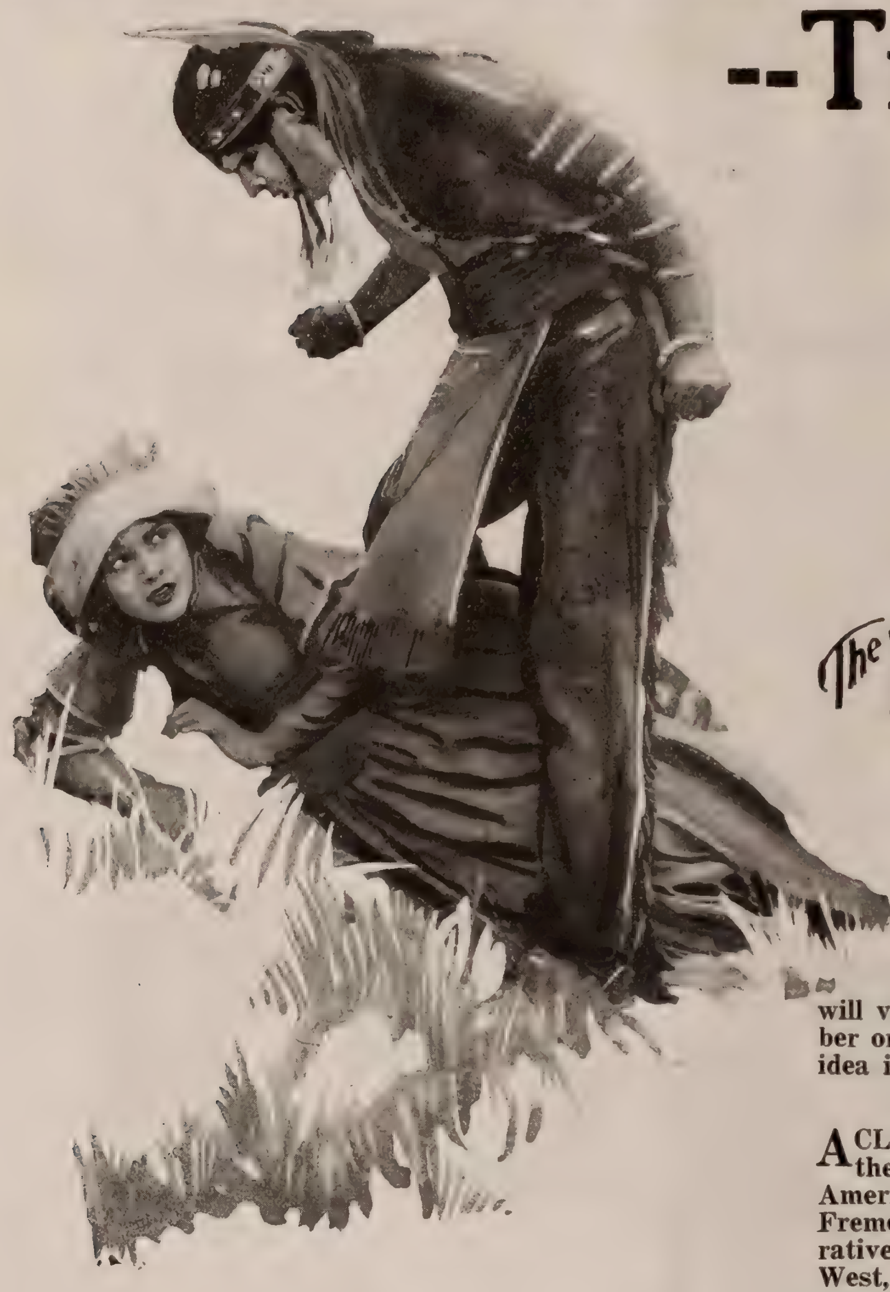
Star Comedies

"Twelve Hours to Live"
"No Clothes to Guide Him"
"Where is My Wandering Wife?"
"Look Pleasant, Please"
"Hubby Keeps House"

RSAL•

Make Every Seat in Your House Pay Its Way----See Your Nearest Universal Exchange To-day!

A Red Blooded Americ
--True, Thr



Coming soon!

The Big New Idea
in Sure Fire Serials

ALWAYS the leader—always breaking new trails for the advancement of moving pictures and the money-making possibilities of exhibitors, Universal will very shortly release (late in September or early in October) a big, brand-new idea in chapter plays.

A CLEAN, censor-proof dramatization of the stirring adventures of red-blooded Americans in the days of Capt. John C. Fremont and Kit Carson. A thrilling narrative of the pioneers of the early Wild West, so constructed as to make its powerful appeal to the grown as well as the young.

IF ever there was a box-office attraction that could draw capacity crowds for eighteen weeks to every house in every type of city and town, that one is "WINNERS OF THE WEST."

IT'S A

UNIVERSAL

Directed by ED. LAEMMLE

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Winners
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Starring

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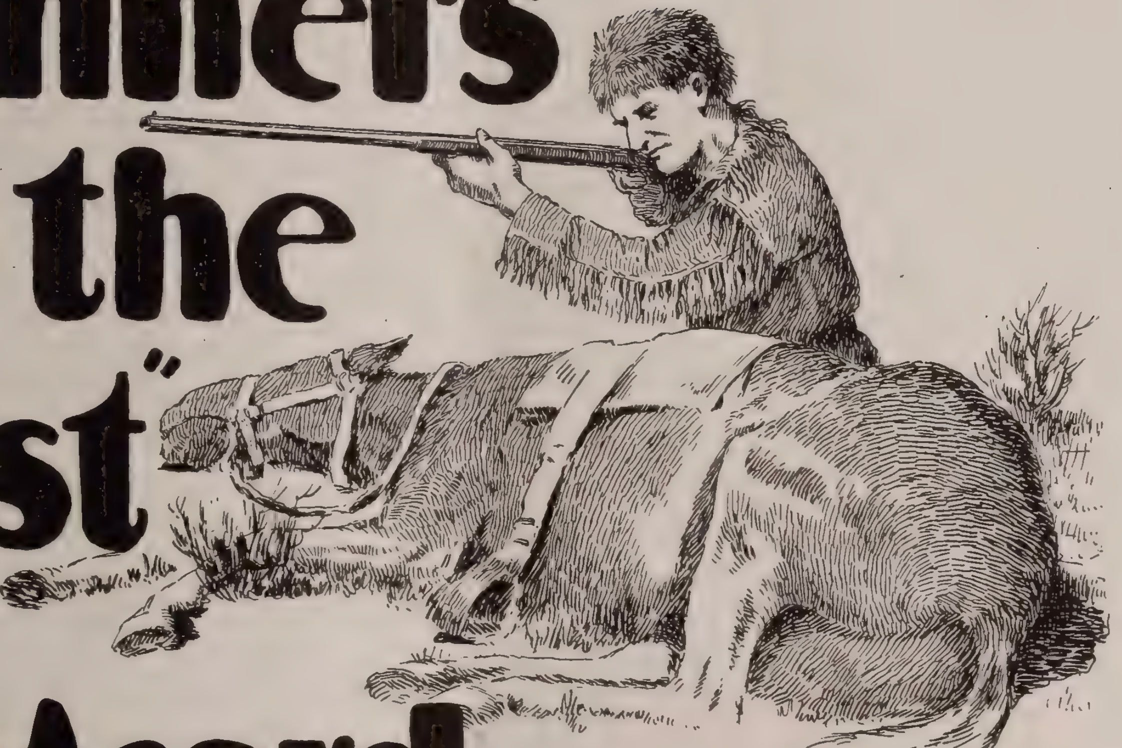


BEAUTY CONTEST WINNERS

THEY seem to specialize in beauty-contest winners at Universal City in California. There are half a dozen of them out there now, all learning the ropes or else, having learned, starting out as regular movie actresses on the road to possible stardom.

Carl Laemmle, president of the Universal company, has carried out a consistent policy of trying out new talent wherever it looked promising. He has done it for years past. And it has brought his company two or three really valuable finds who are repaying all the time and money spent on them by the growing popularity of their pictures.

It takes nerve to invest a five-figure check in such an unknown quanity as a girl's photograph. Photographers are mighty clever people and once in a while they can get an effect of pose, lighting and soft focus that will make a boilermaker look like a cold-cream or talcum powder advertisement.

But Laemmle has gone on the theory that if a girl's photograph shows sufficient personality, beauty and intelligence to wring a prize out of the grudging fists of professional judges she probably will be sufficiently intelligent and attractive and photographic to win approval from you and me when we see her on the screen.

His theory is that beauty prizes are not given to the doll-baby type of prettiness. That isn't likely to win the favor of the contest judges any more than it would win the favor of the fans in the movie houses. And he knows that a girl with good intelligence, given a capable director, plus a careful training in the rudiments, will repay his investment seven times out of ten.

* * *

HE takes these girls from the average, somewhat notonous American home and and he gives them a ticket straight through to fairyland —the same being the big group of studios out at Universal City. And there he leaves them to work out their own salvation, with everything in their favor if they have common sense enough to work hard and not get too much "up stage."

* * *

ABOUT a year ago the Elks in Chicago, in conjunction with one of the city's newspapers, held a beauty contest to choose a girl for queen of their annual carnival. Laemmle heard of it and sent the added inducement of a period of training at Universal City with salary attached and a long-term contract if the girl made good.

The prize fell to Gertrude Olmstead. She was seventeen years old. When she was told of her luck she was at work on the gown she was to wear at her school graduation.

Gertrude was sent to California and for eight months she went through a course of training that quickly proved to her that the life of a movie actress isn't all play by a long shot. Once in a while she was allowed to act a tiny bit, just to wear away her natural camera shyness. Then she was sent back to her round of swimming, acting, dancing, gymnastics, riding and everything else lessons.

But for eight whole months she had to postpone her dreams of quick fame and fortune.

She came through all right. You've been seeing her on the screen in Universal pictures for some time past.

* * *

BUT, in that contest, Laemmle took a chance he doesn't often risk. One of the honorably-mentioned girls struck his own fancy by her quaint and unusual personality. It wasn't beauty; it was just something individual, different. And she was only a kid of sixteen.

* * *

LAEMMLE offered to send her West and give her a chance. She took it. And he put her through a more tiresome test than Miss Olmstead had, for he gave her practically nothing to do. He just left her and her mother hang around and absorb movie atmosphere, paying the girl a salary all the time and offering her her fare home any time she tired of it.

She didn't tire. And the life of the studios, with its sophistication and its tendency to harden, did not in the least spoil her quaintness nor her individuality.

That was what Laemmle had ordered his people to watch. When he heard that she was coming through satisfactorily he sent word out that she was to be given a chance in parts that suited her odd personality.

Small bits in comedies introduced her to the screen. Then they gave her the big test. There was a role in Frank Mayo's picture, "The Blazing Trail," that seemed to suit her. They gave it to her and she put it across.

That little kid's name is Mary Philbin. They tell me over here in the New York offices that they are sitting back and waiting for her to cash in. They say she's going to do it and they predict that a year from now you will all be talking about Mary Philbin and loving her just because she's so sweetly different from any body else.

* * *

A MAN has to have pretty good confidence in his own judgment of human nature to gamble thousands on a bit of a girl like that. But Laemmle discovered Mary Pickford and Gladys Walton and half a dozen others. And he's still discovering.

* * *

HE has two other girls in the probationary period out at his plant now.

Lila Sue Campbell, erstwhile of Hot Springs, Ark., woke up one morning to find she had won a beauty contest. Laemmle gambled on her as he had on others.

It's too soon to tell whether he is going to win or lose in this case, but his past performances make him an attractive bet.

THE above story is especially suited to the Weekly Feature Page of your local newspaper. Tie up with the editor, have him insert the story and watch for increased attendance when you present any of the stars or players mentioned in the article. Many persons want to act in motion pictures. This story will tell them how the longed-for goal has been attained by the more fortunate ones. This article will interest that large class of screen-struck persons and your editor will be quick to realize the universal appeal a story of this kind will have on the readers of his newspaper.

"Reserve at least one day a week for Universal pictures"
52 Universal Special Attractions this year.

GO STRAIGHT TO FAIRYLAND

Lila Sue (somehow that's an easy name to say, isn't it?) has appeared with Priscilla Dean in "Reputation" and they gave her a leading part in one of their comedies and you may be seeing her name in big letters in the entrance to your favorite theatre before you know it.

Then there's Frankie Kiolet, who won a contest in Seattle, Wash.

She was a cashier in a movie theatre in her home town when fame came and tapped her on the shoulder. Laemmle was in Europe at the time, but, knowing his theories, one of his officials sent him word about the contest. He cabled at once offering the girl a trip to the studios, a salary while she was there and her expenses home if she decided she didn't want to go into the movies after all.

But Frankie is staying. She hasn't had a chance at a picture yet, but is looks as though she intended to give it a whirl in the hopes that it spins down with "Take All" uppermost.

Marie Prevost Completes Second Universal Vehicle

MARIE PREVOST'S second Universal comedy-drama has been completed at Universal City and is on its way to the screen. It is called "The Girl Who Knew All About Men" and was filmed under the direction of King Baggot.

Doris Schroeder wrote the continuity from the story by Roy Clements, pioneer director and writer of the motion picture industry.

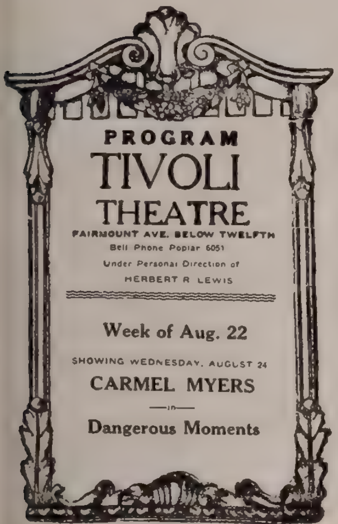
Harry Myers, particularly famous as "The Connecticut Yankee," played the principal masculine role opposite Miss Prevost. Other members of the cast included such popular screen players as Helen Harris, Vernon Snively, R. Henry Grey, Percy Challenger, George Kuwa, Mrs. Lucretia Harris and Lydia Yeamans Titus.

Briefly the story of "The Girl Who Knew All About Men" concerns a little flapper who sighs deeply over the troubles of her hero as they are described in the magazine frothings of a particularly sentimental author of featherweight literature. Suddenly she meets the author and finds that she is living his stories.

Rollicking flashes of humor, sparkling wit, the fascinating personality of the little star, the excellent supporting cast and the clever direction of King Baggot, makes "The Girl Who Knew All About Men" a production that will be anticipated by playgoers who like a dash of pepper with their honey.

The story is especially interesting to exhibitors as Miss Prevost's second dramatic vehicle. The famous bathing beauty discarded her bathing suit when she signed a Universal contract. Her first picture was "Moonlight Follies," a production which is scheduled for early fall release and which is expected to create a furore as one of the year's speediest comedy-dramas with a heart-punch.

Tivoli Theatre Designs Gala Week Program



PROGRAM
TIVOLI
THEATRE
FAIRMOUNT AVE. BELOW TWELFTH
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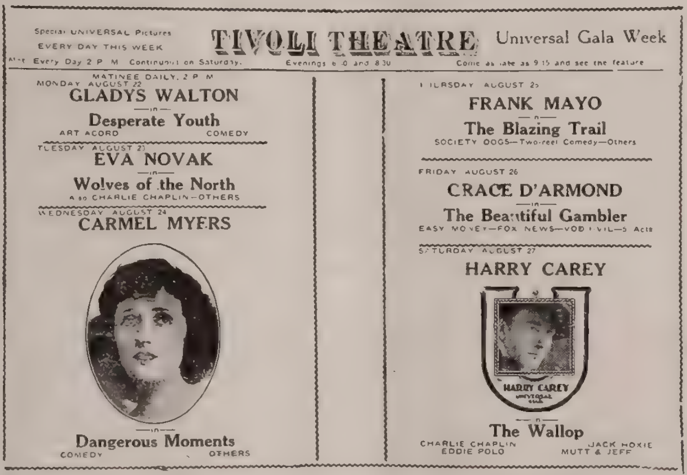
Under Personal Direction of
HERBERT R LEWIS

Week of Aug. 22

SHOWING WEDNESDAY, AUGUST 24
CARMEL MYERS
—in—
Dangerous Moments



Special UNIVERSAL Pictures
EVERY DAY THIS WEEK
TIVOLI THEATRE
Universal Gala Week
Mat. Every Day 2 P M Continuous on Saturday. Evenings 6.30 and 8.30 Come as late as 9.15 and see the feature

MATINEE DAILY, 2 P M
MONDAY AUGUST 22
GLADYS WALTON
—in—
Desperate Youth
ART ACORD COMEDY

TUESDAY AUGUST 23
EVA NOVAK
—in—
Wolves of the North
Also CHARLIE CHAPLIN—OTHERS

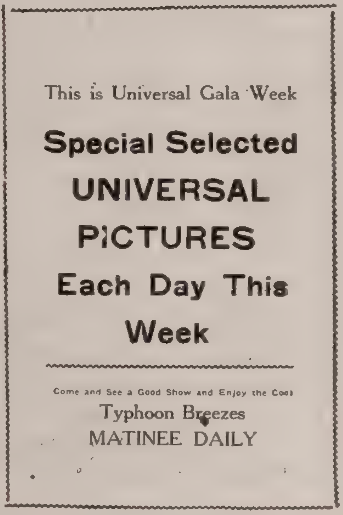
WEDNESDAY AUGUST 24
CARMEL MYERS
—in—
Dangerous Moments
COMEDY OTHERS

THURSDAY AUGUST 25
FRANK MAYO
—in—
The Blazing Trail
SOCIETY DOGS—Two-reel Comedy—Others

FRIDAY AUGUST 26
CRACE D'ARMOND
—in—
The Beautiful Gambler
EASY MONEY—FOX NEWS—VODEVIL—5 Acts

SATURDAY AUGUST 27
HARRY CAREY
—in—
The Wallop
CHARLIE CHAPLIN JACK HOXIE
EDDIE POLO MUTT & JEFF

Artistic Gala Week Program Used By Tivoli Theatre, Philadelphia, Pa.



This is Universal Gala Week

Special Selected UNIVERSAL PICTURES Each Day This Week

Come and See a Good Show and Enjoy the Cool
Typhoon Breezes
MATINEE DAILY

"Cuddle up to Universal—you'll be needing us"

52 Universal Special Attractions this year.

CURRENT RELEASES

Special Attractions

Starring

HARRY CAREY

"The Freeze Out"
"The Wallop"
"Desperate Trails"

◆

Starring

FRANK MAYO

"The Blazing Trail"
"The Fighting Lover"
"The Shark Master"

◆

Starring

HOOT GIBSON

"Action"

◆

Starring

EDITH ROBERTS

"Thunder Island"
"Luring Lips"
"Opened Shutters"

◆

Starring

CARMEL MYERS

"Cheated Love"
"The Kiss"
"A Daughter of the Law"

◆

Starring

EVA NOVAK

"Society Secrets"
"The Smart Sex"
"Wolves of the North"

◆

Starring

GLADYS WALTON

"Desperate Youth"
"The Man Tamer"
"Short Skirts"
"The Rowdy"

◆

Starring

GRACE DARMOND

"The Beautiful Gambler"

◆

With

ALL-STAR CAST

"Man Trackers"

JEWELS

Starring

PRISCILLA DEAN

"The Virgin of Stamboul"
"Outside the Law"
"Reputation"

"No Woman Knows"
(With Mabel Julienne Scott)

"Blind Husbands"
"The Devil's Passkey"
"Blue Sunday"
(with Lyons and Moran)
"Robinson's Trousseau"
(With Lee Moran)

◆

Starring

JOE MARTIN

(Two Reels)
"A Monkey Hero"
"A Monkey Movie Star"

Two Reel Western Dramas

with Special Cast

"Roaring Waters"
"The Fight Within"

◆

Starring

JACK PERRIN

"Both Barrels"
"The Rim of the Desert"

◆

Starring

ART ACORD

"The Cowpuncher's Comeback"
"The Call of the Blood"

◆

Starring

LON CHANEY

"The Empty Gun"

◆

Starring

EILEEN SEDGWICK

"The Shadow of Suspicion"

Serials

Starring

EDDIE POLO

"King of the Circus"
"Do or Die"

◆

Starring

EILEEN SEDGWICK

"The Diamond Queen"
"Terror Trail"

◆

Starring

ELMO LINCOLN

"The Flaming Disk"

◆

Starring

MARIE WALCAMP

"The Dragon's Net"

◆

Starring

ART ACORD

"The White Horseman"

◆

Two Reel Century Comedies

"Alfalfa Love"
"In Again"
"The Clean-up"
"Golfing"
"Stealin' Home"
"Hold Your Breath"
"High Life"
"Brownie's Little Venus"
"A Week Off"
"Teddy's Goat"

◆

One Reel Star Comedies

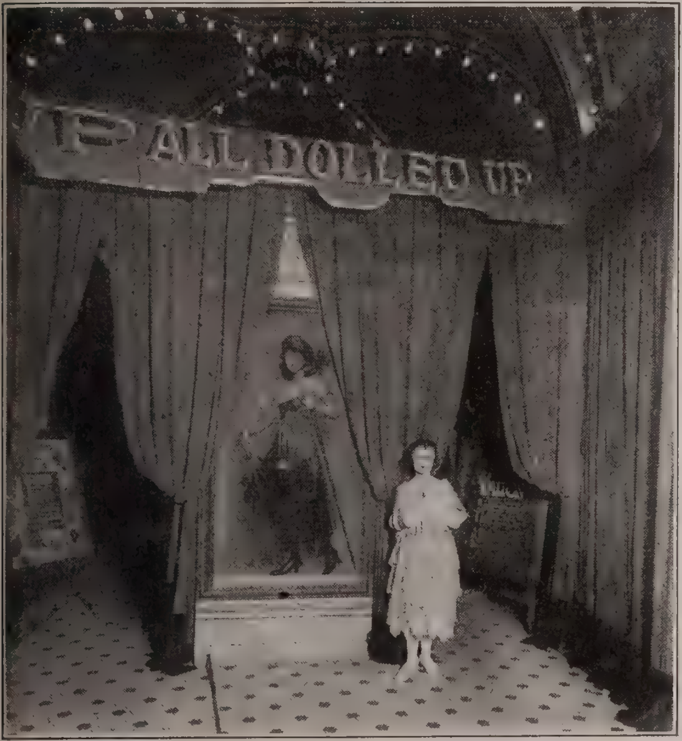
"The Skylark"
"While New York Snores"
"The Champ"
"A Thousand a Week"
"Those Dog-Gone Kids"
"A Model Made"
"The Misfit Pair"
"His Unlucky Berth"
"Twelve Hours To Live"
"No Clothes to Guide Him"
"Where is My Wandering Wife?"

INTERNATIONAL NEWS TWICE-A WEEK

"Reserve at least one day a week for Universal pictures"

52 Universal Special Attractions this year.

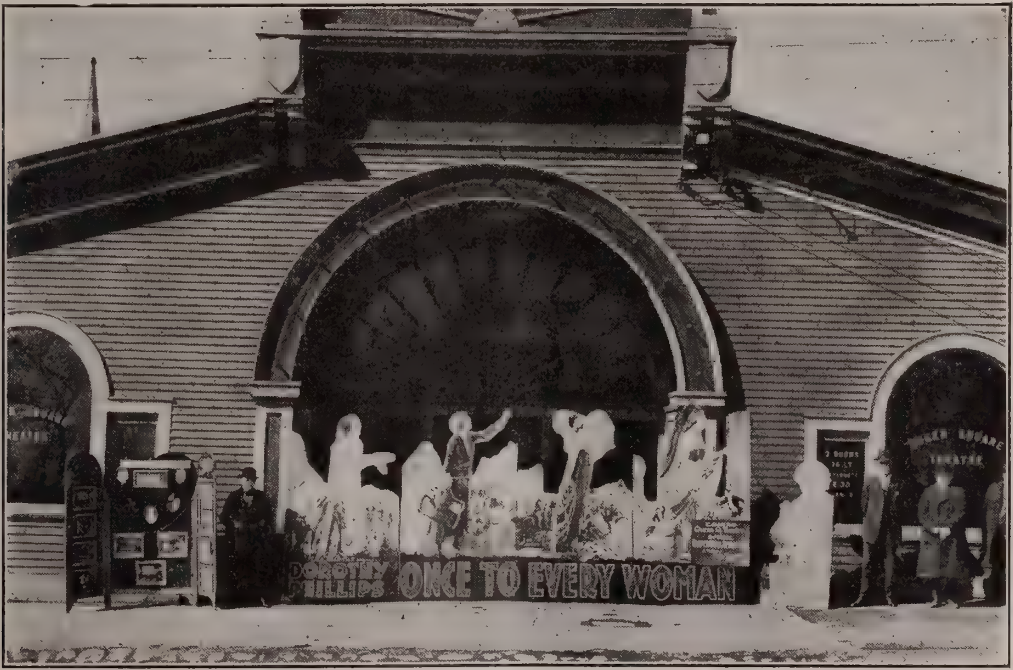
"Universal" Means: "Patron Pulling Pictures"


ALL DOLLED UP

"All Dolled Up" Lobby in Frolic Theatre, 'Frisco.

MELODY SHOP

How "Reputation" Went Over in Kinema Theatre, Salt Lake City.


DOROTHY PHILLIPS
ONCE TO EVERY WOMAN

Effective Display for "Once to Every Woman" Originated by the Queen's Sq. Theatre.

"Cuddle up to Universal—you'll be needing us"

52 *Universal Special Attractions this year.*

UNIQUE MAIL CAMPAIGN PUTS REPUTATION OVER

JOE MAYER, Universal Exploitation expert, and Bob Eichelsdorfer, publicity manager of the Ohio Theatre, Indianapolis, put over a new one in that city recently for the showing of "Reputation." The stunt created untold interest and packed the theatre during the run.

The Scandal Sheet, a four-page miniature newspaper, was used for the stunt. Return post-cards were sent to 5,000 residents of Indianapolis reading as follows:

"The first issue of 'The Scandal Sheet' will be published on Thursday, August 12. This paper will contain a number of highly interesting stories about people you know, including a full and intimate history of the life and escapades of notorious

LAURA FIGLAN.

"We want every person in Indianapolis to read 'The Scandal Sheeet,' and in order to introduce it into every home, we will send a copy of the first issue, absolutely free. Fill out the attached postal card and mail it at once, etc."

The cards were put in the mail Tuesday evening and more than five hundred had come back signed by noon the following day. Altogether more than half of the cards were returned.

Advertisements of "The Scandal Sheet" were inserted in the local papers, resulting in many more requests for the little publication.

Several thousand more of the miniature newspapers were distributed through other agencies.

This stunt was backed by an extensive newspaper teaser ad campaign.

Followed on the fourth day by larger ads, on the fifth day by Character Study ads, and on the sixth and seventh days by big smash ads. On the eighth day of the newspaper campaign—the second day of the showing, the Indianapolis Times carried a double truck of 16 columns made up of local merchants' ads based on the word "REPUTATION" built around the theatre ad.

ANOTHER SMALL TOWN "OKAYS" EXPLOITATION

ANOTHER example of small city success with a well planned exploitation campaign is afforded in the publicity drive recently put over by Harold Zeigler of the Reliance Theatre, Orangeburg, S. C., for "Outside the Law," the Priscilla Dean production.

Zeigler's campaign had four angles, a clever street stunt, a big newspaper merchant tie-up, a window-display tie-up and punchful lobby.

His street stunt was simple but effective. It consisted of dressing two men, one as a policeman and the other as a convict, hand-cuffing them together, and sending them on their merry way through the streets of Orangeburg. On the breast of the "convict" was a sign reading:

"I AM ON MY WAY TO——."

And on the back of the "policeman" the reminder:

"SEE 'OUTSIDE THE LAW'
RELIANCE—TO-DAY."

This stunt attracted much attention.

Zeigler's newspaper tie-up consisted of a double-truck in the Orangeburg Times and Democrat, built around his theatre ad and consisting of a score of merchant ads each using the word REPUTATION in a striking black cut. In connection with this page was a mis-spelled word contest, using words in various ads. This proved very popular. Prizes for those detecting the mis-spelled words consisted of tickets to the picture.

A number of attractive window displays were arranged with various merchants, advertising the reputation of their merchandise.

The Reliance Theatre lobby was decorated with posters and cut-outs from the poster supplied with the picture, including a smashing twenty-four sheet head of Priscilla Dean over the entrance.

Zeigler's box-office proved these exploitation activities all were money getters.

Death-bed Pact Saves Brother From Prison

"The Call of the Blood"

Two-reel Western

Featuring **ART ACORD**

BOB MELTON, foreman of the Melton ranch, is in love with his boss's daughter Ruth. His horse, Pal, is Ruth's only rival for Bob's affections, excepting his brother, Dick, who unknown to Bob, is running into debt and gambling away whatever money he has been able to get from Bob from time to time.

A rancher offers to buy Bob's horse, Pal, for five hundred dollars. "I wouldn't sell old Pal for all the money in the world," Bob replies. Soon afterwards Bob receives a telegram from Dick asking for fifteen hundred dollars to pay for an operation necessitated by an injury received in a mine wreck.

Bob sacrifices his love for Ruth to his obligation to his brother. He takes his earnings, saved to furnish a home for Ruth and himself, and sends the money to Dick. To this he adds $500 for which he has sold his best friend, Pal. He makes this great sacrifice for his scapegoat brother.

Dick, the weakling, squanders the money wrung from Bob's happiness and, unable to secure more, arrives at the ranch. Ruth, fascinated by him, agrees to elope, as she thinks Bob no longer cares for her. Bob feels it his duty to interefere and halts the elopers. Dick resents his interference and goes his own way.

Later the Jackson gang makes a raid on the Melton ranch. Bob captures one of the band and discovers him to be his brother. Dick pleads for one more chance, reminding Bob of his promise to their mother to look out for him. Dick promises to go straight and Bob releases him, winning Ruth and regaining Pal.

43 Killed In Explosion On Giant Airship ZR-2

International News

Number 68

Howden, England. — *International News* presents vivid sidelights on the great airship disaster.

New York City.—Mlle. Suzanne Lenglen turns baseball fan. Famous tennis star forgets sadness over defeat in witnessing crucial Pirates-Giants fight.

New York City.—Sight-seeing de luxe at the Zoo. Looking over the jungle folk from a comfortable chair is the latest innovation.

Hoboken, N. J.—Leviathan imperilled in great pier fire. Huge liner escapes with scorching in $5,000,000 blaze.

Poughkeepsie, N. Y.—Keen contest marks Grand Circuit Races. Fast time made by trotters as Eastern season opens.

"Never Received Such Favorable Comment"

Chicago, Ill.

Mr. I. L. Leserman,
Universal Film Exch.,
Chicago, Ill.

My Dear Mr. Leserman:

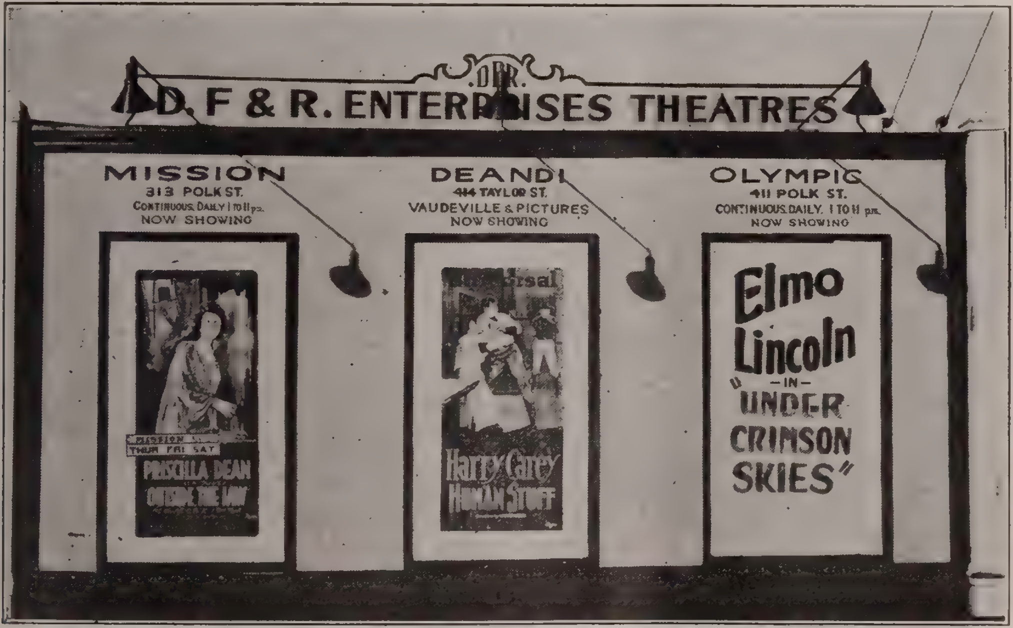
It is not the policy of the Woodlawn Theatre to make written comment on pictures, but we cannot help doing so on your comedy, "Society Dogs," which we showed for four days last week.

Never in the history of the theatre have we received such favorable comments on a short feature. (You will note we are classing this as a feature.) You certainly are to be congratulated. So pleased and impressed were we that we have set in the next Brownie comedy, "Golfing," for a week's run. It is our intention to give this as prominent a place in our publicity as we do the big picture.

Sincerely yours,
WOODLAWN THEATRE COMPANY,
George Fischer, Mgr.

Once a Plumber

The Brittania Theatre's Lobby for "Once a Plumber" Made the New Zealanders Sit Up and Take Notice.


D F & R. ENTERPRISES THEATRES
MISSION
313 POLK ST.
CONTINUOUS DAILY 1 to 11 p.m.
NOW SHOWING
DEANDI
414 TAYLOR ST.
VAUDEVILLE & PICTURES
NOW SHOWING
OLYMPIC
411 POLK ST.
CONTINUOUS DAILY 1 TO 11 p.m.
NOW SHOWING
PRISCILLA DEAN
OUTSIDE THE LAW
Harry Carey
HUMAN STUFF
Elmo Lincoln
-IN-
"UNDER CRIMSON SKIES"

The D. F. R. Enterprises in Amarilla, Tex., Are Confirmed Universal "Boosters."

Paris, Mo.

Universal Film
Exchanges, Inc.,
St. Louis, Mo.

Gentlemen:

We ran your big special "Outside the Law" last week to the biggest houses we have had since we have been in business. We ran this picture two days and the last show we turned away two hundred who could not get in; people were lined up a half block, trying to get in. This is the biggest and best production ever shown in Paris. Our population is only 1400 and we had strong competition, but nevertheless we did the business. We are writing this to let you know that "Outside the Law" is some picture.

Yours truly,
STAR THEATRE,
Burnett & Patrick,
Proprietors.

"Cuddle up to Universal—you'll be needing us"

52 Universal Special Attractions this year.

"Heart vs Honor" Duel Ends With Love Loser

"The Fight Within"

Two-reel Western

Featuring **GEORGE LARKIN**

TED JOYCE and Jack Raymond have been pals from boyhood. Ted is in love with Jack's sister. Ted tells of his hopes to become a member of the Northwest Mounted Police and urges Jack to join him in this career, but Jack is hesitant.

A year later Ted has become an honored member of the Northwest Mounted Police and stands in line for rapid promotion.

While Ted pursues the straight and narrow path, Jack chooses the broad and easy road and gets into bad company.

Ted has kept an eye on his pal and sees with sadness that Raymond's weak character leads him constantly into temptation, and warns him to be careful of the company he keeps, but to this advice his pal shrugs his shoulders cynically.

Ted visits the town of his birth on his rounds as a policeman, and calls on Jack's sister. He is shown with joy a new silk dress which Jack has bought for his mother, and other adornments for the sister. Jack is undoubtedly successful in his prospectings, for they have many comforts which they did not have before. Ted suspects these comforts have been bought with ill-gotten gains, but does not dare tell the mother and sister what he fears.

A band of horse-thieves has been terrorizing the country-side and the policeman gets closer and closer on their trail. Finally he comes unexpectedly upon the men, overcomes two and gives chase to the third. These men are masked. He gains upon the masked, fleeing figure of the sole remaining member of the band. He overtakes him. They fight furiously and the bandit is overcome. The policeman tears the mask from the face of his pal Jack.

Ted, sworn to uphold his duty and sternly suppressing all love for his former pal, conducts him to the town, where the boy is lodged in jail.

With unwilling feet Ted repairs to the home of the mother and sister of Jack to break to them the news of what the boy had been doing. The mother pleads for her son in vain.

There is a saloon brawl down the street and the policeman in the struggle is shot through the shoulder. Coincidentally the girl determines to help her brother escape from jail.

After the policeman has subdued the brawl and is about to have his shoulder dressed he is sent word that Jack has escaped from jail. Half fainting from the loss of blood, but determined that the law shall be enforced, he goes direct to the home of Jack's mother and sister and finds him there. He has been hidden in a closet by his sister. Ted demands that Jack be given up. The girl bids him choose between her and his office.

The policeman is torn between conflicting emotions, but his honor is supreme and he places the handcuffs on Jack. As he does so he falls fainting, for his wound has overcome him. When he recovers he finds that the inherent manhood of Jack has come to the fore, and he has resolved to pay his debt to society; also that the girl, admiring the policeman's true manhood and loyalty to the service has forgiven him.

Waylays Policeman Steals His Clothes

"No Clothes To Guide Him"

One-reel Star Comedy

Featuring **MARY PHILBIN**

EGBERT, a dead beat, is A. Pancake's rival for the hand of Mary. As A. Pancake is calling on Mary, Egbert intrudes, but is kicked out by Marys' father. Pancake arranges to elope with Mary. His plans are overheard, however, and the police are notified.

On the morning of the wedding Egbert is beset by a horde of creditors and bill collectors. He manages to elude them, but meets his Waterloo when Go-get-'em Charlie, King of Bill Collecters, takes a hand. Charlie enters Egbert's room and literally cleans up the place, and Egbert, who is left with nothing but his underclothes.

Egbert sneaks out and waylays a policeman whose uniform he appropriates. Two negroes are having a razor duel and Egbert's uniform is neatly sliced off him as he gets within range of the blades. In the meantime Pancake and Mary are about to elope when arrested by the police.

Egbert meets Mary in the police station and presses his suit. She consents to marry him and they leave, arm in arm, after Egbert sees his rival secure behind the bars of a cell in the local jail.

Crooked Milk Dealer Sours Rival's Product

"Teddy's Goat"

Two-reel Century Comedy

Featuring

Charles Dorety and Teddy, the Great Dane

TEDDY, our great Dane friend, is awakened by the inevitable ringing of the alarm clock. He throws it out of the window, but it is thrown back. In his anger he stamps upon it, and breaks it into pieces. Then he goes back to bed.

His master, an ambitious milkman, who allows his little son to do all of the work, realizes that a milkman's duty is to deliver milk—and he gets out of bed. He calls Teddy and instructs him to get the goat ready for milking. This goat, by the way, gives forty quarts without a prescription.

On his route he calls on his sweetheart, who is also the sweetheart of the cop. Then he delivers his milk. His rival plans to spoil his business, and opens the milk bottles. He squeezes some lemon into each one. But Teddy, always on the alert, sees this and changes the bottles.

In desperation the villain steals Teddy's goat, but again Teddy is on his guard. He rescues the goat, and when he returns to his master arrives in time to see him win the cop's sweetheart.

❦

Vast Throngs Mourn At Caruso's Funeral

AT the Royal Church of San Francesco di Paolo, given over to the Caruso funeral rites by special order of the King of Italy, representatives of nearly every nations joined in the tribute to the world's greatest singer, while enormous throngs block the roads. Seen in *International News* No. 67, released through Universal Exchanges.

The dreadnaught *Pennsylvania*, carrying Marines ordered to Canal Zone to help enforce Panama boundary decision, is seen in some striking views on the Atlantic. Also, U. S. sea sleuths hunt rum runners very successfully in New York Harbor, judging from the prize they brought ashore.

Another auto graveyard is found, this time at the bottom of the lake at Chicago. While, in the Sierras, California, mountain streams are being stocked with millions of trout by State Commission, which means there will be good fishing ahead for the disciples of Izaak Walton.

Trio of Ingenious Lobbies for Universal Photoplays

Charles Rosenzweig, Now Big "U" Sales Head, Will Co-operate With Every Exhibitor

CHARLES ROSENZWEIG, heretofore sales manager for Jewels and features in the Big "U" (New York) branch exchange of the Universal Film Exchanges, Inc., has been made General Sales Manager for the Big "U" and hereafter will have complete charge of the Universal sales force in the New York territory. In line with his new position he has taken over the sale of all Universal short subjects, including Century Comedies, two-reel Western dramas, serials, Star Comedies and International News reels.

When questioned recently as to his plans for the combined sales operation of the Big "U" Exchange, Mr. Rosenzweig announced that he will extend to the selling of short subjects the same successful policy he has pursued in handling Universal-Jewel productions and Universal special attractions.

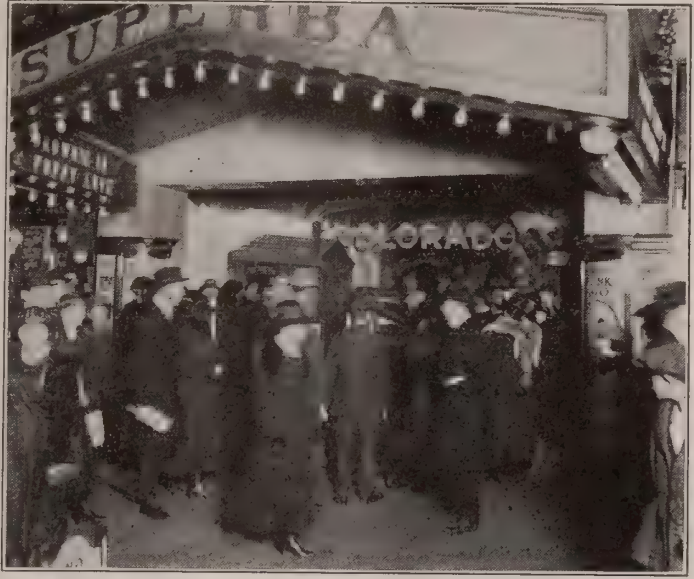
"This policy is based on co-operative service," explained the new sales chief. "I am confident that we can help the exhibitor. I want not only to sell pictures to the exhibitor, but also to assist him to sell these pictures to his audience.

"Our results have been unprecedented. Not only have we made many friends, but we have made success for our exhibitor friends with our output. This is shown by the ever-increasing distribution we have. This is the kind of success I mean to put over with Universal short subjects.

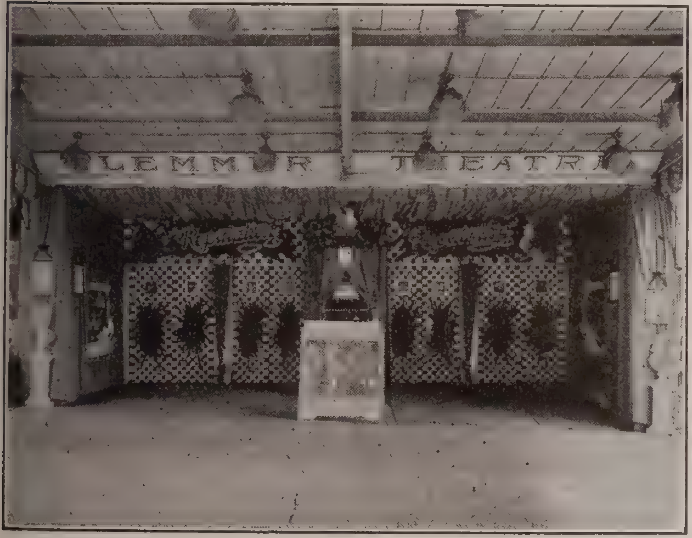
"My door is always open. No cards of introduction are necessary. I am ready to help an exhibitor with any Universal subject, whether it is a Jewel or a news reel.

"Having been in personal touch with more than 95 per cent. of the exhibitors in the New York territory and having been in their houses, I feel that I am familiar with their wants and needs. It is on this basis that I try to supply service and co-operation that actually is useful to them.

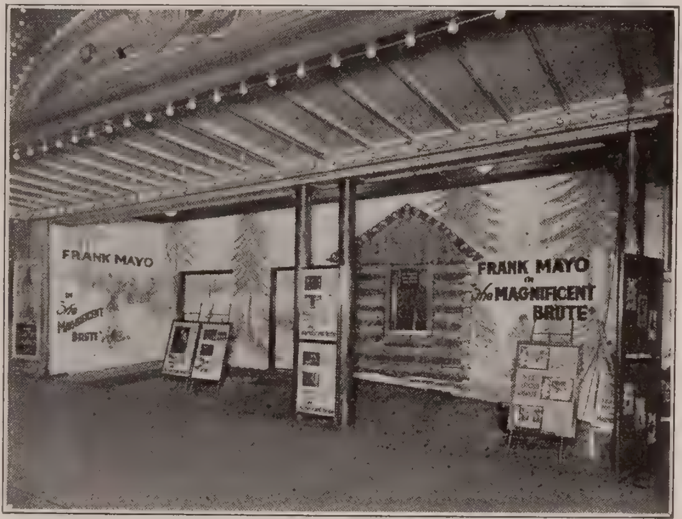
"That is the policy that will govern the Big "U" sales force. We have found that exhibitors appreciate it. It is the surest step towards exhibitor-distributor prosperity," he concluded.



Clever Lobby Display for "Colorado" Originated by Superba Theatre, Los Angeles



Artistic "Reputation" Lobby Erected by Klemmer Theatre, Seattle, Wash.



Novel Lobby for "The Magnificent Brute" Designed by Star Theatre, Portland, Ore.

"Cuddle up to Universal—you'll be needing us"

52 Universal Special Attractions this year.

“You Can’

Century Com

Show These Latest
Century Comedies:

Brownie in
“BROWNIE’S LITTLE VENUS

Harry Sweet in
“HIGH LIFE”

Charles Dorety in
“HOLD YOUR BREATH”

Baby Peggy in
“GOLFING”

They make ’em laugh—you mak
the coin!

Go Wrong On Centuries"

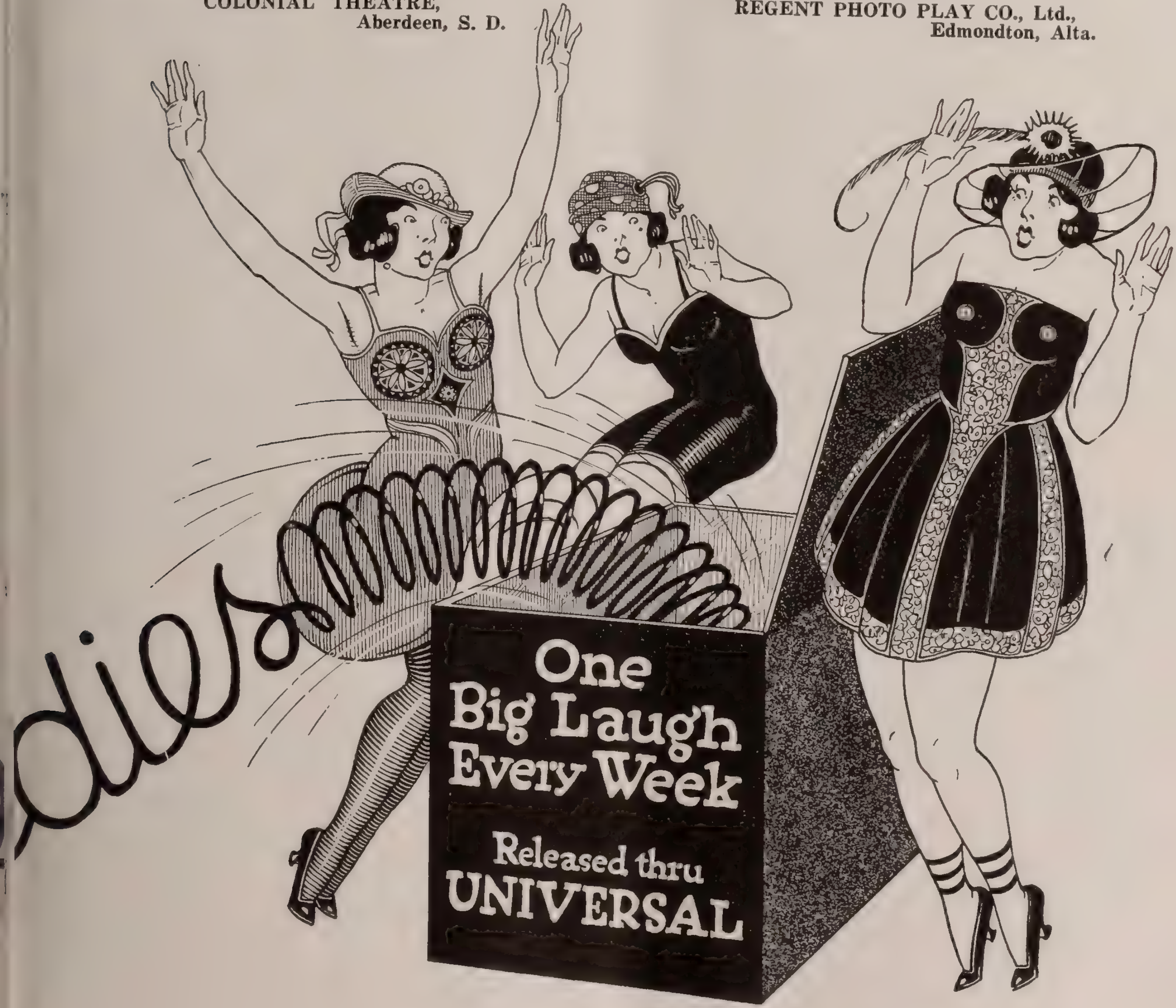
----Colonial Theatre
Aberdeen, South Dakota

"AM playing these regularly; some of them are as good as any of the highest priced comedies made.
GRAND THEATRE,
International Falls, Minn.

"UNIVERSAL is to be congratulated on the excellence of these two-reelers; the percentage of good ones is far in excess of their competitors; you can't go wrong on them."
COLONIAL THEATRE,
Aberdeen, S. D.

"THESE comedies please our patrons and are all good, clean comedies."
TRIO THEATRE,
Whitehall, Wisc.

"THESE comedies are an excellent feature on any program and the laughs are fast and furious. It would be impossible to keep tab on the continuous big laughs. They are high-class in every way, nothing vulgar about them. Always sure of getting extra business."
REGENT PHOTO PLAY CO., Ltd.,
Edmondton, Alta.



Torpedoed by "U" Boat, Ship's Boilers Explode

"TERROR TRAIL"

Episode 9

"The Desert of Despair"

IN the desert the fury of the simoon spends itself, just as Elaine and Bruce have about given up hope. They become separated, blinded by the whirling sand. Elaine falls near a dune and is partially buried. Bruce seeks her but cannot find her. He is nearly dead from thirst, when the band of traders again find him. He discovers Elaine and revives her. The traders promise to help them get to the seacoast where they can catch a ship for America.

At the palace of the Ameer, Vera, who has entered the place posing as Elaine, finds that the fate intended for Elaine is to be hers. So, in order to escape, she removes her disguise as Elaine and appears in her own black hair, with her clothing torn as from a struggle. When the Ameer and his guards come in to get her, she tells of how she was brought there by a man who left her in place of a blonde girl whom he took with him. Her story is believed, and while she is not allowed to depart, she is given the freedom of the palace.

Elaine and Bruce reach the seacoast and find refuge with a secret agent of the government. They prepare to catch a steamer.

Hunch and Holmes come to the palace. Vera avoids Hunch, as he would recognize her as the black-haired woman who previously trapped him. But she does see Holmes and because of her hold on him gets him to promise to help her escape.

Elaine and Bruce make for the steamer about to sail. At the dock they are caught by local officials and imprisoned in a cell-like room in a warehouse, while Hunch is notified of their capture. With Hunch on the way, Elaine and Bruce escape by forcing the bars and making their way along a narrow ledge to another window. They evade the guards, seize a motorboat and overtake the steamer, which has sailed. Hunch sees them catch the steamer, but he gets orders from the Ameer to stop the two at any cost. So he commandeers a submarine and pursues. The steamer refuses to stop and when a torpedo is fired at it puts on more steam. The boilers are overloaded and explode. Elaine and Bruce are trapped in their stateroom as the ship goes down.

Attacked, Near Death, Youth Thwarts Bandits

"DO OR DIE"

Episode 16

"The Crystal Lake"

JACK escapes with Dolores from the clutches of Satan's men by a clever ruse. While Satan's men are searching the island he sneaks back and seizes the bandit chief. While he struggles with Satan, Jack manages to snatch the ring and gives it to Dolores. As Merton is telling Dolores to run off in the boat with the ring Satan frees his gag and yells for help.

The gangsters race up and rescue their leader and overpower Jack whom they tie to a tree. They then set out to overtake Dolores who has reached the boat and is frantically rowing to the mainland. The bandits obtain a boat and slowly but surely creep up on Dolores' skiff. Jack is left on the island securely tied to the tree.

The Mystery Woman again comes to Jack's rescue and frees him from his bonds. They both race toward the bridge to the mainland in an effort to head off Satan and his men before they can overtake Dolores, who has the ring in her possession. The pair reaches the bridge just as Satan and his men draw up alongside the boat containing the terrified Dolores.

The Mystery Woman begs Jack not to attempt a rescue as he faces almost certain death in battling four desperate men. Jack shakes her off and dives from the high bridge into the water. He swims to Satan's boat and over turns it. Dolores rows away and reaches the shore but is captured by two of Satan's men who have been sent to look for her. The bandits who are floundering in the water attack Jack, who goes under.

U. S. Revenue Cutters Hunt "Booze" Runners

International News

Number 67

New York Harbor.—United States sleuths hunt rum -runners. Prohibition gives revenue cutters another strenuous job, with millions at stake. (Omit Boston.) (The *U. S. S. Seneca*, chief of the hooch hunters.)

Subtitles.—Quick action follows the cry, "John Barleycorn ahoy!" The prize is brought ashore and escorted to government warehouses under armed guard.

Barnstable, Mass.—Troops guard jail from mob attack. Machine-gunners ready for second attempt to free prisoner. (For Boston only.)

Washington, D. C.—Capitol prepares for disarming parley. Glimpses of beautiful Pan-American Building, which has been chosen for the great International conference.

Subtitles.—Latest pictures of Secretary of State Hughes, who will head America's delegation at the conference. Senator Lodge, second ranking member of the American delegation, who has sounded a warning against radical reduction in armament while other nations continue to spend billions for armies and navies. John V. A. MacMurray, chief of the Division of Far Eastern affairs, and William R. Castle (right), chief of the Western Division,—two of the leading experts who will advise the American delegation.

In the Sierras, Cal.—Good fishing ahead. Mountain streams stocked with millions of trout by State Commission . (For New York City, Chicago, Indianapolis, Detroit, Kansas City, St. Louis.)

Atlantic City, N. J.—Jack Dempsey a seashore idol. Heavyweight champion besieged by great crowds as he goes for a swim.

Chicago, Ill.—Auto graveyard at bottom of lake. Diver locates cars believed submerged by thieves or owners seeking insurance money.

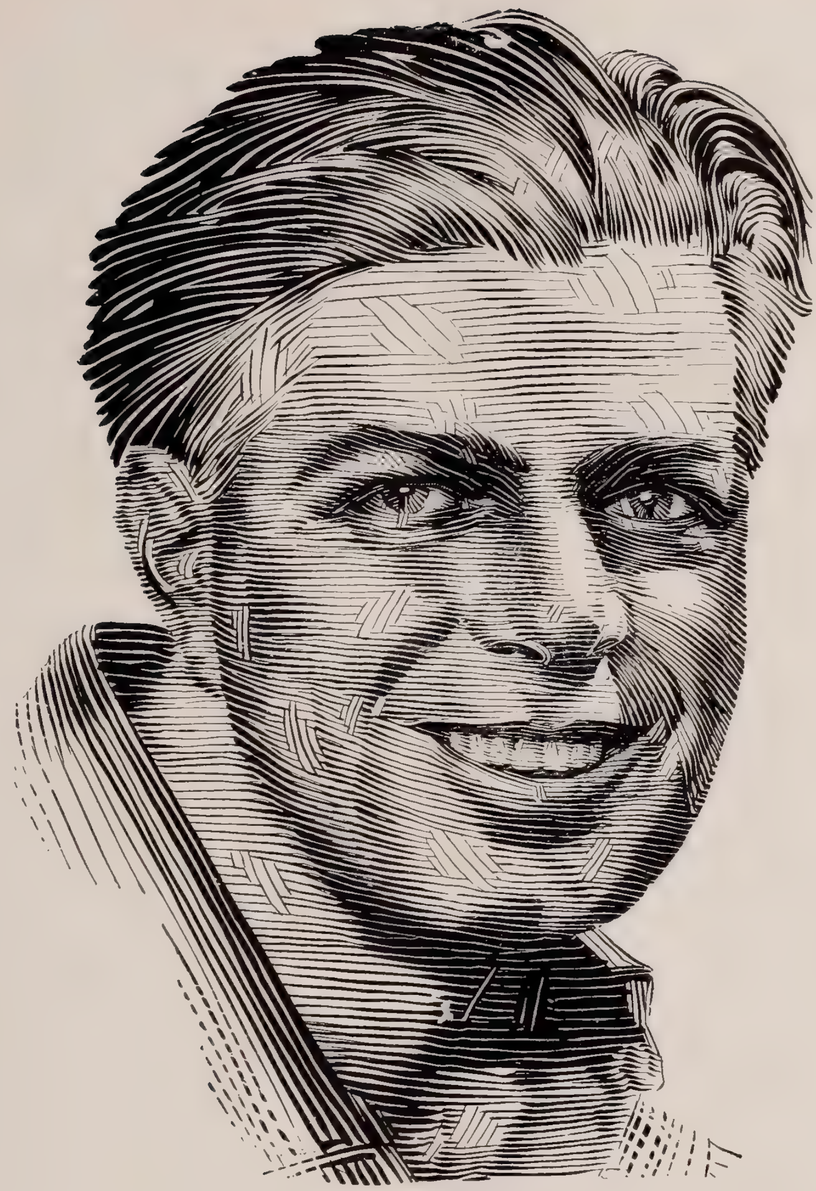
Subtitle.—First day's hunt reveals half-dozen cars—score of others believed to rest at the bottom of the lake.

Los Angeles, Cal.—The nearest human apes in the world. Mike and Mary, famous Selig Zoo chimpanzees, like jazz 'n' everything.

Subtitles.—Too bad you can't hear Mike sing. Mary is very particular about her appearance. And, alas, like other young ladies in society, Mary likes a puff now and then. They are quite chummy with Cy DeVry, their famous trainer. Civilization has not ruined Mike as an athlete. But he prefers to ride the first "flivver" ever built in the United States and exhibited by Col. W. N. Selig at Chicago World's Fair.

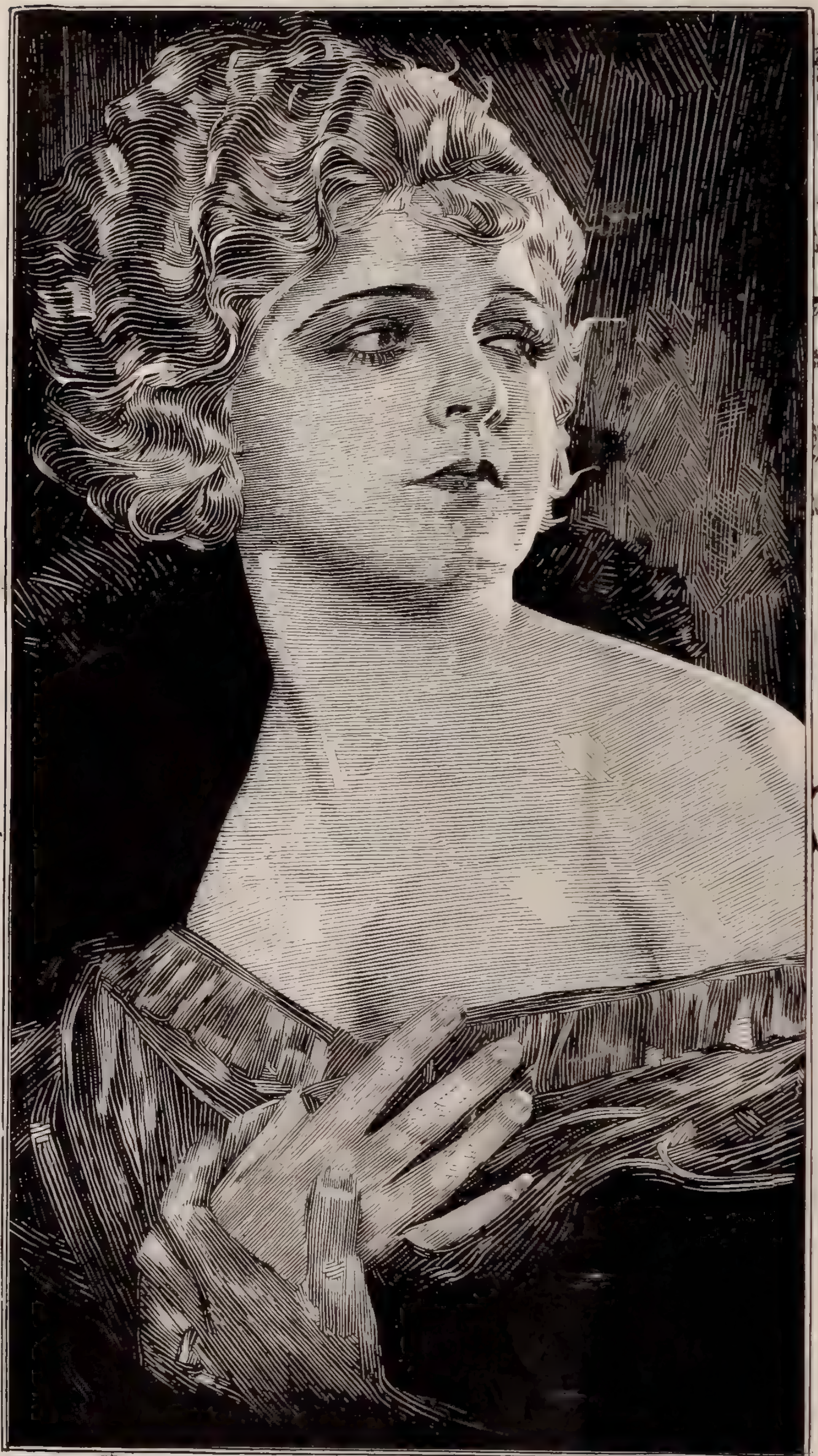
On the Atlantic.—Marines ordered to Canal Zone. Striking views of the dreadnaught *Pennsylvania*, now bound south with the leather-necks to help enforce Panama boundary decision.

Naples, Italy. — Remarkable scenes as thousands mourn at funeral of Caruso.



WE know that no better western has ever been produced and we doubt whether more than one or two have ever been made to equal "Action", a Universal Special Attraction written by J. Allan Dunn, starring Hoot Gibson supported by a big special cast, directed by Jack Ford.

COMING



Miss du Pont

leading Woman in
"Foolish Wives"
Soon to be presented
by Carl Laemmle in

"The Rage of Paris"

UNIVERSAL SPECIAL ATTRACTION

Cuddle up to Universal!—you'll be needing us

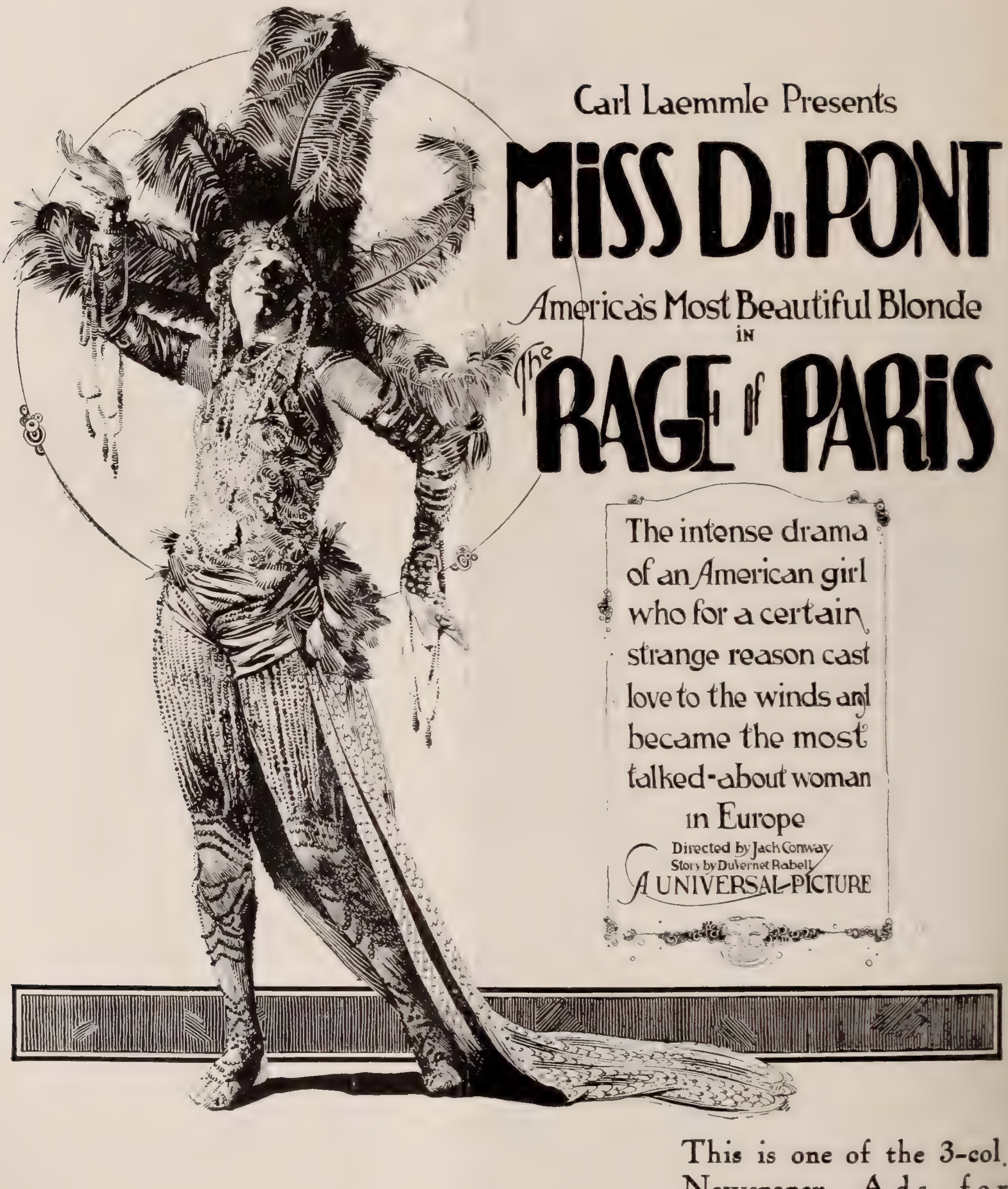
The MOVING PICTURE WEEKLY

VOL.14 SEPT. 24, 1921. NO.6

Marie Prevost
in
"Moonlight
Follies"

UNIVERSAL
SPECIAL ATTRACTION

A Beautiful Actress
In
A Wonderful Picture
Luxuriously Produced



Carl Laemmle Presents

MISS DUPONT

America's Most Beautiful Blonde
IN

The RAGE of PARIS

The intense drama
of an American girl
who for a certain
strange reason cast
love to the winds and
became the most
talked-about woman
in Europe

Directed by Jack Conway
Story by Duvernet Rabell
A UNIVERSAL-PICTURE

This is one of the 3-col.
Newspaper Ads for
Miss Dupont's 1st picture

Soon to be Released

HEAR YE
DONG!
DANG!

Save Dates

EXHIBITORS! Check up your booking lists now!

SAVE dates for Universal's coming Jewel Productions. See your exchange to-day for time on the three super-features listed below for Fall release.

IN these three Universal offers you the biggest pullers you will get this year—sure-fire entertainment produced without stint of time or money and always with your box-office right in front of us. Remember your business on "Outside the Law," "Once to Every Woman," and "Reputation" and take our word for it that the coming three will knock the spots out of any record you ever made.

GET on the job for these three big Jewels to-day!

Harry Carey

— IN —

"The Fox"

Directed by Robt. Thornby

Priscilla Dean

— IN —

"Conflict"

Story by Clarence B. Kelland

Directed by Stuart Paton

Lon Chaney

— IN —

A Smashing Drama Soon To Be Announced

"A Rush and a

Carl
Laemmle
offers
the exhibitors
of America
the biggest
heart picture
of many years

A
UNIVERSAL
JEWEL
PRODUCTION
DE LUXE

THE AMAZING STORY OF
"FANNY HERSELF"
BY EDNA FERBER
SUPERBLY DIRECTED BY
TOD BROWNING

"NO WO

Stampede" Says the New York WORLD

Read what the New York Critics say

TELEGRAM: "A wonderful story made into a picture classic."

EVENING WORLD: "A pictorial triumph—many pathetic incidents."

EXHIBITORS' HERALD: "A soul-stiring drama, a fine achievement, a page out of the book of life, done in a big way."

NEWS: "There is no question about this picture being one of the best sure-fire box-office bets of the season. In fact, the exhibitor who books it is certain to put up his S. R. O. sign. A picture of mother love and sister love but it is the marvelously human incident which offers the greatest appeal. The acting is highly commendable—the types are perfect."

TRIBUNE: "Going to be a great success."

POST: "Packed with heart interest."

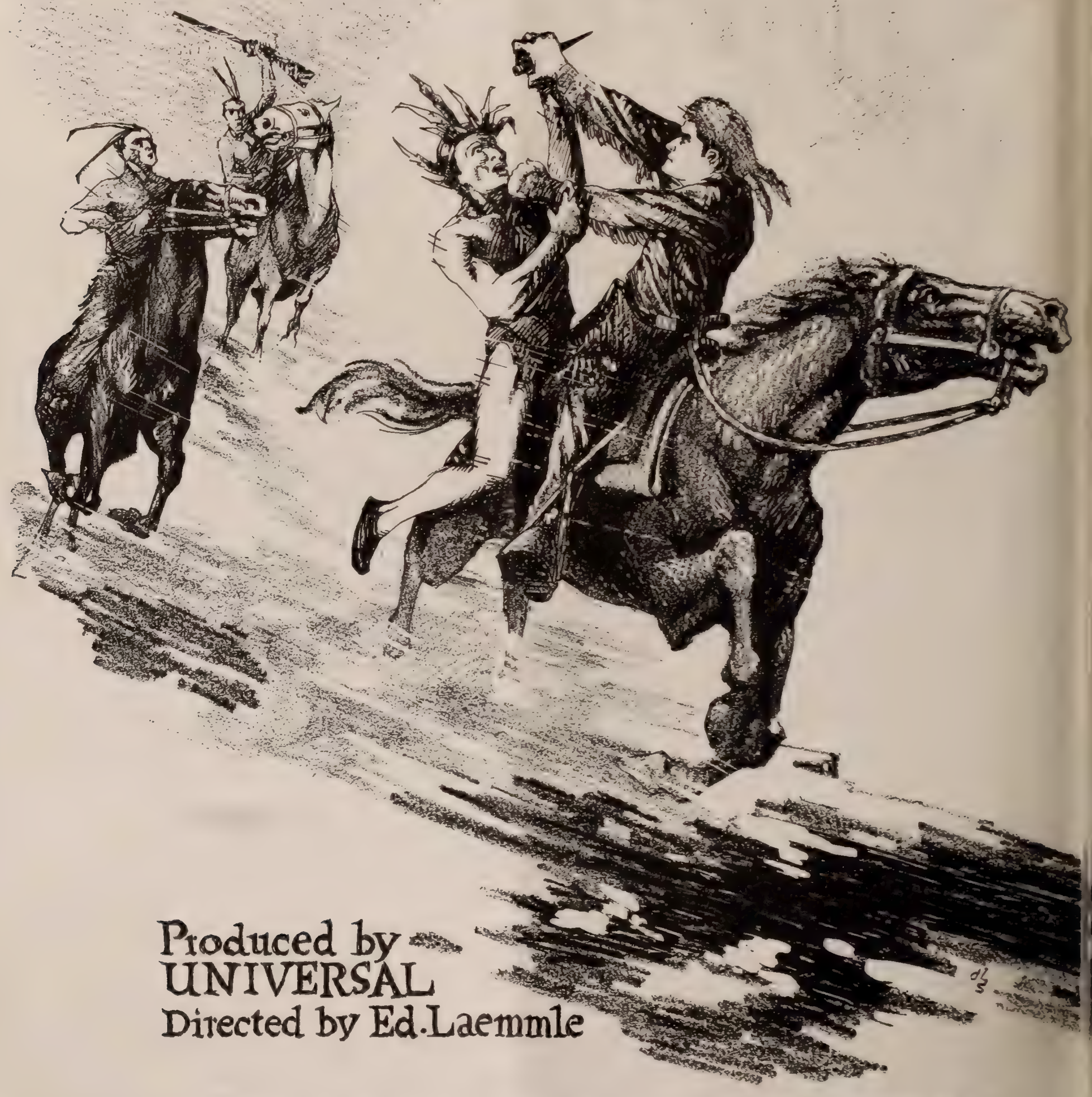
GLOBE: "A plaintive picture of self-sacrificing youth."

TRADE REVIEW: "It grips and tugs at the heart-strings—one of the most interesting and entertaining photoplays of the season. A beautiful love element is interwoven into one of the greatest human documents ever screened. Tears and laughter are intermingled in a most pleasing fashion and every one should enjoy seeing it. Mabel Julienne Scott is exceptional and her supporting cast all that could be asked. Truly, an all-star cast is in this production."

Now Showing at the
Central Theatre
Broadway, at 47th Street

MAN KNOWS"

A thundering



Produced by
UNIVERSAL
Directed by Ed. Laemmle

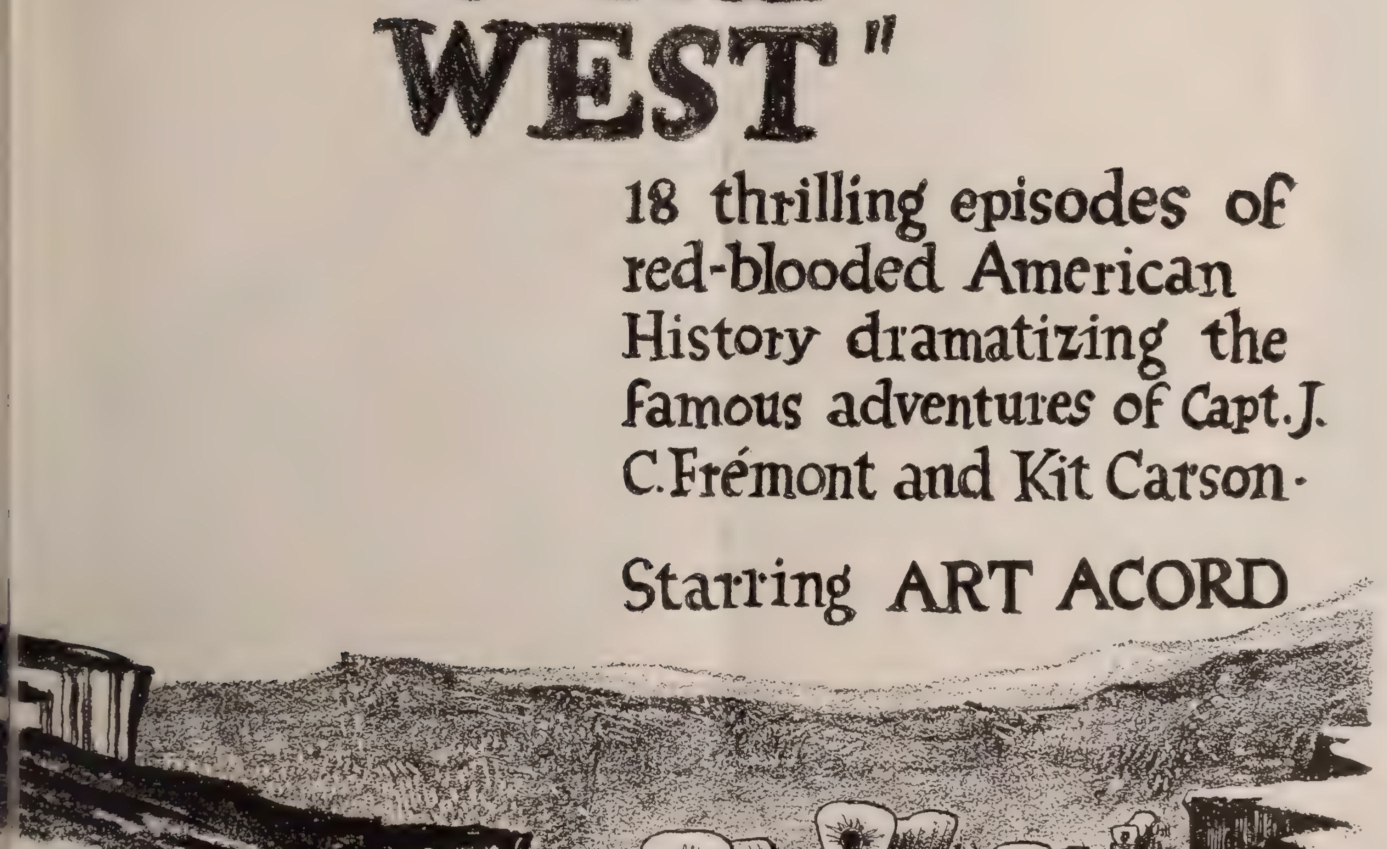
hrill every minute -yet clean!

Soon to be released.
See your Universal Exchange to-day.
The surest money-maker that the greatest of all serial producers has ever offered.

"WINNERS OF THE WEST"

18 thrilling episodes of red-blooded American History dramatizing the famous adventures of Capt. J. C. Frémont and Kit Carson·

Starring ART ACORD



A Super-pic

Carl Laemmle
offers

ture at a Program Price!

UNIVERSAL will make this flat offer—that if you can find a cleverer, better acted, better staged, more entertaining picture than this one for even as much as fifty per cent. more than our contract price for "Moonlight Follies," you can run this production free.

Marie Prevost

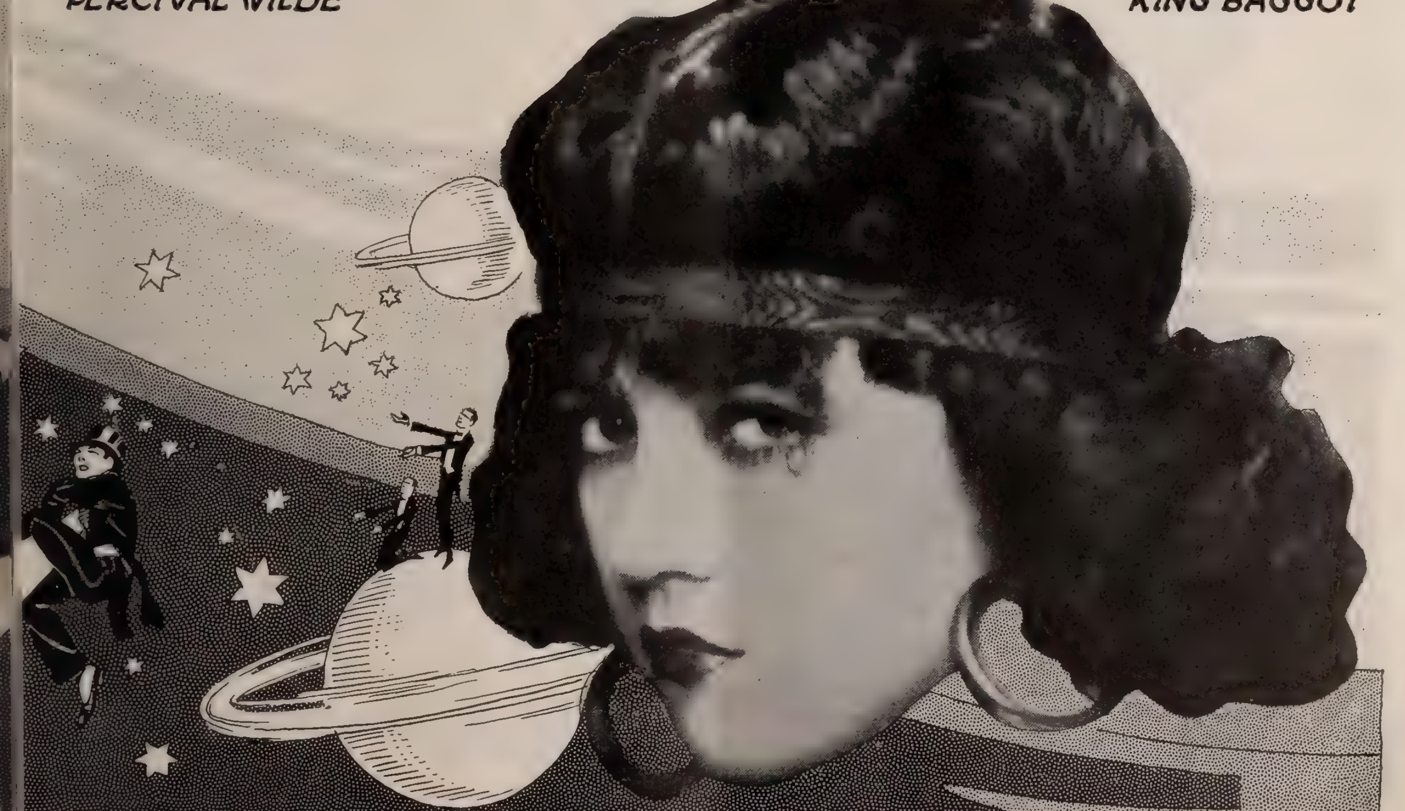
in a stunning production,
equalled in drama and luxury
by few Super-pictures

MOONLIGHT FOLLIES"

UNIVERSAL SPECIAL ATTRACTION

Written by
PERCIVAL WILDE

Directed by
KING BAGGOT



This is What Universal gi

WHEN you see Marie Prevost in her first Universal Special Attraction, "Moonlight Follies," you'll know why Exhibitor's Herald said of it:

"KING BAGGOT has built up an interesting and entertaining little narrative, pictorially above the average. It serves, too, to introduce Marie Prevost as a star and the little Sennett beauty proves that the judgment of the Universal officers was not misplaced in her selection for this high honor.

"SHE has youth, beauty and a winning personality. A very clever cast was furnished to support her. Surefire stuff. Marie Prevost's success as a star is assured."

Universal Special Attraction

ves You 52 Times a Year !

Regular Universal Weekly Program Pictures--Others Would Call 'Em Super-Features -- and They Are.

WE honestly believe that no other producing organization on earth can even match the program of pictures that Universal is offering you this year in its Special Attractions—one fine picture at a reasonable price every week right straight through the year.

FOR first-class stories and talented casts —for luxury settings and quality productions—for all-around pulling power at the box-office of any theatre anywhere in the world, we challenge the producers of the country to equal the weekly Universal Special Attraction.

TO every exhibitor who holds a contract for 52 Universal Special Attractions, or even half that number, we extend congratulations. For this mighty good reason—he is getting weekly features from Universal which any other company in the world would instantly withdraw from its weekly program and boost as "super-features"—and he's getting them at regular program prices.

SIGN that contract to-day—and get the benefit of the program price.

TAKE for example—"ACTION," starring HOOT GIBSON, the star who made good in five-reelers with his first shot. This picture took every trade paper in the industry by storm. Arthur James in the M. P. World devoted a whole editorial page to it. A super-feature at picture program price.

TAKE "THE ROWDY," starring GLADYS WALTON—or any of the Walton pictures—critics and exhibitors alike have nothing but praise for them. More super-features at program prices.

AND now—"MOONLIGHT FOLLIES," starring MARIE PREVOST. Exhibitor's Herald says: "Sure-fire stuff. Above the average." Take it from us—this is a wonder-picture. Sold you like the others, at a program price.

CARL LAEMMLE
Offers

MARIE PREVOST

in a stunning production
equalled in drama and
luxury by few super-pictures

"Moonlight Follies"

Directed by KING BAGGOT
Written by PERCIVAL WILDE

THE MOVING PICTURE WEEKLY
A MAGAZINE FOR MOTION PICTURE EXHIBITORS
Published Weekly by the MOVING PICTURE WEEKLY PUB. CO.
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PAUL GULICK, Editor
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Vol. 14 SEPTEMBER 24, 1921 No. 6

New Productions Under Way at Universal City

Renewed Activity at World's Film Capital Assures Exhibitors of Banner Season of Successes

HOOT GIBSON, Universal's famous young cowboy star, is in 'Frisco, where he is scheduled to make a number of personal appearances at the Frolic Theatre. The Frolic is being managed by Noble Hearne, formerly manager of the Superba Theatre in Los Angeles, and he has promised his patrons to give them a look at the young rodeo king for some time. His personal appearance will accompany the showing of "Action," his recent Universal Special Attraction.

❦

GLADYS WALTON, who is to start work this week at Universal City on "The Guttersnipe," will have to get rid of her dog, or at least keep him out of camera range. The clever story by Percival Wilde shows the famous little star as a waif of the streets and her dog is a high-stepping, aristocratic Irish setter. Dallas FitzGerald, Miss Walton's director, sympathizes with her desire to have a puppy-dog around to pal with, and he is going to find a muttie in keeping with the atmosphere of the story.

❦

FRANK MAYO is scheduled to begin work this week on "Dr. Jim," a vigorous sea story well suited to the young star's dramatic capabilities. Stuart Paton, the Universal director, wrote "Dr. Jim" especially for Mayo. The cast is now being assembled, and William Worthington will direct the action, most of which takes place up and down the colorful coast of Baja California.

❦

ERICH VON STROHEIM is making unusually good progress in editing "Foolish Wives," Universal's million-dollar super-film, which has been over a year in the making, and will be several months more in the cutting. The world-famous director-star is confronted with the problem of reducing 159,000 feet of usable film to the 12 reels which will go to the screen as Carl Laemmle's greatest achievement.

❦

MARIE PREVOST, Universal's fascinating new star, has a zippy comedy-drama ahead of her. She has returned from a vacation and will soon start work on "Princess Virtue," a Universal Special Attraction, in which she will be directed by Hobart Henley. The cast, of more than unusual popularity, is being assembled for her support.

❦

EDDIE POLO will be entitled to a vacation when he finishes "The Secret Four," the serial which is engaging him now at Universal City. In no other production has the famous screen Hercules been called upon for so many feats of daring and examples of his colossal strength. "The Secret Four" was written by Anthony W. Coldeway, and is a story based upon an international scramble for oil. Katherine Meyers is playing opposite him. Albert Russell is directing.

❦

LON CHANEY is considered by the observing to be doing the best work of his career in "Wolfbreed," the picture for which he was especially engaged by Universal. Robert Thornby is directing. Irene Rich, who did such remarkable work in support of Harry Carey in "Desperate Trails," gives Chaney remarkable support in the leading feminine role. The story was written by Chaney himself in collaboration with Lucien Hubbard, scenario editor at Universal City, and Irving G. Thalberg, director general at the world's film capital.

"Cuddle up to Universal—you'll be needing us"
52 Universal Special Attractions this year.

Universal Laboratory Workers Accept Voluntary Wage Cut

Industrial Democracy Cuts Working Hours From 48 to 43, An 18% Saving in Payroll

ANOTHER instance of the remarkable working of Industrial Democracy at the Universal Laboratory at Fort Lee, N. J., has just been disclosed by the announcement from the Universal office of the adoption of a joint Senate and House bill which has the effect of reducing the payroll of the factory eighteen per cent.

The action taken by the Universal employees in the laboratory was a voluntary one, and followed a plain statement of the laboratory situation from the labor standpoint made to a mass meeting of the laboratory workers by R. H. Cochrane and Thomas Murphy.

So sincere has been the interest of the workers in the success of Industrial Democracy and of the practical benefits which it was exemplifying at the Universal plant, that they realized with very little explanation the acute situation which demands a reduction in the wages of all departments to meet conditions, which have come about through unusual competition in the laboratory field and national conditions, necessitating the downward readjustmet to put business on a stable basis.

After a thorough discussion following this mass meeting it was proposed to cut the working hours of the employees from 48 to 43, thus eliminating all Saturday work in the plant and permitting a complete shutdown of the factory from Friday night until Monday morning. There was no cut suggested or required in actual wages, and, as a matter of fact, the arrangement under which the employees are working with the bonus system will result in very little actual reduction of their individual pay.

The elimination, however, of this Saturday work means a reduction in the payroll to the Universal of a little more than eighteen per cent, a saving which is extremely gratifying to the officials of the Universal, as well as to the officers and members of the Industrial Democracy at the laboratory.

The mass meeting also passed unanimously the following resolution, which shows the splendid spirit of co-operation which exists between the Universal officials and employees:

Whereas, the general conditions of business are unsettled and unsatisfactory, and, to all people who think, it is quite evident that prices should and must come down; and

Whereas, many plants in our industry are either shut down or running part time, and those operating are now, and for some considerable time to come will continue doing business at no profit; and

Whereas, such condition, and the destructive competition which is sure to follow jeopardizes steady work for the members of the Universal organization and tends to lessen the confidence of the investor in the stock of the Universal Film Manufacturing Company, be it

Resolved, that we, the employees in mass meeting assembled, do hereby pledge our earnest, individual and collective support to our company in the plans for turning these difficult times into mutual good. Good for the employees, for the stockholders, and for the public through more intelligent, individual and collective service; be it further

Resolved, that we tender our sincere thanks to the officials of this company for extending to us their full confidence in business matters.

Six months ago, in a report to Mr. Laemmle of the progress made under Industrial Democracy, a great deal of emphasis was laid upon the saving effected in the plant, the reduction of waste and the greater producing power of the average employee. It was considered that a waste of only 3.01, representing over 100 per cent of saving in this particular, was a remarkable evidence of the efficiency of the new system. So it was, but even that reduction looks infinitesimal in comparison with waste as it exists in the plant to-day. On last week's report, waste in all departments is .82, and for several weeks during the Summer it was as low as .68, an unheard of percentage in the laboratory business. In addition to this, the production per man in January, after a six months' trial of Industrial Democracy, had been increased exactly 25 per cent. In August there had been a 25 per cent increase over that of January.

Revolutionary as it may seem, with less employees than ever in the factory and working five days instead of six, the factory is now able to turn out 7,500 feet a week more than they did in January.

As soon as the workers grapsed the salient features of the Industrial Democracy plan and realized that the increasing efficiency of the plant increased the dividends which they drew individually on the basis of production, there came about a gradual but constant weeding out of inefficient workers. Clock-watchers were very soon dispensed with, and inefficiency, waste or carelessness of any kind was promptly punished by penalties or dismissal, all of this being attended to by the employees themselves.

The latest development at the factory is the decision on the part of the employees to petition the company to install the very latest Spoor-Thompson developing machines, to enable the factory to keep abreast of the very latest invention in efficiency in the laboratory work.

When these machines are istalled there will be an even greater incentive to the employees to demonstrate their efficiency, because the machines will effect a still greater percentage per employee than was possible heretofore.

"Cuddle up to Universal—you'll be needing us"

52 Universal Special Attractions this year.

PROSPERITY IS HERE!

Universal Distribution Officials Point With Pride to Concrete Evidence in Shape of Actual Contracts

EVERY releasing company in the industry is looking toward September with the hope that it will bring the expected prosperity to the motion picture business. While they are looking, the officials of the Universal have found that it is here. Prosperity has already arrived. From four points of the compass the answer has come in the shape of the most concrete evidence—contracts. New York, Los Angeles, Chicago and Atlanta each have added their quota to the sum total. The answer points not only to the fact that conditions have returned to normal, but that this coming year will be the best that the moving picturn industry has ever experienced.

Charles Rosenzweig, who has just been appointed general sales manager of the Big U exchange, New York, reports that last week was by far the biggest week the exchange has experienced since it was established nine years ago. After the check-up Saturday night it was found that his salesmen had brought in between seventy-five and eighty thousand dollars of new business. The record week's business before was forty-five thousand. Among the big circuits signed up for Special Attractions were Loew, Fox, Meyer-Snyder, Sydney Cohen, Rachmel & Rinzler and Herring & Blumenthal.

"This encourages me to believe," said Mr. Rosenzweig, "that this depression stuff is all off. This kind of business seeems to indicate that the exhibitor is not afraid of the future. Of the one hundred and twenty-seven houses which closed during the summer, more than half are now open again and the rest are preparing to open. And there are several new ones opening in September. The fact that my salesman secured without effort a higher price for the new series of Special Attractions means either that the six stars now in the Attraction program are more popular or better known, that the product is better, that prosperity has returned as never before, or that I have a cracker-jack sales force. Perhaps it is all of these reasons. At any rate we are feeling very much encouraged at 1600 Broadway. Our first Fall Special Attraction, Frank Mayo in 'The Shark Master,' won't be officially released until September 4. But it has already played twenty-six days pre-release in big houses and has been a wonderful send-off to the entire program.

'One thing that encourages me particularly is that this record business was secured without the offering of one single new Jewel contract. It was all written on Special Attractions, serials, comedies, short features and International News reels. When we have the chance to offer 'No Woman Knows,' Harry Carey in 'The Fox,' and Priscilla Dean in 'Conflict,' I expect some more evidences of prosperity."

From across the continent in Los Angeles, where H. M. Berman, general manager of Universal Exchanges, is conferring with Irving G. Thalberg, comes the same story. Mr. Berman has just finished conducting the censors through Southern California and has been busy observing the condition of exhibitors in the golden West, as well as getting an eyeful of coming Jewels and Special Attractions.

Speaking of "Foolish Wives," Mr. Berman said:

'The picture goes to the screen as Carl Laemmle's greatest achievement and a mile-stone along the highway of motion picture progress. It will smash precedent in that it is both an artistic triumph and a commercial success. Universal has spent exactly $1,256,190.80 to date on this production. Within two years it will have returned a handsome profit on the investment."

Admitting that it is difficult to predict the success of a picture as yet unreleased, Mr. Berman added:

'I am not given to unduly optimistic statements, but the requests of big exhibitors who want to book the picture without seeing it and offer their checks in proof of their sincerity is the point upon which I base my prediction.

"But 'Foolish Wives,' in spite of the huge publicity it has received, is not all they are talking about here. Special Attractions are booking in a way that assures me that the Universal's confidence in the future was not misplaced. Last Spring we did not slow up one moment. Mr. Laemmle tried with might and main to inject his own confidence into others—exhibitors and producers alike. And he took his own medicine. He practiced what he preached. The result is that Universal has a wonderful product to offer right now when the exhibitor is most in need of it. I find that our production manager, Mr. Thalberg, with justifiable business sagacity, has been able through the unemployment of many fine players to make our pictures much better in qaulity without increasing to any great extent the cost per negative foot. I have seen every one of the first five Special Attractions and the same high quality goes all the way through."

From Chicago comes word from I. L. Leserman, manager of the Universal Exchange, that the big circuits of theatres—the Chicago territory, Lubliner & Trinz and Ascher Brothers had signed contracts for all their theatres for Special Attractions, many of them for full week engagements. "Contracts," according to Mr. Leserman, "are coming in a full month ahead of last year at the same time. I attribute this to the fact that Universal was prepared with their Fall plans earlier and had the pictures to show exhibitors. Frank Mayo in 'The Shark Master' and Hoot Gibson in 'Action' have taken Chicago by storm."

William Oldknow, veteran film man and president of the Consolidated Film Company of Atlanta, with offices all over the South, is now in New York on one of his regular business trips. He is in a more optimistic frame of mind than he has been in the last two years. The Consolidated distributes the Universal product in the South.

"Confidence has returned to the South," said Mr. Oldknow in the Universal offices this week. "You won't know what that means unless you have lived south of the Mason-Dixon line. But to me and to every southerner it means a heap. You know cotton is our barometer. When it goes up we have fair sailing; when it goes down, look out for storms. Cotton has been down. Banks were all loaded up with planters' committments. Nobody could borrow any money or get credit; nobody had any money and nobody had any confidence. Now cotton has started to go up, point by point. And every point means twenty-five million dollars to the South. The banks can pay the planters for the crop and the planters can pay their obligations. In a word, confidence has returned to the South. I look for a tremendous year of real prosperity."

North, South, East, West—all over the United States, there is a gradual improvement under way. Some time ago Carl Laemmle sent word to the entire industry: "*For the Love of Mike—Cheer Up!*" He predicted a marked improvement in conditions this season, and prophesied a boom.

AND, AS USUAL, CARL LAEMMLE WAS RIGHT!

CENSORS THANK LAEMMLE

Draw Up Set of Resolutions Expressing Gratitude and Appreciation—Loud in Praise of Motives Prompting Calling of Conference

TO show in a fitting manner their appreciation of the whole idea behind Carl Laemmle's invitation to them and the interesting way in which they had been entertained, the Censors before their return to their homes drew up a set of resolutions. These resolutions, properly engrossed and signed, will be sent to Mr. Laemmle. But in the meantime copies were handed to H. M. Berman and Irving G. Thalberg, his lieutenant, and representatives.

The Censors went about it in business-like style. They appointed a committee consisting of Harry L. Knapp, chairman, W. D. McGuire and A. S. Hamilton. The resolutions were sent in the following letter to Harry M. Berman:

My Dear Mr. Berman:

At the last informal conference of the various officials whom Mr. Laemmle invited to visit California as guests of the Universal Film Manufacturing Company. by unanimous vote a committee was appointed and authorized to convey to Mr. Laemmle as their host an expression of the sincere appreciation of all attending the series of conferences which have been held and the trips of inspection to the studios which have proven of such distinct benefit to everyone.

In accordance with this action, we place in your hands, and in the hands of Mr. Irving G. Thalberg, chairman ex-officio of your reception committee, a copy of resolutions as drawn and unanimously approved by your guests.

May we not also take this opportunity to express to you our hearty appreciation of the uniform courtesy extended to each and everyone of us, not only by yourself, who have been untiring in your efforts to make our visit a pleasant one, but to all of your representatives in California acting on your reception committee as assistant to your very capable reception committee chairman, Mr. Thalberg.

We are glad to emphasize that nothing has been left undone to make our visit not only pleasant and enjoyable, but at the same time of such educational value as will result in ultimate benefit to the various communities we represent.

The resolutions, of which we enclose a copy, will be properly engrossed and mailed to your New York office.

In the meantime may we ask you, on the part of the visiting officials and their committee, to extend to Mr. Thalberg, chairman of your reception committee, and your various assistants, our sincere thanks for their untiring efforts in our behalf as expressed in these resolutions:

Resolutions adopted by officials visiting California, August 14th to 21st, 1921, on invitation of Mr. Carl Laemmle, president of the Universal Film Manufacturing Company, Universal City, Hollywood, California.

Whereas, Mr. Carl Laemmle, president of the Universal City Manufacturing Company, has shown wisdom and foresight in affording us as his guests the opportunity to inspect the motion picture studios of Universal City and Southern California, and thereby we have obtained a knowledge of the technique of motion picture production calculated to assist us in the better discharge of our official duties; and,

Whereas, through the courtesy of Mr. Laemmle and his associates in Southern California we have been unable to meet with officials and members of the Motion Picture Producers' Association of California for the general discussion of such steps as may be taken to further improve the character and excellence of motion pictures generally; and,

Whereas, we believe that a better understanding of public tastes and desires has resulted from the frank discussion of the particulars in which some motion pictures have failed to attain that high standard of excellence which we all agree is most desirable; therefore, be it

Resolved, that we, the undersigned officials, representing the States and municipalities of the United States and Provinces of the Dominion of Canada, and the National Board of Review, hereby convey to Mr. Carl Laemmle, the Universal Film Company, and other motion picture producers, our hearty appreciation of the cordial hospitality extended to us during our inspection of the Southern Californian Motion Picture Studios.

Harry L. Knapp,
A. S. Hamilton,
W. D. McQuire,
Walter Hepburn,
Mrs. George Heller, M. D.,
John M. Casey,
W. T. Willis,
Mrs. Thos. H. Eggert,
Miss Velma Hammil,
J. A. Berrier,
Mrs. B. L. Short,
Mrs. I. G. Burbeck,
Henry Goldman.

Universal to Film Serial of Darkest Africa

Famous Expedition of Henry M. Stanley To Find Dr. Livingston To Form Basis of Eileen Sedgwick Continued Feature Film

UNIVERSAL is bringing history to the screen with another elaborately produced serial.

This time the famous expedition of Henry M. Stanley into Africa to find Dr. David Livingston is to be told in eighteen episodes.

Irving B. Thalberg, general manager at Universal City, has just approved the screen adaptation of the famous event as it was written by George Plympton and William Lord Wight, chief of the serial and short reel feature departments at the world's film capital, is completing production plans.

The serial will feature Eileen Sedgwick under the direction of Edward Kull and will be a valuable contribution to visual history as it is taught on the motion picture screen.

While the screen story will be elaborated and the dramatic action intensified, it will follow the historical facts closely.

The event is familiar to millions. In 1871 James Gordon Bennett, owner of the *New York Herald*, assigned Henry M. Stanley, his Paris correspondent to find Dr. David Livingston, who had then been lost in the depths of the Black Continent for ten years.

Augmenting the original theme will be the screen story of a young girl, a newspaper writer, who joins the expedition, uncovers an amazing plot to revive slavery, and of a young agent of the United States Department of Agriculture who seeks a priceless soil stimulant and a rare species of the octupus plant.

"Cuddle up to Universal—you'll be needing us"
52 *Universal Special Attractions this year.*

Three Big Directors Signed by Universal

Paul Scardon, Hobart Henley and Dallas Fitzgerald Will Start Work At Once On Productions At Coast Studio

UNIVERSAL has signed Hobart Henley, Dallas Fitzgerald and Paul Scardon as megaphone kings.

The three famous directors will report this week to Irving G. Thalberg, general manager at Universal City, who will assign them to work on scripts now ready for them.

With their arrival Universal City will start the fall production season with fifty-two special attractions and approximately ten big Universal-Jewels scheduled for the year's output.

PRISCILLA DEAN
OUTSIDE THE LAW
LON CHANEY
PRISCILLA DEAN

Beaverboard Jail Front Designed By Luna Lite Theatre, Marion, Ind., For "Outside the Law." By Using Cutouts From the Six- and Twenty-four-sheets Manager Wm. Connors Obtained a Striking and Effective Display For His House.

Paul Scardon will be the first director to start work. He will guide Miss duPont, Universal's spectacular new star, through "Ropes," a photodrama which will be filmed from the one-act play by Daniel Wilbur Steele, which created such a sensation when it appeared in Harper's Magazine. Many critics acclaimed it as "The Novel of the Year."

Scardon began his stage career in Melbourne, Australia, where he was born, appearing for twelve years with such stars as Nance O'Neil, Kyrle Bellew and E. H. Sothern. His screen work began with the old Reliance-Majestic, from where he went to Vitagraph. His best remembered work was "Asene Lupin." Following that he piled up a number of big screen successes, and rapidly became regarded as one of the best directors of the profession.

Almost simultaneously with the starting of production on "Ropes," Dallas Fitzgerald will begin work with Gladys Walton on "The Guttersnipe." The famous little flapper-star will interpret the role of an alley-waif under his guidance and give additional charm to the story of Percival Wilde.

Fitzgerald, besides his ability, has something else in common with another great Universal director — Tod Browning. Both FitzGerald and Browning were born in Louisville, Ky.; both served their apprenticeship as "performers," and both have attained supreme eminence as wielders of the megaphone. FitzGerald's career has been a noteworthy one of which he may well be proud.

Fitzgerald is admirably suited to direct Miss Walton. He began his dramatic work in Louisville, Ky., and recently produced such successes as "The Open Door," "Chains of Evidence" and "Blackmail," the last being a Metro production with Florence Turner playing one of the important roles.

Hobart Henley is en route to Universal City from New York and has not yet been assigned to a star. It is understood, however, that he will be given one of the most important units at the world's film capital. Universal claims to have the best assortment of directors in the motion picture industry, and all of them will contribute their talents to the list of big productions which Carl Laemmle has promised exhibitors for the year.

Jack Conway will start production almost immediately on "The Substitute Millionaire," a clever society drama which will serve Herbert Rawlinson as the popular young star's first Universal starring vehicle since his return to the big studio.

Frank Mayo will return from an extended vacation in time to join the production barrage with "Dr. Jim," a smashing sea-story which will be directed by William Worthington. A strong cast has been engaged.

Edward Kull will again direct Eileen Sedgwick when the famous serial star completes the vacation to which she is entitled after the strenuous work on "Terror Trail," the serial which she has just finished under Kull's direction. The subject chosen for Miss Sedgwick's next vehicle is the search for Dr. Livingston, lost African explorer, by Stanley. Forming one of the most heroic exploits in modern history, this serial will afford Miss Sedgwick a unique opportunity to display her dramatic prowess.

Lee Moran will resume his merrymaking with a short feature comedy in which he will be directed by William Watson.

Irving G. Thalberg, acknowledged to be the keenest judge of production problems on the west coast, is holding several excellent directors in reserve. When they are assigned Stuart Paton, King Baggot, Reaves Eason, Robert Thornby, Jack Ford and others will have units to which they are best suited.

In the meantime production is under way at Universal City on "Winners of the West," a historical serial in which Art Acord is starring under the direction of Edward Laemmle and "The Secret Four," Eddie Polo's forthcoming serial with Albert Russell directing.

Broadway Stampedes "No Woman Knows"

Tod Browning Film Version of Edna Ferber's Amazing Story, "Fanny Herself," Gets Ovation at Central Theatre

"NO WOMAN KNOWS," Tod Browning's latest Universal-Jewel production, had its premiere last Sunday evening in the Central Theatre, Forty-seventh street and Broadway, and was received with great enthusiasm by an audience which jammed the new Universal playhouse to its doors. The Sunday showing was the beginning of a year's run of Universal pictures in the Broadway house, marking the first time Universal has had its own theatre on Broadway in many years.

The presentation of "No Woman Knows" was arranged by Hugo Riesenfeld, director general of the Rivoli, Rialto and Criterion theatres, New York. His prologue arrangement was simple and tasteful. It consisted of a violin solo, "Kol Nidrei," rendered by Isidore Berger, in keeping with the theme of the picture; while the picture itself was accompanied by special organ music also arranged by Riesenfeld.

THE MAN TAMER
Gladys Walton
The Man Tamer

Manager C. C. Pratt of the Strand Theatre, Tacoma, Wash., Used a Lot of Cutouts to Supplement His Real Clown and Boy and Girl Acrobats For Gladys Walton's Success, "The Man Tamer." He Used a Six-sheet With Telling Effect On the Left Side of His Lobby, Shown Above.

Accompanying the Tod Browning production on the program was an "Out of the Inkwell" comedy by Max Fleisher and a "bubble dance" interpreted by Lillian Powell.

"No Woman Knows" is a picturization of Edna Ferber's famous book, "Fanny Herself." The principal role, "Fanny," was taken by Mabel Julienne Scott, who, it is said, gained new laurels by her interpretation.

In announcing the acquisition of the Central Theatre, Universal made it known that the lobby displays, prologue and special exploitation used in conjunction with the pictures playing at that theatre would be devised to suit every exhibitor in the country. The presentations have been promised as models for exhibitors who later book the picture.

That this policy is sound and is being adhered to was apparent, it is said, at the opening of "No Woman Knows." The prologue was neither elaborate nor over-ornate. The lobby was strikingly decorated with lobby cards from the feature, augmented by pages taken from the book, "Fanny Herself," and by oil paintings.

The only street exploitation used with the picture was a simple truck stunt which included the painting of a huge book on the canvas sides of the truck, to tie up the picture with the popular novel.

The picture will remain in the Central Theatre for two weeks, when it will be followed by another Universal, "Moonlight Follies," starring Marie Prevost. Later in the season the theatre will be given over to the presentation of "Foolish Wives," the million dollar von Stroheim picture, now being cut and edited at Universal City.

Harry Carey Ready for Big New Story

HARRY CAREY will start production immediately on "Man to Man," Jackson Gregory's big dramatic story, to be filmed as a Universal-Jewel.

Stuart Paton has been assigned to direct the star by Irving G. Thalberg in recognition of Paton's work as the director of "Reputation" and "Conflict," super-features starring Priscilla Dean.

Continuity for "Man to Man" is being written by George C. Hull, who demonstrated sufficient dramatic speed to suit Carey in several of the star's recent successes. He was assigned to the task by Lucien Hubbard, scenario editor at Universal City, and has the screen script in readiness for the start of production.

"Man to Man" will give Carey an unusual vehicle and one admirably suited to his dramatic power. Briefly it concerns a westerner who goes to the South Seas. He falls as low as it is possible for a gentleman-born to fall and then regains himself magnificently through the influence of a woman.

"Cuddle up to Universal—you'll be needing us"
52 Universal Special Attractions this year.

Universal Again Leads the Way

Continued Feature New Form Serial Based On Actual Thrills In United States History

THOUSANDS of readers of *The Saturday Evening Post* are endorsing the editorial appearing in the recent issue of August 27, advocating the use of histrical characters and incidents as the basis for photoplays.

Again Universal has served as the trail blazer for this epochal step in motion picture history. Throwing off the shackles of conventionalism and motion picture precedent, Irving G. Thalberg, general manager of Universal City, startled the film world by producing the first continued feature based altogether on authentic historical data.

"Winners of the West," with Art Acord in the starring role, is based on the actual experiences of Capt. John C. Fremon and the gold rush to California in the stirring days of '49. The San Francisco that used to be is graphically pictured in this historically perfect chaptered drama. Months were spent by Edward Laemmle, who is directing the production, in preparation, colllecting data, relative to the costumes and history of the early period in the history of the Golden State.

It is interesting to note that the public taste, as evidenced by *The Saturday Evening Post's* editorial, is following the lead of Universal for historical drama. It is expected that many other companies will soon fall in line.

In part, *The Saturday Evening Post* editorial of approval is as follows:

'The substitution of pictures portraying some of the picturesque figures and more striking and significant episodes in American history should certainly be a welcome relief from the artificialties thus far considered as measuring the public taste, and not improbably pictures of this kind would prove to be profitable enterprises. Incidentally, if properly handled these pictures should be an effective agency in the interest of Americanization. To the man not technically informed, but who enjoys the diversion of a good picture, the names of Daniel Boone, Israel Putnam, Marion the Swamp Fox, Paul Revere, Ethan Allen, Nathan Hale—to mention only a few of the conspicuous figures of our early days—certainly suggest the daring deeds of fine spirits which are suitable for reflection on the screen; and Washington, Franklin and Alexander Hamilton not less definitely offer themselves as heroes for treatment in moving pictures which would amply supply the interest aroused by the clash of high purpose and intellect against opposing will and circumstances."

What Edna Ferber Thinks of "No Woman Knows"

Address of Miss Ferber After Presentation of Tod Browning's Universal-Jewel Screen Adaptation of Her Story, "Fanny Herself," At Trade Showing in Chicago, Ill., Sept. 1.

"A FORCIBLE truth, regarding the improvement of motion pictures comes to my mind, after seeing my own story, 'Fanny Herself,' on the screen." It was Edna Ferber who, speaking not from the standpoint of a "fan" which she says she is not, but from the cold, unbiased viewpoint of the student, was commenting on pictures in general and in particular upon "No Woman Knows," which had just been shown privately in Chicago at the Aryan Grotto Temple, September 1.

"Five years ago the type of picture which has of late made the most decided hit—which as we all know is the story of the home, the story of 'just folks'—would have lost in the reels of sensational, hectic (often unwholesome) films that were considered the only acceptable form of screen entertainment. Five years ago, this story of mine, which Universal has called 'No Woman Knows,' would not have appealed to a producer. It would have been considered too commonplace, too simple, too much like life. But with the success of some of the fine human pictures of family life, a success that has in some cases been a surprise even to the producers, a closer, more accurate understanding of the sort of entertainment that the world wants, has been gained.

"I am pleased with 'No Woman Knows,' which I saw for the first time to-day. I did not feel the disappointment which is said to be usually experienced by authors when being introduced to the picturization of one of their own 'children.' The sincerity of the story, the primary motive of the plot has been recognized beautifully by the director, Tod Browning. In writing it, I was anxious that the idea of a modern woman in the business world, finding that the forces for character-building within herself are more potent than all the undermining influences and petty discouragements that would drag her down even with her own consent at times, would be the dominating impression. I am glad to say that the screen version does promote the same idea."

Her approval makes it unanimous.

HARRY CAREY LOST --- RESCUED FROM SEA!

SEA PLANES and submarine chasers joined in the search for Harry Carey when the famous Universal star's small sailing boat disappeared over the horizon late Saturday night on its way to Sam Clemente, failed to make the island and did not appear over Sunday.

Carey scudded toward Santa Catalina Island all night Saturday, intending to put in for provisions. Near the island a squall snapped off the mast and tore out the rudder. His small boat was whirled along the shore until it reached Squirrel Rocks; then it struck out for the open sea and traveled briskly toward San Clemente under the force of the wind.

There was no water and no food aboard, and the star entertained grave fear for his wife, Mignonne Golden, his sister-in-law and Joseph Harris, a member of his flying squadron, who were with him.

Burning oilsoaked rags from a tin can as a signal flare, Carey attracted the attention of the Juanita, which put to and towed him back to Balboa.

Alarmed at the star's absence, a hurry call was sent for sea-planes to search the coast from the Mexican border to Monterey for the party.

Carey's unusually robust physique enabled him to withstand the trip, but Mrs. Carey and her sister are suffering from the exposure and the anxiety of the cruise. Production on Carey's next Universal-Jewel, "Man to Man," will not be delayed, however.

"Reserve at least one day a week for Universal pictures"
52 Universal Special Attractions this year.

THE EXHIBITORS' OWN PAGE

We Told You So

"Blind Husbands," Von Stroheim's production (six reels). This is good; story, scenic backgrounds and acting are all high-class.—Pastime, Mason, Mich.

◆

"Outside the Law," starring Priscilla Dean (six reels). This is a crackerjack; in my opinion the best Universal has released in a long time. —Happy Hour, Ewen, Mich.

◆

"Reputation," starring Priscilla Dean (six reels). The star in the double role does the best acting of her careeer; the play is exceptionallyg dood and maintained Priscilla Dean's popularity here.—Pastime, Mason, Mich.

◆

"Tiger True," starring Frank Mayo (five reels). Plenty of fighting in this which is what the fans here demand of Mayo.—Pastime, Mason, Mich.

◆

"Under Crimson Skies," starring Elmo Lincoln (five reeels). A good picture.—Happy Hour, Ewen, Mich.

◆

"La La Lucille," starring Eddie Lyons and Lee Moran (five reels). Good; kept my patrons laughing all through; it's the kind of picture that makes them come back for more; film good. —Doric, Hannah, N. D.

◆

"Virgin of Stamboul," starring Priscilla Dean (Multiple reels). Good, but costume pictures do not take here.—Opera House, Mindovi, Wis.

"Adorable Savage," starring Edith Roberts (five reels). This is a good picture and took fine here; all satisfied.—Happy Hour, Burke, S. D.

◆

"Outside the Law," starring Priscilla Dean and Lon Chaney (Multiple reels). An excellent picture; played here Saturday and Sunday to good business; a big box office attraction; Lon Chaney is worth seeing at any time and Priscilla Dean is a wonder. —Grand, Bemidji, Minn.

◆

"Reputation," starring Priscilla Dean (Multpile reels). A masterpiece; all we can say is there isn't a picture that we have seen that can begin to compare with this production. —Victor, Minocqua, Wis.

YOU'LL SAY IT YOURSELF

TELEGRAM

DES MOINES, IOWA.

H. M. BERMAN:

"NO WOMAN KNOWS" BEAUTIFUL, CLEAN AND ENTERTAINING, EVERY ANGLE STOP CAST EXCEPTIONALLY WELL SELECTED STOP NIGHT PHOTOGRAPHY UNUSUALLY WELL DONE STOP DIRECTION JUST ANOTHER EVIDENCE BROWING ABILITY STOP WE BELIEVE IT THE BEST JEWEL PICTURE THAT HAS BEEN RELEASED AND LOOK FOR WONDERFUL BOX-OFFICE RESULTS.

UNIVERSAL FILM EXCHANGE, INC., DES MOINES.

TELEGRAM

OMAHA, NEBR.

H. M. BERMAN:

JUST SCREENED "NO WOMAN KNOWS." IT HAS EVERYTHING THAT IT TAKES TO MAKE BIG BOX-OFFICE VALUE. STORY IS WONDERFUL, THE KIND THAT GETS UNDER YOUR HIDE. CHARACTERS SELECTED COULD NOT BE IMPROVED UPON. IN FACT, I THINK "NO WOMAN KNOWS" A RARE JEWEL. SHOULD GET BIG RESULTS FOR THE EXHIBITOR.

H. F. LEFHOLTZ,
UNIVERSAL FILM EXCHANGE, INC., OMAHA, NEBR.

TELEGRAM

SEATTLE, WASH.

H. M. BERMAN:

PRINT "NO WOMAN KNOWS" ARRIVED SATURDAY. SCREEN SAME NIGHT CUTTS CLEMER SEVERAL PEOPLE AT SCREENING ALL ENTHUSED ABOUT STORY STOP PHOTOGRAPHY CHARACTERS WONDERFUL GOOD CLEAN STORY.

GEORGE BOURKE,
UNIVERSAL FILM EXCHANGE, INC., SEATTLE, WASH.

THE "BOOST CORNER"

Lethbridge, Alberta.

Dear Sirs:

"Marking time? Hell, no. Going ahead." You said it, and you have done it.

Your last two releases which we have played here, "The Fighting Lover" and "Desperate Trails," show a thousand per cent improvement over any former pictures with the same two stars, Mayo and Carey, respectively.

After having seen them, and played them to satisfied audiences, I don't worry a bit about my new season's Universals. I know I'm sitting pretty with a list of business building pictures lined up from Universal.

"Going ahead? Damn right. Full speed."

Sincerely,
COLONIAL THEATRE,
Len S. Brown.

Oklahoma City, Okla.

Gentlemen:

Our new serial, "The White Horseman," of which we have run three episodes, is the best serial we have had from Universal. It exceeds Art Acords' former effort, "The Moon Riders," and up to the present is far ahead of our expectations as a business getter during the hot weather.

The fact that each episode, so far, has closed with three of the principals in precarious and dangerous positions, keeps our audience on the jump and maintains their interest and curiosity for the following installment.

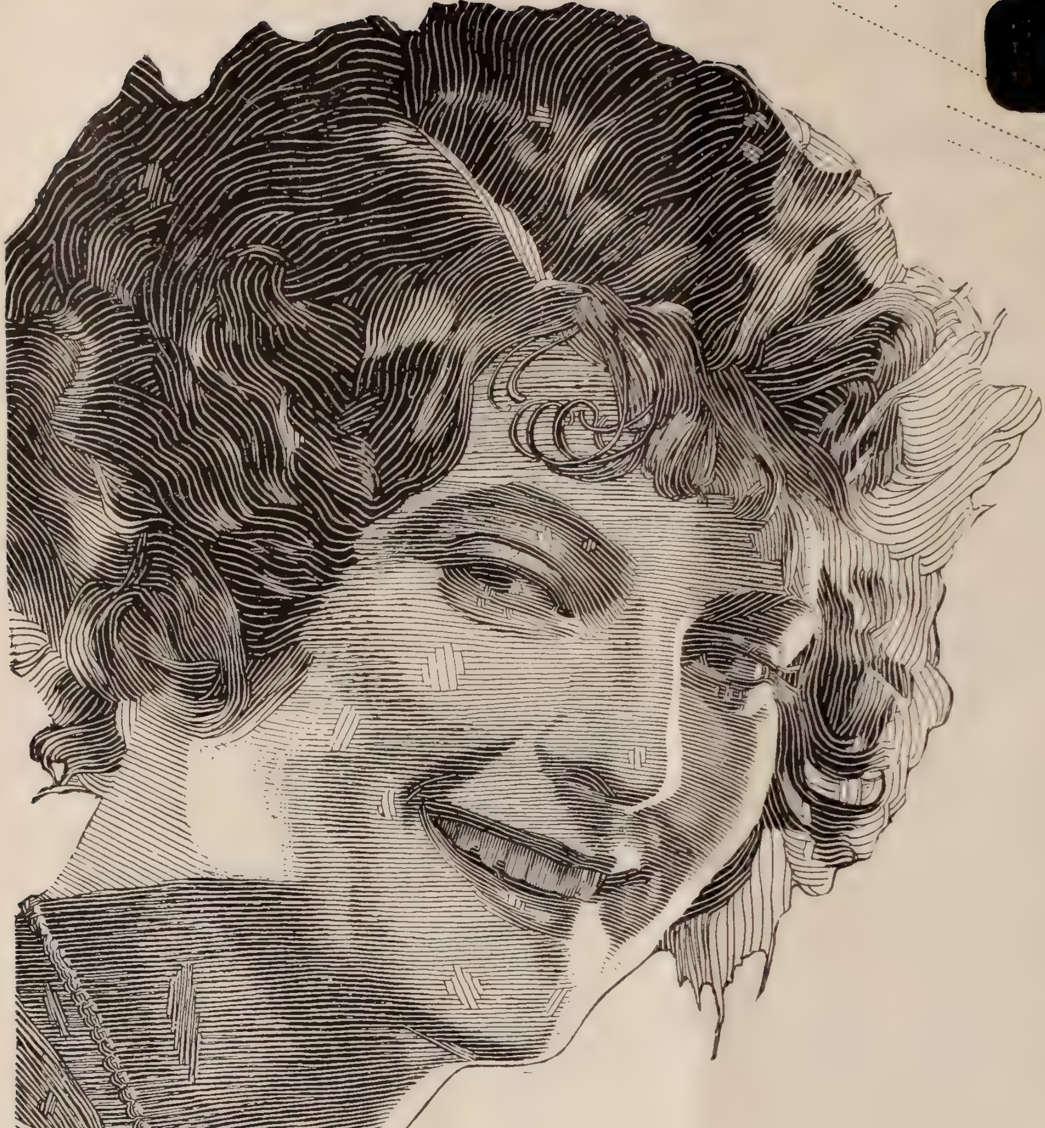
If this serial keeps up this pace we can only say it's a "humdinger."

Sincerely,
M. LOEWENSTEIN, Mgr,
Majestic Theatre.

"Cuddle up to Universal—you'll be needing us"

52 Universal Special Attractions this year.

CON



dynamic

PRISCILLA

DEAN

IN

"Conflict"

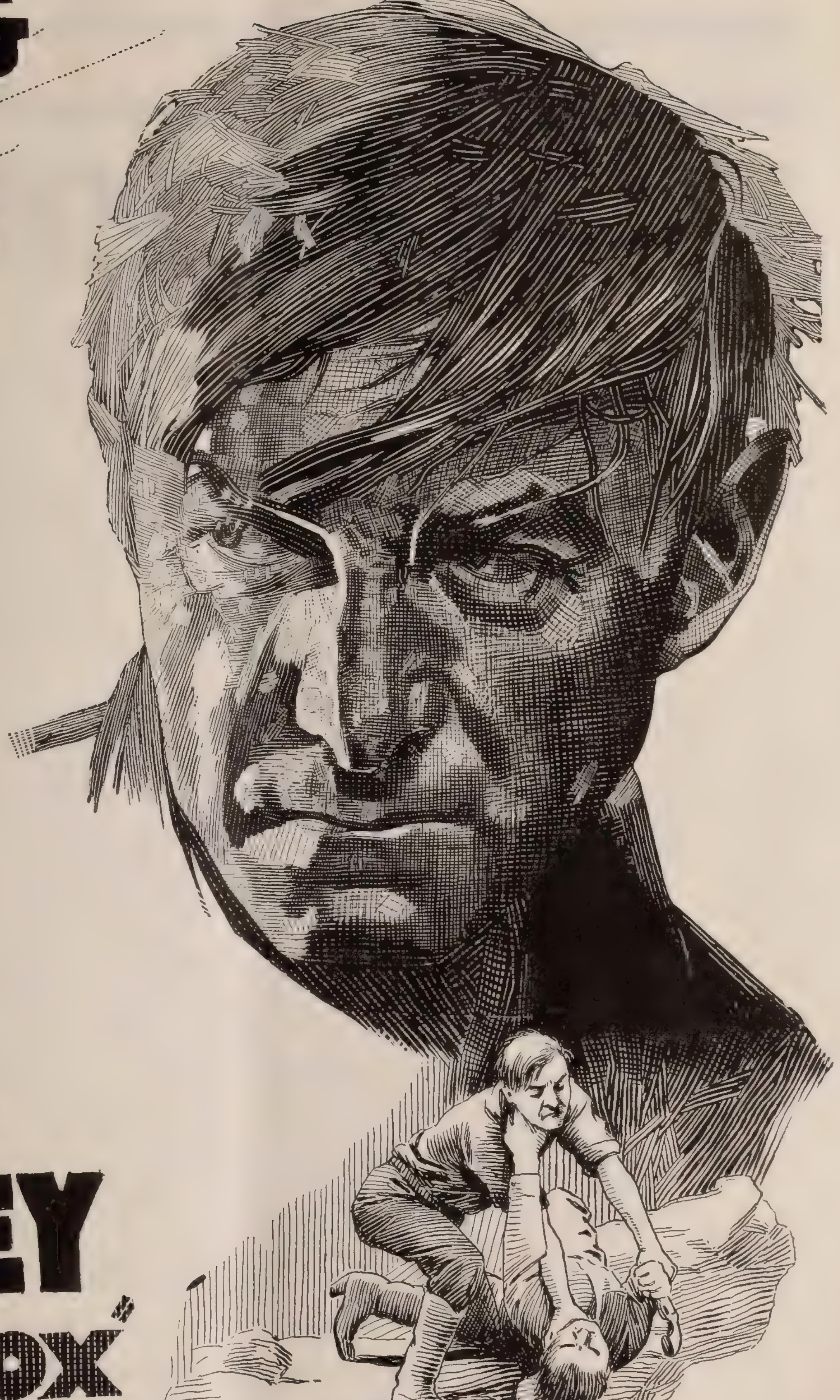
directed by STUART PATON

ING

IVERSAL -

wels

Presented
by
Carl Laemmle



human

HARRY

CAREY

IN

"The Fox"

directed by ROBT. THORNBY

Reproduced from Wid's without change of a single word

MILLION $

"FOOLISH WIVES." Looks like a big picture. Saw it in 25 reels. With 42 more to be cut. Lot of film. But Universal has hope. Of release around November. And then you'll see. What I did. Only in better shape. Y'u never can tell. What it's gonna look like. When they cut it. But this is sure. Yep. Sure: unless somethin' goes wrong when they do "Foolish Wives" will make 'em sit up. An' take notice. An' somethin' else. Not only because of th' sets. 'Cause sets never made a picture. Not only because of th' story. Altho' there never was a picture worth a darn without one. Not only because of th' direction. Tho' everybody knows y'u can't have a picture without it. Not only because of th' actin'. Tho' you'll see some that'll make y'u sit up. But——

Because all in all Von Stroheim has proven that he knows his job. There are thrills and story and touches! Boy, what touches. Full of 'em. Cutting may force some of 'em out. But unless it does you're gonna see some that register 100. An' hit th' bull's eye. Where it counts th' most.

POLITE STUFF

F'R instance. There's an American Marine officer. Who is folded in a cape. An' when th' hero-ine, th' wife of the American Ambassador, drops her book he never moves to pick it up. Which gives Stroheim th' chance. To show his polished Russian manners. Y'see he's a Russian Prince in this. He picks up th' book. An' both give that American officer a look. Which would kill off anything except Harry Reichenbach's nerve. Then later th' same officer. Still in the cape. Fails to pick up th' gloves lady hero-ine drops. In an elevator. Givin' a French officer the chancst. An' again she withers him. With a look. Y'know th' kind.

An' then later Missus Hero-ine is in trouble. Th' Russian Prince has decided to pull some dirty work. Yep. Ruff stuff. An' she falls for it. An' is on her way. To his villa. An' again she meets that American Marine Officer. But his cape has fallen from his shoulders. An' he stands stiff. Upright. Waitin' for someone to pick it up. She looks close. Sees he hasn't any arms. Shot off at th' elbow. An' then—while your eyes blur. An' your throat gets thick. An' y'u have trouble swallowin', y'u see her lift up th' cape, put it around him and then lean over and kiss th' wound stripes on his empty sleeves.

It's a wallop.

MORE OF 'EM

BUT there's a bunch more. All good. All unusual. Some'll have to go in th' cuttin'. But there'll be enuff left. Don't worry. An' th' women'll surely love that stuff where they sees Missus Hero-ine puttin' gloves on as she goes to bed. To keep her hands in shape. Just like homesweethome to 'em.

Then there's th' young woman gettin' her back massaged. Wait till that hits Broadway!

An' th' fire stuff! With th' jump! Hey, boy; let 'er go!

This is an exact reproduction of what Wid's said

And Wid's means every word it says

DAILY Tuesday, September 6, 1921

$ $ STUFF

THOSE SETS

LOOK like th' real thing. There's Monte Carlo f'r instance. Man with me had been there. Lost a lot of kale. Knew. Said no one could tell th' diff'-rence. Either outside. Or in. That one set cost $175,000. They had to cut down a young mountain. To build it. An' then had to duplicate it further up th' Coast. That's spendin' money. In skads. But you'll like it. 'Cause Stroheim has planted enuff real foreign atmosphere in and around it. To make y'u forget it was made here. That gamblin' stuff is sure great. It's so true to life y'u wanta yell out: "Put a buck on th' red for me."

(Editor's note: It got me so hard I just hadda quit work. An' go down to Tia Juana. An' boy, it was a good visit. Good f'r everybody but th' bank. Yep. Trimmed 'em.)

But gettin' back to th' picture: Didja ever want to touch a humpback when you were gamblin'? Well, Stroheim has even thought of that. But th' hump didn't work.

SOME WILLUN

WHAT a fine young yeller pup of a willun he makes, too. Y'u get so sore at him you would like to choke him. He's just a no good bum. Even if he does wear corsets. An' th' white uniform of a Russian Prince. He starts off as one of a band of crooks. But as he goes along his crook stuff fades away. An' he shows you th' meanest dod gasted sour imitation of a man ever screened. So that when he is killed. At th' end. An' his dead body starts floatin' out to sea, you're glad. An' gladder still that th' cat he kicked to death is floatin' out with him. Th' face of th' dead cat alongside his own.

It's a fittin' finish.

But that characterization will go down in screen history. It's as fine a bit of work as the great Richard Mansfield gave as Chevral in "A Parisian Romance."

An' that's about as fine as they come.

IS IT THERE

"FOOLISH WIVES" cost over a millyun. An' that's a lot of dough. Yet th' cost doesn't stick out at y'u. Rather it seems to have been spent for th' purpose of building atmosphere. And in that it has been successful. Th' big shots are impressive. But they don't knock you out. They just seem to fit in. To belong. Of course everything is in harmony. Th' villa; th' Opera House; th' pigeon shooting; th' water carnival. All are beautiful shots. Everything is exquisitely done.

An' unless th' dope goes all wrong it'll make money. 'Cause it's a box office. That means money for you, Mister Exhibitor. And in th' end for you, Mister Universal.

DANNY.

This was the leading article in Wid's of Sept. 6, 1921

"Cuddle up to Universal—you'll be needing us"
52 Universal Special Attractions this year.

A few of the wonderful thing

Priscilla Dean

The Most Dynami
Personality i
Moving Picture

UNIVERSAL-JEWEL
Presented by
CARL LAEMMLE

"Reserve at least one day a week for Universal pictures"
52 Universal Special Attractions this year.

hat Exhibitors are saying about

n "Reputation"

"IN spite of hot weather, we have just closed a successful two-day run with 'Reputation.' Second day's business larger than first." FAMILY THEATRE,
Marion, Ill.

"'REPUTATION' doubled our previous week's gross business against the strongest opposition of the season. It pleased all. Business on the last day better than the first." STRAND THEATRE,
Waco, Texas.

"ONE of the best dramatic productions we have played this season."
ALLEN THEATRE,
Winipeg, Canada.

"PLAYED seven days to capacity. A production of unusual merit. Patrons unusually well pleased."
LIBERTY THEATRE,
Kansas City, Mo.

"DESPITE unbearably hot weather, 'Reputation' brought in the customers. Met the hearty approbation of my patrons."
STRAND THEATRE,
Cedar Rapids, Iowa.

"WHEN a picture turns hundreds away as 'Reputation' did, with the thermometer at 90, the Elks' Convention festivities and other attractions to combat against, it certainly is a winner. Pictures like 'Reputation' certainly banish Box-office troubles." REGENT THEATRE,
Calgary, Alberta.

Adapted from EDWINA LEVIN'S Novel
By LUCIEN HUBBARD
Directed by

TOD BROWNING

LON CHANEY TO STAR IN UNIVERSAL-JEWEL

Production Planned for "Wolf Breed," a Dynamic Narrative of the North Woods

LON CHANEY, one of the most noted character actors on the screen, has been signed by Universal to star in Universal-Jewel pictures, it is announced at the Universal home office. His first feature will be "Wolf Breed," a strong picture of the North Woods, in which he will be supported by a special cast of unusual talent, including Grace Darmond, Irene Rich, Alan Hall, little Stanley Goethals and others equally well known.

Strangely enough, this will be the first feature picture in which Chaney has ever been starred. Although he has played supporting roles of starring importance, including such masterful characterizations as his roles in "The Miracle Man," in "The Penalty" and in "Outside the Law" it remains for Universal, for whom he played in short subjects many years ago, to give him his first star role.

Robert Thornby will direct Chaney in his coming Universal-Jewel. It is said that production will start right away. Thornby has just completed "The Fox," the first Universal-Jewel production of Harry Carey, long a popular favorite in the Universal Special Attraction schedule. Thornby's excellent work in handling "The Fox" is said to have resulted in his choice for the big Chaney picture.

The story has been prepared especially for Lon Chaney, and adapted especially to his unusual abilities as a character delineator. It is said to include an appealing child role, for which little Stanley Goethals, the youngster in "Outside the Law," is eminently fitted, and which will be the featured role next to that of the star.

Of the three important events which have transpired at Universal City during the last ten days, Universal officials say that Chaney's engagement is perhaps the most important by far.

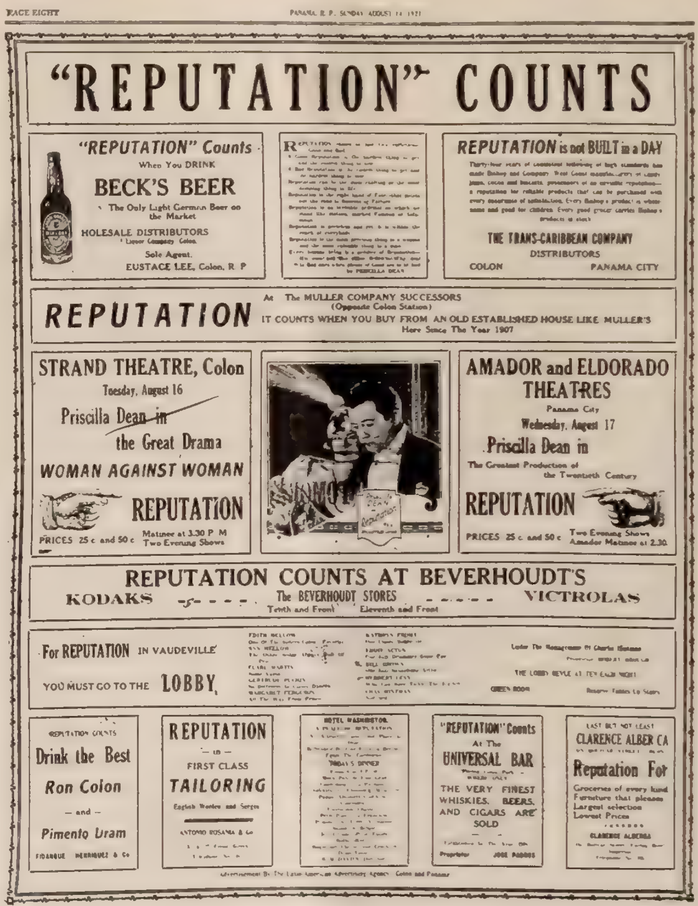
Word of Chaney's engagement, wired to New York from Universal City, came as the climax of a week filled with progressive activities at the big studio. The film censors visiting the Universal plant viewed and gave their O. K. to "Foolish Wives," Erich von Stroheim's million dollar picture. A day or so later Irving Thalberg, Director General at Universal City, engaged three new directors of national reputation, Hobart Henley, Dallas Fitz Gerald and Paul Scardon. Chaney's contract followed.

Immediately after the famous actor's engagement, an all-night conference was held at which Chaney, Thalberg, Harry M. Berman, General Sales Manager for Universal, and Lucien Hubbard, Scenario Chief at Universal City, decided the details of production, cast and direction.

Many elaborate sets are called for by the story. While these are being constructed Chaney's company will go up into the mountains and film certain big out-of-doors sequence of the feature.

The romantic northwoods atmosphere of "Wolf Breed" is being assisted by the work of three snarling wolves from the Universal City arena.

The huge beasts are "Hellheart," "Blue" and "Fang." With the exception of "Blue," who has a strain of Malamute sledge dog in his veins, the animals are full-blooded wolves.



PAGE EIGHT PANAMA, R. P., SUNDAY AUGUST 14 1921

"REPUTATION" COUNTS

"REPUTATION" Counts
When You DRINK
BECK'S BEER
The Only Light German Beer on the Market
WHOLESALE DISTRIBUTORS
Liquor Company Colon
Sole Agent.
EUSTACE LEE, Colon, R. P

by PRISCILLA DEAN

REPUTATION is not BUILT in a DAY

THE TRANS-CARIBBEAN COMPANY
DISTRIBUTORS
COLON PANAMA CITY

REPUTATION At The MULLER COMPANY SUCCESSORS
(Opposite Colon Station)
IT COUNTS WHEN YOU BUY FROM AN OLD ESTABLISHED HOUSE LIKE MULLER'S
Here Since The Year 1907

STRAND THEATRE, Colon
Tuesday, August 16
Priscilla Dean ~~in~~
the Great Drama
WOMAN AGAINST WOMAN
REPUTATION
PRICES 25 c and 50 c Matinee at 3.30 P. M. Two Evening Shows

AMADOR and ELDORADO THEATRES
Panama City
Wednesday, August 17
Priscilla Dean in
The Greatest Production of the Twentieth Century
REPUTATION
PRICES 25 c. and 50 c Two Evening Shows Amador Matinee at 2.30

REPUTATION COUNTS AT BEVERHOUDT'S
KODAKS The BEVERHOUDT STORES VICTROLAS
Tenth and Front Eleventh and Front

For REPUTATION IN VAUDEVILLE
YOU MUST GO TO THE LOBBY

THE LOBBY REVUE AT TEN EACH NIGHT
GREEN ROOM

REPUTATION COUNTS
Drink the Best
Ron Colon
— and —
Pimento Dram
FIDANQUE HENRIQUEZ & Co

REPUTATION
— in —
FIRST CLASS
TAILORING
English Woolens and Serges
ANTONIO ROSANIA & Co

HOTEL WASHINGTON
TODAY'S DINNER

"REPUTATION" Counts
At The
UNIVERSAL BAR
THE VERY FINEST WHISKIES, BEERS, AND CIGARS ARE SOLD
Proprietor JOSE PARDOS

LAST BUT NOT LEAST
CLARENCE ALBERGA
Reputation For
Groceries of every kind
Furniture that pleases
Largest selection
Lowest Prices
CLARENCE ALBERGA

The First Full-page Tie-up to Appear In a Central American Newspaper. Unique "Reputation" Exploitation Stunt Put Over By Strand Theatre, Colon, and Amador and Eldorado Theatres, Panama City.

Rawlinson Starts on His First Special Attraction for Universal

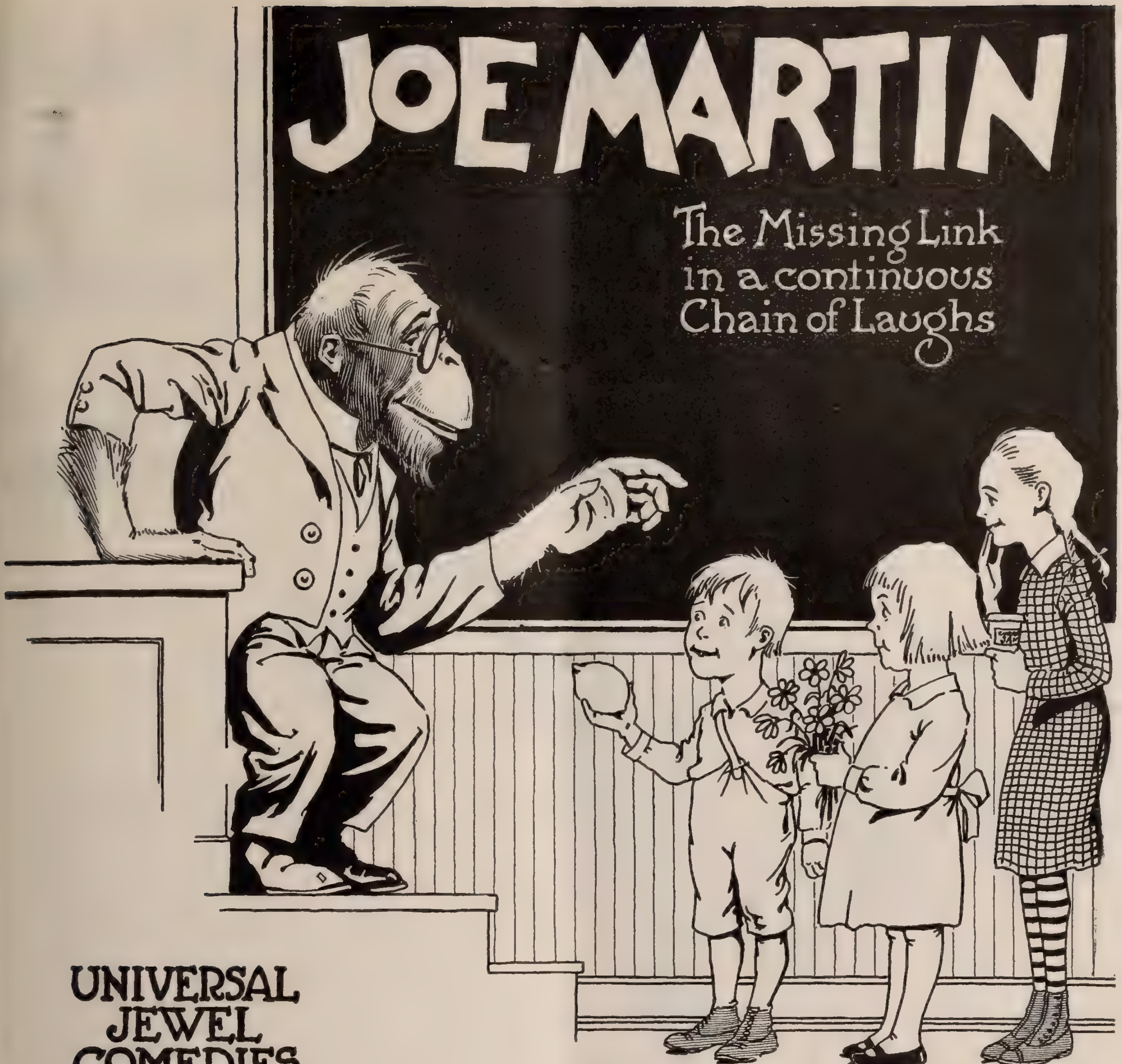
HERBERT RAWLINSON has started work under his new Universal starring contract.

Irving G. Thalberg, Director-General of Universal City, sent the unit into action with Jack Conway directing and "The Substitute Millionaire" as the star's premier starring vehicle.

Lillian Rich, the unusually gifted young British actress, appears opposite the famous star as his leading woman, heading a supporting cast which includes Bert Roach, William Courtwright, Mary Huntress, E. A. Warren, Verne Winter, Frederick Vroom and Doris Pawn.

The story was originally written by Hulbert Footner and purchased by the late George Loane Tucker who planned to film it as a super-feature when death cut short his brilliant career as a producer.

Impressed with the dramatic speed of the story and its particular suitability to Rawlinson, Thalberg authorized Lucien Hubbard, scenario editor at Universal City, to purchase it from the Tucker estate. Wallace Clifton, of Hubbard's staff, wrote the continuity which considerably enlivens the story and gives it one of the most amazing climaxes ever brought to the screen.


JOE MARTIN
The Missing Link in a continuous Chain of Laughs

UNIVERSAL JEWEL COMEDIES

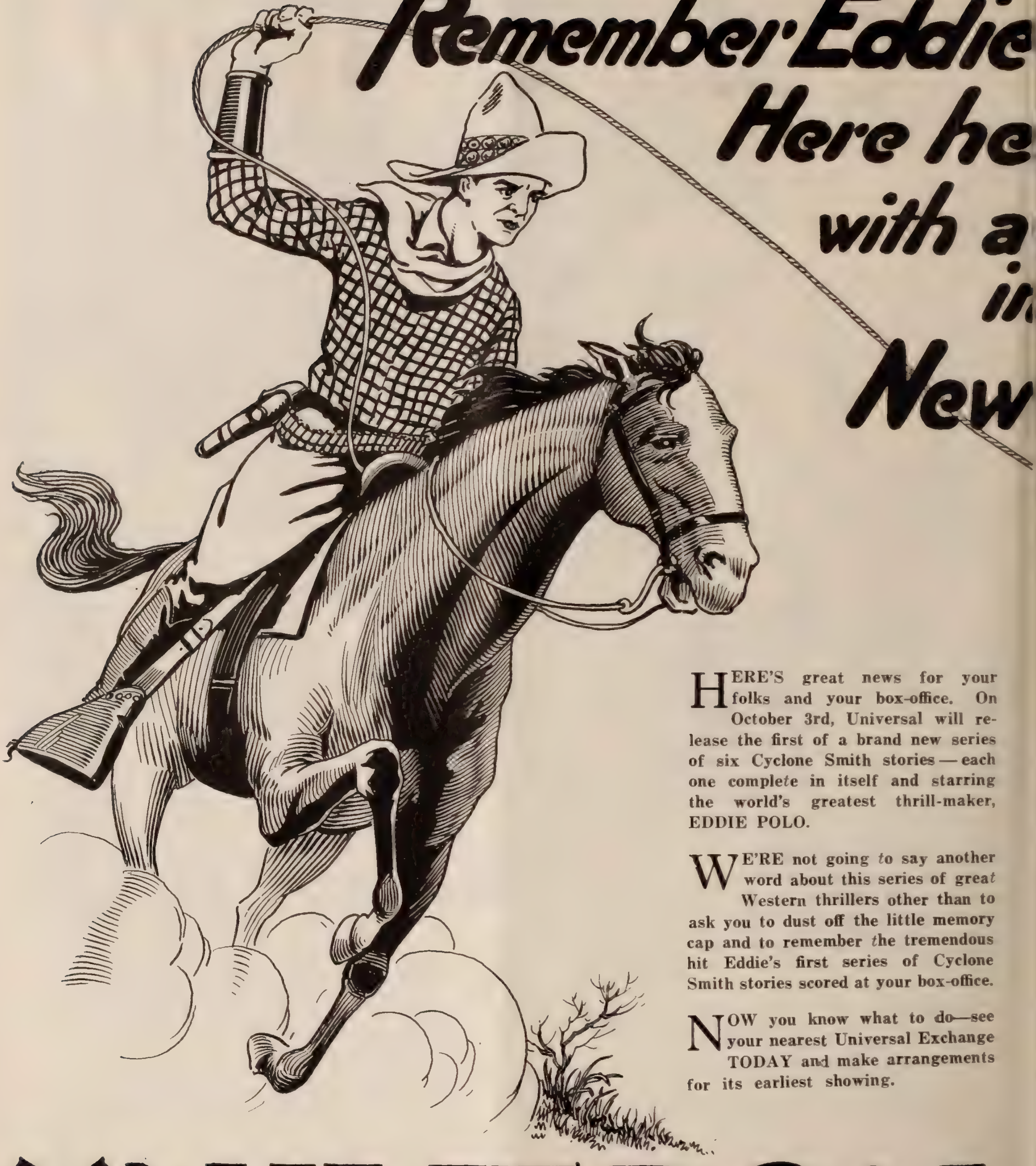
Recent Joe Martin releases
"A Monkey Hero"
"A Monkey Movie Star"

"HAVE run a number of these two-reel comedies and they are A-1. They're better than anything of their kind on the market to-day. They prove headliners for me."

PASTIME THEATRE,
Stewartville, Minn.

"A Monkey Schoolmaster"

Remember Eddie
Here he
with a
in
New



HERE'S great news for your folks and your box-office. On October 3rd, Universal will release the first of a brand new series of six Cyclone Smith stories — each one complete in itself and starring the world's greatest thrill-maker, EDDIE POLO.

WE'RE not going to say another word about this series of great Western thrillers other than to ask you to dust off the little memory cap and to remember the tremendous hit Eddie's first series of Cyclone Smith stories scored at your box-office.

NOW you know what to do—see your nearest Universal Exchange TODAY and make arrangements for its earliest showing.

UNIVERSAL

"Reserve at least one day a week for Universal pictures"

52 Universal Special Attractions this year.

Polo as Cyclone Smith?

is—back

smash

a

Series

Sold as a Series—
Six Stories—Each Complete

"The Return of Cyclone Smith"

"Yellow Streak"
"Cyclone Smith's Vow"
"Battle Against Odds"
"A Ride for a Rancho"
"Square Deal Cyclone"
"The Heritage of Hate"

Starring

Eddie Polo

Two Reel Century Comedies

"The Clean-up"
"Golfing"
"Stealin' Home"
"Hold Your Breath"
"High Life"
"Brownie's Little Venus"
"A Week Off"
"Teddy's Goat"

Universal Serials

Eddie Polo
— IN —
"DO OR DIE"
Eileen Sedgwick
— IN —
"TERROR TRAIL"

Eileen Sedgwick

"The Heart of Arizona"
"The Girl in the Saddle"
"The Shadow of Suspicion"

Jack Perrin

"The Guilty Trail"
"The Outlaw"
"Fighting Blood"
"Stand Up and Fight"
"The Valley of Rogues"
"The Danger Man"
"Both Barrels"
"Rim of the Desert"

One Reel Star Comedies

"A Thousand a Week"
"Those Dog-Gone Kids"
"A Model Made"
"The Misfit Pair"
"His Unlucky Berth"
"Twelve Hours To Live"
"No Clothes to Guide Him"
"Where is My Wandering "Wife?"
"Look Pleasant, Please"
"Should Husbands Do Housework?"

George Larkin

"Roaring Waters"
"The Fight Within"

SHORT STUFF

Marie Prevost in "Moonlight Follies"

SERVICE PAGE

NAN RUTLEDGE was probably the first baby vamp. She started when she was in pinafores. When Nan sauntered through school her flirting abilities increased. She missed the joy of carrying her own books, for the boys lined up like flunkies at her command and then waited to do her home-work.

At eighteen Nan grew no better, and was continually surrounded by a crowd of young men who eventually hoped to assist her father in the management of his money.

Among the perpetual house guests was Rene, an interior decorator, whom Nan tolerated because he danced well and smoked adorable violet cigarettes. Old Man Rutledge, Nan's tempestuous father, was not such a bad old bird, and besides he wrote a mean check, so Nan allowed him to hang around.

The Major was reasonably patient until he learned of a midnight bathing party at his home where the guests carried Rene to the water so he wouldn't bruise his feet. Then he wrecked his private office and sent a message to Nan to report to him immediately.

Behind the glass partition of the door into her father's private sanctum she saw the silhouetted profile of her father in animated conversation with another man.

"Young lady!" shouted her father, as the door swung open, "You've got to marry someone immediately; someone who will hold you down to earth."

"All right," said Nan, "I'll marry the man you were talking to. Was he the janitor or a client?"

"My God—you've never seen him," stormed the Major.

"All the more reason for marrying him," answered Nan. "Trot him in."

In came Anthony Griswold. Anthony bowed affably to Nan and immediately resumed his interest in a piece of fishing tackle which he had in his hand.

Nan rushed back home and told Crissy, her pal, about it. They decided to make Tony love Nan. But Tony was as hard to land as a wrathy whale. But Tony was too bulky through the chest not to feel a thrill when Nan cast herself into his arms — figuratively speaking, of course — and he asked her to marry him. Nan had planned to turn him down, but she forgot her lines and said "Yes."

Then she rushed to her room and began to worry about it. Rene was so sweetly languid that he wouldn't hurt a weasel. He danced adorably and when he did smoke it was always a violet cigarette. Nan decided to elope with Rene.

Two hours later she was skimming over a moonlit road with Rene driving. He drove happily, not knowing that Tony had drained the water out of his radiator against such an emergency. The car boiled, steamed, hissed, wheezed and blew up. Rene went for water. Then in about a minute came Tony in his car. He scooped Nan into the seat beside him and swung up the road at sixty. Seven hours later he lifted Nan out at his Maine woods fish-fishing shack and told her to go to bed.

Rene followed and persuaded a small boy to hold Tony at bay with a waving gun while he took Nan back into his car and rushed her back home. Again in her boudoir Nan began to think of the odor of frying bacon on a crisp morning; of Tony, who could handle himself in any situation and of Rene, who looked like a corset model. She jumped into her car, turned it north and scooted back to Tony.

MARIE PREVOST in "MOONLIGHT FOLLIES" IT'S A UNIVERSAL

"Cuddle up to Universal—you'll be needing us"
52 Universal Special Attractions this year.

Regarding Marie Prevost, the Star of "Moonlight Follies"

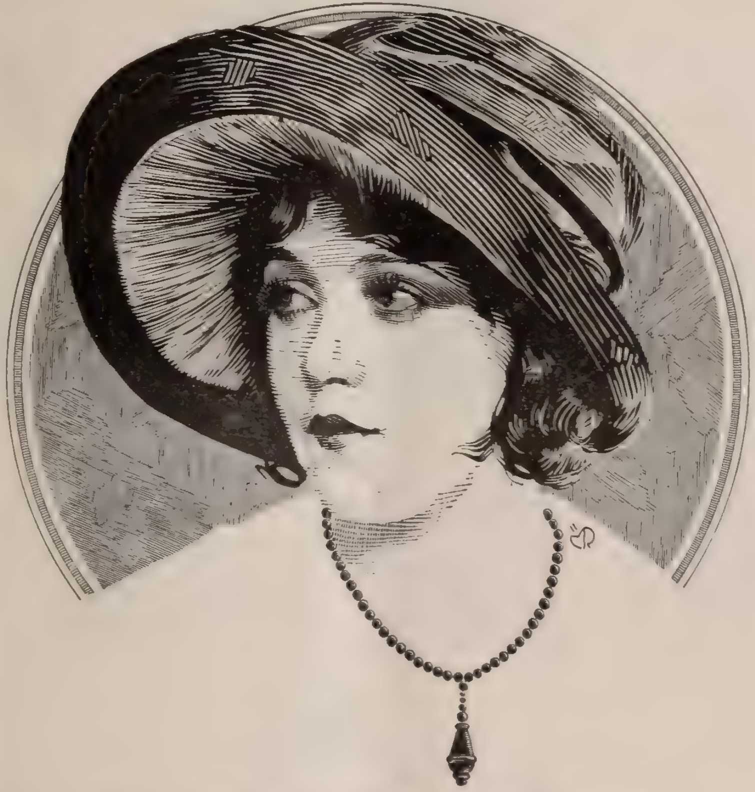
THE girl who made the California beaches famous! The girl who made papa pop-eyed and mama sigh for envy of her beauty.

The bathing queen no more—Marie Prevost, dramatic star and comedienne.

The former Sennett comedy queen has accepted a long term starring contract with Universal, to appear in a series of comedy dramas, the first of which is "Moonlight Follies," an adaptation for the screen of Percival Wilde's scintillating story, "The Butterfly."

Sarnia, Canada, is the birthplace of Marie Prevost, but Los Angeles is her home. Her early schooling was at the Glen Taylor School in Alameda, California, and for a time she attended the Loretta Heights Seminary, just outside of Denver. Later she attended St. Mary's School in Los Angeles, California.

Swimming on the hot days and golf on the cool, is the athletic program set down by the Universal star for keeping herself in the pink of physical perfection, and is the secret which has made her the most admired figure on the motion picture screen. Artists say she has the perfect form.



Marie Prevost, Universal Star, In "Moonlight Follies."

Marie Prevost just "happened into the movies." Visiting a girl friend at Mack Sennett's studio, her unusual type of beauty attracted the producer's attention and she was given a chance. Her success was immediate—and together with Gloria Swanson, Phyllis Haver and Mary Thurman, she formed the beauty squadron. And like her Sennett sisters, she has deserted the comedy for the drama, where her latent dramatic talents as well as her physical beauty may be fully appreciated.

Saucy black eyes, bobbed auburn hair adds a crowning glory to the modern Psyche who has forsaken the limpid pool for the more serious drama and is now thrilling hundreds at the .... Theatre in "Moonlight Follies."

Miss Prevost gained considerable prominence a short time ago by rescuing King Baggot and his assistant director from drowning. While photographing some scenes in the magnificent swimming-pool at the Coffin estate, Pasadena, Nat Ross, the assistant director, lost his balance and fell into the pool. Baggot was stunned by his dive to save him. Miss Prevost succeeded in rescuing both of them.

Advertising Display Lines for "Moonlight Follies"

SHE LOVED TO PLAY WITH MEN—THEY WERE SO CUTE AND NICE—BUT MARRY THEM —OH—NEVER. AND THEN SHE MET TONY GRISWOLD. SEE HOW MARIE PREVOST "FLOPPED" IN "MOONLIGHT FOLLIES," HER PREMIER UNIVERSAL SUCCESS.

◆

SHE HAD NEVER SEEN HIM BEFORE, BUT HE HAD SUCH "A BEAUTIFUL GRECIAN NOSE THAT HE MUST MAKE A FINE HUSBAND. INSTEAD OF A GREEK SHE FOUND A "CAVEMAN." YOU'LL NEVER BE SATISFIED UNTIL YOU SEE MARIE PREVOST IN "MOONLIGHT FOLLIES."

FOR HEALTH'S SAKE, DON'T SEE "MOONLIGHT FOLLIES"—IF YOU HAVE HIGH BLOOD PRESSURE. MARIE PREVOST, THE UNIVERSAL "VENUS" WITH HER BABY STARE, IS A SURE PULSE QUICKENER.

◆

NAN RUTLEDGE COULD'T START THE DAY RIGHT WITHOUT HER MILK BATH. PEEK AT MARIE PREVOST, THE SCREEN'S MOST ALLURING VENUS IN "MOONLIGHT FOLLIES."

◆

"MOONLIGHT FOLLIES," A DELICIOUS COMEDY OF YOUTH WITH MARIE PREVOST STARRING.

HE THOUGHT SHE WAS A BILLING, COOING, TURTLE-DOVE WHO WANTED TO SNUGGLE IN HIS ARMS. HE FELT ALL PUFFED UP LIKE A POUTER-PIGEON UNTIL HE FOUND HER IN THE ARMS OF ANOTHER MAN. MARIE PREVOST CHARMS THEM ALL IN "MOONLIGHT FOLLIES."

◆

MOONLIGHT AND MEN WERE MEAT TO NAN. HER BABY STARE AND WISTFUL SMILE WRECKED MANY A MASCULINE HEART. MARIE PREVOST IS IRRESISTIBLE IN "MOONLIGHT FOLLIES," HER UNIVERSAL PHOTOPLAY.

"Reserve at least one day a week for Universal pictures"

52 Universal Special Attractions this year.

Publicity Page for Marie Prevost in "Moonlight Follies"

"CAVE-MAN" ALWAYS WINS, BATHING BEAUTY DECLARES

"AS a general rule, the man who pays no attention to women is the most sought after. I guess it's the old story of wanting what you can't have," sagely comments Marie Prevost, appearing in her first Universal feature, "Moonlight Follies," at the .... Theatre.

"Percival Wilde certainly understood women when he wrote 'Moonlight Follies,' and created the role of Nan Rutledge. Nan is the modern young flapper with too much money and too indulgent a father, whose chief amusement in life is to see how many men she can make fall desperately in love with her. And then just as soon as she has them safely corraled, she loses all interest in their affection.

"Nan is a type that I have enjoyed portraying. It is a characterization that I would like to follow all through my Universal features," added the former bathing beauty.

"Then along comes the man-who-doesn't-care-about-women — Anthony Griswold of Moonlight Follies. Immediately Nan tries her wiles on him, and finding that they do not work, she becomes interested. Here is a new species—a man who can't be vamped."

"But Tony is adamant—he doesn't crumble—and Nan becomes more interested. The colder Tony is, the warmer is Nan's devotion. She is falling in love."

"And then Tony opens his eyes—he finds out what he has been missing all his life—his heart goes pitty-pat for Nan. And they all live happy ever after."

MARIE PREVOST *in "Moonlight Follies"*
ITS A UNIVERSAL

"All of which only goes to show," concluded Miss Prevost in her advice to young men, "if you want them, you've got to keep them guessing. The meaner you treat them, the better they like it."

SHEDS ONE-PIECE SUIT TO ENTER—PHOTOPLAY!

NO, SIR, the blue laws had nothing to do with it.

There's no reformer blue enough, or mean enough, that he'd want to see it done. But it's too late now. Of her own free will she made the decision.

No more bathing suit comedies. Henceforth, her talents will be directed into other channels.

MARIE PREVOST *in "Moonlight Follies"*
ITS A UNIVERSAL

Marie Prevost and her bathing suit have separated. Henceforth this bewitching little star will appear only in the robes of a full-fledged dramatic star.

Miss Prevost seems to have the happy faculty of injecting her own buoyant personality into her screen work. Even in her Sennett comedies, her effervescent originality and pep gave her a screen distinction that stands her in good stead in her more serious starring roles.

MARIE PREVOST *in "Moonlight Follies"*
ITS A UNIVERSAL

In "Moonlight Follies," which King Baggot directed from an original story by Percival Wilde, Miss Prevost creates a type for which she is peculiarly gifted by a kind nature—the appealing, luring, innocent "baby vamp" with the "come-and-get-me" eyes.

Those who decry the loss to the screen of the movies' most beautiful figure will be silenced when they see "Moonlight Follies," Miss Prevost's first Universal comedy drama, which is now showing at the .... Theatre ....

WHAT ARE THE ESSENTIALS OF A GOOD MOTION PICTURE?

WHAT makes a good motion picture?

Is it the star, the director, the cameraman, the author, the continuity writer, the property man, or a happy combination of all of them?

The public taste in the last few years has changed. Formerly all that was necessary to fill a theatre was to announce a sex drama. Now, happily, the bright, sparkling comedy drama is in vogue.

A good picture, according to Irving Thalberg, general manager of Universal City, depends upon its entertainment value, and the utmost of artistic effort on the part of every member connected with the making of the picture.

In "Moonlight Follies," playing now at the .... Theatre, Universal has a picture which is the result of a co-operation of artistic endeavor.

Combined Paint and Cut-out in Window

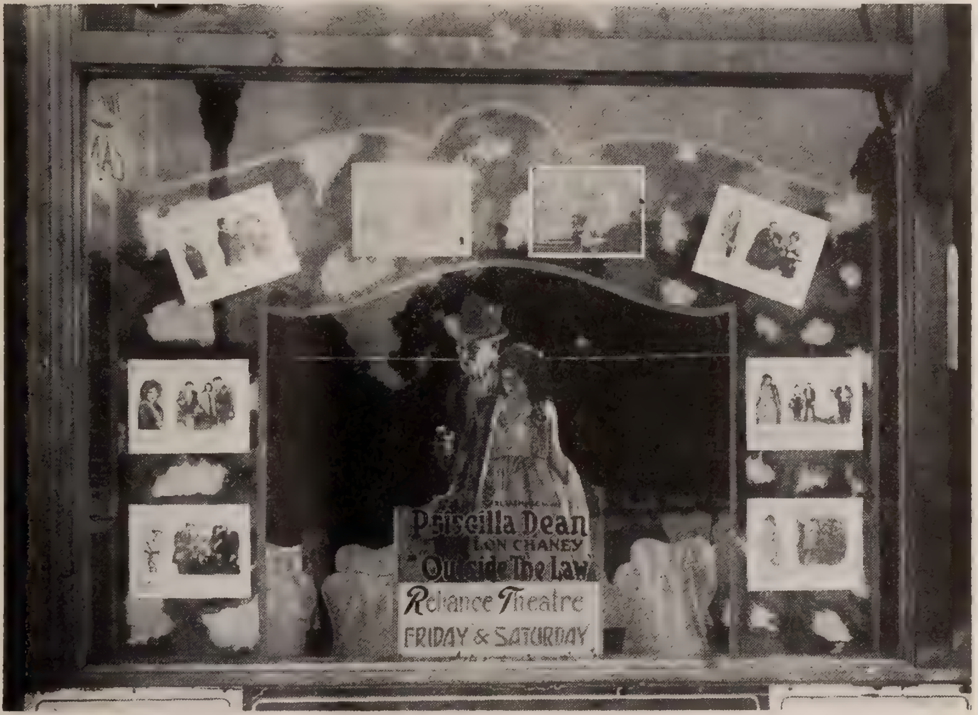
Harold Ziegler Orginates Effective Window Display

COMBINING paint and a cutout got a very pretty design for H. Ziegler, of the Reliance Theatre, Orangeburg, S. C., for Priscilla Dean in the Universal feature, "Outside the Law." Generally a window is all paint or all paper, but the combination is attractive, if you know how to get the paint on.

First the stills were pasted down, and this was the most delicate part of the job, for the print must be well soaked and then squegeed to the window, so that no air bubbles are left. Any bubble will give an apparently opaque spot. A photographic squegee will do the work nicely with a little starch paste, but if you cannot get one, try a piece of weather stripping; the sort with a rubber loop set into the wood.

After the prints had dried down, the arch design was painted on with water colors, and the cutout set in.

This display was made in a drug store window and attracted much attention because of the advantageous location of the store.



An Effective Combination Display from Harold Ziegler, of the Reliance Theatre, Orangeburg, S. C., for Priscilla Dean in "Outside the Law", the Smashing Universal-Jewel Success. The Stills Were First Pasted on and the Arch Design Later Put in With Water Colors.

Additional Data on "Moonlight Follies"

AT A GLANCE

SUBJECT—"Moonlight Follies."
STAR—Marie Prevost.
DIRECTED BY—King Baggot.
STORY BY—Percival Wilde.
SUPPORTING CAST—Clyde Fillmore, Lionel Belmore, Marie Crisp, George Fisher and other popular players.
LOCALE—The country estate of one of New York's "400."
TIME—To-day.
THUMB-NAIL THEME—The story of a natural born, "just can't help it" baby vamp, who has all the men she wants but the right one. This pampered pet sets her trap for the man, but he doesn't even nibble. Finally when he does fall, she thinks she ought to change her mind, but she finds its too late—she's really fallen in love.

ADVERTISING PUNCHES

1—Marie Prevost, the famous bathing beauty, steps into her morning milk bath in her first Universal starring feature, "Moonlight Follies."
2—King Baggot, the famous stage and screen actor, has added by his clever direction many deft comedy touches to the story.
3—The famous beauty has forsworn the bathing suit, but in "Moonlight Follies" Marie Prevost appears more alluring than ever in a fetching leopard skin costume.
4—The adorable "man-killer" type of "baby vamp," which Marie Prevost has evolved in her dramatic debut, "Moonlight Follies."

PRINCIPAL PLAYERS

Nan Rutledge	Marie Prevost
Tony Griswold	Clyde Fillmore
Jas. Rutledge	Lionel Belmore
Cissie Hallock	Marie Crisp
Rene Smythe	George Fisher

Special Stories for Universal-Jewel, "No Woman Knows"

SCENE FROM "NO WOMAN KNOWS"
A UNIVERSAL' JEWEL PICTURE.

SPIRITS DIRECT PHOTOPLAY THROUGH ASTRAL IMPULSES

DURING the filming of "No Woman Knows," the adaptation of Edna Ferber's novel, "Fanny Herself," there existed continuously a peculiar, mysterious and intangible influence of actuality about the picture which impressed every person connected with it.

"The story was more than a story and the characters were more than merely roles to be portrayed by clever actors," declared Tod Browning, the director.

"As we progressed with it, we became impressed with the fact that we had all lost sight of the idea that we were trying merely to make a picture and had become imbued with the thought that we must make the various people in the story live and breathe and feel as they would in real life.

"Some time more will be known concerning that occult thing now called the Fourth Dimension, but I am sure that every person who has worked in the making of moving pictures has felt the possibility of leaping over the tangible barriers that constitute the material world into that vague realm in which solid objects lose their significance and thoughts become things merely by thinking them."

"No Woman Knows" is a Universal-Jewel production now being shown at .... Theatre for the first time in this city.

EDNA FERBER COMMENCED WRITING CAREER AS "CUB"

KALAMAZOO, MICH., is the birthplace of Edna Ferber.

The famous authoress, who overcame almost insurmountable difficulties in reaching her present literary heights, began her journalistic career as a reporter on the Appleton Daily Crescent, of Appleton, Wis., at the age of 17. Later her newspaper work took her to the Milwaukee Journal and The Chicago Tribune. It was at this time that she attracted national attention by her realistic, vivid short stories which were appearing in different magazines.

"'Fanny Herself" is considered by many her greatest achievement. Other notable successes are "Buttered Side Down," "Roast Beef Medium," "Emma McChesney & Co." and "Cheerful By Request."

SCENE FROM "NO WOMAN KNOWS"
A UNIVERSAL JEWEL PICTURE

Realism is the vital element in all Edna Ferbor's works. Her characters breathe and feel and love—they are human. She paints life as she sees it—not as it should be. She is possessed of that magic gift of knowing the human heart. Under the skin lies humanity, believes Miss Ferber. Laughter and tears run the gamut of emotions in her stories.

Perhaps her greatest forte is the portrayal of the true Jewish family life, with all its tenderness, its devotion and sorrows.

"Fanny Herself" has been interpreted on the screen by Mabel Julienne Scott, heading an all-star cast in "No Woman Knows," a drama of love and devotion, which comes to the .... Theatre on .... as a Universal-Jewel production.

PITY THE POOR "FILM-HEAVY," HE HASN'T A SINGLE FRIEND!

HE is the most despicable creature on earth—he is universally hated—the man who has no friends.

Stuart Holmes lay claim to that distinction, but only because of his refined, polished villainy on the screen. He is perhaps the most famous of the movie "Social bad-men."

Villainy and Stuart Holmes are always associated together. Even during his successful stage career, his splendid throttling of the heroine drew down the approving hisses of the gallery enthusiasts. "Judas" in "The Holy City" was one of his most noteworthy roles.

Off the screen, Holmes is the meekest, most amiable fellow—the exact antithesis of the screen Holmes. A regular "Dr. Jekyl and Mr. Hyde" is this noted actor.

Another disconcerting fact, upsetting the best of the public's ideas concerning villains, is Holmes' hair. It is red. A fact very difficult to associate with murder and other tricks of the villain's art.

As "Fenger," the suave department head of a Chicago mail-order house in "No Woman Knows," the Universal-Jewel Heart-drama, Holmes is superb.

The production, adapted from Edna Ferber's best seller, "Fanny Herself," is to be shown at the .... Theatre on ....

SCENE FROM "NO WOMAN KNOWS"
A UNIVERSAL JEWEL PICTURE

"Reserve at least one day a week for Universal pictures"
52 *Universal Special Attractions this year.*

Service Page for Tod Browning's "No Woman Knows"

ADVERTISING DISPLAY LINES

IF YOU WOULD SENSE LIFE IN ALL ITS ASPECTS OF HUMOR, PATHOS, COMEDY, TRAGEDY, STRENGTH AND WEAKNESS, SEE "NO WOMAN KNOWS," ADAPTED FROM EDNA FERBER'S NOVEL, "FANNY HERSELF."

* * *

ARE YOU SACRIFICING YOUR LIFE FOR OTHERS? DOES IT PAY? THE ANSWER TO YOUR QUESTION IS FOUND IN "NO WOMAN KNOWS." ADAPTED FROM "FANNY HERSELF."

* * *

IS IT POSSIBLE TO LOVE AND SACRIFICE TOO MUCH FOR OTHERS? "FANNY" TELLS IT IN "NO WOMAN KNOWS," ADAPTED FROM ENDA FERBER'S NOVEL, "FANNY HERSELF."

* * *

IF YOU ARE INTERESTED IN THE EARNEST KINDLIEST, CHEERFUL OPTIMISM, HOMELY HUMOR AND SWEET SINCERITY OF A JEWISH FAMILY. SEE "NO WOMAN KNOWS," ADAPTED FROM EDNA FERBER'S "FANNY HERSELF."

* * *

A PICTURE OF HUMANITY WITH THE UNIVERSAL THEME OF WOMAN'S LOVE RUNNING THROUGH IT. SEE "NO WOMAN KNOWS," ADAPTED FROM EDNA FERBER'S "FANNY HERSELF."

* * *

THE TERRIBLE PRICE THAT MUST BE PAID FOR GENIUS. SEE "NO WOMAN KNOWS" AND BE GLAD YOU ARE NORMAL. "NO WOMAN KNOWS" IS AN ADAPTATION OF "FANNY HERSELF," EDNA FERBER'S NOVEL.

SCENE FROM "NO WOMAN KNOWS" – A UNIVERSAL JEWEL PICTURE

SCENE FROM "NO WOMAN KNOWS" A UNIVERSAL JEWEL PICTURE

AT A GLANCE

SUBJECT—"No Woman Knows," originally written as "Fanny Herself," by Edna Ferber and read by thousands in the *American Magazine.*

LENGTH—Seven Reels.

BRAND—Universal-Jewel.

DIRECTED BY—Tod Browning.

PREVIOUS SUCCESSES—"The Virgin of Stamboul," "Outside the Law," "The Deciding Kiss," "The Brazen Beauty," "The Wicked Darling," "An Exquisite Thief," "The Unpainted Woman," "The Petal on the Current," and other big Universal successes.

STAR—An all-star cast headed by Mabel Julienne Scott.

SCENARIO BY—Tod Browning, assisted by George Yohalem.

LOCALE—A small town in Wisconsin, and Chicago.

TIME—To-day.

PHOTOGRAPHED BY—William Fildew.

THUMB-NAIL THEME—The story of a Jewish family; of the mother who dies of a broken heart, and of Fannie herself, the daughter, who gives to the limit to keep her brother in comfort.

* * *

PRINCIPAL PLAYERS

Fannie	Mabel Julienne Scott
Michael Fenger	Stuart Holmes
Molly Brandeis	Grace Marvin
Ferdinand Brandeis	Max Davidson
Rabbi Tholman	E. A. Warren
Father Fitzpatrick	Dick Cummings
Bauer	Snitz Edwards
Aloysius	Danny Hoy
Theodore Brandeis	John Davidson
Clarence Heyl	Earle Schenck

"Cuddle up to Universal—you'll be needing us."

52 Universal Special Attractions this year.

The Story of "No Woman Knows" Based on Edna Ferber's Story "Fanny Herself"

IN the small town of Winnebago, Wisconsin, Molly Brandeis is confronted with the problem of wresting a livelihood for herself and her children, Fanny and Theodore, out of the Brandeis bazaar, the only asset left to her after the death of her impractical, day-dreaming husband. When he lived, he believed a woman's place was the home, and he denied Molly the right to help him about the store. However, a natural born business sense develops rapidly, and before another winter passes Molly has changed what was an insolvent business into one that more than paid expenses for them all.

Fanny, the heroine of the story, is a girl of many moods, a strange mixture of tom-boy and bookworm—inheriting the poetic nature of her father, with none of his weaknesses, and much of her mother's courageous spirit.

Theodore develops at this early stage the promise of talent as a violinist. He is heard by the great genius Schabelitz, causing a mingling of joy and sorrow in the heart of Molly when he informs her that Ted should be sent to the great teacher, Auer. The joy, because of her own great belief in the genius of her boy, the sorrow because of the sacrifices to be made to foster this promise of genius. She does not think entirely of herself, but rather more of Fanny. Fanny, however, is courageous and generous as she expresses her childish willingness to give up everything dear to a girl's heart and convinces her mother nothing must stand in Ted's way

MABEL JULIENNE SCOTT in "NO WOMAN KNOWS"
A UNIVERSAL JEWEL PICTURE

So the years pass and Ted is still in Europe. His first step is completed. His study days are over. And back in Winnebago, Fanny has taken over the management of the bazaar, developing unusual business genius in her efforts to make the shop meet the continual drain of Ted's increasing demands. Three years pass after many sacrifices and tears; and through all of them Fanny gives and gives. One night Fanny goes ice-skating with a group of boys and girls. Fanny does not want to go, due mainly to her mother's steadily declining health. Fanny is puzzled, but she does not know that Molly has received a shock from which she never recovers—the news from Ted of his marriage to a cabaret girl in Vienna. At the ice-pond, Fanny renews the acquaintanceship of Clarence Heyl, a former schoolmate. But Fanny's thoughts are back with her mother—and intuitively she feels she should be there. Had she only known! For even now the doctor has put Molly to bed, warning her that she is dangerously ill. The doctor understands and sends for the rabbi. When Fanny returns, Mollly is on the verge of death, holding off the last moments until Fanny arrives. Watching her mother being taken away from her, strikes a new note in Fanny's heart. After the funeral and the subsequent discovery of Ted's letters and the news they contain, Fanny undergoes a startling change; she disposes of the bazaar and prepares to tear herself from every tie in Winnebago, and is on the way to Father Fitzpatrick to say good-bye to him—the last of the farewells before she leaves for Chicago to start her new career. She swears she will kill all sentiment, all love—all that is fine—to achieve commercial success.

Father Fitzpatrick is considerably worried as he hears Fanny outline to him her plan of action. She wants money, position, success. She is done for all time with sacrifices and self-denials. She will drive out of her blood the generousness, the warm-heartedness and make of herself a cool, calculating business woman, seeking but one thing—success. She departs from Winnebago to accept a position in the infant's wear department of the world's largest mail order house in Chicago.

Here the struggle between the spiritualistic and the materialistic for the possession of Fanny's soul takes place.

The materialistic gathers as an ally Michael Fenger, the general manager of the big plant; the spiritualistic takes Clarence Heyl. And the fight begins.

Fenger, a man whose business life is written in the words, System, Efficiency, Results; a man whose private life is one hideous night-mare, sees the business genius in Fanny at a glance. He fully realizes the heights he may reach with Fanny as his mate, and he offers Fanny all of this, believing she will jump at the opportunity. But she resents Fenger's proposal. Her fate intervenes and a telegram arrives announcing the arrival of Ted on the following morning. Once more the spiritualistic and the materialistic struggle to win her—and the real Fanny again asserts itself. She destroys the letter of resignation, refuses to accept Heyl's generous offer of assistance, if she will only marry him, and sends him away telling him that it is her burden, not his. She glady reverts to the old Fanny, the real girl ready to sacrifice everything for her brother. But she reckons without Fenger. He is not the sort of man accustomed to accepting defeat so easily and persuades Fanny to let him help Theodore. The first concert is over and, thanks to Fenger's aid, Ted is a huge success. Fanny cannot help but think it is due entirely to what Fenger has done and her heart softens. On the afternoon of the second recital Fanny returns home and discovers Ted and the baby gone. A brief note attached to a telegram from Ted's wife tells her everything. His love for his wife was too great—he gives up everything to go back to her. This breaks Fanny's spirit so that, when Fenger calls to take them to dinner, he finds it a simple thing to mould Fanny to his way of thinking. Fanny, despairing, is ready for anything—and Fenger persuades her to get dressed and "step-out" with him for once in her life. Her mind is still too dazed to know exactly what she is doing—and she is a picture of beauty as she steps out of her bedroom, takes Fenger's arm, and starts for the doorway—when it suddenly opens and Heyl stands looking at them. At sight of him the real Fanny asserts itself once and sinks to a chair calling pleadingly to Clarence—finding comfort at last in his embrace. Fenger can do no more than turn away. The story ends.

"Reserve at least one day a week for Universal pictures"
52 Universal Special Attractions this year.

CURRENT RELEASES

Special Attractions

Starring

HARRY CAREY

"The Freeze Out"
"The Wallop"
"Desperate Trails"

◆

Starring

FRANK MAYO

"The Blazing Trail"
"The Fighting Lover"
"The Shark Master"

◆

Starring

HOOT GIBSON

"Action"

◆

Starring

EDITH ROBERTS

"Thunder Island"
"Luring Lips"
"Opened Shutters"

◆

Starring

CARMEL MYERS

"The Kiss"
"A Daughter of the Law"

◆

Starring

EVA NOVAK

"Wolves of the North"

◆

Starring

GLADYS WALTON

"Desperate Youth"
"The Man Tamer"
"Short Skirts"
"The Rowdy"

◆

Starring

MARIE PREVOST

"Moonlight Follies"

◆

Starring

GRACE DARMOND

"The Beautiful Gambler"

◆

With

ALL-STAR CAST

"Man Trackers"

JEWELS

Starring

PRISCILLA DEAN

"The Virgin of Stamboul"
"Outside the Law"
"Reputation"

"No Woman Knows"
(With Mabel Julienne Scott)

"Blind Husbands"
"The Devil's Passkey"
"Blue Sunday"
(with Lyons and Moran)
"Robinson's Trousseau"
(With Lee Moran)

◆

Starring

JOE MARTIN

(Two Reels)
"A Monkey Hero"
"A Monkey Movie Star"

Two Reel Western Dramas

with Special Cast

"The Fight Within"
"Raiders of theNorth"

◆

Starring

JACK PERRIN

"The Rim of the Desert"
"In the Nick of Time"

◆

Starring

ART ACORD

"The Cowpuncher's Comeback"
"The Call of the Blood"

◆

"The Return of Cyclone Smith Series"

Starring

EDDIE POLO

"Cyclone Smith's Vow"
"A Battle Against Odds"

Serials

Starring

EDDIE POLO

"King of the Circus"
"Do or Die"

◆

Starring

EILEEN SEDGWICK

"Terror Trail"

◆

Starring

ELMO LINCOLN

"The Flaming Disk"

◆

Starring

MARIE WALCAMP

"The Dragon's Net"

◆

Starring

ART ACORD

"The White Horseman"
"Winners of the West"

◆

Two Reel Century Comedies

"In Again"
"The Clean-up"
"Golfing"
"Stealin' Home"
"Hold Your Breath"
"High Life"
"Brownie's Little Venus"
"A Week Off"
"Teddy's Goat"
"Brownie's Baby Doll"

◆

One Reel Star Comedies

"Twelve Hours To Live"
"No Clothes to Guide Him"
"Where is My Wandering Wife?"
"Look Pleasant, Please"
"Hot But Healthy"
"Should Husbands Do Housework?"
"Whose Little Baby Are You?"
"Should Husbands Mind Babies?"

INTERNATIONAL NEWS TWICE-A WEEK

"Reserve at least one day a week for Universal pictures"

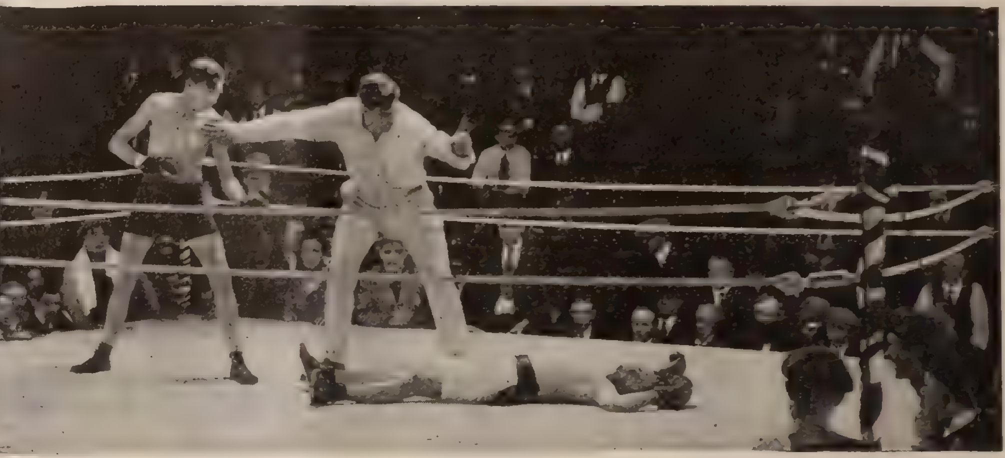
52 Universal Special Attractions this year.

LEE MORAN

Read What Your Critics Said

OF THIS

KNOCKOUT COMEDY



EXHIBITOR'S HERALD:
"The comedy is enjoyable and moves swiftly. Nice clean chuckling humor. Generally enjoyed."

WID'S:
"First class throughout and you will make no mistake in presenting this to your people. Should prove a successful amusement."

SCREEN OPINIONS WEEKLY:
"This is one of the best short comedies on the market."

"ROBINSON'S TROUSSEAU"

Written by H. C. WITWER **Directed by JACK NELSON**

UNIVERSAL - JEWEL COMEDY DE LUXE

Newspapers Enthuse Over "No Woman Knows"

SAYS the *Wisconsin News,* September 1, 1921, regarding Tod Browning's Universal-Jewel, "No Woman Knows," adapted from Edna Ferber's story, "Fanny Herself":

"If I'm any prophet, the Milwaukee manager who plays 'No Woman Knows' will have a big week's business.

"'No Woman Knows' is Universal's picture play version of Edna Ferber's novel, 'Fanny Herself.' If anything the picture is more graphic, more entertaining and has more vitality than the novel. It was shown yesterday by Universal to a handful of invited guests and all were enthusiastic in its praise.

"Milwaukee and Wisconsin will doubtless be even more interested than the rest of the world in the production, for Miss Ferber began her professional career on an Appleton newspaper, following that with three years in general reporting in Milwaukee before she graduated to a New York journal and then drifted into story writing.

"But 'No Woman Knows' will not be dependent upon such superficial reasons for favor. It is a striking picture of a certain phase of Jewish life in America, and it is presented so sincerely and so naturally that it must impress those who see it as a true chronicle. Artificiality has no place in it. There is no dependence upon strained effects, or the unusual, to gain interest. And because of this naturalness and sincerity I make my prophecy that the picture will find popularity.

"The cast is headed by Mabel Julienne Scott as *Fanny,* Stuart Holmes as the tempter, *Mr. Fenger;* E. A. Warren as *Fanny's* father, and Max and Joe Davidson as *Theodore* in childhood and *Theodore* as a man, respectively.

"As those who have read the story will recall, the first scenes are in a Wisconsin town, showing the small shop kept by a Jew and his wife, who with their two youngsters, Fanny and Theodore, live in rooms back of the store. There are many little touches that suggest 'cribbing' from life. One of these is the disgust of the old shopkeeper when his customers reject his wares because they can get them cheaper through a mail-order house in Chicago.

"As Miss Ferber's parents kept a small shop in Appleton, it is not unbelievable that she heard those same plaints in her youth. Another was the call of the rabbi and his interest in the affairs of the family.

"One of the most appealing bits in the picture is when a great musician is brought by the rabbi to the little home to hear *Theodore* play on his violin and pronounces him a genius. *Fanny,* with an equal talent for drawing, makes a picture of the musician, and the child's acting is delightful as she mischievously caricatures the old chap.

"The tender affection of Jewish life is given expression in many unimportant incidents. Later when *Theodore* is sent to Berlin to study violin, and the life of sacrifice for mother and sister begin, the characteristic patience of the Hebrew with an object to attain is exemplified in the ceaseless grind of the two women to provide funds for the boy.

"When the mother dies, *Fanny* attempts to free herself of the burden of *Theodore's* care, but struggles in vain, and at one point seems about to yield to the blandishments of her employer, *Mr. Fenger,* when fate in the form of her oldtime lover provides a bar to her downfall and a foundation for a happier life in the future."

The *Milwaukee Journal,* September 1, 1921, writes as follows:

"Some time this fall a theatre in Appleton, Wis., will run a certain motion picture for ten days. And Appleton has never booked a picture for longer than a four-day run.

"The reason for the exception?

"Because that picture is 'No Woman Knows,' the film version of a story written by one of Appleton's own daughters, Edna Ferber.

"All Milwaukee knows Edna Ferber. 'Dawn O'Hara,' her first story, is a faithful description of local newspaper life as she saw it while a reporter on the *Milwaukee Journal.* 'Fanny Herself,' from which 'No Woman Knows' was screened, is rumored to be the writer's own story.

"We saw the picture run off yesterday at the Toy Theatre. And as a true chronicle of Fanny's unselfish sacrifices and her development through them, it is a splendid production.

"To Milwaukee theatre-goers, who are readers as well, 'Fanny Herself' is undoubtedly too familiar to bear retelling in detail.

"The locale is Winnebago, Wis.

"The role of *Fanny* is a tremendous undertaking. But Mabel Julienne Scott, the girl in the picture, acted it and apparently has made a success of it.

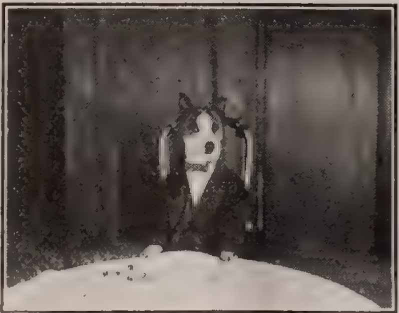
"Here's hoping you, too, will see the picture soon."

Childless, Steal 4 Babies to Appease Wealthy Uncle

"Brownie's Baby Doll"

Two-reel Century Comedy

Starring
BROWNIE and BABY PEGGY
Directed by **ALF. GOULDING**



Brownie Co-starring With Baby Peggy In "Brownie's Baby Doll."

BABY PEGGY is a litle waif, without a friend in the world. When she loses her doll, Brownie the friend to the homeless, rescues it for her. Then a lifelong friendship is the result. Brownie and Baby Peggy find a pocketbook with a wad of bills in it.

The wallet has been lost by a foppish dude who had secured it to his pocket by means of an elastic. The rubber band causes the billfold to snap back and hit the dude in the back every time Baby Peggy starts to walk off with it. Brownie cleverly severs the elastic by holding it against the rim of a knife-grinding wheel and brings the wallet back to Baby Peggy.

The waif and her guardian, Brownie, see to it that the waif is outfitted in a new riding-habit, and then Brownie even goes so far as to get her a pony. After helping her on the pony they jaunt through the woods.

Later, tiring of the horse (she gets thrown off—first) she drives an automobile, which happens to stand nearby. After a hair-raising escapade Baby Peggy finds it is all a dream.

CENTURY COMEDIES

Brownie

Harry Sweet

Baby Peggy

Charles Dorety

THE CLEANEST BRIGHTEST ONCE-A-WEEK COMEDY THAT MONEY CAN BUY

Showing

Charles Dorety

Every Move a Laugh in

"Hold Your Breath"

A Sizzling Comedy that will thrill while it tickles

Read what Wid's Says

"FULL of laughs. Double exposure and trick photography. Hanging on the edge of the roof, a hundred feet above the street, and falling into the lion's den—sure-fire screams."

52 BIG LAUGHS A YEAR

RELEASED THROUGH UNIVERSAL

"Reserve at least one day a week for Universal pictures"

52 Universal Special Attractions this year.

44 Airmen Crash to Death as Giant Dirigible Bursts

International News

Number 71

International Presents First Pictures of the Destruction of the ZR-2.—Uncle Sam's naval dirigible wrecked over Hull, England.

Subtitles.—Last picture of the American officers and crew, made the day before the flight. Sixteen of these men and twenty-eight British airmen perished in the disaster. U. S. naval officers who were to command the ZR-2. Left to right—Lieut-Commander Coil, Commander L. H. Maxfield, Lieut. Pennoyer, Lieut. Commander Bieg, Lieut. M. H. Esterly. With the exception of Pennoyer all are dead. Commander L. H. Maxfield who was to fly the dirigible across the Atlantic and whose body was found in the river Humber. Flight Lieut. Wann of the British Air Service, who was steering the dirigible when the explosion occurred, and the great ship plunged into the river. Wann was rescued. The day of the ill-fated flight, the American crew clamber aboard early. Stores are loaded in the front gondola. A peep through the "nose" of the giant. A swarm of human ants guide the graceful monster out of her hangar. One of her six-engine gondolas. Commander Maxfield is the last to go aboard. The propellers start; the great ship rises and flies swiftly towards her doom. While sailing over Hull the framework snapped in the middle, two explosions occurred, and in a few seconds the great dirigible was a mass of debris. Curious crowds throng the pier-head. American and British officers inspect the wreckage. A body of one of the victims is recovered, only to be lost again. Norman Walker (without hat) the only American survivor. Reverently the victims are brought ashore. A tangled mass of steel—the remains of the world's greatest airship.

Season Opens at Belmont Park.—Yellow Hand captures the one-mile race at this popular Long Island track.

Johnston and Tilden Win First Davis Match.—Big gallery sees Japanese players defeated in start of International Tennis Classic.

World's Tallest King Visits Greenland.—Squadron of kayaks gives Danish ruler a unique salute on his arrival at Godhaab, Greenland.

War in West Virginia.—Militia-men and volunteers repel attacks of armed bands threatening an invasion of Logan County as a result of mine troubles.

People You Read About.—Col. Wm. N. Haskell, who will have charge of American Relief work in Russia, sails with his family on the *S. S. Olympic.*

Men "Sold at Auction" in Boston Slave Mart

International News

Number 72

Boston, Mass.—Men "sold at auction" on Boston Common. To call attention to unemployment, Urbain Ledoux arrives on the Common with 150 men unable to secure work.

Rhinecliff, N. Y.—Society races mules. Mrs. J. W. Webb defeats Mrs. Theodore Roosevelt in the premier event at Dutchess County Fair.

Long Beach, N. Y.—Giant gas well in flames. Great gusher ignites and forms a spectacular pillar of flame 450 feet high.

Coronado Beach, Cal.—Kiddies' water carnival. Showing a bathing suit parade in which the suits are really used for bathing.

Baltimore, Md.—General Pershing reviews "Buddy" parade. Veterans of the 29th, 79th and 42d Divisions march past their former commander. (Omit Boston.)

Subtitles.—Greeting the wounded and blind heroes. The review.

Boston, Mass.—20,000 march in Labor parade. Governor Cox and General Edwards review great procession as it passes the State House. (Boston only.)

Forest Hills, L. I.—French tennis star fully recovered. Mlle. Lenglen begins practice for her exhibition match.

Foreign Snapshots.—American Legion lays the cornerstone of Roosevelt Bridge at Chateau Thierry, built to replace the bridge destroyed by the Germans in 1918.

Subtitles.—Does tennis make one graceful? Study the movements of this famous athletic girl, with the aid of the Speedograph camera, and decide for yourself.

Coronado Islands, Mexico.—Seal herds battle surf. At the approach of the cameraman they abandon their resting-place on the rocks and dash into the surf.

Italian Royal Prince Visits France.—Prince Umberto makes his first official trip to this ancient city, where canals take the place of streets.

Loot Exposed by Blast, Bandit Gang is Captured

"DO OR DIE"

Episode Eighteen

"Buried Treasure"

JACK manages to get a revolver dropped by one of the wounded bandits and shoots through Dolores' bonds. She releases him. The Mystery Woman sees a box of dynamite in Satan's auto, suspects him of plotting some villainy with it and buries it, by chance, in the spot where Merton had commenced digging for the treasure.

One of the bandits strikes it with a pick as he digs for the treasure and a terrific explosion follows, unearthing the treasure. In the meantime Satan has recaptured Merton and Dolores and are about to kill them when the sailors arrive and rescue the pair.

The Mystery Woman asks mercy for Satan and reveals the fact she is his daughter—he had deserted her mother and her soon after her birth. Satan and the men, however, are marched off to prison. One of Satan's hirelings effect a jail delivery. The bandits all rush to Merton's just as he is about to marry Dolores.

Hearing a suspicious noise in the garden, Merton steps out from the house and is seized by Satan who draws a revolver and takes deliberate aim at Jack. The Captain of the Port overhears the scuffle and rushing through a nearby door, shoots and kills the bandit. The wedding takes place and the Mystery Woman admits her love for the Captain of the Port.

First Prevost Picture Best 5-reeler of Year

MARIE PREVOST'S first Universal starring vehicle, "Moonlight Follies," has been received in the East and is pronounced by those who have seen it to be one of the best five-reelers of the year. Although it is not classed as a Universal-Jewel production it is so good that Universal has booked it for the Central Theatre, beginning September 18.

The picture was directed by King Baggot, from an original story by Percival Wilde. Miss Prevost, by reason of her excellent work in this, her first starring picture, has jumped to place among the leading Universal stars.

"Cuddle up to Universal—you'll be needing us"

52 Universal Special Attractions this year.

Captain Fremont Saves Besieged Wagon Train

"WINNERS OF THE WEST"

Episode Three

"Perils of the Plains"

WHILE the Indians attack the wagon train, Standish and Betty behind a barricade of their horses, fight off a smaller attacking party.

The wagon train is demoralized by their ammunition wagon catching fire. With their attention divided between trying to fight off the Indians and putting out the fire they fall an easy prey to the savages, who get inside their line of wagons and engage the pioneers in hand-to-hand conflict.

The party faces annihilation when Captain John C. Fremont and his party on their way West to the Pacific Coast (Fourth Expedition) hear the firing and ride to their rescue, drive off the Indians and save the day.

Art fights off the Indians and returns to the wagon train with Betty, where he is hailed by the party as the hero of the day. Louis Blair, whose carelessness resulted in Betty's danger, is furious at the thought of Standish accompanying them West.

That night, camped in the hills, Standish tells Betty and her of his map of the gold cave in California. Blair on guard overhears this and realizes that Standish has found the map, which he (Blair) had copied before leaving Boonville. He plots with "Red" Walsh, a worthless desperado of the party to steal the map from Standish, while he is asleep that night.

Standish, however, has expected some such move and has laid a trap for him. He catches Walsh and after beating him up makes him prisoner to be turned over to the authorities at Bent's when they reach that point.

As the party is about to move forward next morning, Louis Blair discovers a nut off a hind axle of Edwards' wagon, which Art tried to drive. Instead of telling them of his discovery he says nothing and persuades Betty to walk across the canyon with him and meet the train after it has crossed the ford higher up.

As they cross over a mountain stream on a log the log breaks and they fall to the stream below, which threatens to carry them over a falls.

Standish driving the wagon is called inside it by the prisoner who is tied inside. While he is in the wagon, the wheel comes off and the wagon rolls down the side of the hill to the bottom of the canyon, two hundred feet below.

Band of Oil Swindlers Tricked by Novel Ruse

Cyclone Smith Series No. 2

"A Battle Against Odds"

JOHN ROGERS holds an option on some valuable oil lands. Hastings, a crooked lawyer, learns of the option and hires a band of outlaws to get it from Rogers who is ignorant of its real value. Rogers sends his daughter to town to have the option registered and she is relieved of the paper by the thugs.

She notifies the sheriff, who picks up the trail and is after them. Cyclone Smith arrives in town and the crook with the option slips it into his grip as the sheriff appears. The crook denies having it and after being searched the sheriff is compelled to let him go. The crook attempts to recover it from Cyclone but succeeds only in getting a beating.

Hastings enlists the aid of a girl from the dance hall, who goes to Cyclone with a pitiful tale and apparent sincerity which convinces Cyclone, and he returns the option to her.

Cyclone returns to her house and gaining entrance, starts a search. He finds a note from Hastings, telling the girl to meet him at a certain shack and bring the option with her. Cyclone starts for the shack. He arrives there as the girl is receiving her pay from Hastings. Cyclone attacks the lawyer and in the fight that follows the girl grabs up the option and makes her getaway. Cyclone overcomes Hastings and goes in pursuit. Hastings' band arrives and he goes iwht them in pursuit of Cyclone.

On the way Cyclone meets the sheriff and his posse who are still trailing the band. He tells the sheriff where he can find Hastings who has been the instigator of the robbery. The posse goes toward the shack and sees the band aproaching in pursuit of Cyclone. A fight follows and Hastings and his band are captured. In town the girl tries to make her getaway via the stage. She places the option in her grip. The stage is crowded. As Cyclone approaches he sees the driver throw the girl's grip on top of the stage.

He follows, catches hold of the rear and lifts himself to the top. He opens the girl's grip, extacts the option and returns it to the original owner.

Wrecked on Tropic Island U. S. Agents Flee Beasts

"TERROR TRAIL"

Episode Eleven

"The Forest of Fear"

ELAINE and Bruce are caught in the animal pit by the savages who are hunting for wild animals. They are taken to the savage camp. There they find the strange hermit, the animal trainer, in whom they recognize a white man, which fact causes them to hope for a rescue. But the hermit seems strangely reluctant to aid. He finally tells Elaine that he can get her away, but that the man, Bruce, must remain with the savages.

Here Elaine finds many strange sights—a huge elephant chained near the house, a puma, which roams about the place as would a tame cat. Frightened at first, a certain assurance gradually comes to her. She learns that the hermit traps the beasts and sells them to the infrequent ships which pass. Elaine asks when there will be another ship, but the hermit coldly says he does not know. He asks her what she and Bruce were doing here. She tells him of the wreck of their ship, but does not inform him of their real errand. He surprises her by asking suddenly if they are out of the secret sevice, but she conceals her surprise at the query and he learns nothing.

At the camp of the savages Bruce is roughly treated when he refuses to eat. His spirit is roused and he hands out a good beating to three or four of the savages. He is led before the chief and feels sure that his end is approaching. But to his surprise the chief decorates him with a string of beads and apparently commends him for his prowess. But Bruce finds that he is still under guard and not expected to leave just yet.

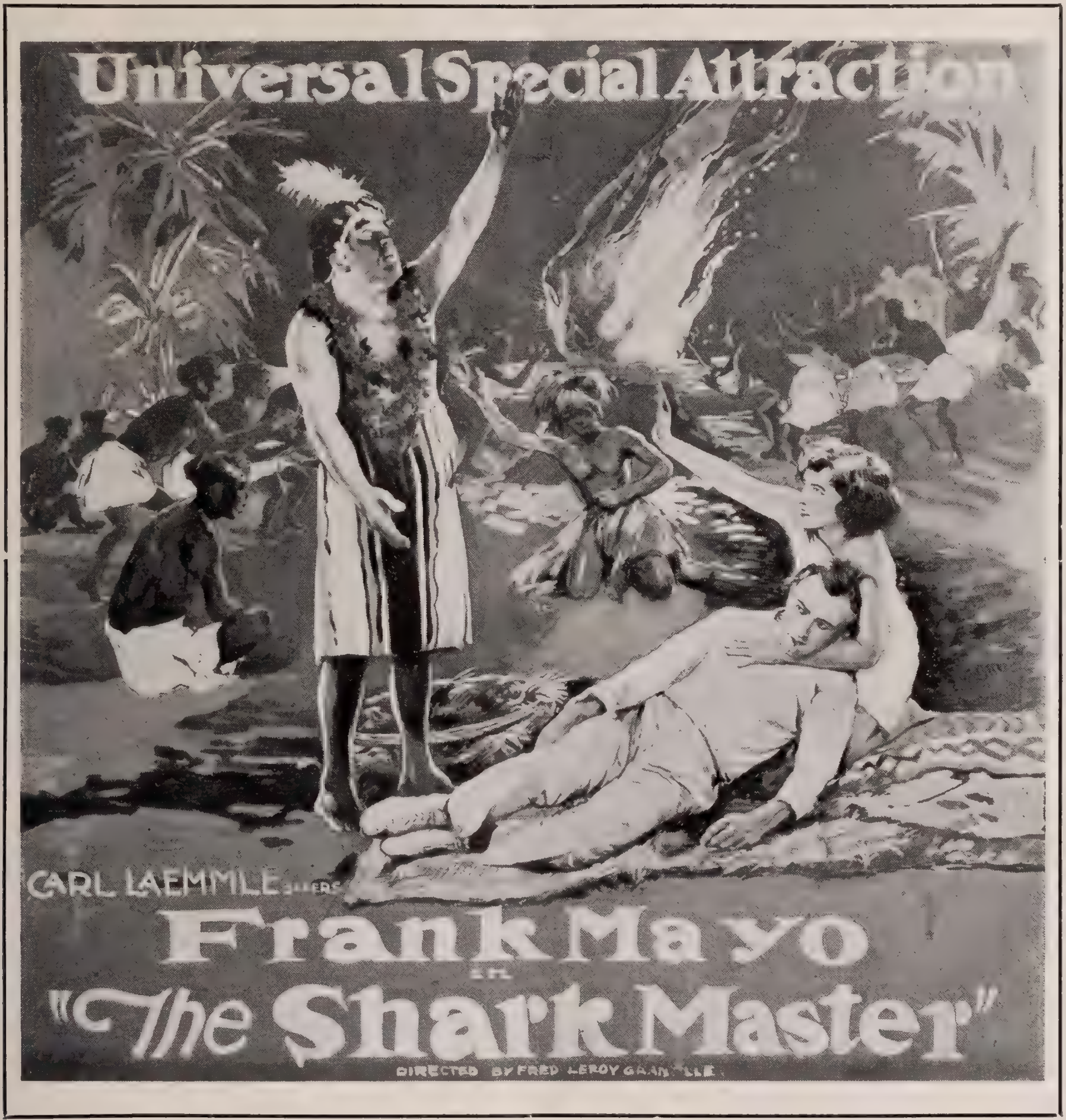
Turned down again by the hermit when she asks his aid in feeding Bruce, Elaine tries to decide it herself. She gets out of the house that night, sets free the elephant and starts for the savage camp. Bruce makes another attempt to escape and gets away with it this time. He meets Elaine on her way to rescue him. They decide to separate and meet at the hermit's in the morning. After a sleepless night, Elaine goes to her morning meal. She is questioned by the hermit as to how she slept, for he knows that she went out during the night. Then he horrifies her by tellher that she need not worry about Bruce any longer. Elaine drops before this crushing blow. She realizes that Bruce faces some terrible danger.

"Reserve at least one day a week for Universal pictures"

52 Universal Special Attractions this year.

"Good Motion Picture Entertainment"

---Says Ex. Herald



Universal Special Attraction
CARL LAEMMLE offers
Frank Mayo
in
"The Shark Master"
DIRECTED BY FRED LEROY GRANVILLE

"MANY strong situation lead up to a climax of surprising situations."

—*Exhibitors' Herald.*

"A RESTFUL bit of entertainment. A pleasant desert island picture."

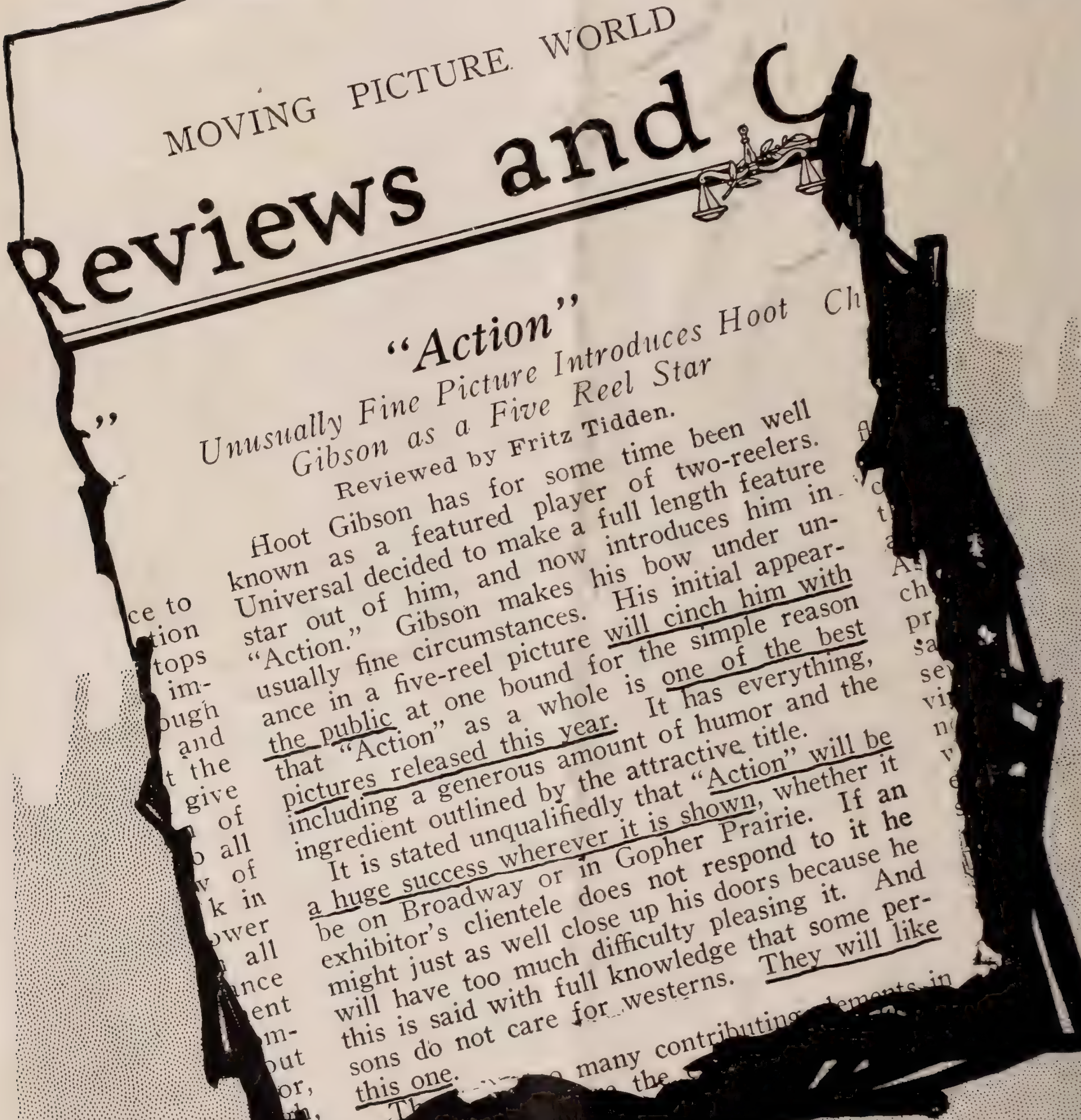
—*New York Morning Telegraph.*

"A POPULAR audience picture. Picturesque and will meet with popular approval.

—*Moving Picture World.*

What did I tell you?

Carl Laemmle



MOVING PICTURE WORLD

Reviews and

"Action"

Unusually Fine Picture Introduces Hoot Gibson as a Five Reel Star

Reviewed by **Fritz Tidden.**

Hoot Gibson has for some time been well known as a featured player of two-reelers. Universal decided to make a full length feature star out of him, and now introduces him in "Action." Gibson makes his bow under unusually fine circumstances. His initial appearance in a five-reel picture will cinch him with the public at one bound for the simple reason that "Action" as a whole is one of the best pictures released this year. It has everything, including a generous amount of humor and the ingredient outlined by the attractive title.

It is stated unqualifiedly that "Action" will be a huge success wherever it is shown, whether it be on Broadway or in Gopher Prairie. If an exhibitor's clientele does not respond to it **he** might just as well close up his doors because he will have too much difficulty pleasing it. And this is said with full knowledge that some persons do not care for westerns. They will like this one.

Th many contributing elements in the

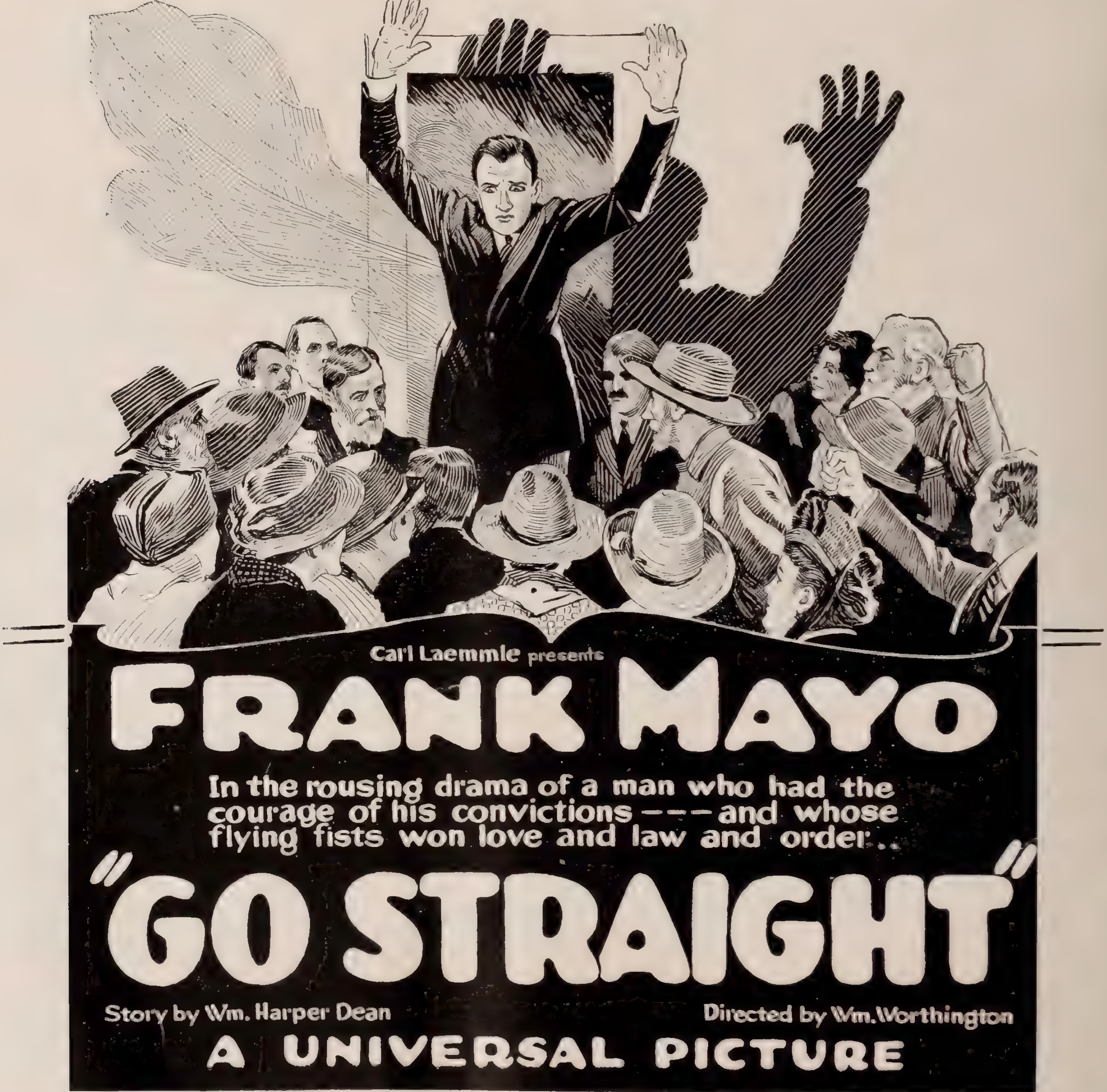
The Moving Picture Weekly

VOL. 14 NO. 7
OCT. 1, 1921

Miss Du Pont
in
"The Rage of Paris"
UNIVERSAL
SPECIAL ATTRACTION

A Striking 3-Col. Newspaper Ad
for
Frank Mayo's Second Big One!

Coming Soon!
Watch for Press Sheet



Carl Laemmle presents

FRANK MAYO

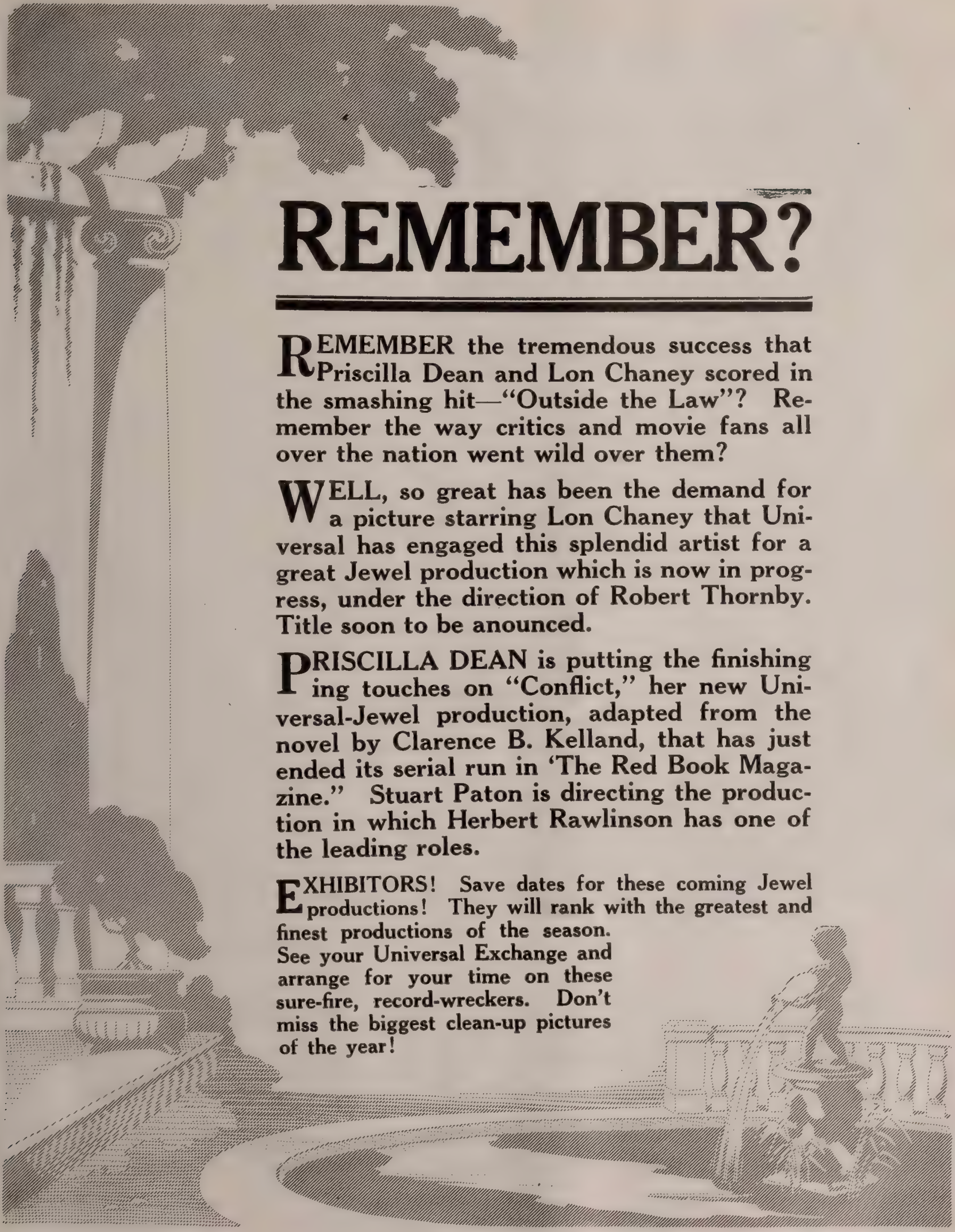
In the rousing drama of a man who had the courage of his convictions --- and whose flying fists won love and law and order..

"GO STRAIGHT"

Story by Wm. Harper Dean

Directed by Wm. Worthington

A UNIVERSAL PICTURE



REMEMBER?

REMEMBER the tremendous success that Priscilla Dean and Lon Chaney scored in the smashing hit—“Outside the Law”? Remember the way critics and movie fans all over the nation went wild over them?

WELL, so great has been the demand for a picture starring Lon Chaney that Universal has engaged this splendid artist for a great Jewel production which is now in progress, under the direction of Robert Thornby. Title soon to be anounced.

PRISCILLA DEAN is putting the finishing ing touches on “Conflict,” her new Universal-Jewel production, adapted from the novel by Clarence B. Kelland, that has just ended its serial run in ‘The Red Book Magazine.” Stuart Paton is directing the production in which Herbert Rawlinson has one of the leading roles.

EXHIBITORS! Save dates for these coming Jewel productions! They will rank with the greatest and finest productions of the season. See your Universal Exchange and arrange for your time on these sure-fire, record-wreckers. Don't miss the biggest clean-up pictures of the year!

A Wonderful Super

Feast your eyes on the bewitching new star of the screen, in a dramatic and stunning production staged without regard for expense.

Carl Laemmle
Presents

MARIE PREVOST

IN

"MOONLIGHT FOLLIES"

DIRECTED BY KING BAGGOT
STORY BY PERCIVAL WILDE

A UNIVERSAL PICTURE

Picture at the Regular Weekly Feature Rates

won the heart of every critic

"THIS is a clever and snappy litle offering from Universal. It is altogether a comedy-drama with beautiful Marie Prevost exuding kittenish pep all the way through. It is suitable for any audience and young and old will enjoy it alike. There is PEP all the way through and a pleasing love element."

—Ex. Trade Review.

"WITH the aid of a competent cast and a beautiful star, King Baggot has built up an interesting and entertaining little narrative, pictorially above the average."

—Ex. Herald.

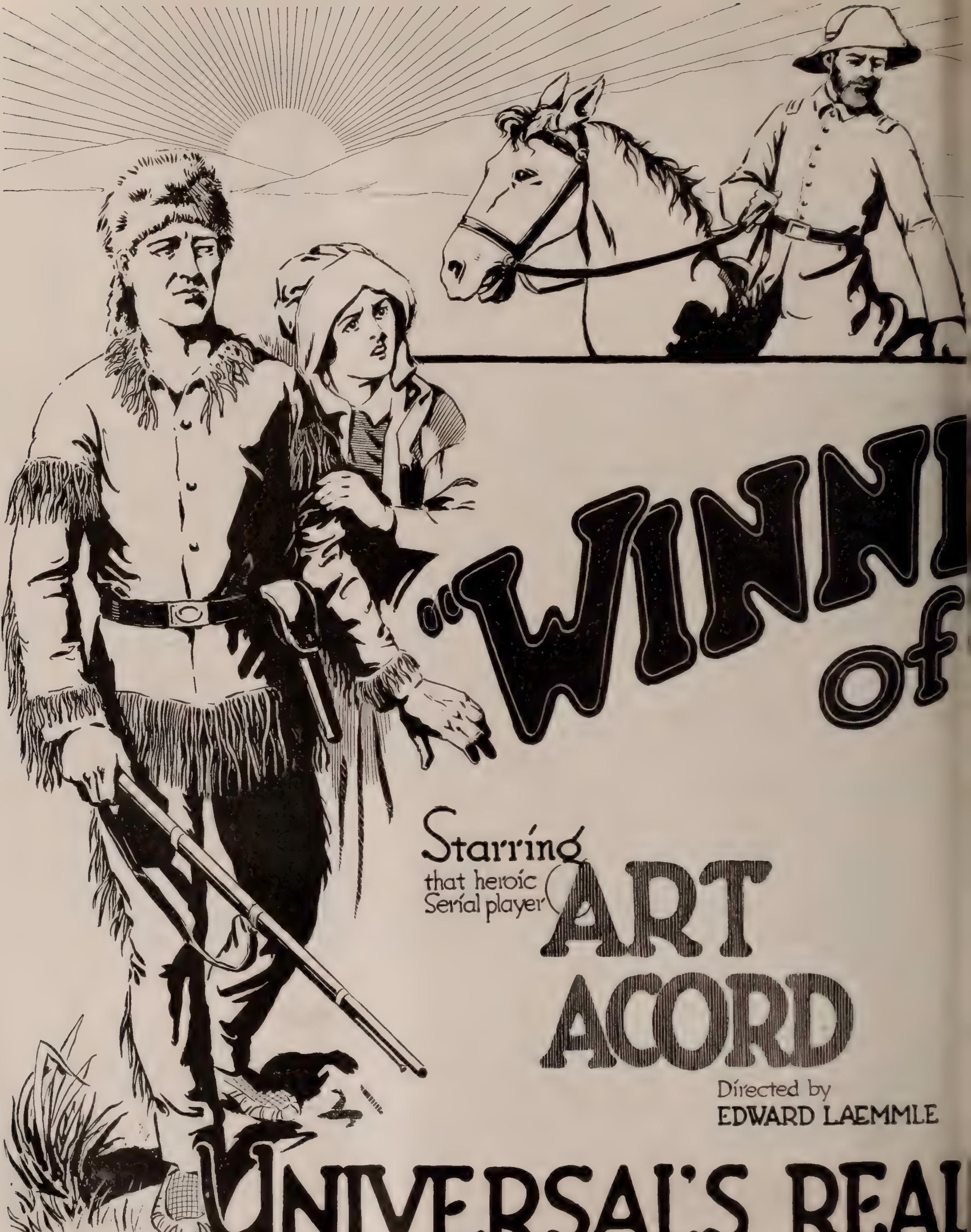
"MARIE PREVOST is the show, in a manner of speaking, and she is well worth the price of admission. The screen is the habitat of beauty, but the new star can compete with any of them."

—M. P. World.

"UNIVERSAL seems to have a sure box-office asset in the personality of Marie Prevost, erstwhile Sennett bathing girl, who is blessed with oodles of pep and poise and piquancy, and who indicates that she might go far on the screen, so capably does she understand lights and moods and whims of the younger set."

—M. P. News.

NOW PLAYING AT THE CENTRAL THEATRE
BROADWAY and 47TH STREET



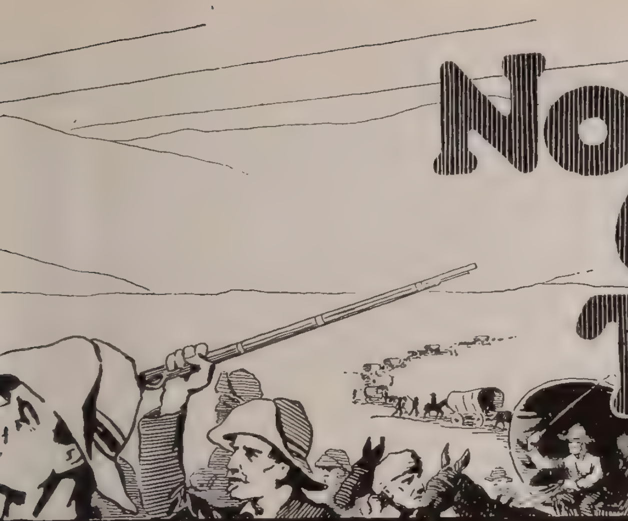
"WINN

of

Starring
that heroic
Serial player
ART ACORD

Directed by
EDWARD LAEMMLE

UNIVERSAL'S REAL



No more Censor Troubles!

RS the WEST"

A true and dramatic Continued Feature built around the stirring adventures that befell the famous expedition of that great Indian fighter and trail-breaker, Capt. John C. Fremont, simultaneously giving life to the daring, lion-hearted figure, of Kit Carson, long the great idol of every American school boy.

A thriller—yet clean; true history—yet fascinating. Crowded with throbbing action and extraordinary incident, peopled with brave men and women—pioneers who had to fight every inch of their way against savage red-skins and wild beasts, conquering the great, wonderful West.

A sure-fire, censor-proof, real-history thriller. A box-office sensation if ever there was one. A tremendous production that is startlingly new and absolutely different—a feature in 18 episodes that will jam your house for 18 weeks. It's made to attract young and old—it's going to draw like a mustard-plaster. It's a sure enough record-wrecker. Don't take our word for it—see it at your nearest Universal Exchange—NOW.

ISTORY THRILLER

YOU know what "The Virgin of Stamboul" did for you and your box-office—you well remember how "Outside the Law" drew like a magnet—you still feel like cheering when you recollect the crowds who saw "Reputation" at your theatre. In all of them Priscilla Dean was the featured star. Every one of them was a great big production —every one a sure-fire, box-office sensation. Every one better than the last.

AND now, get ready for Priscilla Dean's greatest and finest production—the high water mark of her wonderfully successful career.

"CONFLICT"—a great story by that nationally-famous author, Clarence B. Kelland—which ran serially in the "Red Book" for nine months in 1921. The picture is directed by Stuart Paton, who also directed "Reputation." In support of Priscilla Dean, you will see Herbert Rawlinson, who won lasting fame in "Come Through" and who is soon to be featured in Universal Special Attractions.

"CONFLICT" is going to prove itself one of the truly great pictures of the year. Make room for it. Leave yourself open time. You'll need it if you want to cash in BIG.

CARL LAEMMLE
Will Soon
Present

PRISCILLA DEAN

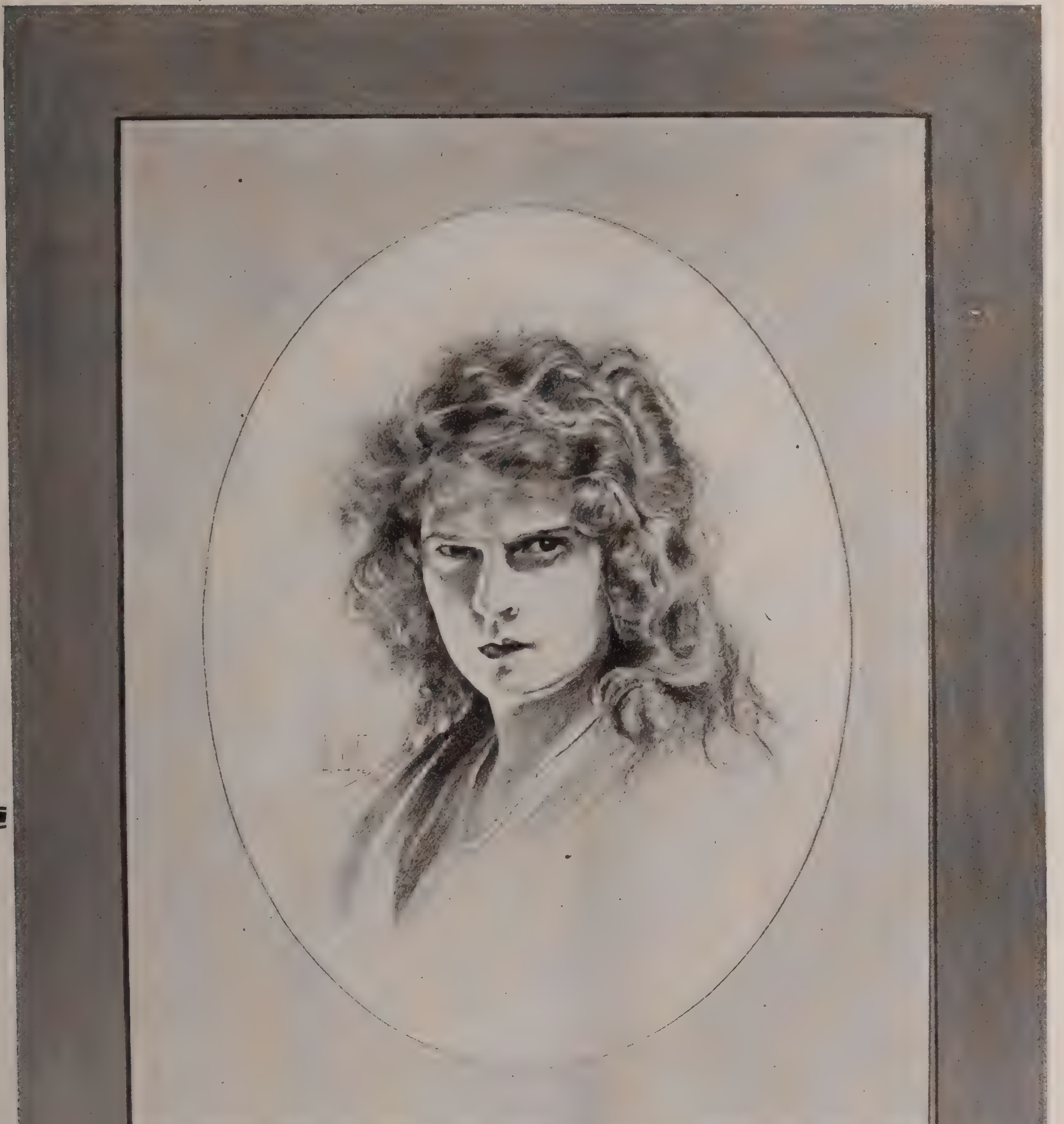
in

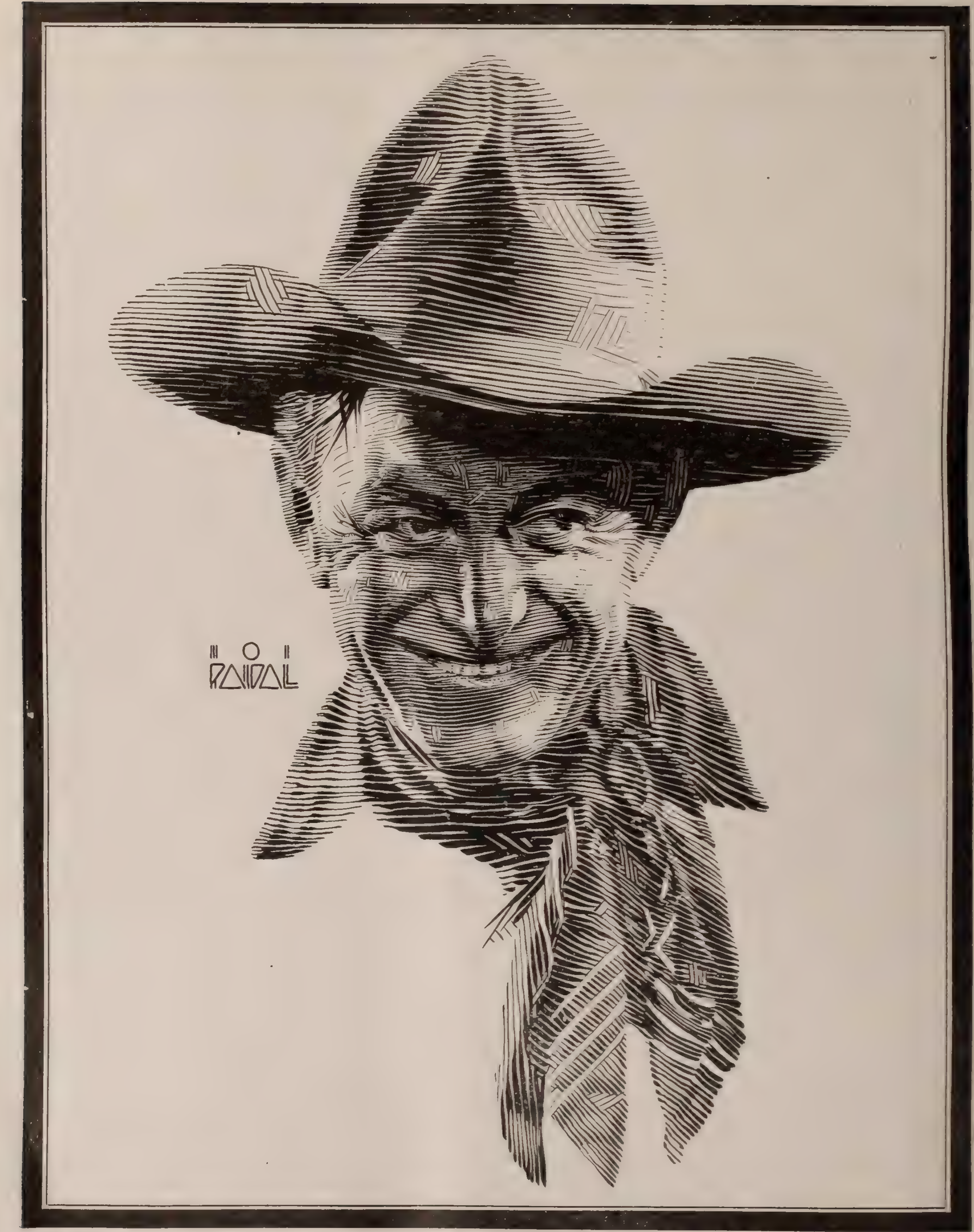
"CONFLICT"

Story by CLARENCE B. KELLAND

UNIVERSAL-JEWEL

Directed by STUART PATO





You've Never Had Anything Like It Before!

YOU'VE had your thrilling Westerns—your romantic Westerns—Westerns by the thousands—reels and reels of 'em—good, bad and indifferent.

BUT it remained for Universal to give you a Western that is absolutely new and different—something you've never had. Carl Laemmle, now presents THE FIRST SUPER-WESTERN EVER PRODUCED. Without a doubt it is the most marvelous production of its kind ever attempted. For example, in one scene thousands of horsemen engage in a fight with outlaws that is sure to give the movie world its greatest and biggest thrill since the beginning of pictures. Whether your folks like Westerns or not, here is one super-production they'll all flock to see.

IT'S Harry Carey's first Universal-Jewel production—the greatest picture he has ever made—the dream of his lifetime come true. See your Universal Exchange and make immediate arrangements for your showing dates. Act now—at once—don't delay.

The First Super-Western Ever Screened!

CARL LAEMMLE Offers

HARRY CAREY

Supported by his famous Flying Squadron
and the famous Black Horse Troopers

IN

"THE FOX"

HARRY CAREY'S
First

UNIVERSAL-JEWEL

ROBT. THORNBY
Director

"Cuddle up to Universal—you'll be needing us."
52 Universal Special Attractions this year.

THE MOVING PICTURE WEEKLY
A MAGAZINE FOR MOTION PICTURE EXHIBITORS
Published Weekly by the MOVING PICTURE WEEKLY PUB. CO.
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PAUL GULICK, Editor.
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Vol. 14 OCTOBER 1, 1921 No. 7

Exhibitors' Bedtime Story

By Peter Pepper

ONCE upon a time there was an Exhibitor who believed Everything every Salesman told him. Consequently, he filled all his Autumn Dates, and, when he wanted to book some Universal Special Attractions and Jewels, his Schedule was Full and he had To Turn Down a great Opportunity. He did NOT live happily ever after.

On the other hand, there was a Very Wise Manager who had Sufficient Gumption to Reserve some days each week for Something Worth While. So, when the Good Fairy-Godmother from the Universal Exchange appeared, the Very Wise Manager was able to receive the messenger of Good Tidings with a Proper Welcome.

So pleased was the Good Fairy-Godmother with her Reception, that she determined to Reward the Very Wise Manager. And she spoke to him in this wise:

"You have been a Good Child and not Fallen for the Usual Bunk. Therefore, I shall grant you any Three Wishes."

And the Very Wise Manager answered: "Ooh, thank you! Well, First of all, I Wish Business Would Pick Up. Second, I Wish the Censors would Stop Cutting my Features all to Hell. Third, I Wish I Could Make Oodles of Coin so I Shouldn't have to Spend all my Time Worrying."

And the Good Fairy-Godmother replied: "Huh, that's a Cinch — Here Goes." And she Waved her Magic Wand (called a "Fountain Pen") and showed the Very Wise Manager where to make Certain Marks on the Magic Carpet (called a "'U' Contract"). "Now," said the G. F. G. to the V. W. M.: "All your Wishes will be Granted. With the Special Attractions and Universal-Jewels will come Better Box-office Receipts, Absence of Censorship Worries and More Money than you could make in a Dozen Seasons with any other Features."

Soon after the G. F. G. left, it Came to Pass Exactly as she had Prophesied. First there came seven mysterious metal caskets. And what do you Suppose was in them? Why, they contained Seven Wonderful Reels of "No Woman Knows." "Ain't I Lucky?" gasped the V. W. M.

The next morning the V. W. M. got up bright and early to see what other Good Fortune was in Store. He was in such a Hurry to Find Out that his Mother had to send him upstairs Twice to Wash his Neck properly. But he was a Very Wise little boy and Did as he was Told and as a Reward he Received "The Shark Master," starring Frank Mayo.

Late that night, as the Exhibitor was Climbing into his crib, he received another Glad Surprise! What Little Boy or Girl can Guess what it was? No, don't be Silly, it wasn't a Case of Bourbon—it was the First Installment of "Winners of the West," featuring Art Acord.

Next Day the Gentlemen who Drove the Express Wagon brought him another Flock of Happiness Containers. The V. W. M. opened them and found they contained a Print of "The Fox," Harry Carey's First Universal-Jewel, and "Moonlight Follies," Starring Marie Prevost. Shortly afterwards, arrived a Similar Consignment containing Marie Prevost's Special Attraction, "The Girl Who Knew All About Men." Then came more of the Magic Caskets in which were Frank Mayo's "Dr. Jim," Hoot Gibson's "Sure Fire," Gladys Walton's "The Guttersnipe," and several others Equally Wonderful. There was a Peach of a Jewel called "Conflict" with Priscilla Dean and some of the Finest Special Attractions Imaginable, including "The Rage of Paris,"

(*Continued on page* 13.)

EDITORIAL

LOOK who we have back with us!

Peter Pepper.

Remember him? If you do you go back a few years in the film business. Peter Pepper used to write interviews and humor for us on the old Universal Weekly before the title was changed to The Moving Picture Weekly. So far as the Weekly is concerned, Pepper has not been getting any jelly from us, but we understand he has been salting it away in another field. Now he has come back to his first love and will contribute articles and ideas to the Weekly again. His first one is in the opposite column on this page. If you think Peter has reached his second childhood, read the Bed Time Story over again. You ought to get him by that time.

❦

WHENEVER Universal ingenuity devises some startling new innovation there are always the same two reactions. The public says: "Great idea!" and the rest of the industry exclaims: "Gosh! Why didn't we think of that?" and immediately starts to imitate the idea.

The new departure of "Continued Features," "Winners of the West" has evoked a flood of letters approving the idea behind the Acord serial, not only from exhibitors and trade press; but from the theatre public and lay press. The announcement of the forthcoming Sedgwick serial based on the rescue expedition of Henry M. Stanley into Darkest Africa to locate

(*Continued on page* 13)

"The Fox" is Almost Ready, Mr. Exhibitor

Carey's First Universal-Jewel Proclaimed As Greatest Western Picture Ever Filmed

HARRY CAREY has won his spurs.

The Ace of the Saddle has been made a Universal-Jewel star and in "The Fox," his initial super-feature, he proved to those who attended he preview at the Universal City projection room recently, that he is worthy of the very great honor.

To the public the trade-name "Universal-Jewel" means that the picture is sent to the screen with the best traditions of Universal City behind it.

In the motion picture industry it means that it is a picture of which Carl Laemmle, the trail-blazer of the silent drama, may well be proud.

"The Fox" stacks up, all in all, as one of the best dramas of the open country ever filmed, and it is particularly pleasing to those who regard Harry Carey as the foremost western actor on the screen.

"The Fox," as it was written by Harry Carey and adapted to the screen by Lucien Hubbard, scenario editor at Universal City, concerns a woebegone tramp who is thrown from a freight train to play a most important part in the destiny of a small desert town. He uncovers the crooked doings of a grasping banker, leads regular United States cavalry into action to break up a gang of desperadoes and wins the girl after the fastest whirl of action which he has ever experienced in his long career as an exponent of the range-riding hero.

Betty Ross Clarke gives Harry Carey admirable support in the leading feminine role, while the remainder of the cast shows such popular players as George Nichols, Gertrude Olmstead, Johnny Harron, Gertrude Claire, Alan Hale, George Cooper, Breezy Eason, Jr., Chas. Lemoyne, C. E. Anderson, and Harley Chambers to good advantage.

"The Fox" was filmed against a scenic background of surpassing magnificence on the Mojave desert. It is jammed to the fade-out with fast and logical action and is in every sense worthy of its designation as a Universal-Jewel.

Harry Carey, Starring In "The Fox," a Universal-Jewel

Harry Carey, in recognition of meritorious services in action, has been awarded the highest motion picture honor. The famous western hero of many a hard-fought screen battle has been made a star of Universal-Jewel features.

Carl Laemmle, president of the Universal Film Company, has conferred this exceptional honor on Carey's newest feature, "The Fox."

"The Fox" is the famous star at his best.

"The Fox" is Harry Carey—every inch of him. Powerful, rugged, tattered, ragged, "The Fox" is of Carey's creation.

The story is his. He wrote it, gathering the material from his wealth of picturesque experiences of the western range.

It is unusual in many respects. Gripping, pulsating from the start, "The Fox" is one picture in a thousand.

It is probably Harry Carey's greatest epic of the West.

"For years I have waited patiently for my chance, gathering material, types and ideas for a picture that I could really claim as of my own creation. 'The Fox' is it."

Harry Carey studied law at N. Y. U. The stage lure was too strong, however, and another good lawyer went right.

"Cuddle up to Universal—you'll be needing us."

52 Universal Special Attractions this year.

The Most Beautiful Set Ever Made

Gorgeous "Foolish Wives" Set Illuminated By Myriad Incandescents Forms One of the Most Wonderful Spectacles Made By Man

FIVE thousand, six hundred and forty-eight incandescent lamps are used on one building alone on the Monte Carlo set at Universal City, which is now being used by Erich von Stroheim to film "Foolish Wives," the million dollar Universal super-feature production.

The magnificent set, which cost over $200,000 to build, is an electrical marvel. There is a practical street-car, an exact duplicate of the one at Monte Carlo, which is driven electrically. The thousands of lamps are used to outline one of the buildings, the Cafe de Paris, and in various places on the set there are 75 specially designed French electric fixtures, illuminating the enchanted circle of chance around which the buildings of the famous resort are grouped.

"Monte Carlo, California," by Night.

While the cameras record the movement of hundreds of players, a battery of 50 helio-arcs lay down a barrage of light as brilliant as sunrays. The helio-arcs use 150 amperes each and are supplied with power from a special generating plant at Universal City.

In addition to the helio-arcs, hundreds of ordinary arc lamps glow on the fringes of the set to give the greatest possible light for photographing the action.

The illuminating details on the big setting are in charge of Harry Brown, chief electrical engineer at Universal City, who has under him a staff of specialists.

One of the most interesting mechanical features of the big set is the field telephone service. Perched on a hill far above the set Erich von Stroheim sits with a telephone head piece strapped around his head. He speaks his orders into the transmitter in an ordinary voice. From huge megaphone-like funnels around the set his voice is amplified so that it carries to all points of the set.

For nearly a week Erich von Stroheim, Universal director, and members of his staff cruised the shores of Catalina Island and Southern California to locate sites for the erection of settings for his next Universal production, "Foolish Wives."

The scenes of this photodrama, which was written by von Stroheim, and in which he will play the role of the heavy (as he did in "Blind Husbands") are laid on the Island of Monaco, and many of the scenes occur in and about the famous gambling casino at Monte Carlo.

Von Stroheim knows the locale thoroughly, but he has added to his personal knowledge of Monte Carlo by reading every available authority on the famous palace of chance. There is no one spot in Southern California which will give a faithful reproduction of the location of the casino, so von Stroheim built certain sections of the gambling palace in different spots. The main part of the building was erected on the rocky shores of Catalina Island; another wing was built at Laguna Beach, and still another part was constructed at Balboa Beach.

Von Stroheim personally selected the various locations.

Tattoo This On Your Hat-band!

HARRY CAREY'S first Universal-Jewel is coming. Exhibitors know the patron pulling power of this star. They have found him to be one of the greatest drawing cards in the entire deck of Universal's artists. They have packed their houses with his Special Attractions. They will smash every record with his first Universal-Jewel.

Their patronage has been built up by Harry Carey's five-reelers. It will grow to stupendous size when their audiences see "The Fox." It is a superlative production, if there ever was one. No pains have been spared to make this first Carey-Jewel the most worth while picture ever made. And it is.

We cannot drive home too emphatically this fact: YOU CANNOT AFFORD TO PASS UP "THE FOX." You, Mr. Exhibitor, know how much money you made with Harry Carey in Special Attractions. Well, you haven't really started to make real money until you book this Carey-Jewel. You know what Priscilla Dean's Jewels can do for your box office, don't you? The Carey-Jewel is, without exaggeration, the best Jewel that Universal ever made. 'Nuff sed.

Perhaps the motion picture industry MIGHT make a better film of smashing Western adventure than "The Fox"; but, doubtless, it never will.

"Reserve at least one day a week for Universal pictures"

52 Universal Special Attractions this year.

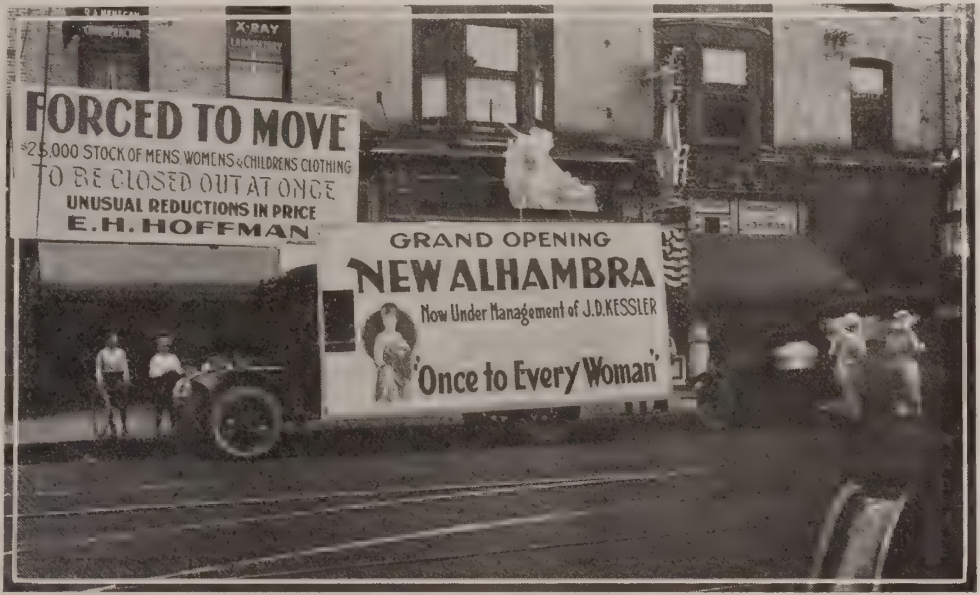
Third Story Ready for Miss duPont

MISS DU PONT, Universal's beautiful young blonde star, will appear as a sculptor in the mad whirl of Parisian night life, in "Clay," the third Universal starring vehicle which has just been selected for her. The story was originally called "The Wind Along the Waste," a widely-read magazine story by Maud Ansley. J. Grubb Alexander is to interpret it for the screen. Production upon the colorful drama will start immediately upon the completion of "Ropes," the Universal picture which now engages the newest star, to find her place in the galaxy of Universal satellites.

"Ropes" was written as a one-act play by Wilbur Daniel Steele and created a mild sensation whit it appeared recently in Harper's magazine. It is in production at Universal City under the direction of Paul Scardon. The story is based upon the lonely existence of the wife of a blind keeper of an isolated lighthouse. Playing opposite Miss du Pont is Pat O'Malley, famed in his own right as a photo-player and one admirably suited to interpret the heroic lover in the picture.

Miss du Pont's elevation to stardom is one of the most interesting chapters in the history of the motion picture industry. Eighteen months ago she was a designer of women's clothes for a big Los Angeles modiste. She was summoned as a technical expert in the filming of "Lombardi, Ltd." With her aptitude for the drama weighted by this brief association, she prevailed upon Rex Ingram, then directing at Universal City, to give her small role in "The Day She Paid," Erich von Stroheim, who was then just assembling his cast for "Foolish Wives," the million-dollar super-film, selected her from among 612 applicants, including practically every feminine star and leading woman of the motion picture industry outside of Universal City to play the principal feminine role in his support in the epochal production. After a year's role in "Foolish Wives" and long before the picture neared its release date, Universal offered Miss du Pont a starring contract and production began on her initial vehicle..

The first story, "The Rage of Paris," which is scheduled for reelase early in October and which has already been pronounced by astute critics as one of the most romantically colorful photodramas ever released by any company.


X-RAY
FORCED TO MOVE
$25,000 STOCK OF MENS, WOMENS & CHILDRENS CLOTHING
TO BE CLOSED OUT AT ONCE
UNUSUAL REDUCTIONS IN PRICE
E.H. HOFFMAN
GRAND OPENING
NEW ALHAMBRA
Now Under Management of J.D. KESSLER
'Once to Every Woman'

At the Opening of the New Alhambra, Canton, O., J. D. Kessler Ballyhooed "Once To Every Woman" In a Neat, But Not Gaudy, Way, and Succeeded In Making the Opening a Huge Success. The Special Twenty-four-sheet Was Tacked On To a Touring Car and Made the Rounds of the City.

Eddie Polo Nearing Final Episode of "The Secret Four"

EDDIE POLO is working on the concluding episodes of his latest Universal serial. The story is called "The Secret Four" and deals with the international quest for oil. Albert Russell is directing. Opposite the famous serial star is Kathleen Meyers, one of the most popular of the younger leading women.

EDITORIAL

(*Continued from page* 10.)

Dr. Livingston, has been acclaimed in terms of enthusiastic praise.

Now for Announcement Number Three: Universal will present the world's greatest serial star in a screen narrative based on the most popular story ever written—Eddie Polo in "The Adventures of Robinson Crusoe."

EXHIBITORS' BEDTIME STORIES

(*Continued from page* 10.)

with Miss duPont; a Mayo Knockout, called "Go Straight"; a Hoot Gibson Humdinger entitled "Red Courage" and lots more like 'em, if not better.

The Good Fairy-Godmother had not Finished her Good Deed yet. She sent him a Wonderful Parchment called the "Universal Press Sheet" which showed the Very Wise Manager how to Obtain the Utmost in Advertising, Publicity and Exploitation at the Least Cost.

The V. W. M. Took Heed of all the Valuable Suggestions and Used them. After that, Everything was Jake, as we say at the Club.

Moral: Cuddle up to Universal.

P. S.—We forgot to mention that the V. W. M. married the Beautiful Princess called S. R. O. and they both lived Happily Ever After.

"Cuddle up to Universal—you'll be needing us"

“Phen
Suc
too
to

---H. I

Carl Laemmle
presents

**PRISCILLA
DEAN**

Stuart Paton's Tremendous
UNIVERSAL-JEWEL
Adapted by Lucien Hubbard
From Edwina Levin's novel
"FALSE COLORS"

"REP

nenal
ss
good
nceal"

ELSON

"THE phenomenal success made with 'Reputation' for the four-day run is too good to conceal from you. The best matinees I ever had were done with 'Reputation' and the evenings took care of themselves.

"You can tell the universe that this picture is the surest, safest success of the year."

—H. E. NELSON,
Star Theatre,
Quincy, Ill.

"THINK this is the best picture Priscilla Dean ever played in and it should set a new record for her. Picture finished strong on its seventh day and pleased patrons."

—W. J. LYTLE,
San Antonio Amusement Co.,
San Antonio, Tex.

"THIS is a great picture and will make Dean very popular. She sure is great in this one."

—D. F. THOMBUY,
Paramount Theatre,
Nebraska City, Nebr.

UTATION"

Bear Mountain Outing Huge Success

Universal Employees Spin a Mean Toddle Top On Annual Picnic—Jazz Band Puts Pep Into Dancing Contest—Governor Miller Furnishes Worst Weather of Season for Trip

APPROXIMATELY three hundred members and friends of the Universal Association had the time of their young lives at the annual outing of Universal's employees. Despite inclement weather, a great number turned out and voted the party successful in every way.

Boarding the good ship "Nassau" at 10.30 the combined forces of Fort Lee and 1600 Broadway proceeded up the Hudson to the Bear Mountain landing. Buses took the party to the Bear Mountain Park plateau, where the members parked themselves to await the arrival of Old Sol. That gentleman, not fully understanding the announcement made by E. H. Goldstein, thought he was entitled to take the day off from work, too.

While waiting for the aforementioned gentleman to put in an appearance so that the program of athletic contests might be carried out, Harry Fisher's Colored Jazz Band turned out some of the zippiest syncopation heard in some time. After one of the numbers one of the players asked the band leader what they were to play next. "Wang Wang Blues" was the answer. "Oh, Lawd," replied the player, "Ah jes' been playin' dat number!"

Only one touch of tragedy marred the otherwise peaceful calm of the day. Sidney Singerman went out on the lake in a rowboat to eat his lunch and was driven out of sight by the fury of the waves. A rescue party set out but was unable to find a trace of the ex-Glasgowite. Finally, after much searching, a small spot was seen on the horizon. "That's Singerman's boat, all right," declared Supt. Edward F. Murphy. "How can you tell at this distance?" asked Henry Clay Bate, president of the Universal Association. "Oh, you can always tell a Scotchman's boat—there are never any seagulls following it!" Mr. Singerman was so upset by his experience on the raging deep that he had to be taken home in one of the motor trucks belonging to the Ben H. Grimm Trucking Corporation, Inc., of New York City.

During the afternoon an impromptu dancing contest was started. First honors went to the Fort Lee contingent, Miss Irene Kiengle and Matty Bobat winning the event, while second place was given to Miss Grace Christoff and George Rogers. A dark horse had been entered in this event, but he failed to show up. Incidently, this mysterious disappearance of Harry Parsons is one of the most baffling occurrences of its kind in the history of the Missing Persons Bureau, and puts Harry in a class with Charley Ross, "the man behind Dr. Cramer (the fans want to know)," the Elwell murderer, and the two persons who voted for Cox for president.

The moonlight boat trip back was enlivened by the musical efforts of the more talented members of the party. The sail down the Hudson at night was not the least enjoyable feature of the well-arranged and efficiently-executed program.

Credit goes to Messrs. Murphy, Monahan, Bate, Ludwig, Biggart, Singerman, Miss Ruth Barry and all those who gave so unstintingly of their time and effort to put the outing across. The co-operation given by the many members of the Industrial Democracy organization of the Fort Lee factory who attended the picnic, the idea of Mrs. Todd, did much to assure its success. The excellent spirit manifested by all present, and the courtesy of the Universal officials in granting a holiday to the employees were all factors in making the outing so memorable and happy an occasion.

But we wish we knew who vamped Harry Parsons off the boat before it left.

Europe Hungry for Comedies, Says Julius Stern

Century Brand One of Most Popular Products On Continent—Film Humor of Inestimable Value In Bolstering Morale of War-racked Countries Abroad, Says Executive

SOME of the largest countries in Europe in their great fight to re-establish normalcy, have a gnawing hunger for clean comedies, says Julius Stern, president of the Century Comedies, who has spent three months investigating conditions in Paris, London, Berlin, Antwerp and other important European cities. Mr. Stern speaks in a most optimistic vein, and mentions the unusual methods some of the cities and larger owns resort to in their efforts to offset the depression that has prevented the return of normalcy.

These methods are the shooting of two short comedies on the same bill, and more than half of the week is given over to all-comedy programs. This, Mr. Stern points out, does more to keep the people's spirits up than anything else. Cities like Paris, Berlin, Munich, Lyons, Luxembourg, Havre, and the countries of France, Czecho-Slovakia and Germany, resort to motion pictures for propaganda of good cheer more than any other of the countries in Europe, President Stern declared in an exclusive interview. The most popular comedies, according to Mr. Stern, are Sennett, Fox and the ever popular Century Comedies.

The educationals that show the wonders of America are always in demand. Although France and Germany are both producing to a great extent, American films are the most popular. "Passion" and other magnificent foreign products that played the United States are about the most familiar in the larger countries, the reason for this being the majestic presentations they received here.

THE EXHIBITORS' OWN PAGE

We Told You So!

"Luring Lips," with Edith Roberts.—Here is a pippin of a picture which came to us with no blaring of trumpets or with no superlative adjectives used to herald it, yet it proved to be a picture worthy of exploitation and a whole lot better than many so-called "super-specials." It is a class A, 100 per cent. winner, and will get the money on added days, if you go to it strong. The title is the only lame thing about it, and to our notion is not at all appropriate. However, we shall bring it back.—J. H. Vaughan, New Orpheum Theatre, Maquoketa, Ia.—Critical patronage.

* * *

"Desperate Youth," with Gladys Walton.—This is fine. It is not a Western, but it has that Universal punch.—W. S. Taylor, Star theatre, Arcadia, Fla. — Neighborhood patronage.

* * *

"'If Only' Jim," with Harry Carey.—Star well liked and this picture pleased the crowd.—Charles Lee Hyde, Grand Theatre, Pierre, S. D.—Small town patronage.

* * *

"The Fire Cat," with Edith Roberts.—Our operator, with a can of white paint and brush plastered the mere words "Fire Cat" on the sidewalks all over town. All one saw that day was "Fire Cat." It brought them in strong for this dull month. Play satisfactory.—Philip Rand, Rex Theatre, Salmon, Idaho. Small town patronage.

* * *

"Outside the Law," with Priscilla Dean.—This is a whirlwind in action; 100 per cent. melodrama.—Raymond Piper, Piper's Opera House, Virginia, Nev.

* * *

"Colorado," with Frank Mayo.—Good. Mayo becoming popular here.—O. R. Nation, Strand Theatre, Davis, Cal.—Small town patronage.

* * *

"Wolves of the North," with Eva Novak.—This picture is good. I use a Universal every Tuesday and it is a highly satisfactory program.—Lon Burton, Barion Theatre, Live Oak, Fla.—Neighborhood patronage.

THE "BOOST CORNER"

RAMEY-SPENCER REALTY COMPANY,
Lyons, Colorado,
August 10, 1921.

Mr. Frank Palmer Werner,
Werner Brothers, Movie Magnates,
Trinity, Texas.

Dear F. P. W.:

I note from reading between the lines in your Tribune advertising that some movie exchange has taken you to a thorough cleaning just about as they took Ramey & Ramey when they started up business, and I want to butt in and tell you that if you are looking for good pictures that will draw you a crowd, average, that will please your patrons, and make you a living profit, and will stand the acid test of pictures, just book up at least three days a week with the nearest Universal Film Exchange. Book one of their serials like "Moon Riders" or "King of the Circus" or the "Great Diamond Mystery," featuring Eileen Sedgwick, a Galveston girl, and with this two reels get a two-reel Universal Century Comedy and a two-reel Hoot Gibson, Eddie Polo or Marie Walcamp Western Picture, which give you five reels of old fashioned Western pictures compressed into two reels, and then on the other two days get the run of Universal Stars like Gladys Walton, the 17-year-old prodigy who has looks that will fade any of them, and oh, boy! get her in "Pink Tights" and knock 'em dead, for Gladys wears those said pink tights in as clean a drama as was ever filmed, Frank Mayo, whose North Woods Pictures are the best going; Eva Novak, Carmel Myers, Edith Roberts, Ann Cornwall, etc., and you will build up satisfied audiences who will soon quit looking for some million-dollar advertised picture featuring some Vera de Vamp who can act like a chunk of dough, and will drive your patrons away, regardless of how much it is advertised. And right here remember that Universal is the only producer who has ever made a million-dollar picture in the United States to date, and it is not yet released. Universal-Jewels are the super-productions of this firm and they are absolutely the best made. Dorothy Phillips in "Once to Every Woman," the greatest drama of home, sweet home ever filmed, with the publicity stunt of having local singer render "Home, Sweet Home" and "Alice Ben Bolt" during the performance, will pack a house in a town the size of Trinity, 3,000 population. The other Jewels are just as good, with a variety of actresses.

In touring over Northern Colorado and talking with exhibitors in towns of 5,000 to 7,500 population, I find that they all use Universal service and they tell me they are the only pictures they can consistently count on to make them any money. Goldwyn has some good productions, and have recently reduced their prices some, but Universal straight through has any of them beat a country block.

One exhibitor in a town of 6,500 made Eva Novak's "Wolves of the North" his Fourth of July special price offering, and it is only a regular program picture with Universal.

On your other days give one day a week to some of the others, and satisfy those who are finicky, but "Cuddle Up To Universal" for "white" treatment and a square deal.

I hape that you will understand the spirit of this letter, and realize that as a fellow exhibitor I like to see you prosper and there is no more certain route than the Universal route.

With best regards,

Your friend,
(Signed) O. J. RAMEY.

"Cuddle up to Universal—you'll be needing us."
52 Universal Special Attractions this year.

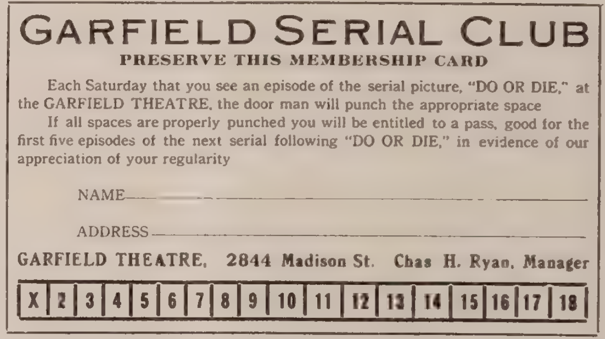
Paramount Circuit Vamped by "Luring Lips"

Universal Special Attraction, Starring Edith Roberts, Booked by Dominion Theatre, Vancouver. First Time House Has Run a Feature Not Made By Paramount or Realart

FOR the first time in its history, the Dominion Theatre, Vancouver, British Columbia, has run a feature not made by Paramount or Realart. Realizing the superlative merit of Universal Special Attractions, the Dominion Theatre shattered all its traditions and precedent by booking "Luring Lips," Universal's most recent Edith Roberts feature, for an entire week against competition of the heaviest sort.

After seeing a pre-view of the Universal Special Attraction in the projection room of the Canadian Universal Film Co., Ltd., the officials of the Dominion Theatre obtained first run privileges for the entire week of August 22 from Manager Jacobs.

After playing the Dominion Theatre, "Luring Lips" was presented in the entire Paramount Circuit in British Columbia. This recognition of the worth of the Universal product has now reached a point where a considerable portion of exhibitors not only prefer Universal Special Attractions to so-called Super-Features of competitive producers, but also frequently give precedence to Universal short subjects over five-reel films of other brands. Many houses have featured Century Comedies, Universal Serials and other short-reel features in preference to longer features.



GARFIELD SERIAL CLUB

PRESERVE THIS MEMBERSHIP CARD

Each Saturday that you see an episode of the serial picture, "DO OR DIE," at the GARFIELD THEATRE, the door man will punch the appropriate space

If all spaces are properly punched you will be entitled to a pass, good for the first five episodes of the next serial following "DO OR DIE," in evidence of our appreciation of your regularity

NAME——

ADDRESS——

GARFIELD THEATRE, 2844 Madison St. Chas H. Ryan, Manager

X	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18

Charles H. Ryan's Original Serial Club "Stunt" For "Do or Die," Used With Great Success by Garfield Theatre, Chicago.

Another instance of the overwhelming popularity of Universal Special Attractions was manifest recently in Winnipeg where five out of seven leading theatres played Universal "Gala Weeks" simultaneously. Exhibitors everywhere are realizing the advantages to be derived from "Cuddling Up To Universal's" consistently satisfactory and money-making product.

Exhibitors throughout the United States and Canada have written to officials of the Universal Film Manufacturing Company expressing a belief that the excellent programs offered by that concern have done much to invigorate the industry, and have been responsible to a considerable degree for the increase in patronage recently. Increased receipts attest to the value of 'U' films.

Louise Lorraine Signs for Three Century Comedies

LOUISE LORRAINE, late star of "The Adventures of Tarzan," has signed a contract with Century Comedies to appear in three pictures, in which Miss Lorraine will be the star.

Her first picture for Century has been finished, and has been given the name "Sea Shore Shapes" and will also feature Baby Peggy, Teddy, the brilliant Dane, and Bud Jamison. It will not be a bathing girl picture, but most of the scenes are taken in and around the seashore. The action is fast, thrilling and funny. Teddy, the Dane, and Baby Peggy have prominent parts, and in this comedy a new combination has been formed temporarily.

Other comedies in the making will also play up Teddy and Baby Peggy, and though it seems that Baby Peggy has deserted Brownie, Teddy will take only those parts that require a larger dog than Brownie. "Sea Shore Shapes" was written especially for Miss Lorraine, who secured considerable prominence for her excellent work in a recent Universal serial, "The Flaming Disc." Louise Lorraine is well known for her small parts in former Century Comedies, at which time she was leading woman to Harry Sweet. It has not been decided who will direct Miss Lorraine in the other two Century Comedies.

Harry Carey Ready For Big New Story

HARRY CAREY will be the guest of honor at Tuesday's meeting of the Ad. Club at the Alexandria. The star is in 'Frisco now, getting himself all pepped up for his forthcoming Universal-Jewel feature, "Man to Man." He will rush back, however, in time for the Tuesday luncheon, at which time he will talk about the impetus that advertising gives business.

Production on "Man to Man" will start soon. It is to be filmed from the novel by Jackson Gregory. A particularly capable cast will be engaged for this Universal-Jewel.

Stuart Paton has been assigned to direct the star, by Irving C. Thalberg, in recognition of Paton's work as the director of "Reputation" and "Conflict," super-features starring Priscilla Dean.

Continuity for the picture is being written by George C. Hull. He was assigned to the task by Lucien Hubbard, scenario editor at Universal City, and has the screen script in readiness for the start of production.

"Man to Man" will give Carey an unusual vehicle and one admirably suited to his dramatic power. Briefly, it concerns a westerner who goes to the South Seas. He falls as low as it is possible for a gentleman-born to fall and then regains himself magnificently through the influence of a woman. The cast has not yet been selected.

Winnipeg Almost Solid for "Gala Week"

Five of Seven Leading Theatres Take Advantage of Universal Anniversary Offer With Excellent Results

ANOTHER sensational achievement put over by Manager C. Hague of Canadian Universal Film Company, Ltd., was the booking of Gala Weeks in five of Winnipeg's leading motion picture theatres during the week of August 22. The only other first run houses in Winnipeg, the New Allen and the Capitol, were unable to take advantage of Universal's Anniversary offer on account of previous bookings.

Each of the five theatres running Gala Weeks originated some clever displays for their fronts and lobbies and, in consequence, were able to report most satisfactory box-office receipts for that period. A photograph of the ingenious ballyhoo originated by the Lyceum for "The Man Tamer," Universal's Special Attraction starring Gladys Walton, is shown on this page. Beside this effective exploitation stunt the Lyceum arranged a most attractive lobby display for "The Man Tamer."

LYCEUM ALL THIS WEEK
UNIVERSAL GALA WEEK
Gladys Walton
The Man Tamer
"THE MAN TAMER"
Go Now
HE MAN

A Circus Wagon, a Caged Lion and Trainer Helped Put Over "The Man Tamer" in Great Style For the Lyceum Theatre, Winnipeg.

Two full sized cut-outs of Gladys Walton in circus costume were placed at either side of the lobby. The front was draped with striped red and white canvas to represent a circus tent. This was labeled, "Main Entrance To Big Top." A cut-out of a typical "spieler" was placed in front of the theatre. This figure bore a large sign, "Big Show Now Going On," and had its arm outstretched and pointing towards the box-office.

Amusing captions were painted on cardboard and hung over the front, and the whole display was topped by a long streamer at either end of which were circus hoops torn in the center and full-size cut-outs of Miss Walton's head peering through. A record box-office repaid the Lyceum for what little trouble it had gone to in order to properly exploit the picture.

A generous display of "paper" by the Monarch Theatre was instrumental in putting over "If Only Jim," a Universal Special Attraction, in great shape. Liberal use of one-, three- and six-sheets in the Monarch's lobby and front proved effective crowd-pullers. Considerable space was devoted to exploiting "Society Dogs," a two-reel Century Comedy starring Brownie the Wonder Dog.

The National Theatre covered the walls of its lobby with artistically-framed lobby-photographs of "Short Skirts" to draw patronage to see the Universal Special Attraction starring Gladys Walton. Many of the audience commented on the simplicity and effectiveness of the National's lobby and congratulated its enterprising manager on his excellent selection of a program for that week. Gladys Walton, the vivacious eighteen-year-old Universal motion picture star, is fast becoming the most popular screen artiste in that city, they declared.

One of the best weeks of its career was had by the Garrick Theatre which played "Luring Lips," Edith Roberts' latest Universal Special Attraction. This is the picture which broke into the Paramount Circuit in British Columbia the same week with such success. After playing the Dominion Theatre in that town—it was the first time that house had ever shown any product other than Paramount or Realart—it was booked solidly over the entire Paramount Circuit in that province.

A well-balance display of one-sheets and lobby cards in front of the Province Theatre gave that house a dignified and artistic appearance for its week's run of "Man Trackers," Universal's Special Attraction, with an all-star cast headed by George Larkin and Josephine Hill.

Gladys Walton Story Started at Universal

JACK PERRIN, well known as a Universal Western star, has been engaged as leading man to play opposite Gladys Walton in the fascinating little Universal star's forthcoming photodrama, "The Guttersnipe." Perrin was leading man for Gladys Walton in her first big success, "Pink Tights." Production on "The Guttersnipe" will start immediately under the direction of Dallas FitzGerald, who has just beeen signed by Universal and whose initial work at Universal City will be to guide Miss Walton through the speedy channels of her latest starring vehicle.

"The Guttersnipe" was written by Percival Wilde, author of many screen successes and is considered to be particularly well suited to Miss Walton's clever screen interpretation. Wilde's most recent Universal success was "Moonlight Follies," Marie Prevost's first starring vehicle.

In theme, "The Guttersnipe" concerns a little waif of the streets, who goes through an amazing sequence of startling adventure before she finds happiness with the man for whom the Fates intended her. The atmosphere of the story is Metropolitan, New York being used as its principal locale with the atmospheric background changing rapidly through its drab, sordid via dolorosa of the slums to the arcady of luxurious comfort.

In addition to Jack Perrin, Dallas FitzGerald has assembled an interesting cast to give Miss Walton capable support. In important roles will be seen such screen favorites as Walter Perry, Kate Price, Ed. Cecil and Sydney Franklin.

The "Guttersnipe" will be Mr. FizzGerald's first picture for Universal.

Read what the newspaper critics said:

GLOBE: "A plaintive picture of self-sacrificing youth."

EVENING WORLD: "A pictorial triumph—many pathetic incidents."

POST: "Packed with heart interest. Will accomplish its purpose of touching many hearts."

HERALD: "Homely intimate details."

SUN: "Intimate glimpses of humble home-life."

TELEGRAM: "A wonderful story made into a picture classic."

TRIBUNE: "Going to be a great success."

MILWAUKEE JOURNAL: "A splendid production."

WISCONSIN NEWS: "Striking picture presented so sincerely and naturally that it must impress. Will find popularity."

CARL LAEMMLE Presents
The amazing story of
"FANNY HERSELF"
By Edna Ferber

"NO WOMA

This is how your trade paper critics received it:

EXHIBITORS' HERALD: "A soul-stirring drama, a fine achievement, a page out of the book of life, done in a big way."

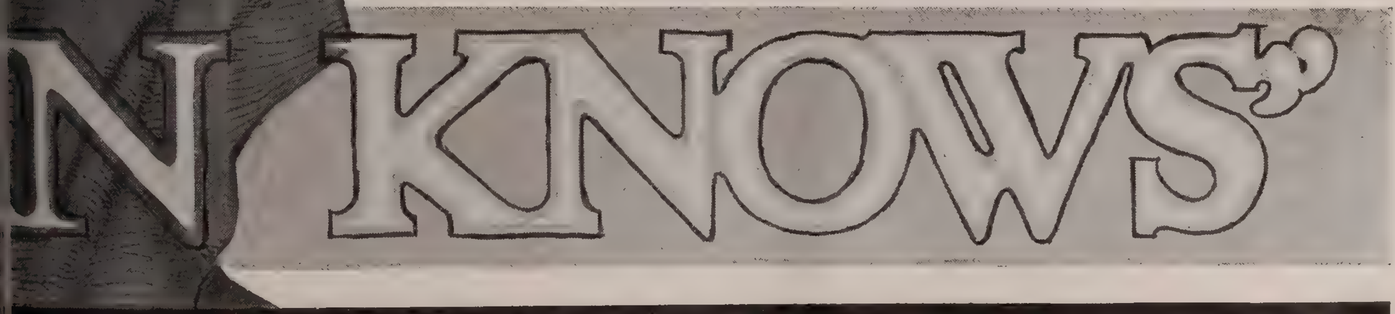
TRADE REVIEW: "It grips and tugs at the heartstrings—one of the most interesting and entertaining photoplays of the season. One of the greatest human documents ever screened. Tears and laughter are intermingled in a most pleasing fashion and everyone should enjoy seeing it."

NEWS: "There is no question about this picture being one of the best sure-fire box-office bets of the season. In fact, any exhibitor who books it is certain to put up his S. R. O. sign. It is the marvelously human incident which offers the greatest appeal. The acting is highly commendable—the types are perfect."

M. P. WORLD: "A positive success. It is a human document. Its human appeal is enormous. There is no let-down in compelling the interest of the onlooker. Tod Browning has accomplished something that he and Universal can well be proud of. Far above the average."

ZIT: "On Sunday night it seemed that everyone who had ever read the story tried to jam, cram and slam his way into the theatre. A film that should meet with the approbation of motion picture devotees."

UNIVERSAL-JEWEL PRODUCTION
Directed by Tod Browning, the man who made "Outside the Law"



Greatest Talent Now Under Universal's Banner

WITHIN the confines of Universal City to-day there are more famous personalities than have ever before been assembled under the banner of one producing organization.

Actually at work to meet Universal's agreement with exhibitors for fifty-two special attractions a year, a number of super-features, scores of short-reel releases and a dozen serials, are fifteen famous stars.

Specializing on Universal-Jewel productions, the utmost in photodramatic entertainment, are Harry Carey and Priscilla Dean. In the group now producing Universal Special Attractions are Gladys Walton, Frank Mayo, Marie Prevost, Hoot Gibson, Miss duPont and Herbert Rawlinson. The serial field is headed by Eddie Polo, the hero of many chaptered screen narratives, and in the same group are Eileen Sedgwick and Art Acord.

Lee Moran heads the list as the famous fun-flinger of a hundred successful comedies. Bert Roach, a comparative newcomer at Universal City, has already established an enviable reputation of screen fun and is hard at work on short-reel feature comedies.

In a class which might be designated as producing super-feature specialties is Erich von Stroheim, the star and director of "Foolish Wives," the million-dollar epoch which goes to the screen as Carl Laemmle's greatest achievement. Then there is Lon Chaney, the noted character star.

It would be an oversight to pass up the Hon. Josephus Martin in speaking of stars. Charles, the elephant de luxe, seems almost as clever as his bow-legged friend, Mr. Martin.

In addition to its contracted stars, Universal employs hundreds of famous players, and the day's roll call is particularly strong in famous names. In one production alone every member of the cast is qualified for stardom. They are playing now in support of Lon Chaney. Opposite the star is Irene Rich, and associated with her in the supporting cast are such notable as Alan Hale, Dagmar Godowsky, Stanley Goethals, the famous little screen kiddie; Spottiswoode Aitken, Herbert Standing and Frank Campeau.

Picking famous names at random from the daily working schedule at Universal City, one finds Lillian Rich playing in supportof Herbert Rawlinson in his photodrama "The Millionaire"; Doris Pawn in the same cast; Pat O'Malley, Lloyd Whitlock and Mary Philbin in support of Miss duPont in "Ropes"; Claire Windsor supporting Frank Mayo in "Dr. Jim," and a dozen more, all great, or near great.

First Rawlinson Vehicle a Maze of Trick Thrills

THERE he is and there he isn't. Who? Why Herbert Rawlinson in his forthcoming Universal mystery photo-drama, "The Millionaire." The star is at work on the story at Universal City and the technical department under the supervision of Archie Hall is adding to the mystery with an amazing series of secret doors, hidden passageways and all the tricks and devices of the man who likes to disappear into thin air when there is a knock at the door.

Rights to "The Millionaire" were purchased by Irving G. Thalberg, director general at Universal City, from the estate of the late George Loane Tucker. Jack Conway is directing and Lillian Rich is giving the star admirable support in the leading feminine role.

Perrin Picked to Play Opposite Gladys Walton

IRVING G. THALBERG, director general at Universal City, has selected Jack Perrin, a star in his own right, and one of the most popular leading men, to play opposite Gladys Walton in the fascinating little Universal star's forthcoming photodrama, "The Guttersnipe." Production will start immediately under the direction of Dallas FitzGerald, who has just been signed by Universal and whose initial work at the world's film capital will be to guide Miss Walton through the speedy channels of her latest starring vehicle.

"The Guttersnipe" was written by Percival Wilde. In addition to Jack Perrin, Dallas FitzGerald has assembled an interesting cast to give Miss Walton capable support. In important roles will be seen such screen favorites as Walter Perry, Kate Price, Ed. Cecil and Sydney Franklin.

Unique Contest Staged, Universal versus Lasky

KIDDING Irving G. Thalberg about Universal City always gets a call and sometimes a raise. Someone around the Lasky lot ventured to say that Universal's huge portable power plant wouldn't stack up with a similar piece of equipment at Lasky's. Thalberg immediately challenged the Vine Street studio to a power-generating tournament with the world's film capital. Harry Brown, chief electrical engineer at Universal City, is arranging the details. It is planned to take Universal's big seven-speed Juggernaut and contend with the Lasky apparatus on a run to the beach and back. Then the Universal power wagon will flood a set of a specified dimension with light and let the Lasky wagon try and equal it. The event is scheduled for some time in the near future.

New Serial Policy Outlined by Universal

STRIKING and novel changes in serial policy and production are announced by Universal. Harry M. Berman, general manager of exchanges for that company, predicts that his organization is taking the first steps of a new departure that will make history in the motion picture world.

Universal not only is changing the form of its serials, but also is changing its method of presenting them to the public, says Mr. Berman. The change in production is best exemplified by "Winners of the West," a new Art Acord serial based upon the exploits and adventures of Capt. John C. Fremont, and which is said to preserve the actual incidents of history with faithful realism and startling climaxes.

The future presentation of Universal chaptered photodrama, it is outlined by Mr. Berman, will be based upon a nation-wide exploitation campaign. Universal intends to "sell" its serials to the public just as it sells its Universal-Jewels, or other superpictures.

"Universal is going to startle the film world with its future serial policy," said Mr. Berman. "We now are making serials that are so different from all serials which have gone before, that we even are tending to get away from the name 'serial.' Our new chaptered product, 'Winners of the West,' is a 'continued feature.'

"So that the new form of 'continued film story' may be properly presented, we have created a Serial Exploitation Department. Fred J. McConnell, long known as an expert and veteran serial exploiter, has been engaged to head this work. He now is perfecting plans which will prove a startling innovation to the present method of considering and handling serials.

"Universal's new form of episodic thriller is not only a welcome innovation in the serial field, but it also is censor proof. We are making 'Winners of the West' so that every censor and every parent will have to say: 'I see no harm in showing this to children. It is history and it will teach them a lesson while it thrills and amuses them.'

"It is Universal's belief that serials must be made so that children may see them without question. The serial being the type of film entertainment enjoyed most by the youngster, he should not be denied such pleasure. It is important, however, that the serial be so produced that the children who see it may reap benefits of an instructive nature in addition to amusements.

"That is why Universal is making 'Winners of the West.' In so doing, we have picked out one of the most romantic and thrilling stories of the New World—the adventures and exploits of Capt. John C. Fremont, whose expeditions across the Rockies were largely responsible for the early acquisition of the West Coast.

"Three installments or episodes of 'Winners of the West' have been received in the East, and I want to say that we are astonished as well as delighted at the excellence of the feature.

"Incidents that one has read in history are reproduced on the screen in remarkable realism. The picture is a story of the gold rush days of '49 and all costumes, weapons and surroundings are perfect from a historical standpoint. It is American history, with all its thrills, woven into a screen story that is as entertaining as any thriller ever filmed.

"Following 'Winners of the West,' Universal is projecting a chaptered film woven around the famous expedition of Henry M. Stanley into Africa to find Dr. David Livingston. Eileen Sedgwick will play the leading role in this feature, that of a young newspaper woman who joins the expedition. Although this part has been written into the actual story of the famous expedition, it will in no way detract from the visual and actual presentation of the startling events of the strange trip through the heart of the Dark Continent—a trip that almost every schoolboy knows. Other American historical stories are expected to follow in 'continued feature' form. These chapter films Universal means to popularize through the length and breadth of the land by exploitation of all kinds. Believing that every American will be interested in these history-thrillers of pioneer life, Universal is going to give them the greatest possible publicity, thereby paving the way for the exhibitor who shows them on his screen.

"Arrangements for their use by schools, historical societies, churches, boys' clubs, Boy Scout organizations and similar interested associations, so that there will be no conflict with Universal exibitors, are being made."

Another instance of Universal's supremacy in the serial field is the announcement that Eddie Polo's forthcoming serial will be "The Adventures of Robinson Crusoe."

RAILROAD TICKET
on
Poppy Limited

Good for
ONE
Continuous Trip
To
CUBA
And Return
With
Eddie Polo
"DO OR DIE"
To Come
STARTING PLACE
Is At The
New Poppy Theatre
2229 Brooklyn Ave.
Saturday, Sept. 17th

RETURN COUPON
Come Often
Every Saturday
No Stop-Overs Allowed
BECAUSE
You Will Miss the
Thrills of Your Life
In
This Fastest, Most
Thrilling and Most
Enjoyable Serial
Ever Run

WARNING
THIS LIMITED
MAKES NO STOPS
FOR
EIGHTEEN WEEKS
Then
It Will Stop
SUDDENLY
With a Bigger
CRASH
Than Any
Train Wreck
IN THE HISTORY
OF THE WORLD

Program for Saturday, Sept. 17
EDDIE POLO
In His
FIRST EPISODE
of
The World's Greatest Serial
"DO OR DIE"

THIS TICKET
will admit Free two children under 12 years if accompanied by an adult.
On This Day Only
FREE LOLLYPOPS
To Children Attending
The Matinee at 2:30 P.M.

Exploitation Stunt Used By New Poppy Theatre For "Do or Die" Serial.

People like news reels because they picture human drama that is real-not stagey

People like International News *best* because it shows this real human drama in its finest and most varied state

International News

The
WORLD
BEFORE YOUR
EYES

ALWAYS FIRST

NO EXTRA COST
FOR BIG EVENTS

REAL LIFE DRAMA
AT A FRACTION OF THE
COST OF YOUR FEATURE

RELEASED THRU
UNIVERSAL

"Reserve at least one day a week for Universal pictures"
52 Universal Special Attractions this year.

Publicity Page for "The Rage of Paris"

NEARLY CHOKES TO DEATH IN SANDSTORM FOR MOVIE

MISS duPONT, Universal star, in "The Rage of Paris," declares that life in pictures has been just one thrilling, spectacular incident after another for her.

In "Foolish Wives," in which she is a featured player, she was burned by fire and drenched with water half a dozen times, while in "The Rage of Paris" she is caught in a terrific sand storm in which she is literally blown to pieces.

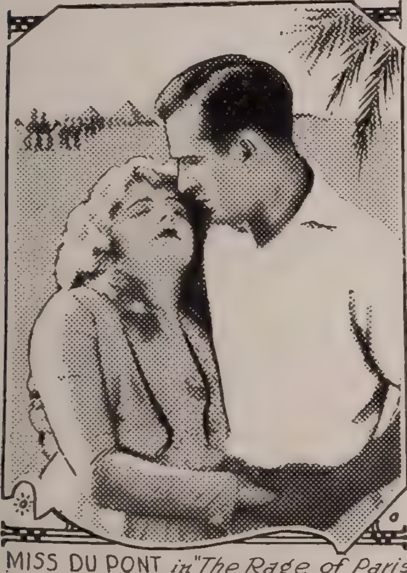
"I have a friend," said the beautiful blonde actress the other day, "who is in comedies, and she was telling me of some of the exciting things she had to do to make the public laugh.

"She told of leaping off a building, diving off a rock into the sea, and a few little things like that, but when I told her some of the things I had to do in drama, she admitted that my story was the best.

"In Mr. von Stroheim's picture I leap from a burning tower into the sea, am forced to lose my balance and fall overboard out of a canoe in a lake, and remain on a couch that catches fire and burns all the draperies, even catching the sleeve of my negligee; all in a few days.

"However, the most difficult of all the thrilling scenes was the sandstorm in "The Rage of Paris." I was simply choked with sand; for days afterward my lungs were full of it."

Miss duPont will be seen in "The Rage of Paris" at .... theatre.



MISS DU PONT *in "The Rage of Paris"*
IT'S A UNIVERSAL

PEACOCK FEATHER GOWN COSTING $10,000 SCREENED

EMBRACING in its colorful, dramatic scope the ultra-exclusive social set of Long Island, the revelry of New York's famous Riverside Drive apartments, the bizarre beauty of Parisian life and the stillness of the vast Arabian desert, "The Rage of Paris," Miss duPont's premiere starring vehicle, coming to the .... theatre on ...., is a milestone along the highway of screen progress.

The scenes in the Arabian desert, a sandstorm, terrific in its intensity, are unrivaled in their stark, vivid realism. The spectator fairly breathes the stifling heat of the desert sands, so faithfully has the story been told. Interwoven into the wastes of the desert is a tale of renunciation and self-sacrifice, furnishing a most striking finale for a colorful photodrama.

The Bal des Deux Arts is a tremendous spectacle, startling in its photographic conceptions of lighting and costumes. Garbed in a magnificent peacock feather gown, costing over $10,000, Miss duPont, said by many to be "America's most beautiful blonde," gives a bizarre dance interpretation that is electrifying. Miss duPont proves herself an artist of the dance as well of the silver sheet.

The stilted, unreal pretenses of the bought-and-paid-for marriage of social convenience are bared in the scenes of New York's Fifth Avenue and Long Island heart-markets.

Jack Conway, noted director, who directed "Lombardi, Ltd.," was responsible for the unusually artistic presentation of "The Rage of Paris," an adaptation for the screen by Lucien Hubbard of Du Vernet Rabell's "The White Peacock Feather."

❦

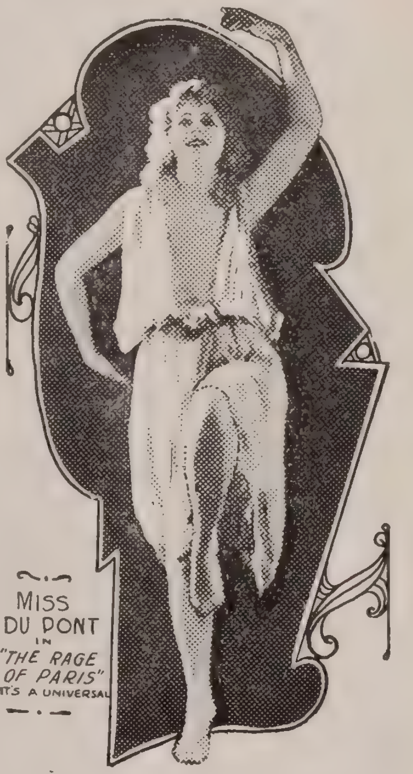
BLONDES MORE POPULAR THAN EVER, INSISTS ONE

WHO says blondes are dying out in public favor?

No one who ever saw Miss duPont, said by many to be "America's most beautiful blonde," could uphold the statement disparaging to the flaxen ladies.

This revulsion of sentiment, which it attributed to the public, is due to the overrunning of the country of the peroxide queens. No blonde, originally intended for a brunette, can be made as attractive as her original self by a touch of the foaming chemical.

Thus the sudden swing back to nature, to naturalness of beauty without requisitioning the nation's chemical supplies.



But Miss duPont was born, raised and educated a blonde. Not in the process of development has she decided that blonde tresses would photograph well. She just couldn't help her blonde beauty. But the strange thing is that she admits that she favors brunetttes. "The most beautiful blonde in America" isn't satisfied—she would like to be something else, which is only another way of showing that we always want what we haven't got.

Her features are Grecian in their simplicity. Her soft, flaxen hair falls in graceful rivulets. Poise and grace are the keynotes of her movements.

Miss duPont's introduction to cinema fame will be at the .... Theatre next .... in "The Rage of Paris," her first starring vehicle for Universal. "The Rage of Paris" is a colorful drama of life and love, with New York society, Parisian night life and the stillness of the great Arabian desert as the picturesque backgrounds.

Miss duPont is also leading woman in Erich von Stroheim's million dollar production, "Foolish Wives," soon to be shown.

"Cuddle up to Universal—you'll be needing us"
52 *Universal Special Attractions this year.*

Regarding The Star, Miss duPont

"SHE is the most beautiful blonde in America."

No less an authority than Ralph Miller, the noted California artist, is responsible for the statement.

The creamy softness of her skin, the supple beauty of a graceful body, the rich profusion of her golden hair, and the simple and graceful Grecian symmetry of her features, bear out the statement.

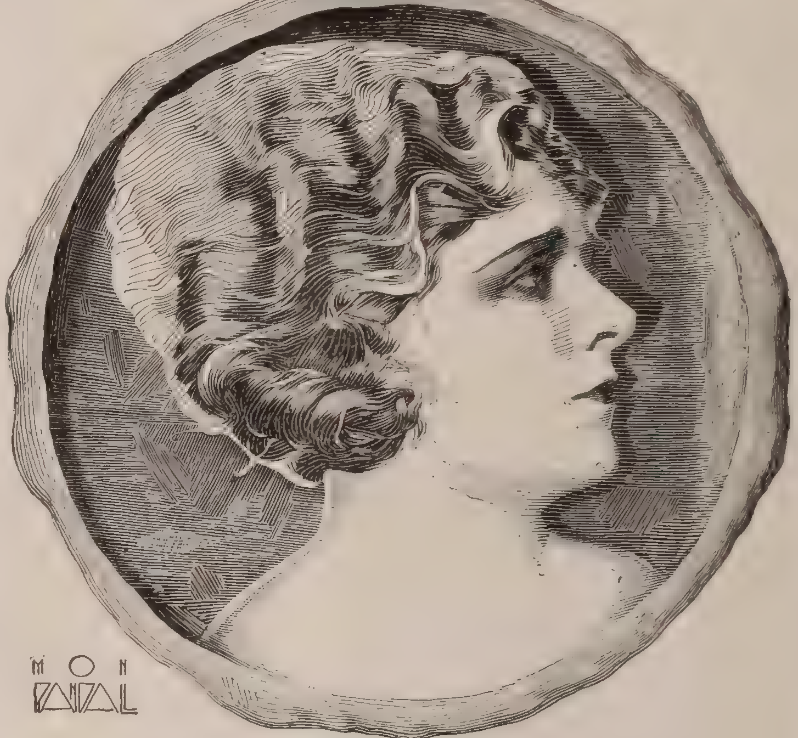
Added to this, she has the rare gift of combining with her comeliness the ability to express her emotions on the screen.

Miss duPont makes her initial appearance to the public .... at the.............................. Theatre in "The Rage of Paris," a Universal photodrama adapted from Du Vernet Rabell's "The White Peacock Feather."

Miss duPont is a star in her own right — not because of her beauty—not because of her ability to wear gorgeous clothes—not because of a charming personality — but because she understands and can vividly portray the "inner woman" to the screen.

"Foolish Wives," Erich von Stroheim's wonder production, for Universal, served as Miss duPont's initiation into pictures. But Universal decided that "The Rage of Paris" a colorful narrative of Parisian life and desert sands, should be Miss duPont's first bow to the public.

Miss duPont, who was born in Frankfort, Ky., was formerly a noted designer at a Los Angeles modiste shop. She played the leading feminine role in "Foolish Wives."



Miss duPont, Starring In "The Rage of Paris."

ADVERTISING DISPLAY LINES

PARIS AND LIFE—THEY BECKONED TO THE GIRL, CHEATED OUT OF THE SWEETS OF YOUTH AND SHE ANSWERED THE CALL. "THE RAGE OF PARIS," INTRODUCING MISS duPONT, WILL THRILL YOU.

* * *

WHAT HAPPENS WHEN A SELFISH MOTHER OF THE ULTRA-SMART SET MAKES UP HER MIND TO MARRY HER DAUGHTER TO A RICH AND UNSCRUPULOUS MAN IS TOLD WITH THE REALISM AND IN THE MODERN LANGUAGE OF THE SNOBBISH FOUR HUNDRED IN "THE RAGE OF PARIS," STARRING MISS duPONT. LOVE FINDS A WAY AND THE IDEALIST REALIZES HIS FONDEST DREAMS IN "THE RAGE OF PARIS", STARRING AMERICA'S NEW GOLDEN STAR, MISS duPONT.

THE JEWEL BEDECKED AUDIENCE SAT WAITING, EXPECTANT. A HUSH FELL OVER THE SALON AND THE VELVET CURTAINS PARTED. OUT STEPPED A GORGEOUS VISION OF BEAUTY, "THE RAGE OF PARIS," IN A STARTLING COLORFUL PHOTODRAMA.

* * *

TRAGEDY STALKED IN THE WAKE OF THE LOVELESS MARRIAGE. THE COLORFUL DRAMA OF HER LIFE BEGAN. "THE RAGE OF PARIS," INTRODUCING MISS duPONT, GRIPS YOUR VERY HEART.

* * *

THE GODS OF CHANCE GOT THEIR DATES MIXED AND STOLE THE RIGHT TO HAPPINESS AND LOVE FROM A SWEET YOUNG GIRL, WHO WAS MADE THE VICTIM OF A MOTHER'S SELFISHNESS. MISS duPONT, UNIVERSAL STAR, IS MAGNIFICENT IN "THE RAGE OF PARIS."

* * *

SHE WANTED LOVE AND ROMANCE—BUT IT WAS NOT HER LOT. INSULTS AND TAUNTS FROM A LIBERTINE HUSBAND WERE FOR HER. MISS duPONT, "AMERICA'S ..MOST ..BEAUTIFUL BLONDE," IS A WONDERFUL WIFE IN "THE RAGE OF PARIS," HER UNIVERSAL STARRING PHOTODRAMA

* * *

OUT ON THE MOONLIGHT WASTES OF THE ARABIAN SANDS, THE DESERT WIND SANG A LULLABY OVER THE LIFELESS BODY OF MORTIMER HANDLEY—HE HAD PAID FOR HIS USELESS LIFE BY HIS DEATH. "THE RAGE OF PARIS" IS A MASTERPIECE OF THE CINEMA DRAMA.

The Story of "The Rage of Paris"

JOAN COOLIDGE and Gordon Talbot have a girl and boy love affair. He has a chance to go to Arabia on a big irrigation project. He invites her to go with him. But Talbot is not a good catch in the estimation of Joan's mother, and she resolves to break up the affair. By persuasion and insinuation she breaks down the girl's defenses and Joan allows Talbot to go alone to the desert.

Enters Mortimer Handley, man of mystery and libertine. He has known many women, but here is one whose very aloofness baffles him. By an adroit campaign he lulls her instinctive suspicions and succeeds in winning her. Their honeymoon is a brutal shock to Joan. She returns absolutely disillusioned, disgusted. Handley feels he has never really mastered his wife. She remains aloof, unfeeling and unresponsive. Joan bears slights and indignities until finally the climax comes when Handley brings his mistress Mignon into his own home and insults Joan by forcing a meeting between the two women. Something snaps within her and she resolves that the old life has ended there forever.

Before this she has met in the studio of her dancing master, an old French woman, who had been the most talked of woman in Europe in the days of Napoleon the Third. She invites her to Paris. Joan goes to Madame Cortigney's. Under an assumed name she becomes the sensation of Paris. Her portrait is painted by the most famous painter of the day and becomes the centre of attraction for art lovers. Going herself to see it she encounters Talbot, who has come to Paris for a vacation. He pays her back for her initial rejection of him and returns to the desert.

MISS DU PONT
IN
"THE RAGE OF PARIS"
IT'S A UNIVERSAL

Meanwhile Handley has traced his wife to Madam Cortigney's house. She avoids him and goes to Talbot. Handley picks up the trail and follows a few hours behind. Joan presents herself to Talbot and makes surrender. However, in the last analysis, neither can destroy the image of their pure love of old and Joan keeps herself inviolate. Next morning she sets out to return to the seacoast just as Handley, with murder in his heart, starts for the desert lodge. A sandstorm intervenes and Joan resigns herself to Fate. Handley arrives on camel-back.

He realizes that only one life can be saved. He determines to redeem himself for his past. He throws the prostrate form of Joan across the camel's back, sends them on to Talbot, and dies. The camel starts, headed for Talbot's headquarters.

AT A GLANCE

SUBJECT—"The Rage of Paris."
STAR—Miss duPont.
DIRECTED BY—Jack Conway.
STORY BY—Du Vernet Rabell.
SUPPORTING CAST—Jack Perrin, Ramsey Wallace, Eve Southern, Elinor Hancock and Mathilde Brundage.
LOCALE—Parisian night life and the Arabian desert.
TIME—To-day.
PHOTOGRAPHY BY—Harry Vallejo.
THUMB-NAIL THEME—The story of a girl who gives up love for gold. She leaves her husband, who proves a despicable cad. The becomes "The Rage of Paris" through her marvelous dancing. Fate reunites her with her lover while her husband follows her to his death.

ADVERTISING PUNCHES

1—The realism of the terrific sandstorm on the Arabian desert, in which the libertine husband gives his life as retribution for the wife he has wronged.

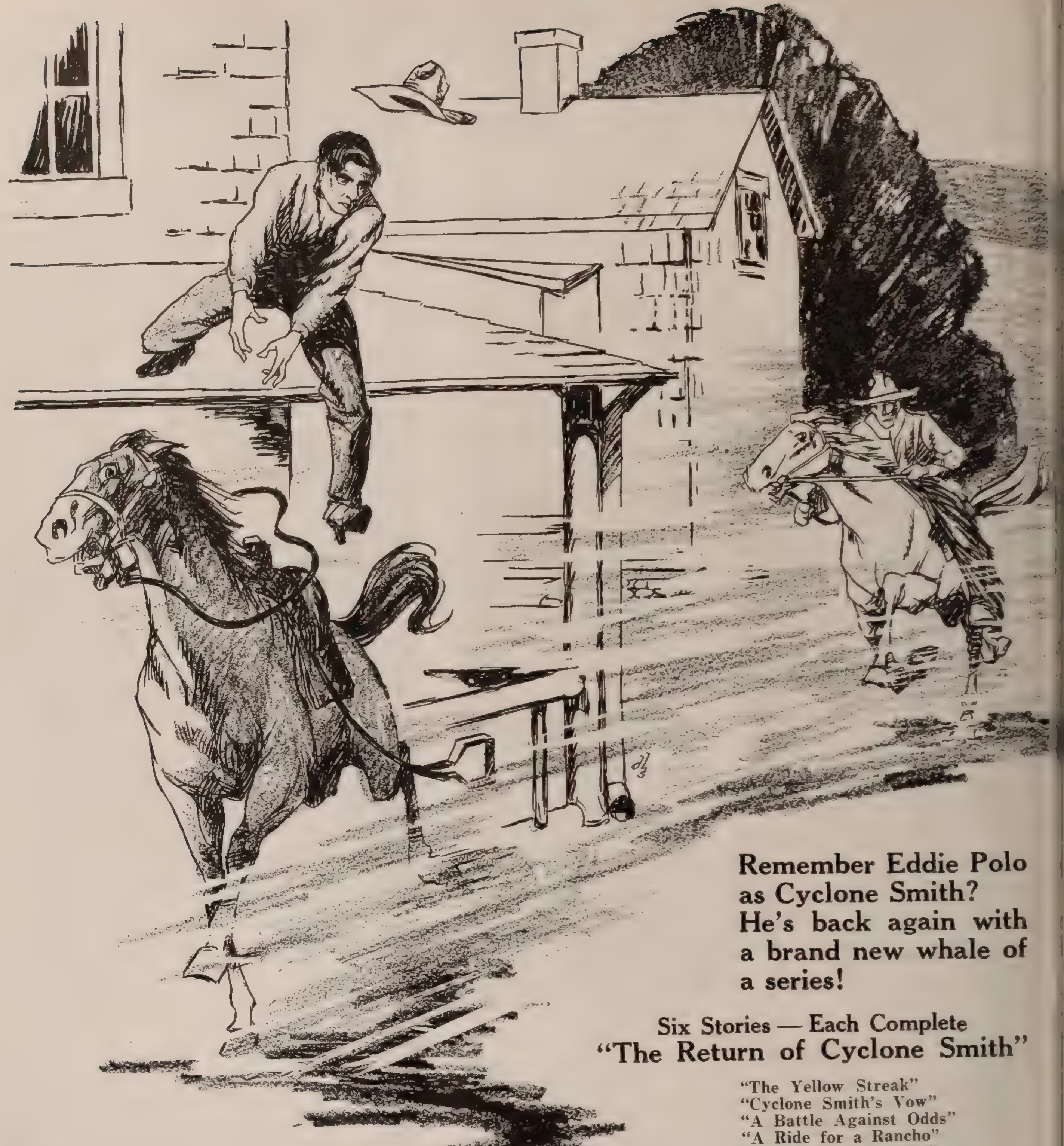
2—The brilliance and splendor of Miss duPont's exotic dancing, clad in the gorgeous $10,000 peacock feather costume.

3—The picturesque locale of an absorbing story, from the ultra-exclusive set of New York's 400, through the revelry of Parisian night life, to the burning sands of the Arabian desert.

4—Miss duPont, "America's most beautiful blonde," who makes her debut in "The Rage of Paris," is the leading woman in von Stroheim's "Foolish Wives," a production eagerly awaited by millions.

CAST

Joan Coolidge	**MISS duPONT**
Mrs. Coolidge	**Elinor Hancock**
Gordon Talbot	**Jack Perrin**
Mortimer Handley	**Ramsey Wallace**
Mignonne Leplace	**Eve Southern**



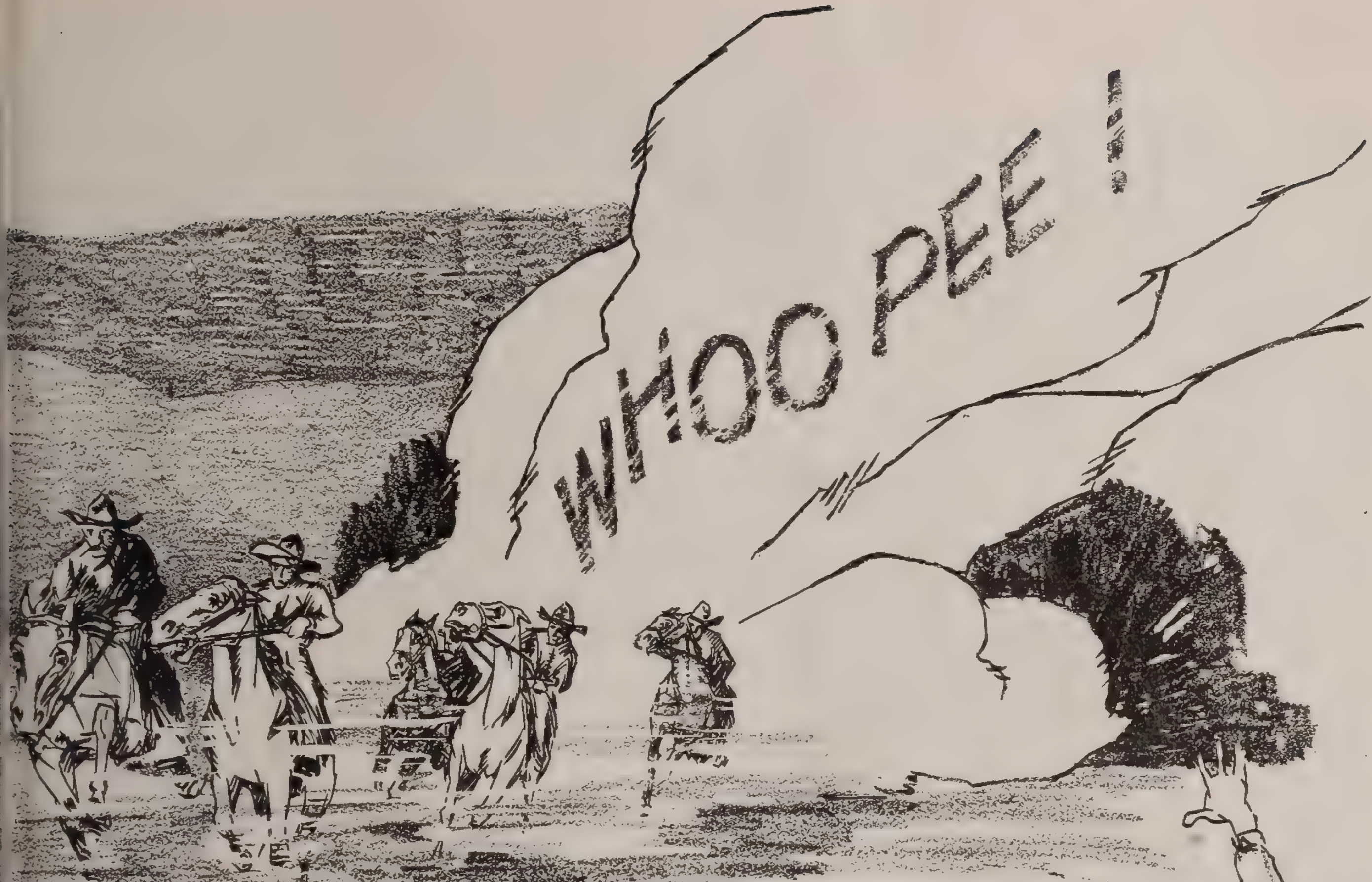
Remember Eddie Polo as Cyclone Smith? He's back again with a brand new whale of a series!

Six Stories — Each Complete

"The Return of Cyclone Smith"

"The Yellow Streak"
"Cyclone Smith's Vow"
"A Battle Against Odds"
"A Ride for a Rancho"
"Square Deal Cyclone"
"The Heritage of Hate"

UNIVERSA



Eileen Sedgwick

The Heart of Arizona
The Girl in the Saddle"
The Shadow of Suspicion"

Jack Perrin

The Guilty Trail"
The Outlaw"
Fighting Blood"
Stand Up and Fight"
The Valley of Rogues"
The Danger Man"
Both Barrels"
Rim of the Destert"

One Reel Star Comedies

"A Thousand a Week"
"Those Dog-Gone Kids"
"A Model Made"
"The Misfit Pair"
"His Unlucky Berth"
"Twelve Hours To Live"
"No Clothes to Guide Him"
"Where is My Wandering Wife?
"Look Pleasant, Please"
"Should Husbands Do Housework?"

George Larkin

"Roaring Waters"
"The Fight Within"

SHORT STUFF

"Cuddle up to Universal—you'll be needing us"
52 Universal Special Attractions this year.

WEST COAST WINS IN LIVELY SALES DRIVE

Mid-Summer Universal Booking Contest Ends With a Spurt

THE West Coast branches of Universal are very chesty over the unusual showing made by that part of the country in the recent Universal Sales Contest, just closed, and in which three out of four prizes were won by exchanges in that part of the country. The three West Coast winners were San Francisco, Seattle and Spokane.

WOLVES OF THE NORTH
EVA NOVAK

Lobby of Majestic Theatre, Portland, Oregon, Arranged For "Wolves of the North," Universal's Recent Eva Novak Release.

The Sales contest began June 12th and ended September 3rd. The various Universal exchanges were striving to surpass their own sales figures for the same period in 1920. In order to insure an equitable contest the various exchanges were divided into groups inchanges of about the same volume of business.

In the first group were Chicago, Pittsburg, Detroit, Cincinnati, Cleveland, Toronto and Buffalo. As a result of the close race in this group Mr. Clair Hague, manager of the Toronto office, has received $1,750 to divide among the employees of his exchange. This division will include all employees, from the top salesman down to film inspectors, office boys and janitor.

The second group included the exchanges in St. Louis, Kansas City, San Francisco, Los Angeles, Oklahoma City and Indianapolis. Mr. C. A. Nathan, manager of the San Francisco office, also gets $1,750 to distribute. San Francisco got an early lead and easily outdistanced the others of this group.

The Seattle exchange was pitted with Charlotte and Denver. The prize for that group was $750. Mr. George Bourke is the manager of the winning Seattle exchange. The Spokane exchange, Mr. A. H. McMillan, manager also won a $750 prize, in competition with Salt Lake City, Butte and Portland.

The results of the sales drive, held during the most depressing period ever experienced in the moving picture industry, are said to have been exceptionally good. The drive received great impetus by reason of the Laemmle-Universal Anniversary Celebration, during which several thousand theatres throughout the United States and Canada put on a Gala Week of Universal pictures.

Universal executives believe that the added spirit and zest put into the sale and distribution of Universal pictures by the contest had much to do with the exceptional business done by Universal during the past summer, despite the general slump in the amusement world.

An interesting commentary on the effects of the business slump is made as a result of the showings in the Universal contest. Universal has found that the slump in moving pictures started in the East and traveled westward slowly. The lowest depression area was in the East last Spring and early in the Summer. It gradually spread westward. As it worked westward, conditions began to pick up again in the East.

It developed from a study of the sales reports in the Universal contest, that the West Coast did not feel the maximum effect of the slump until late in the contest, while the eastern exchanges got it full force early in the contest. The contest spirit was at its height during the opening weeks of tht contest, therefore the eastern exchanges received a setback which helped to give the western exchanges an early lead.

Remarkable Support Engaged for Lon Chaney Picture

LON CHANEY is doing his best screen work at Universal City in "Wolfbreed," a story for which he was especially engaged by Universal. The narrative takes place in the picturesque Canadian woods, for which the Yosemite will be recorded by the camera. Lucien Hubbard, scenario editor at Universal City, the star himself and Irving G. Thalberg collaborated in writing the theme. George C. Hull is the author of the continuity. The star is supported by a remarkable cast, including Irene Rich, Alan Hale, Stanley Goethals, Dagmar Godowsky, Spottiswoode Aitken, Herbert Standing and Frank Campeau and others.

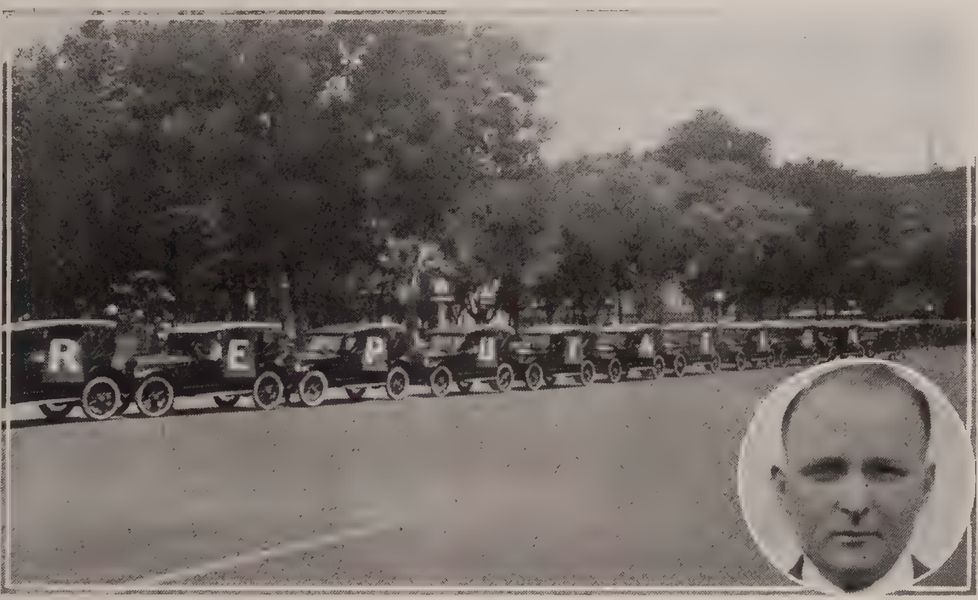
GEORGE SHARPE MAKES FRESNO LOOK TO ITS "REPUTATION"

GEORGE F. SHARPE, manager of the Liberty theatre, Fresno, Cal., has a reputation for successful exploitation campaign. His recent campaign for "Reputation" was the talk of Fresno and other cities in California.

He first interested local merchants in a "Reputation Week." The result of this was a double-page ad tie-up in Fresno's leading newspapers—a two-page spread of unusual distinction with the peculiar "Reputation" trade mark of the picture in each ad. The merchants also dressed their windows to carry out the "Reputation Week" idea, and made many "Reputation" sales, they reported.

Several days prior to the showing of the picture, the telephone operator of the Liberty theatre called the homes and offices of Fresno's leading citizens. When she got the number, she queried: "How's your Reputation?" and then hung up. This stunt caused no end of speculation and curiosity.

Finally, on the opening date of his four-day run, Sharpe engineered a parade of twelve new Willys-Knight automobiles, ten of which carried a huge letter each from the word R-E-P-U-T-A-T-I-O-N. The jockeying around of these cars to confuse onlookers and then to spring the correctly spelled word on them afforded much interest to all.



Exploitation Stunt Arranged For "Reputation" By George Sharpe, Manager of Liberty Theatre, Fresno, California.

"No Woman Knows" Defeats Strong Competition in 'Frisco

WHILE it is too early to show any final returns on the bookings of "No Woman Knows," Universal expects to hear very soon from the Alhambra Theatre in Toledo, the Butterfly Theatre in Milwaukee, and the Tivoli Theatre in 'Frisco, all of which are playing the picture this week. A preliminary report from Geo. Levine, about the Butterfly showing, to Mr. Berman follows:

"I wish to state that 'No Woman Knows' opened at the Butterfly Theatre yesterday. At three o'clock there were still very few people downtown, but from ten minutes to seven in the evening until twenty-five minutes to ten, they held them out continuously, turning hundreds away. It is too bad that the picture was shown in eight reels, for they lost a lot of money on account of this. Every one came out more than pleased, and Mr. Freuler, manager, got more comments on this picture than on any other he has ever played. People came out and said it was better than 'Humoresque.' The 'Four Horsemen' at the Davidson died. 'Old Nest' did a nice business, while the Alhambra, running a style show, and the Strand, Nazimova in 'Camille,' didn't do much.

"Our picture would have had a tremendous matinee if the weather was right. The weather is still exceptionally hot in this territory, and a number of houses that have closed have not as yet re-opened. We have in this territory now what is called Indian Summer."

The Palace Theatre, of Buffalo, plays the picture on Sept. 18, and it already has a tremendous number of bookings at later dates throughout the country.

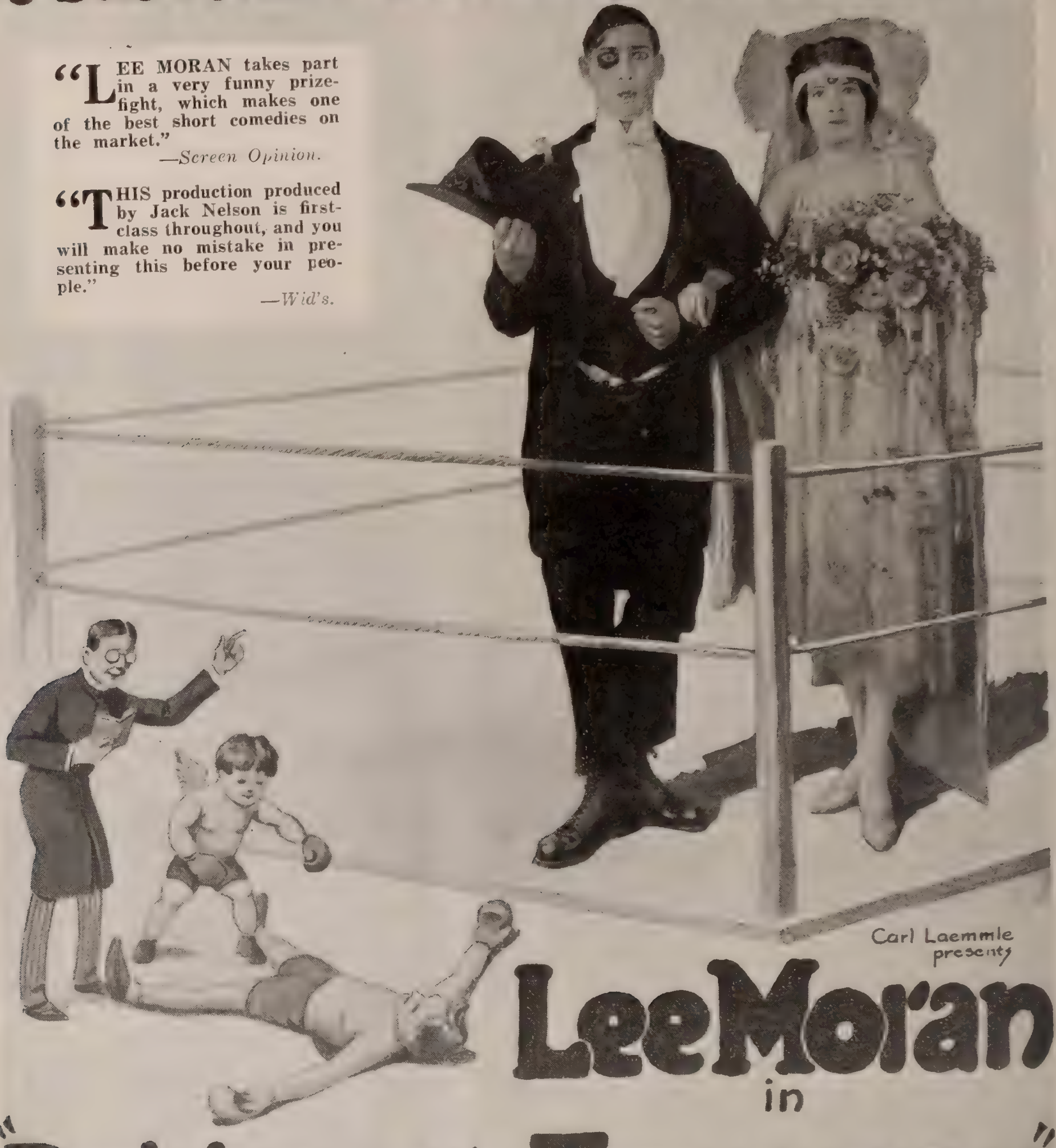
Assembling Strong Cast for Forthcoming Sedgwick Serial

UNIVERSAL is assembling a notable supporting cast to play in "The Clutch of the Octopus," a serial in which Eileen Sedgwick is to be starred under the direction of Edward Kull. The narrative was written by George Plympton under the supervision of William Lord Wright, chief of the serial department at Universal City. It concerns the expedition of Henry M. Stanley into Africa for Dr. Livingston's rescue.

A Sure Nuff Comedy Knockout

"LEE MORAN takes part in a very funny prize-fight, which makes one of the best short comedies on the market."
—*Screen Opinion.*

"THIS production produced by Jack Nelson is first-class throughout, and you will make no mistake in presenting this before your people."
—*Wid's.*



Carl Laemmle presents

Lee Moran

in

"Robinson's Trousseau"

STORY BY H.C. WITWER

DIRECTED BY JACK NELSON

UNIVERSAL-JEWEL COMEDY

"Reserve at least one day a week for Universal pictures"

52 Universal Special Attractions this year.

One Act Play to be Filmed for duPont

UNIVERSAL'S newest star is in the middle of the smashing big drama at Universal City in which her artistic ability and her exceptional beauty show to excellent advantage. The story is "Ropes," being filmed under the direction of Paul Scardon from the widely read one-act play of the same name which appeared in *Harper's Magazine* recently, by Wilbur Daniel Steele. Pat O'Malley, Lloyd Whitlock, Mary Philbin, Percy Challenger, Fay Whitmore and other favorites appear in her support.

Miss duPont, Universal star, has carefully folded up her elaborate wardrobe and is now appearing in the ragged, unkempt clothes of a lighthouse-keeper's wife.

As the heroine of "Ropes," Miss duPont will have no use for her society manner or society frocks—and she is glad of it.

Miss duPont, Starring In Universal's "The Rage of Paris" and "Ropes."

"I had never thought that I should like roles in which I was all dressed up," said Miss duPont in speaking of the change in her make-up.

"Before 'Foolish Wives' I had never given much attention to clothes—except that in real life I always like beautiful things.

"But since I have had to give hours and hours of study to the subject of fashionable and becoming wearing apparel, I have frequently grown tired of the whole thing and wished that I might have a part in which I wore one costume throughout the picture.

"This wish is gratified and in 'Ropes' I must depend upon myself and not my clothes to carry the action," Miss du Pont said.

"I shall probably feel slightly at sea for a time, but I am glad of the opportunity to look ugly."

Chaney Surpassing Himself in "Wolfbreed"

"WOLFBREED," a big vital human story of the north woods—a Universal production, starring Lon Chaney, is unique in having one of the most remarkable casts of any recent production. In addition to this, Robert, Thornby, who has already demonstrated his marked ability in Frank Mayo's Universal success, "The Magnificent Brute," and Harry Carey's Universal-Jewel super-feature, "The Fox," is directing.

The story was written by Lucien Hubbard, scenario editor of Universal City, with the collaboration of the star and Irving G. Thalberg, director-general of the big studios.

Keen critics say that Lon Chaney is doing the best work of his brilliant career in "Wolfbreed," the story for which he was especially engaged by Universal. He is working on the opening sequences of the story. The narrative concerns a lovable French-Canadian who harnesses nature to bring about the downfall of the man who wronged him. Irene Rich plays opposite in the leading feminine role. A strong cast has been engaged.

Twenty-six Sets Built for Rawlinson Feature

TWENTY-SIX specially built sets are being used at Universal City for Herbert Rawlinson's first starring vehicle. The story is entitled "The Millioniaire," purchased especially for Rawlinson from the estate of George Loane Tucker, and is being filmed now under the direction of Jack Conway.

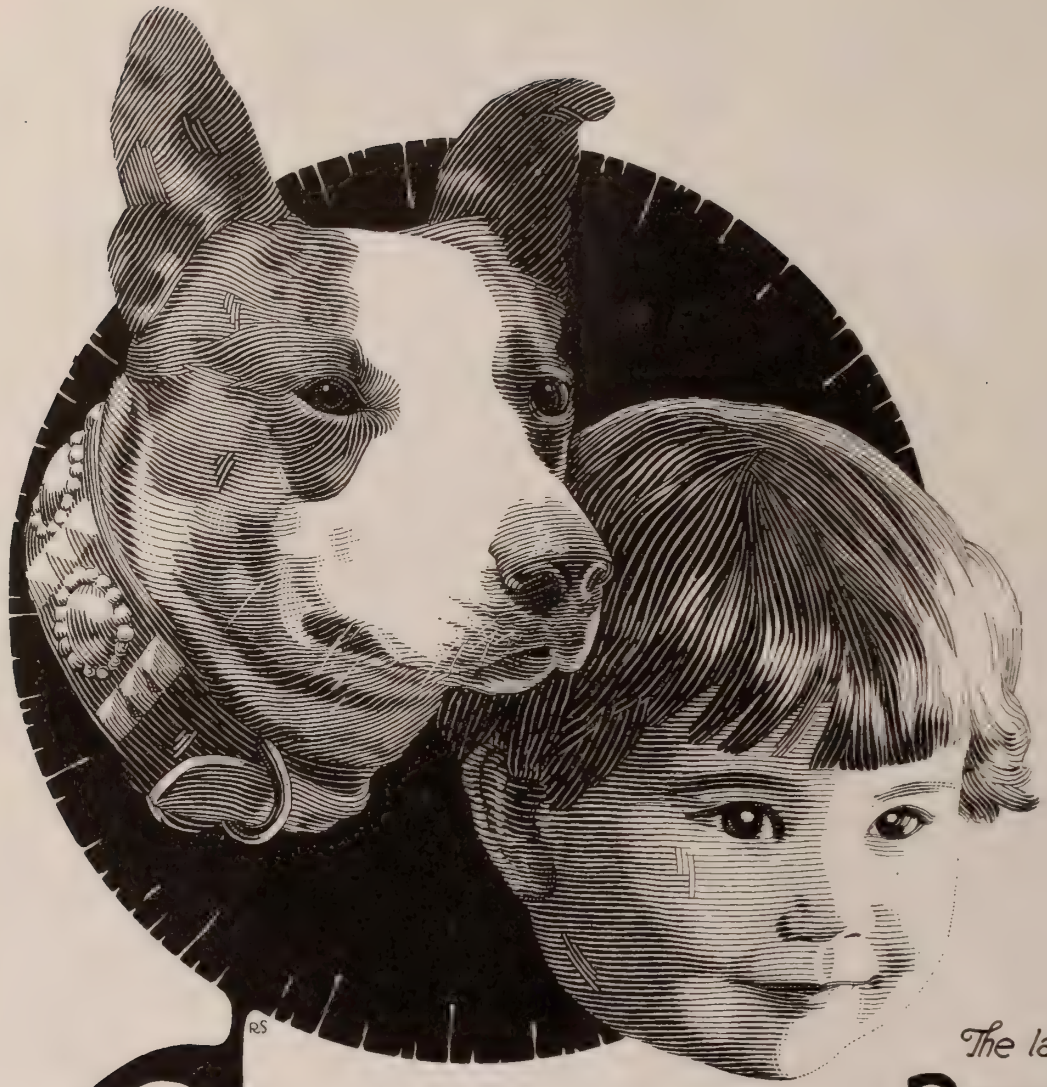
The sets were constructed under the supervision of Archie Hall, technical director at Universal City, with the collaboration of the star, Mr. Conway and Harry Schenck, unit production manager for the group of companies, of which Rawlinson's unit is a part. These sets, mostly of the "trick" variety, afford the star many dramatic exits.

Prevost and Baggot Stage Prologue

MARIE PREVOST and King Baggot have a surprise in store for those who attend the premiere of Miss Prevost's recent Universal feature, "Moonlight Follies," which opens at Tally's Theatre on Monday, September 19th. The famous little star and her director are working on a prologue in which they will personally appear. Irving G. Thalberg, director-general at Universal City, got the idea and Baggot is embellishing it with a clever dialogue. Miss Prevost will summon her utmost dramatic ability to put it over and the audience will be expected to stamp its collective feet, whistle, and, like the late Oliver Twist, call for more.

"Cuddle up to Universal—you'll be needing us."

52 Universal Special Attractions this year.



The latest Release:

Brownie

The National Joy Pup

and

Baby Peggy

in

"Brownie's Little Venus"

The Greatest Once-a-Week
Comedy that Money can Buy

Century Comedies

Released thru UNIVERSAL

Universal to Establish Own Exchanges in Argentine

George E. Kann Announces Appointment of Monroe Isen To Manage Universal Interests In South American Republic

EVER since Carl Laemmle placed George E. Kann in charge of the direction of foreign business and foreign markets of the Universal, it has been his aim to have the Universal represented in as many countries as possible by its own agencies and releasing machinery if convenient.

In line with this accepted policy of the Company, Mr. Kann has just announced the appointment of Monroe Isen, as his representative, to open up and operate Universal Exchanges in the Argentine. Mr. Isen, accompanied by two assistants — one a bookkeeper and the other a booker — sailed from New York on the *S. S. Martha Washington* last week. He will establish headquarters in Buenos Aires, and, using this as his basis of operation, he will establish five or six branches in Argentine at strategic points, to be decided after he reaches there.

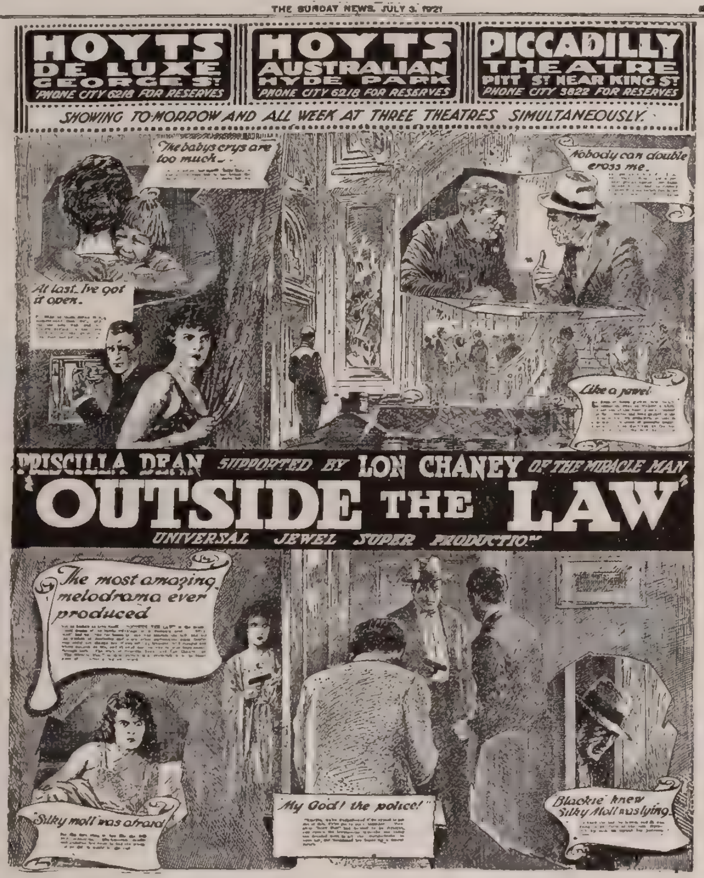
Mr. Kann expects to be able to announce in a short time the appointment of a General Sales Manager for the Argentine. The man, with whom negotiations are at present being concluded, is eminently fitted for such a position, having lived for a number of years in the territory, having a thorough knowledge of the language, customs and sales peculiarities of the Argentine and being, in addition, a thoroughly experienced film man.

Mr. Isen's promotion is in line with Mr. Laemmle's plan of promoting efficient employees to higher positions. Isen was with the Universal when it was first formed and when the office in Fourteenth Street. Isen was then booker, but was promoted to salesman, when the Twenty-third Street Exchange was established, and was later transferred (still as a salesman) to 1600 Broadway in the Big U Exchange.

Through a promotion of the Manager of Universal's Canal Zone, Mr. Isen was sent to Panama, where he developed the territory so thoroughly and efficiently that it was decided to send him to establish Universal Exchanges in the Argentine.

While managing Universal's Panama Office, Mr. Isen developed a thorough mastery of the Spanish language, which is the official tongue of the Argentine. He goes to his new duties, after an extended conference in the Home Office with Mr. Kann, with every facility which the Universal can extend him and with the utmost confidence of his employers.

"Conditions in the Argentine are especially promising," says Kann. "Universal films have always been in great demand in every one of the South American republics, and I feel that Mr. Isen will do much to foster and further the amicable relations between the motion picture interests of the two continents."



THE SUNDAY NEWS, JULY 3, 1921

HOYTS DE LUXE GEORGE ST
'PHONE CITY 6218 FOR RESERVES

HOYTS AUSTRALIAN HYDE PARK
'PHONE CITY 6218 FOR RESERVES

PICCADILLY THEATRE PITT ST NEAR KING ST
'PHONE CITY 3822 FOR RESERVES

SHOWING TO-MORROW AND ALL WEEK AT THREE THEATRES SIMULTANEOUSLY.

PRISCILLA DEAN SUPPORTED BY LON CHANEY OF THE MIRACLE MAN

"OUTSIDE THE LAW"

UNIVERSAL JEWEL SUPER PRODUCTION

The babys crys are too much
Nobody can double cross me
At last I've got it open
Like a jewel
The most amazing melodrama ever produced
Silky moll was afraid
My God! the police!
Blackie knew Silky Moll was lying

First Full-Page Movie Ad To Appear In An Australian Newspaper. Effective Layout For "Outside the Law," the Priscilla Dean Universal-Jewel, Inserted in "The Sunday News," Sydney.

General Pershing Sails to Honor Unknown Hero

International News

Number Seventy-four

Newsy Snapshots of Folks You Read About.—General Pershing sails for France to bring back the body of one of our unknown heroes.—New York City.

Suthampton, England.—North and South Poles lure noted explorers. Sir Ernest Shackleton to start for Antarctic on a tiny whaler, the 200-ton *Quest*.

Detroit, Mich. — Trackless trolley car. New idea in transportation seems quite practical on first test.

Sacramento, Cal.—Greatest cattle display. 1921 exhibit shows livestock rivals movies and bathing girls as California product.

San Pedro, Cal.—Great Pacific fleet in "home" port again. Summer cruises ended, huge armada, strengthened by new additions, begins fall "vacation."

Brighton Beach, N. Y. — College teams begin football practice. New York University squad does its first training at the seashore.

New York City.—Straw hats better food than peanuts. Little Lena and her pals demonstrate a new use for sun-kissed summer lids right on Broadway.

West Point, N. Y.—President on first visit to West Point. Mr. Harding reviews cadets in magnificent parade.

"Cuddle up to Universal—you'll be needing us."

52 Universal Special Attractions this year.

CURRENT RELEASES

Special Attractions

Starring
HARRY CAREY
"The Wallop"
"Desperate Trails"

◆

Starring
FRANK MAYO
"The Fighting Lover"
"The Shark Master"

◆

Starring
HOOT GIBSON
"Action"

◆

Starring
EDITH ROBERTS
"Luring Lips"
"Opened Shutters"

◆

Starring
CARMEL MYERS
"A Daughter of the Law"

◆

Starring
EVA NOVAK
"Wolves of the North"

◆

Starring
GLADYS WALTON
"The Man Tamer"
"Short Skirts"
"The Rowdy"

◆

Starring
MARIE PREVOST
"Moonlight Follies"

◆

Starring
MISS duPONT
"The Rage of Paris"

◆

Starring
GRACE DARMOND
"The Beautiful Gambler"

◆

With
ALL-STAR CAST
"Man Trackers"

JEWELS

Starring
PRISCILLA DEAN
"The Virgin of Stamboul"
"Outside the Law"
"Reputation"

"No Woman Knows"
(With Mabel Julienne Scott)

"Blind Husbands"
"The Devil's Passkey"
"Blue Sunday"
(with Lyons and Moran)
"Robinson's Trousseau"
(With Lee Moran)

◆

Starring
JOE MARTIN
(Two Reels)
"A Monkey Hero"
"A Monkey Movie Star"

Two Reel Western Dramas

With Special Cast
"The Fight Within"
"Raiders of the North"
"Honor of the Mounted"

◆

Starring
JACK PERRIN
"The Rim of the Desert"
"In the Nick of Time"

◆

Starring
ART ACORD
"The Call of the Blood"

◆

"The Return of Cyclone Smith" Series
Starring
EDDIE POLO
"Cyclone Smith's Vow"
"A Battle Against Odds"
"Square-Deal Cyclone"

Serials

Starring
EDDIE POLO
"King of the Circus"
"Do or Die"

◆

Starring
EILEEN SEDGWICK
"Terror Trail"

◆

Starring
ELMO LINCOLN
"The Flaming Disk"

◆

Starring
MARIE WALCAMP
"The Dragon's Net"

◆

Starring
ART ACORD
"The White Horseman"
"Winners of the West"

◆

Two Reel Century Comedies

"The Clean-up"
"Golfing"
"Stealin' Home"
"Hold Your Breath"
"High Life"
"Brownie's Little Venus"
"A Week Off"
"Teddy's Goat"
"Brownie's Baby Doll"
"Mama's Cowboy"

◆

One Reel Star Comedies

"No Clothes to Guide Him"
"Where is My Wandering Wife?"
"Look Pleasant, Please"
"Hot But Healthy"
"Should Husbands Do Housework?"
"Whose Little Baby Are You?"
"Should Husbands Mind Babies?"
"No Place To Live"

INTERNATIONAL NEWS TWICE - A WEEK

"Reserve at least one day a week for Universal pictures"

52 Universal Special Attractions this year.

Captured by Redskins, Faces Death by Flame

"WINNERS of the WEST"

Episode Four

"The Flames of Hate"

THE roll down the hill in the wagon knocks Standish unconscious. Walsh, his prisoner, fares better and reaches the bottom unhurt. He secures a knife that has fallen from the camp-kit as the wagon rolled, and cuts his bonds. He steals a buckskin bag in which Standish keeps the map of the gold cave. Mounting Standish's horse, which has followed the wagon down hill, and effects his escape.

Betty and Louis are struggling in the stream unable to reach the shore.

The men of the wagon, unaware of Betty's danger, ride by a circuitous route down the hill to Standish's aid.

Standish comes to in time to see Walsh escaping. Standish mounts one of the wagon teams and gives chase. Louis leaves Betty to her fate and gets ashore where he intercepts Standish and tells him of the girl's danger. Standish gives him the horse and sends him back for men to ride around to the falls below to wait for Betty in case he is unable to find her by running along the bank.

Walsh comes upon Betty as she is clinging weakly to a rock in midstream. Standish's horse throws him and he swims out to the girl. She clings to the saddle and he brings her ashore. Walsh decides to use her as a hostage. He scrawls a message in the wet sand saying the girl's safety depends upon his not being followed. Then he sets out, leading the girl into the brush.

Art discovers the message and, ignoring the threat, takes up the trail. He overtakes them, but before he can go to Betty's rescue, she and Walsh are surrounded by Indians, in whose tribe Walsh has lived previously. Walsh and the girl go on to the village while the other Indians take up the back track to see if he is followed. They see Standish and give chase. He escapes by swinging aross a ravine on a grapevine but they rapidly gain on him.

He reaches the clearing around the Indian village and sees Walsh lead the girl to the council lodge. Art wraps his buckskin shirt around his arm as a shield against arrows, and running across the clearing in the face of the arrows, bursts into the council lodge and claims the right of sanctuary, a custom among the early tribes. Any enemy who could reach the council lodge without being captured could claim refuge there.

He then turns his freedom over to the girl who leaves for the wagon train with the understanding she is to be followed later by Indians when she has had a head start.

They tie Standish to the stake, intending to burn him, when the scouts return from the chase after Betty. Walsh goes to Standish who is left alone at the stake. He takes advantage of his helplessness to slap him. Art's feet are not tied and he kicks the renegade for it. This enrages Walsh and he sets fire to the brush piled about Standish.

Then he gloats over the fact that he has Standish's map. Standish tells him the map is a fake and that he has sent the real one back by the girl. Overcome by rage, Walsh snatches a tomahawk and throws it at Art. It goes wild and cuts the cords on Art's wrists, freeing him from the burning brush about the stake.

Fremont's men have picked up Betty's trail and are following.

Betty sprains her ankle and is helpless, unable to escape the Indians who race down upon her.

Standish defeats Walsh, but the Indians of village have heard the row and as Standish overpowers Walsh he looks up to find the Indians rushing down upon him in a body.

❦

CAST

Arthur Standish	ART ACORD
Elizabeth Edwards	Myrtle Lind
John C. Fremont	Burton C. Law
Squire Blair	Bert Frank
Godney, Fremont's aide	Jim Corey
Louis Blair	Perc Pembroke

AT A GLANCE

"Winners of the West"

TITLE—"Winners of the West"
STAR—Art Acord.
DIRECTOR—Edward Laemmle.
SCENARIST—Ford Beebe.
CAMERAMEN—Howard Oswald and Leland Lancaster.
LENGTH—18 episodes (36 reels).
STORY BY—Ford Beebe.
THUMB-NAIL THEME — A stirring romance of the red-blooded days of '49 in which a hardy band of pioneers brave the dangers of war-crazed Sioux to cross Death Valley in search of a secret gold mine hidden near Sutter's Creek, California.

Child Thrown by Horse, Takes Auto for Joy-ride

"Should Husbands Mind Babies?"

One-Reel Star Comedy

MR. NULEE WED steps out on his porch in his nightie to get the Sunday paper, but is locked out and suffers much humiliation, as all the uplifters of the town pass by and give him the once-over. He manages to get back into his house and receives a wire from his rich uncle Oswald saying that he is coming to visit the young couple.

Nulee has told Uncle that they have named their baby after him. The baby never existed, so Nulee sets out in a hurry to get a baby to be heir to his uncle's wealth. The first infant he appropriates turns out to be chocolate color. His wife asks their Jap gardener to find her a baby, which he does—a yellow one.

Hubby goes out again and adopts an infant from the orphanage. Meanwhile, Wifey borrows a friend's baby. Uncle has arrived at the station by this time and is rapidly nearing their house. Before they can return any of the quartet, Uncle arrives. He is shown one of the white babies and promises to give it $1,000. The other kids start to howl and Uncle asks who's making the racket.

Hubby tells him Oswald is twin to Oswaldina. Uncle is more pleased, until the others start up again. "If it's triplets, I'll shoot," he says. The parents of the children suddenly enter with a policeman and start a riot. Uncle whips out his check-book and sends the lot home happy. A good-sized check for Oswald II. clears up matters and the film ends in a humorous fade-out.

"Cuddle up to Universal—you'll be needing us."
52 Universal Special Attractions this year.

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* * *

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Albany, N. Y.—Universal Film Exchange, Inc., 657 Broadway; C. Halligan, Manager.

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Buffalo, N. Y.—Universal Film Exchange, Inc., 257 Franklin St.; M. A. Chase, Manager.

Butte, Mont.—Universal Film Exchange, Inc., 23 So. Montana St.; A. W. Skoog, Manager.

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Cleveland, Ohio.—Universal Film Exchange, Inc., 21st St. and Payne Ave.; A. A. Schmidt, Manager.

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Detroit, Mich.—Universal Film Exchange, Ic., 159 E. Elizabeth St.; Jos. Friedman, Manager.

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Foils Man-eating Sharks, Is Captured by Cannibals

"TERROR TRAIL"

Episode Twelve

"The Isle of Eternity"

THE hermit tells Elaine that Bruce is dead. She nearly collapses. Just after the hermit tells Elaine that Bruce has been killed, Bruce walks in upon them. The hermit laughs when Elaine questions him, saying that he must have his litle joke. He finally tells them that a ship may pass that way soon, but to signal it Bruce would have to swim to a far-off point and make a fire. Elaine and Bruce consider this.

In a seacoast city Hunch Henderson comes across the real Vera Vernon. Talking with her, he finds out who she is and for the first time realizes the real appearance of Elaine Emerson. He tries to get Vera to join him again; but she tells him that she is happily married and has turned over a new leaf.

Elaine and Bruce part again with much misgiving. Bruce swims to the point, while Elaine tries to pass the long hours by feeding her friend, the elephant. Bruce is beset by sharks and reaches the point only after a desperate battle with them. He lights the signal fire. That evening Elaine, looking over the sea, discovers the fire and knows that Bruce arrived safely. She hopes and prays that he will return as well. Unwilling to face again the menace of the sharks, Bruce starts back along the shore line. He is captured by another band of savages.

EILEEN SEDGWICK
Universal Star

Rent Gougers Profiteering as House Shortage Grows

"No Place To Live"

One-reel Star Comedy

A VICTIM of the housing shortage, Egbert finally manages to rent half a house for $500 a month. The landlord promises him that Mrs. Egbert's desire for a fruit tree on the premises will be fulfilled. Egbert, Wifey, Egbert, Jr., and the baby arrive at their new home and incur the wrath of their husky cotenant.

They find the house is jerry-built and all the fixtures fall down almost as soon as they are looked at. The door falls down, the window drops out, the ceiling collapses, and the walls buckle out. The "elegant furnishings" turn out to be a framed chromo and a kitchen chair.

To drown his sorrows, Egbert beheads the "baby," which turns out to be a demijohn full of hootch. Made brave by a few drinks, Egbert boldly goes into his neighbor's room and appropriates his bedclothes. He is caught but escapes by pretending he is walking in his sleep. He makes another attempt and evades some water traps which his husky neighbor has laid for him. Lying down for a well-earned rest, he is driven out of doors by the pesky mosquitos.

He lies under the fruit tree, consisting of every sort of fruit, from a cantaloupe to a banana tried on to an ordinary maple, and the heaviest of the melons falls on his head, sending him back into the house. He is so sleepy he falls asleep with his head on a tub of water outside the neighbor's room. Egbert snores so heavily that he snorts a stream of water right out of the tub into the neighbor's bed.

The husky neighbor, thoroughly doused, chases Egbert into the cellar. As they are fighting a huge pipe bursts and Egbert is about to drown when he wakes up and finds his son playing a hose on him. His wife rushes up and joyfully tells him she has obtained a lovely house for the small sum of $25 monthly.

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Fifth Division Reviewed by President Harding

International News

Number Seventy-three

Atlantic City, N. J.—President reviews veterans at shore. Fifth Division heroes march before Nation's head in Boardwalk parade.

Brooklyn, N. Y. — Gotham's guardians in Wild West thrillers. Metropolitan police stage a real cowboy carnival at annual field day.

Kirkland, Cal.—Open season for wild bees. Hunters need no license for this sport. Just discover a bee-tree and cut it down.

New York City.—Children in new schools welcome Mayor Hylan. City's chief executive makes first inspection tour of new town. (For New York City only.)

Blaine, Wash.—First International Peace Arch dedicated. Beautiful monument erected on United States-Canadian border to mark century of unfortified peace. (Omit New York City and Philadelphia.)

Chester, Pa.—Many perish in bridge collapse. Mourning throngs line shores as searchers grapple for victims' bodies. (Philadelphia only.)

News of the Day In Vivid Snapshots.—Express train wreck costs scores of lives in Italy's worst railroad disaster.—Rome, Italy.

Subtitles.—Thousands pay tribute to the Americans and British who perished in the ZR-2 disaster.—Hull, England. King George dons kilts at a Highland celebration. — Ballater, Scotland. Here's a little picture of historic interest to Americans—gathering the hops for England's new beer crop. The American Legion delegation, headed by Commander Emery, arrives at home after a glorious reception in France.—New York City. One of their final ceremonies in France—paying tribute at the grave of Lafayette with Marshall Foch.

Los Angeles, Cal. — Bathing in a flowery sea. California beauties, tired of surf, revel in an ocean of rare blooms.

Subtitle.—The largest flower garden in the world—500 acres containing sixty billion blooms—and the fairest gardeners.

Boston, Mass.—Brisk bidding at human auction sale. Miss Viola Roach helps "sell" jobless men as great crowd looks on .

Subtitles.—"Going! Going! Gone!" Tony Bruno, war veteran, to Morris Gest, theatrical magnate, for $20.00 a week. A pathetic breakdown marks the "sale" of Edward Dixon, young war veteran, without home or friends. Help at last for a desperate heartbroken boy. Like a slave-mart scene.

Jersey City, N. J.—Giant locomotives destroyed by fire. Spectacular blaze plays havoc with railroad equipment worth a fortune.

San Diego, Cal.—Uncle Sam assembles elephants of the air. The Navy dirigible giants gather for manouevers.

Bandit's Capture Caused By Girl's Quick Thinking

"The Honor of the Mounted"

Two-reel Western

Featuring

George Larkin and Josephine Hill

AT the little trading-post of Leplace, McNab runs the store and fur exchange as well as the rest of the small town. Marie, his daughter, is in love with Jerry Blake, of the Mounted. Jerry rides into town with a prisoner. Marie runs to meet him; but it is evident that her love for the constable is not returned. Jerry broods darkly over the past—a picture of a pretty girl brings him troublous dreams. Fate plays one of its strange pranks and brings the girl, Clarice, to Leplace with her father, Horton, who desires to buy furs. It develops that Jerry left the States and entered the service when Clarice turned him down. But now she seems most gracious and his delight in her presence is keen. Marie sees her hero being won from her. Her father notes her tears and resents it so much that he refuses to sell Horton any of his valuable store of furs.

Horton meets Jake Haskell, an "underground" fur trader, and tells of McNab's refusal to deal with him. Halkell suggests a plan to get McNab's furs which Horton approves.

Clarice and Jerry spend many happy hours together when the constable is not on duty. Marie watches them. She sees Clarice and Haskell meet and overhears a conversation which alarms her and hurries to warn Jerry of the trap prepared for him to get him out of the way.

Jerry unexpectedly comes across Clarice and Haskell. The latter ducks as soon as he can; while Clarice stalls, saying she had to do something for her father. Jerry's infatuation for her is such that he believes her.

Marie arrives at Jerry's trysting place and falls into the trap set for him. The men hold her so she cannot give the alarm, for she knows them.

Meanwhile, McNab is robbed. Jerry returns after Clarice has promised to be his. He is informed of the robbery and sets out after the thieves. Clarice stops him and tells him she does not want him to go—that she is afraid for him. He says he must go. She tells him that if he does he must give her up. Jerry struggles between love and duty—and duty wins. He goes after the thieves.

Haskell loads furs into a canoe and sets out. In one of the bundles of furs is Marie. Haskell tells her that no harm will come to her; but she must go with them a little way so that their tracks may be covered. Jerry pusues in another canoe. Haskell soon sees this. He sends the man with him back to ambush Jerry. But Marie has managed to remove the cartridge from the man's gun, so Jerry effects an easy capture of him and continues his pursuit. Haskell fires back and breaks Jerry's paddle. He seems about to escape when Marie deliberately upsets the canoe and throws both herself and Haskell into the water. Jerry arrives and rescues both of them. He realizes what the little girl has done for him, and with that comes the realization that she is the girl he loves.

Stakes All on Card, Lets Rival Win Girl

"Cyclone" Smith Series

"Square-Deal Cyclone"

Starring **EDDIE POLO**

CYCLONE, an honest westerner, is defying a clique of gamblers who have cheated him with marked cards. Cyclone threatens to throw the leader through an open window, unless the money they have cheated him out of is returned. This is done. Then he demands the marked deck of cards. He is looking with contempt at them when a man rushes in and demands to know the reason for the fight. Cyclone shows him the marked deck. The gamblers try to alibi themselves, but the man, who is the sheriff, says he will take Cyclone's word, as Cyclone Smith is the squarest gambler that ever played in the West. He then orders Cyclone to leave as the sheriff flashes his badge. Cyclone has never defied the law and makes his departure. Cyclone rides into Red Ace and joins a crowd on the street. An evangelist is addressing the crowd, trying to raise funds to build a church in Red Ace. June, his daughter, starts passing around the collection bonnet. Black Hart, owner of the saloon, snickers. When June comes to Bill he pulls out a hundred dollar bill and tells her she can have it all for one kiss. June, insulted, turns away and Bart grabs her. Cyclone sees the affair and knocks Bart down. Bart rises and tackles Cyclone. In the fight Bart is aided by his crowd. Shots are fired, and when the men see they cannot get Cyclone they start to retire. He covers them with a gun, tells the girl to pass around the bonnet, and for a starter he throws in a thousand dollars. They contribute, but give as little as they can. When June finishes collecting they have a thousand and twenty-four dollars. She turns to thank Cyclone and he falls unconscious, having been shot in the fight.

The parson and June take Cyclone home and a doctor is sent for. Later Cyclone has convalesced and is falling in love with June. He realizes how happy a good woman like June can make a man. He hears the parson telling June he cannot understand why men will gamble away their hard-earned wages and hesitate to contribute a little toward a church. Cyclone overhears, and makes up his mind he will never gamble again. Then a young miner, in love with June, makes his appearance. He sees that Cyclone is winning June away from him. Then the parson, utterly discouraged, returns the money contributed and decides to leave Red Ace for good. That night Cyclone breaks his resolution. He goes down to the saloon and starts to gamble. He wins from everyone, and in desperation the men call for Bart to play against him.

Cyclone cleans him out. Then he offers his pile against Bart's saloon. Bart accepts. They play. Cyclone beats him, takes the money, and orders everyone out of the saloon. Then he takes an axe and starts destroying it. Outside the saloon Bart and his men plan to ambush him on his way home and take the money from him. This they do, but he battles them and starts away. He is forced up a hill, the top of which faces a chasm. They are coming after him and there is no way to escape—except across the chasm. Cyclone throws his rope across, catches a tree trunk on the other side. He starts across hand over hand. When half way across the rope breaks and Cyclone starts down. But when the end of the rope strikes the side of the chasm, he starts up hand over hand and reaches the other side amid a volley of shots fired from Bart and his men. He goes to the parson, gives him the money and the deed to the saloon. He goes outside and sees the miner making love to June and realizes he has been cutting in.

Later, when the parson is building his church, the young miner comes to Cyclone and offers to stake his claim against him for June's heart and hand. Cyclone tells the miner he can outplay him at cards, but the other answers, "You're 'Square Deal Cyclone,' and I know you'll play fair." As they play Cyclone is cool and the young miner is nervous. June passes on the outside and they see her. It is apparent that Cyclone has decided to win her. He deals the young miner four kings, looks at his cards and finds he has four aces. Cyclone says: "You win!"

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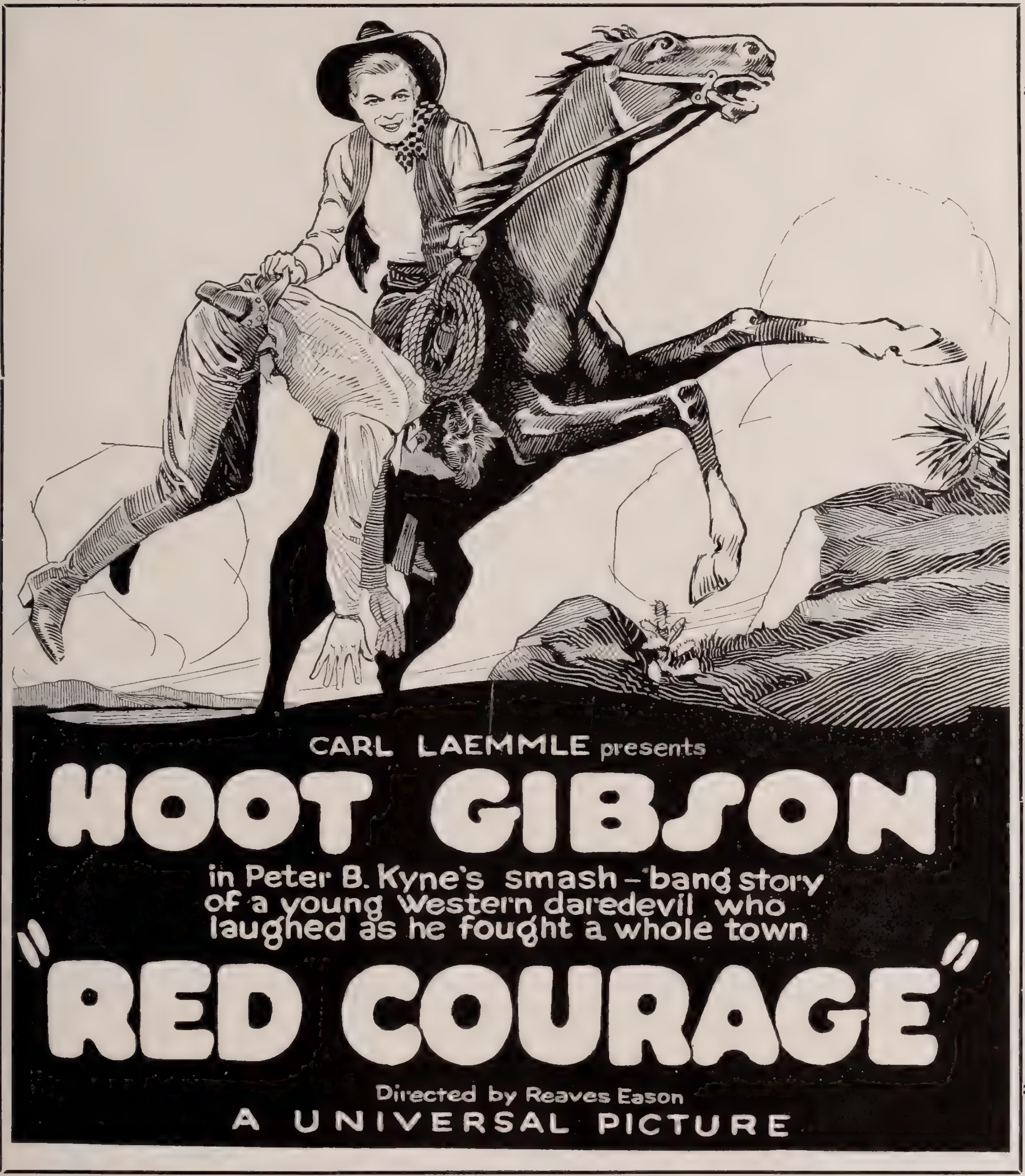


CARL LAEMMLE presents

HOOT GIBSON

in Peter B. Kyne's smash-bang story of a young western daredevil who laughed as he fought a whole town

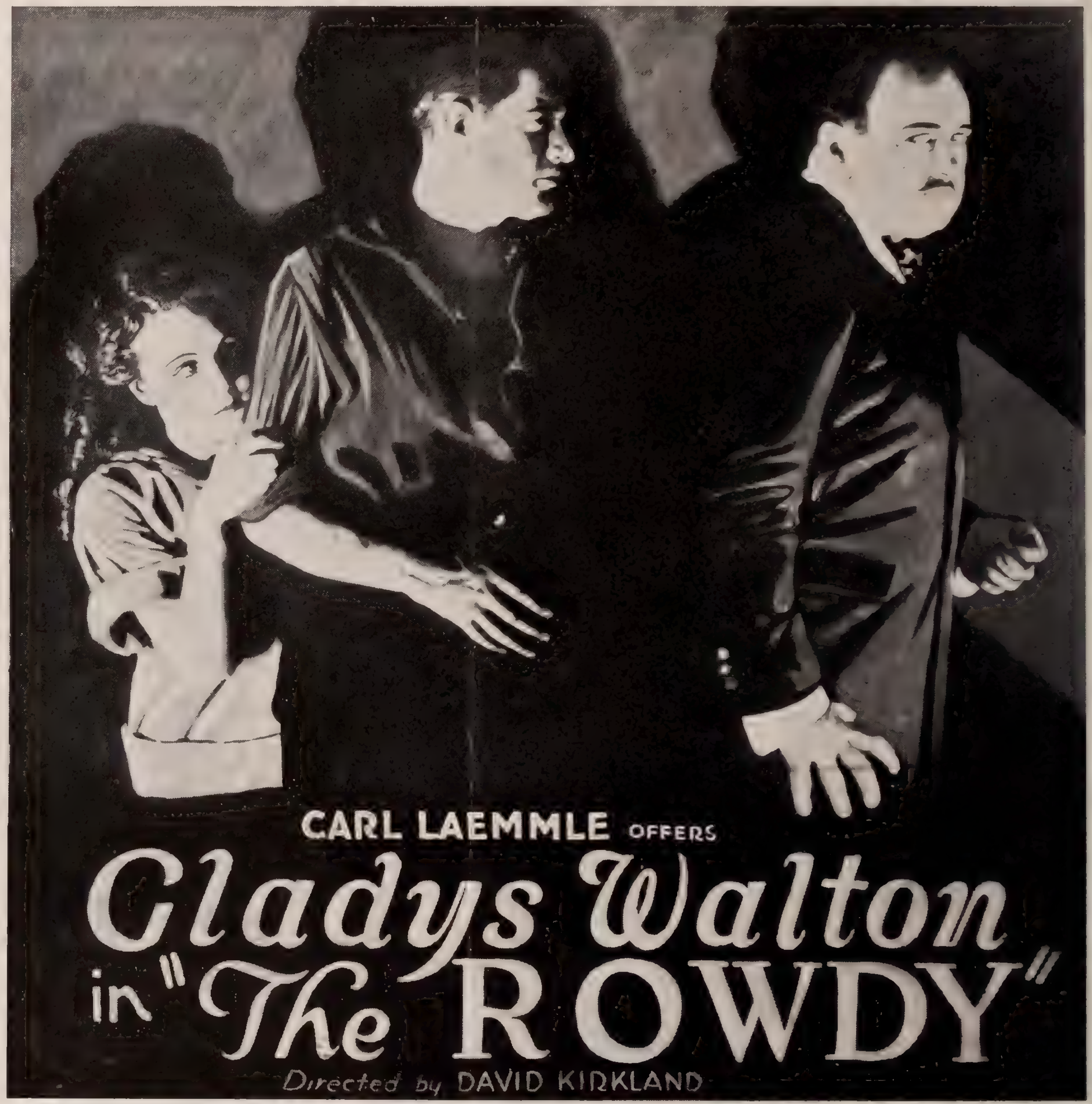
"RED COURAGE"

Directed by Reaves Eason
A UNIVERSAL PICTURE

coming soon!

The Six-Sheet of

Another Big One Like "Pink Tights"


CARL LAEMMLE OFFERS
Gladys Walton
in "The ROWDY"
Directed by DAVID KIRKLAND

"EXCELLENT entertaining qualities. Gladys Walton makes the most of her role."

Ex. Trade Review.

"THE picture is thoroughly appealing. Gladys Walton plays in spirited fashion."

—Moving Picture News.

"SOME neat little bits of life. Gladys Walton has few equals."

Moving Picture World.

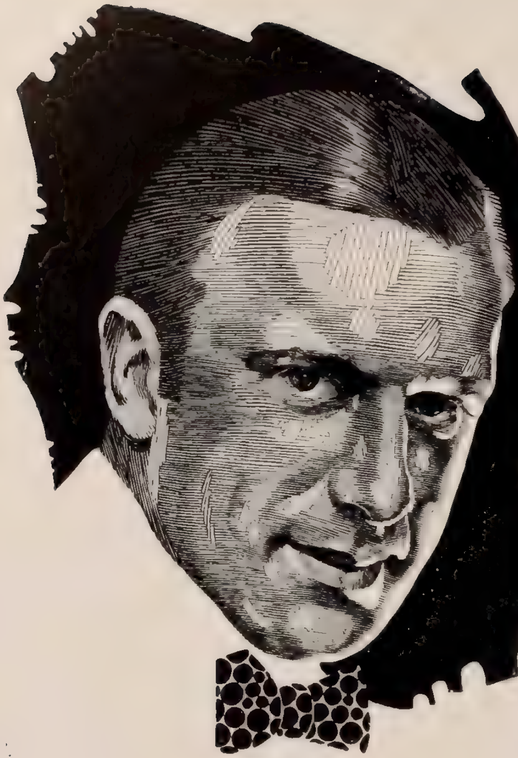
UNIVERSAL SPECIAL ATTRACTION

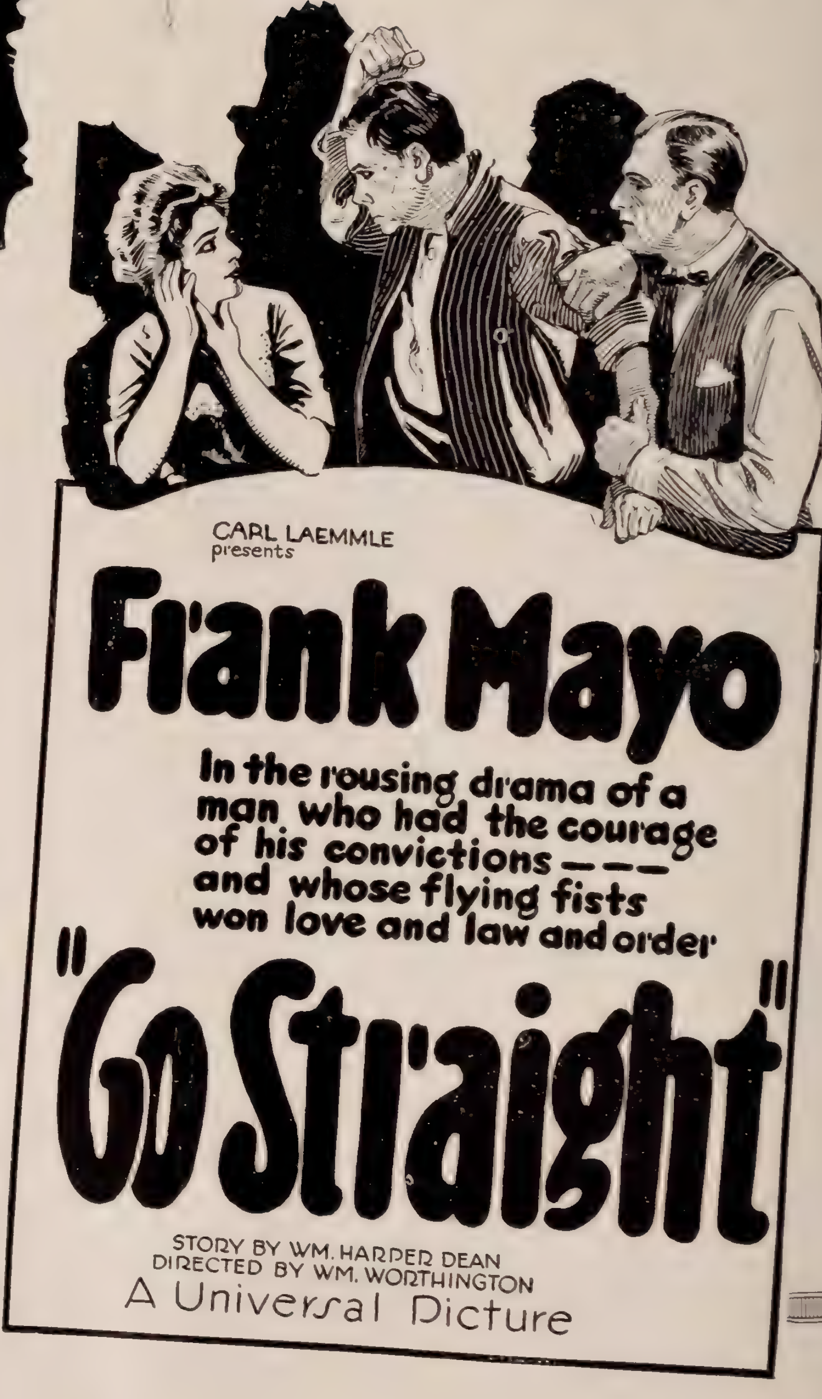
THE MOVING PICTURE WEEKLY

VOL. 14 OCTOBER 8, 1921. NO. 8

Harry Carey
in
The First Super-Western
"The Fox"
His First Jewel

3 of the Newspaper Ads that will help you put this big one Over Right!





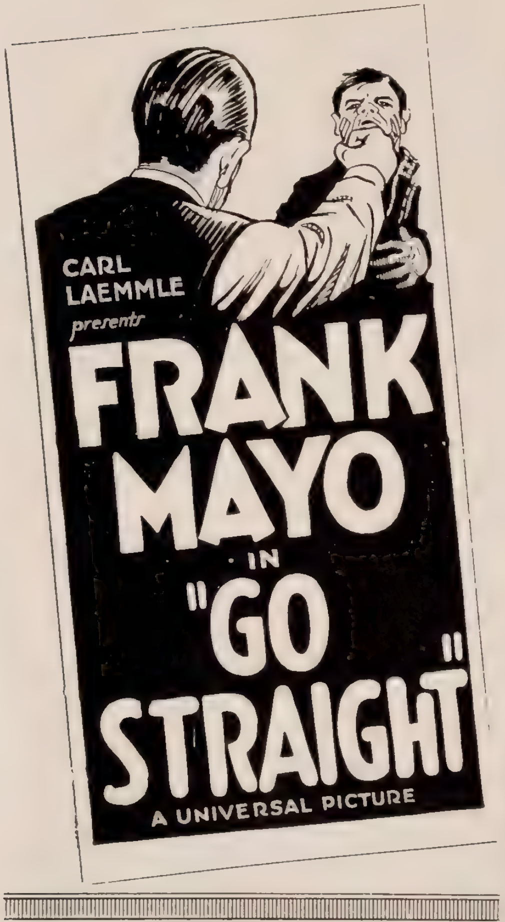
CARL LAEMMLE
presents

Frank Mayo

In the rousing drama of a man who had the courage of his convictions — — — and whose flying fists won love and law and order

"Go Straight"

STORY BY WM. HARPER DEAN
DIRECTED BY WM. WORTHINGTON
A Universal Picture



CARL
LAEMMLE
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FRANK MAYO

IN

"GO STRAIGHT"

A UNIVERSAL PICTURE

CARL LAEMMLE

says:

"WATCH YOUR MAIL

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"MAKE sure you get the next issue of 'The Moving Picture Weekly.' This book is going to prove as valuable to you as any bank-book. Yes, with a good pile on the credit side. When you get it—leave word that you're out—take it into your private office—turn the key in the door—and read it! Don't glance at it—READ IT!

THEN buttonhole yourself—AND THINK! Let me know if I'm not absolutely right—if I'm talking pure unadulterated facts—when I make the following statement:

YOU get MORE FOR YOUR MONEY in Universal Special Attractions than in any other brand of pictures issued weekly by any producer in this wide world. UNIVERSAL absolutely and categorically DEFIES THE PICTURE PRODUCERS OF THE WORLD to give you for the same money 52 pictures a year whose average quality will even approach that of your 52 UNIVERSAL SPECIAL ATTRACTIONS.

YOU'LL see why when you read the next issue of 'The Moving Picture Weekly'."

Carl Laemmle

Turn the page for announcement of the four big October Pictures

CARL LAEMMLE
presents

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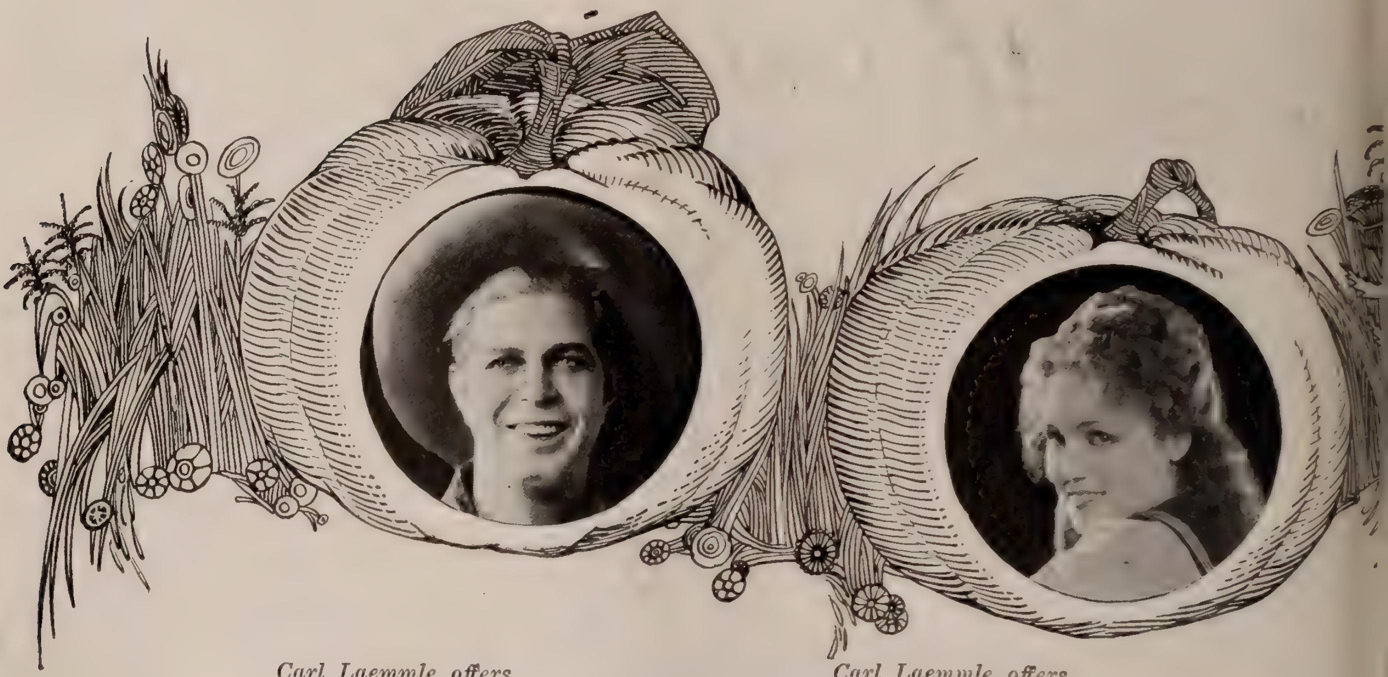

Carl Laemmle offers

Hoot Gibson

in a delightful and stirring Western de Luxe, at least the equal of "Action," which took the whole picture world by storm. We tell you flatly—you have a money-maker in this vigorous, humorous, human young star who is going to crowd your house to capacity for years and years and the quicker you show him the more you'll make.

"Red Courage"

Directed by
REAVES EASON

Story by
PETER B. KYNE

Carl Laemmle offers

Gladys Walton

The delightful heroine of "Pink Tights"—"All Dolled Up"—"The Man Tamer" and "The Rowdy," in a kiss-her-or-kill-her comedy drama whose title gives you the clue. No youthful star that you can think of has received so much praise for her charming personality and spirited acting. The highest quality at a program figure.

"High Heels"

Directed by
LEE KOHLMAR

Story by
LOUISE B. CLANCY

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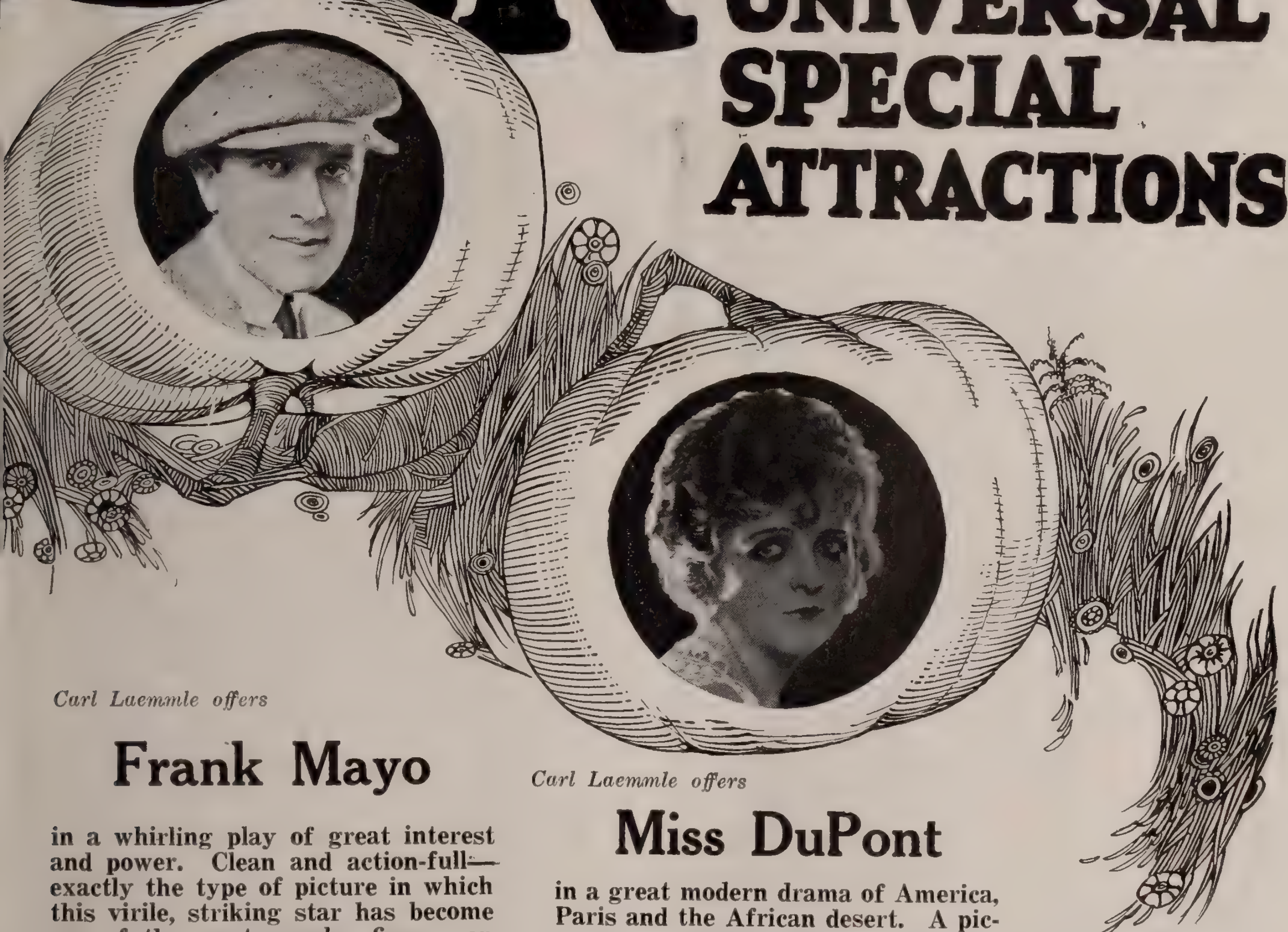


Carl Laemmle offers

Frank Mayo

in a whirling play of great interest and power. Clean and action-full—exactly the type of picture in which this virile, striking star has become one of the most popular figures on the screen of today. From practically every town in the country has come the statement: "Frank Mayo is one of our sure-fire bets." Super-features at a program price.

"Go Straight"

Directed by
WM. WORTHINGTON

Story by
WILLIAM HARPER DEAN

Carl Laemmle offers

Miss DuPont

in a great modern drama of America, Paris and the African desert. A picture staged with such amazing fidelity that had it been made anywhere in the world but at Universal City it would have cost you at least three times what you are paying for it today under your fifty-two weeks contract for super-features at a program price.

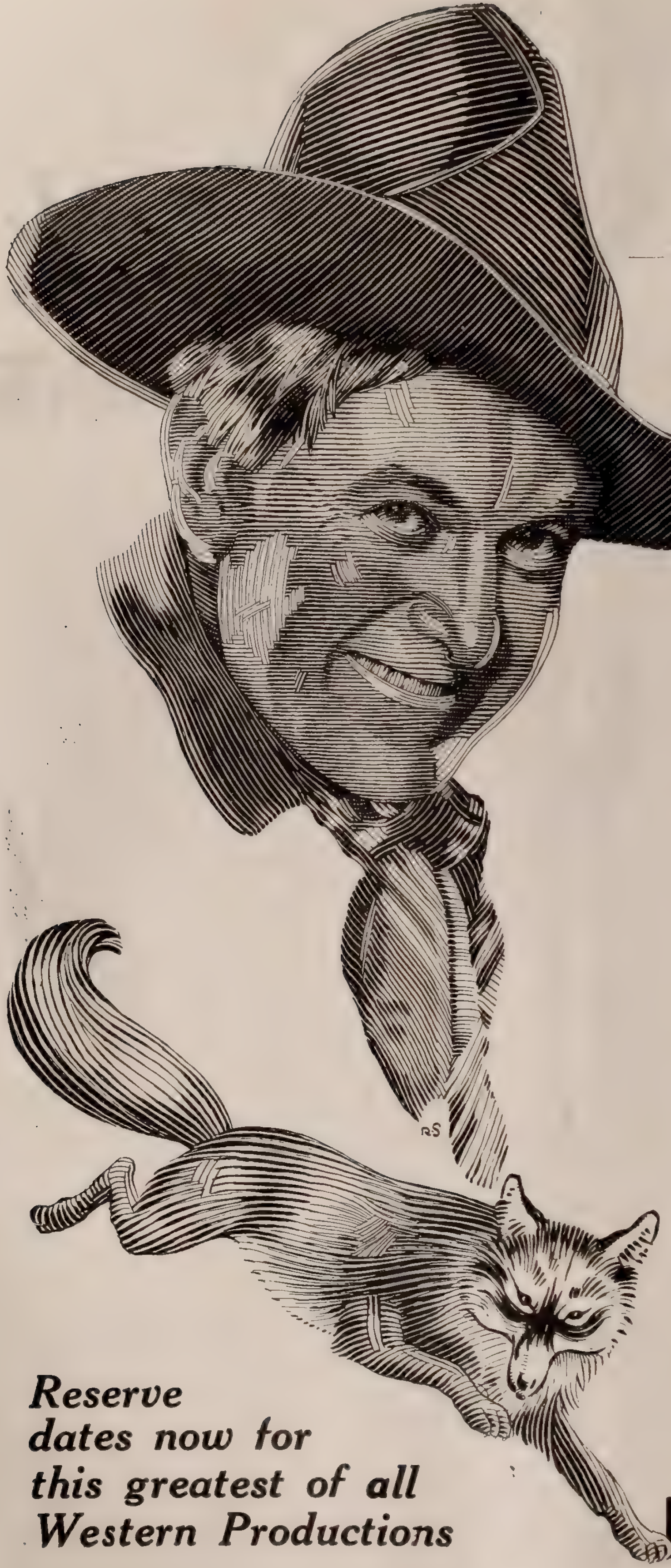
"The Rage of Paris"

Directed by
JACK CONWAY

Story by
DuVERNET RABELL

Carl Laemmle presents

HARRY



IN this great picture — the first Western Super-feature ever produced—the ambition of a lifetime is realized.

I HAVE always known that a great spectacular drama of the West could be made which would rouse the admiration of every age in every audience, big city or small town, and "THE FOX" proves it.

THANKS to Carl Laemmle's unstinted support and personal inspiration, Mr. Thornby and myself have been able to give you the biggest scenes that any Western picture has ever had, for we have worked with the biggest masses of men. In addition, we have had the time and the money with which to fill "THE FOX" with romantic adventure, love interest, humor and those striking Western types which are a joy to everyone forever—to all of which you may say I have contributed in due measure.

YOUR patrons will thank you for "THE FOX" because it has in it everything that my years of screen-work have told me ought to be in a Western Super-feature, and because it is at once the biggest and the best picture of its kind ever thrown on any screen.

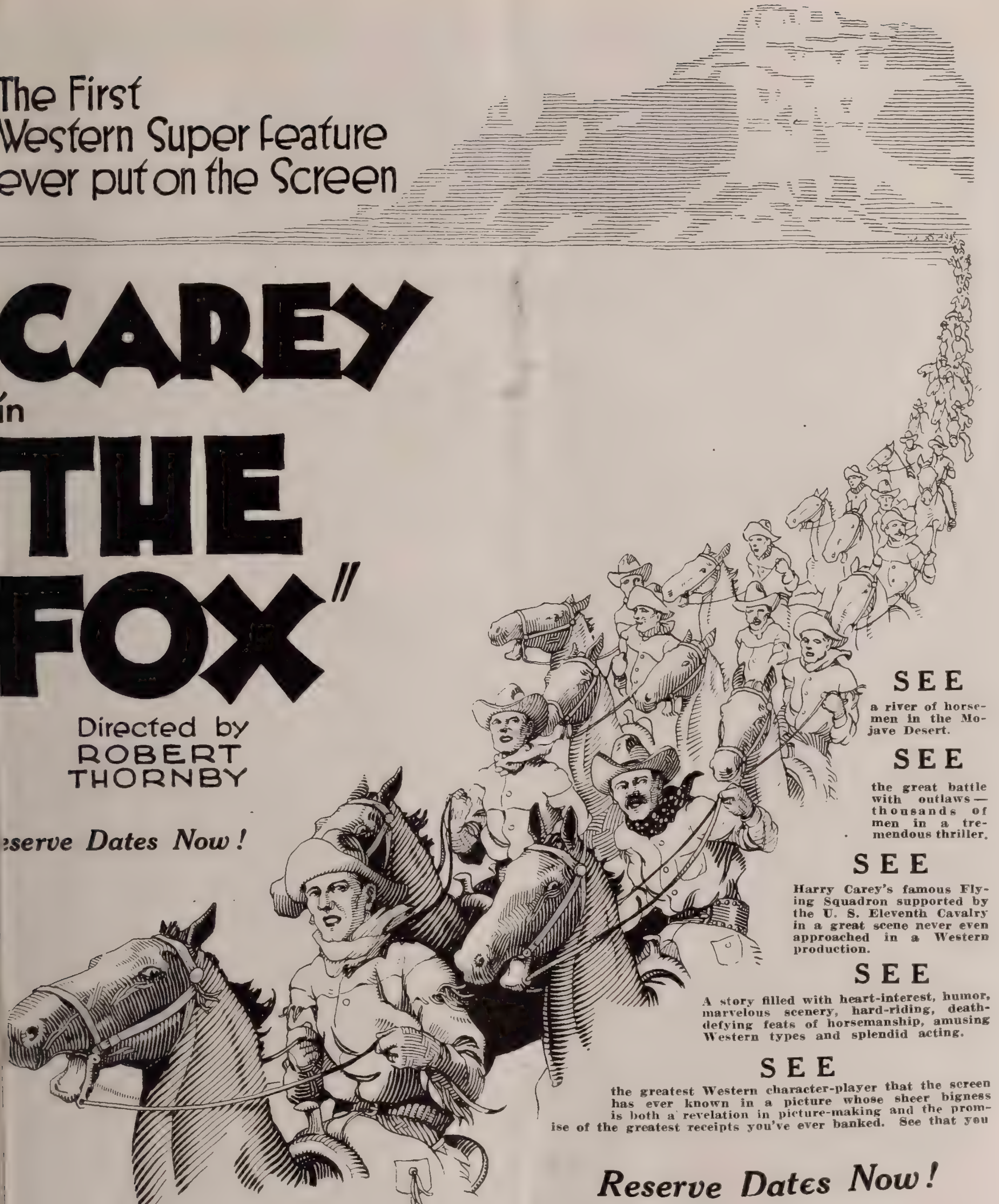
YOU, the showman, will like it because it will bring the money in a flood.

Harry Carey

Reserve dates now for this greatest of all Western Productions

UNIVERSAL

The First
Western Super Feature
ever put on the Screen



CAREY
in
THE FOX"

Directed by
ROBERT
THORNBY

eserve Dates Now!

SEE

a river of horsemen in the Mojave Desert.

SEE

the great battle with outlaws—thousands of men in a tremendous thriller.

SEE

Harry Carey's famous Flying Squadron supported by the U. S. Eleventh Cavalry in a great scene never even approached in a Western production.

SEE

A story filled with heart-interest, humor, marvelous scenery, hard-riding, death-defying feats of horsemanship, amusing Western types and splendid acting.

SEE

the greatest Western character-player that the screen has ever known in a picture whose sheer bigness is both a revelation in picture-making and the promise of the greatest receipts you've ever banked. See that you

Reserve Dates Now!

JEWEL SUPER-FEATURE

If they liked "Action"---
they'll go wild over this one!

CARL LAEMMLE Presents

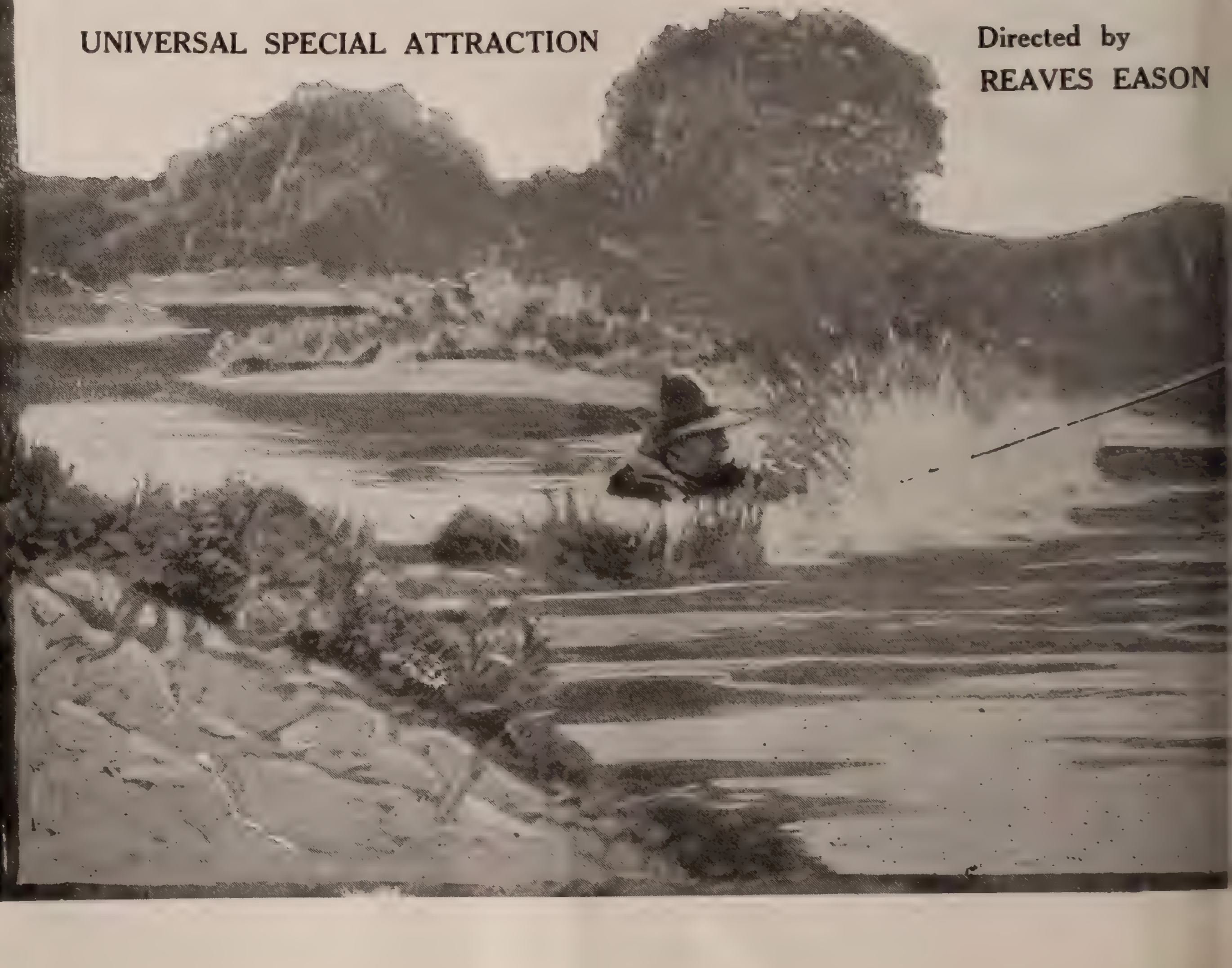
HOOT GIBSON

In Peter B. Kyne's smash-bang story
of a young Western dare-devil who
laughed as he fought a whole town

"RED COURAGE"

UNIVERSAL SPECIAL ATTRACTION

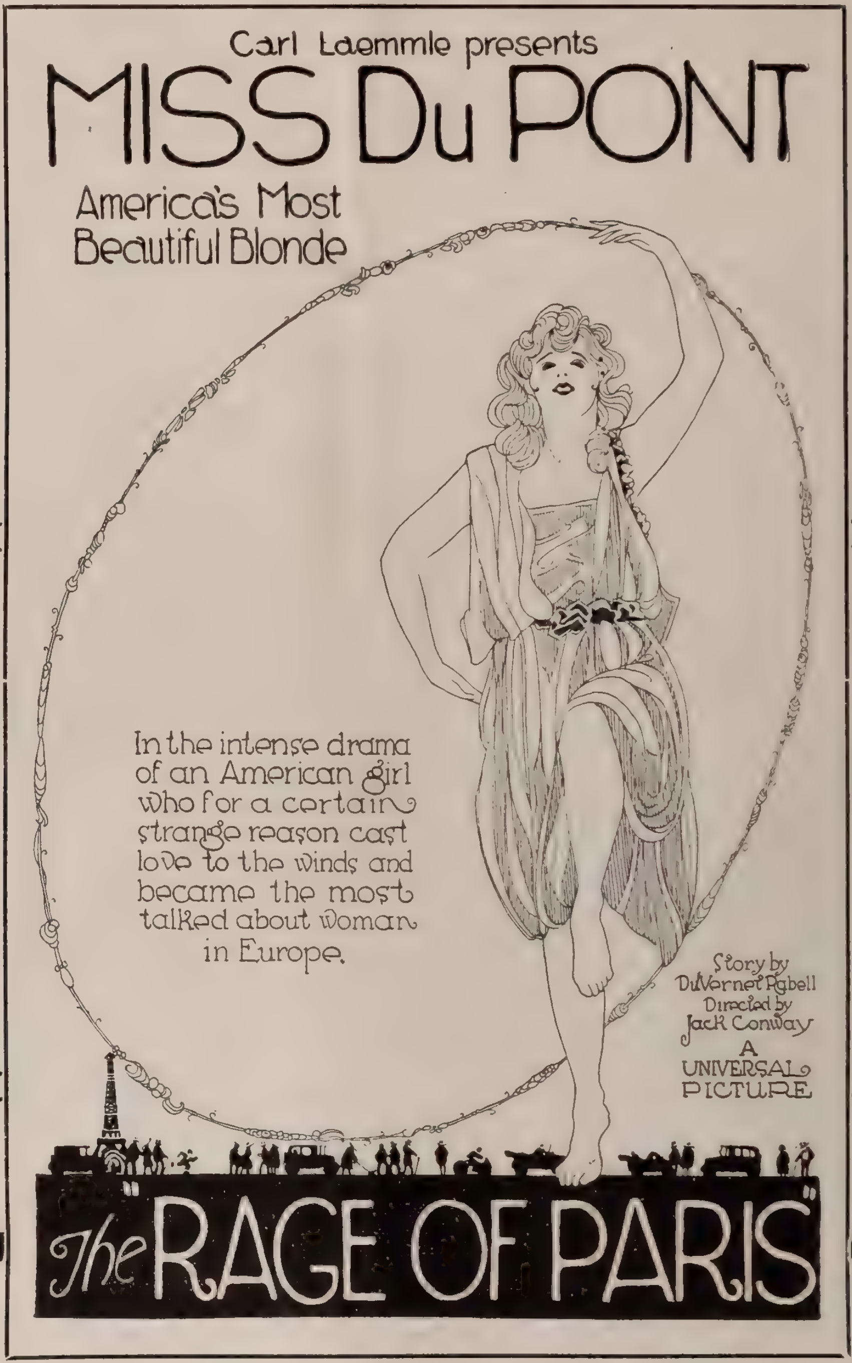
Directed by
REAVES EASON



Pictures can't tell it and words won't say it. You've got to see it to understand. If your folks liked "ACTION" they'll go wild over "RED COURAGE." Hoot Gibson's second big one is a virile, vivid story of a red-blooded, two-fisted fight against tremendous odds, featuring the smiling, happy-go-lucky daredevil and a big special cast.

Here's an epic of the Golden West that will show your folks just what a real Western can be like; here's another striking example of the tremendous value you are getting in Universal Special Attractions 52 times in the year.

Sample News Ad and Set of Pos



Carl Laemmle presents

MISS Du PONT

America's Most Beautiful Blonde

In the intense drama of an American girl who for a certain strange reason cast love to the winds and became the most talked about woman in Europe.

Story by DuVernet Rabell

Directed by Jack Conway

A UNIVERSAL PICTURE

"The RAGE OF PARIS"

ONE OF THE 2-COLUMN ADS
Not only good to look at but effective. As you will find by using it and checking up on your receipts.

THE GORGEOUS POSTERS
You'll appreciate them when you see them. The folks will appreciate them when you use them—by lining up in front of your box-office.

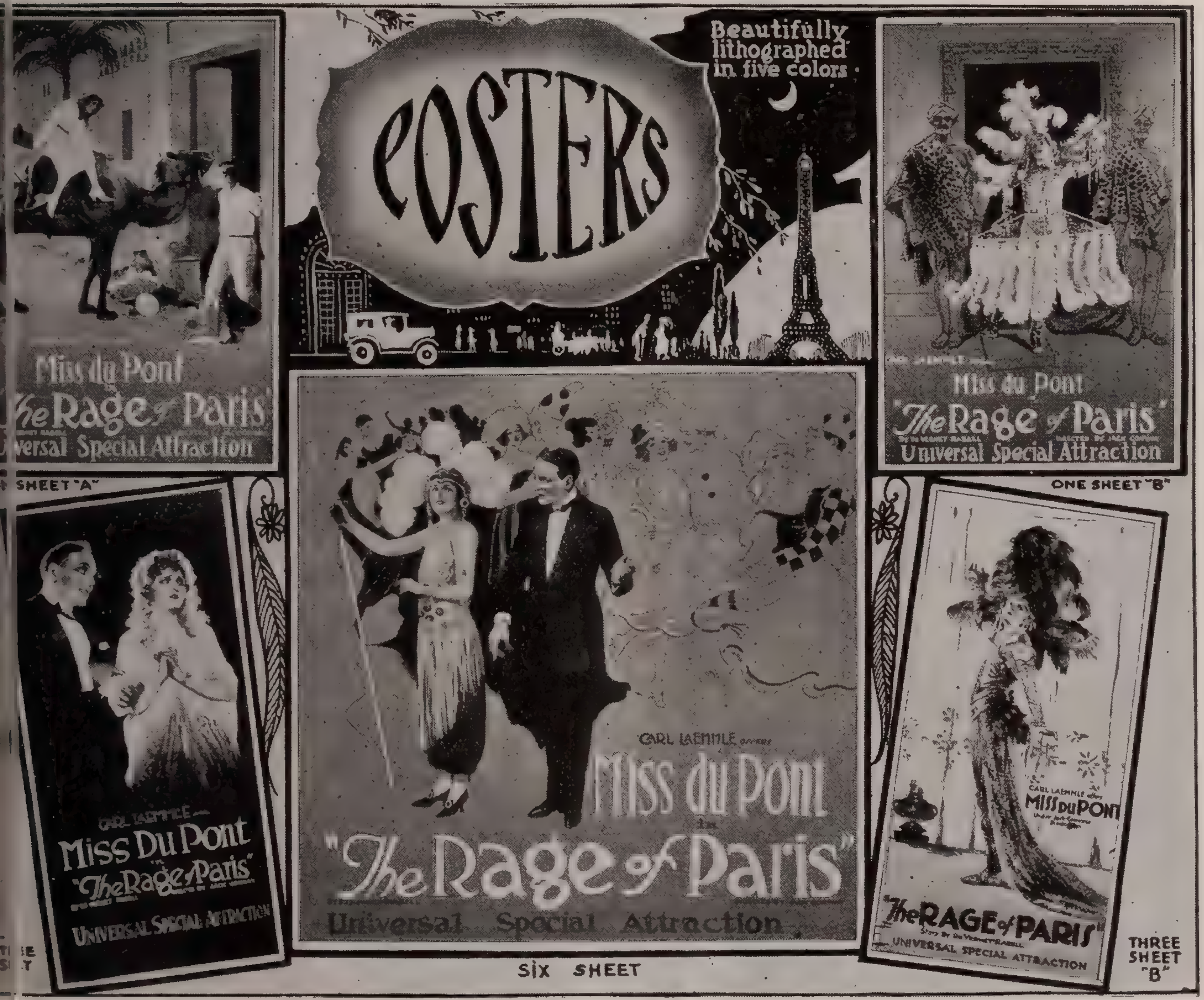
UNIVERSAL SPEC

rs on Miss duPont's First Big One

WE DARE YOU to do other than clean up with this luxurious production of a stirring drama of America, Paris and the African desert. Starring one of the most beautiful actresses on the screen today, backed up by a corking good Press Sheet, cram-jam full of reproductions of your news ads, posters, heralds, press matter, slides and a half hundred sure-fire "put-it-over" ideas.

Get behind this big one in a big way and you'll clean up big. See your Universal Exchange now!

Now Playing At The Central Theatre, New York City


POSTERS
Beautifully lithographed in five colors
Miss du Pont
The Rage of Paris
Universal Special Attraction
SHEET "A"
Miss du Pont
"The Rage of Paris"
Universal Special Attraction
ONE SHEET "B"
CARL LAEMMLE offers
Miss Du Pont
"The Rage of Paris"
UNIVERSAL SPECIAL ATTRACTION
CARL LAEMMLE offers
Miss du Pont
"The Rage of Paris"
Universal Special Attraction
SIX SHEET
CARL LAEMMLE offers
MISS DU PONT
The RAGE of PARIS
UNIVERSAL SPECIAL ATTRACTION
THREE SHEET "B"

L ATTRACTION

THE MOVING PICTURE WEEKLY
A MAGAZINE FOR MOTION PICTURE EXHIBITORS
Published Weekly by the MOVING PICTURE WEEKLY PUB. CO.
1600 BROADWAY, NEW YORK CITY
PAUL GULICK, Editor.
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Vol. 14 OCTOBER 8, 1921 No. 8

A Little Bit of Everything

Production at Universal City Proceeding Rapidly ---Exhibitors Are Promised Noteworthy Features

IRVING G. THALBERG, director-general at Universal City, has signed George Cox, one of the best known directors of the motion picture industry. He will arrive at the world's film capital this week to begin preparatory work on Marie Prevost's forthcoming starring vehicle. The story is to be called "Princess Virtue."

* * *

EDWARD LAEMMLE has taken his entire Universal unit, of which Art Acord is the star, to El Segunda, where he is going to film one of the most exciting episodes for "Winners of the West," a serial in which Art Acord re-enacts the stirring adventures of Capt. John C. Fremont in his conquest of early California.

* * *

GLADYS WALTON is nursing sore fists, the result of a hard fight in "The Guttersnipe," her forthcoming Universal starring vehicle. With three bulky policemen participating in the melee, Gladys says she thinks she's lucky to get off so easily.

"I'm just sort of playing the glad game ever since they shot our big fight yesterday," says the petite star, "for I was down flat on the ground with three men scrambling on top of me and I lost my breath, my disposition and got both fists all skinned up—but it might have been worse," she added optimistically.

AN APOLOGY!

Nothing fills an editor with so much dismay as the contemplation of making a retraction or correction of a printed article. However, we are very glad, as an editor, to correct a mistake and a misapprehension of an article which was published in the MOVING PICTURE WEEKLY *of September 24th and which appeared in the* 11*th page.*

The article, itself, is all right, but the heading is somewhat misleading, in that the Universal Laboratory employees have succeeded in reducing their working schedule by half a day each week, and, at the same time, have increased the production of the Plant per man by 51 *per cent. This has been done without actually cutting the wages of the men.*

It was our endeavor in that article to bring out the fact that the Plant has reduced its expenses, increased its production and made no individual cuts in wages, which is a shining example of the actual working out of Industrial Democracy. However, the heading which we put over the story was susceptible of misconstruction, for which we are extremely sorry.

Another thing to which we plead guilty is the unwarranted changing of Edwin S. Murphy's name, a name which he has borne with credit to himself and honor and profit to the Universal for quite a few years, to Thomas Murphy.

THE musicians who were playing on the set in Miss duPont's starring picture, "Ropes," at Universal City, had to be asked to go easy on the soft, low music. One scene called forth tears from the pretty blonde actress which was perfectly legitimate, as the weeps were desired, but the star got so engrossed in her emotional scene she couldn't stop—and the director was forced to call for a little jazz.

* * *

SPECTACULAR night shots will be made at Laguna this week for "Ropes," the Universal photodrama in which Miss duPont is starring under the direction of Paul Scardon. The story is from the one-act play which appeared in *Harper's Magaine,* by Wilbur Daniel Steele. It is a lighthouse story of unusual strength. Pat O'Malley and Lloyd Whitlock are in the supporting cast.

* * *

MALCOLM S. BOYLAN, director of publicity at the world's film capital, up and got him a neat, if not gaudy baby at the California Hospital Saturday, and now he is trying to get his wife's consent to call her Universalia. Failing in that he will try and sneak another stunt over at the christening and start the little girl along life's highway as Priscilla Dean Gladys Walton Marie Prevost Eileen Sedgwick duPont Boylan.

Universal Inserts Morality Clause Into All Present And Future Contracts

Stanchfield & Levy Draft Provisions Which Will Protect Company, Reassure Public and Restrain Thoughtless Actors Or Actresses

As a direct result of the unfortunate affair in the St. Francis Hotel in San Francisco, the Universal, on advice of its counsel, Stanchfield & Levy, has taken action which will, it is hoped, have a three-fold effect. It has telegraphed to Irving G. Thalberg, its general manager, at Universal City, to insert in all existing and future contracts with actors, actresses and directors the following clause:

The actor/actress agrees to conduct himself/herself with due regard to public conventions and morals and agrees that he/she will not do or commit anything tending to degrade him/her in society or bring him/her into public hatred, contempt, scorn or ridicule, or tending to shock, insult or offend the community or outrage public morals or decency, or tending to the prejudice of the Universal Film Manufacturing Company or the motion picture industry. In the event that the actor/actress violates any term or provision of this paragraph, then the Universal Film Manufacuring Company has the right immediately to cancel and annul this contract by giving (5) days' written notice to the actor/actress of its intention so to do.

The statement from Stanchfield & Levy's office further states:

Has Confidence in Players

"The Universal has no reason in the world to doubt the moral integrity of any player on its pay roll. It never has had any difficulty with an actor on moral grounds. It doesn't expect to have. But as contracts in the picture business are now drawn a company, through no fault of its own, is liable to suffer both a great monetary loss through moral delinquency on the part of one of its players, but an even greater loss of prestige through still having to retain him as a salaried employe, though he may be dead as a door nail as a theatrical attraction. No case of this kind has come up in the courts as a precedent, and it is idle to speculate on how the courts would rule, but it is the part of wisdom to be prepared against any such occurrence, no matter how little expected it may be.

"Furthermore the clause is likely to have a salutary effect. The industry is faced with the danger that the public, or some portion of the public, will lose their interest in other stars through the widespread publicity which has been and is being given to this unfortunate incident. In this way the investment of the various companies in their stars would be jeopardized. For this investment consists largely in the popularity of the star, whether that popularity has been built up by advertising, publicity or by good pictures. It is only fitting that the public should realize that the companies will not be a party to any dereliction from the moral path by their stars and that they have in their own hands the means of discipline. This they have never had before, and when they have built up the popularity of a star have frequently been placed at the mercy of that very popularity.

Safeguards Public Interest

"This clause should be a safeguard to public interest.

"From the standpoint of the players, it should also prove an acceptable and protective move. It is hard to imagine an actor who would not sign this clause. In the first place it would put him or her immediately under suspicion by the company officials. In the second place the clause is so drawn that no earnest normal player has anything to fear and everything to gain by signing it. Furthermore most players have sufficient respect for the profession to wish to see it purged of anything or anybody by whose agency disgrace or injury may be brought upon it. The clause is a protection to every branch of the industry, and affects producers, distributors, exhibitors and players equally.

"Universal is inserting the above clause in all its contracts with every performer, not only to protect itself and the exhibitor but also the public."

Dean Can't Be Accused of "Robbing the Cradle"

From the "Appalachian Independent," Appalachia, Wise County, Virginia:

80 Years Old and Sees "Movies" First Time

Amos Lawson, one of the oldest citizens of Lee County, is spending a week here with his friend, J. M. Barker. Mr. Lawson is 80 years old, and when he attended the Grand Theatre Friday night, which was showing "Reputation," he saw for the first time in his life a motion picture.

Universal Engages Its Own Censor

Employment of W. F. Willis of Chicago Board Is Culmination of Recent Censorship Meeting At Universal City

UNIVERSAL has taken a long step in the direction of defeating censorship. Universal has hired a censor. Now, as heretofore, unalterably opposed to censorship in principle and practice, Universal has to face the fact that we actually have censorship. Furthermore, we are going to have it for some time to come. Without abating one jot or tittle in the effort to wake the supine American public up to the enormity and slavery of censorship, it is forced to the effort to make censorship as bearable as possible for all concerned—producers, distributors, exhibitors and the people who have to see the mutilated films. With this thought in mind Carl Laemmle invited every censor board in the United States and Canada to send representatives to a conference at Universal City. If producers could be informed beforehand what things would later be cut out and what would not, much time, money and effort would be saved. A number of conferences were held and much light which will be profitable to censors and to producers was shed upon the problem.

W. F. Willis, Universal Censor.

Time after time during these conferences the producers asked, "What do you want us to cut out?" and the censors asked fully as many times, "Why do you put such things into the films in the first place?" In other words, the producers indicated a willingness to protect their property by cutting out whatever the censors did not want if they only knew what they didn't want, and the censors at least inferred that they knew what should come out and that it would help all concerned if it could be done before the picture was started. Universal thought the matter worth trying.

Engage Chicago's Chief Censor

In order to do this Universal must have a censor of its own. No board could be expected to pass upon the films of any one company, and no definite set of eliminations was decided upon by the conferences. So just before the censors were to return to their homes, Universal made a proposal to W. F. Willis, the censor-in-charge of the Chicago Board of Censorship. After a short deliberation and after wiring Charles C. Fitzmaurice, General Superintendent of Police, his immediate superior, for his approval, Mr. Willis consented and wired his resignation.

Mr. Willis is to-day at work at Universal City viewing pictures and making suggestions for the deletion of an occasional point, which, in his judgment, might be objected to by one or another of the numerous boards of censorship, all of which operate under widely divergent rules, municipal ordinances and state laws, few of which agree or coincide.

W. F. Willis is particularly suited for the position which has been created for him in the industry. Seven years ago he was appointed a motion picture censor by the Civil Service Commission of Chicago, and has continued to function as a Censor-in-Charge for over five years, until the time he left to join other censors on the recent expedition to Universal City. In that time he has viewed every picture of importance produced, and has been instrumental in protecting the producer against unreasonable deletions and changes which would injure the story without serving the altruistic dreams of censorship.

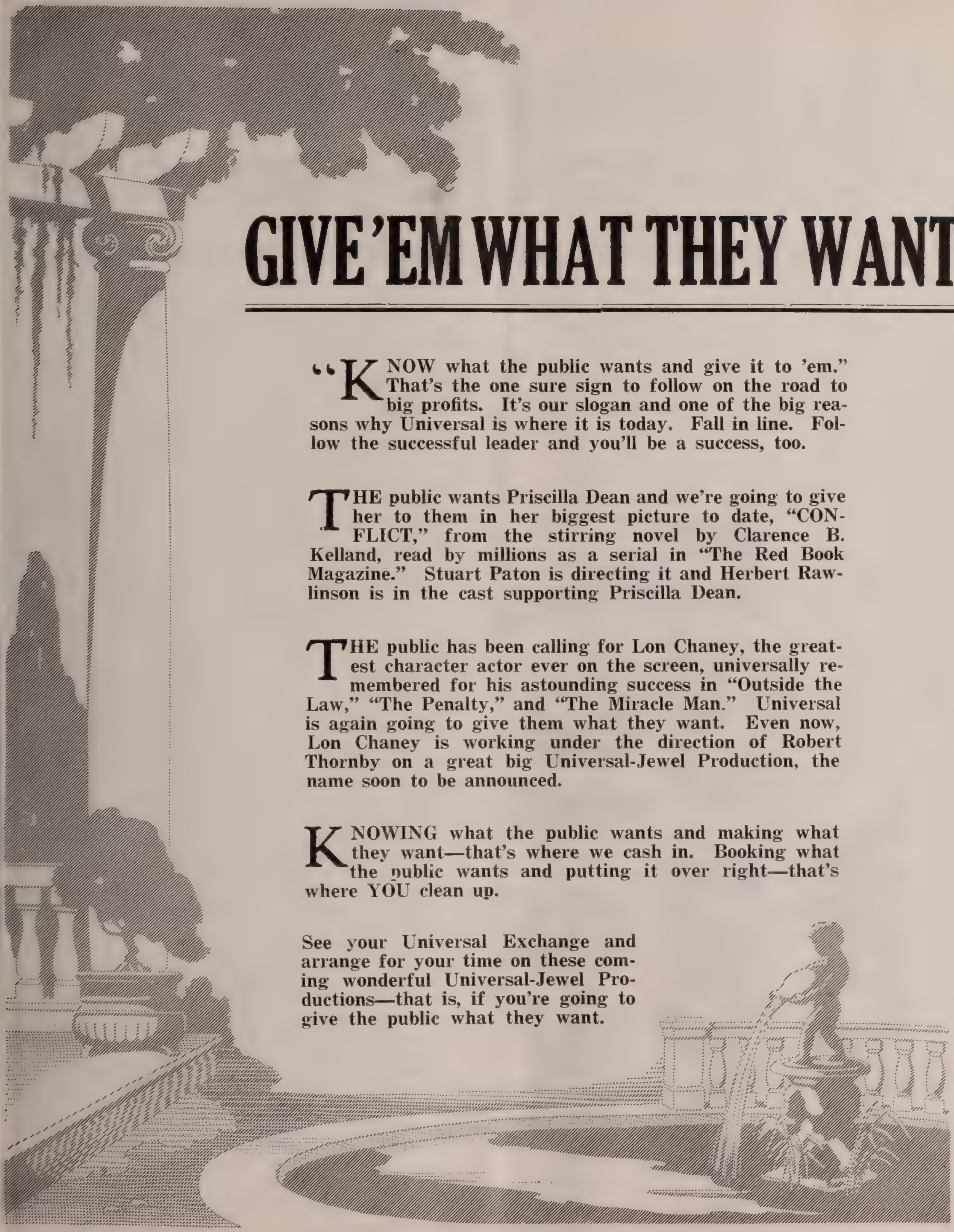
Speaking of the service which he hopes to render the motion picture industry, Mr. Willis said:

> "I think every censor in the country constantly chafes under the knowledge that the modifications he finds it necessary to make in a picture will sometimes seriously hurt the dramatic values. This is due very largely to the fact that he has but very little material with which to work. He realizes that with all of the resources at hand at the point of production, objectionable elements may be modified in production and the final story made to conform to his standards withopt any loss of dramatic force.
>
> There has been much criticism of the various Boards because their orders have differed widely on the same pictures. A careful analysis of their findings, however, will show that in nearly every case they all sought the same general change in theme, but differed naturally as to the details for effecting this change."

Approves Priscilla Dean Picture

The first picture upon which Mr. Willis has worked is "Conflict," Priscilla Dean's forthcoming Universal-Jewel production, in which she was directed by Stuart Paton, based upon a subtle psychological theme of smashing drama, replete with daring situations and adhering closely to the Red Book Magazine story by Clarence Buddington Kelland. There is not in the entire production one foot which, in the judgment of Mr. Willis, needs deletion.

Other productions, however, have been improved by his suggestions for slight changes, and the executives of Universal City through his intimate knowledge of censorship conditions, are becoming familiar with the requirements of the various boards.



GIVE 'EM WHAT THEY WANT

"KNOW what the public wants and give it to 'em." That's the one sure sign to follow on the road to big profits. It's our slogan and one of the big reasons why Universal is where it is today. Fall in line. Follow the successful leader and you'll be a success, too.

THE public wants Priscilla Dean and we're going to give her to them in her biggest picture to date, "CONFLICT," from the stirring novel by Clarence B. Kelland, read by millions as a serial in "The Red Book Magazine." Stuart Paton is directing it and Herbert Rawlinson is in the cast supporting Priscilla Dean.

THE public has been calling for Lon Chaney, the greatest character actor ever on the screen, universally remembered for his astounding success in "Outside the Law," "The Penalty," and "The Miracle Man." Universal is again going to give them what they want. Even now, Lon Chaney is working under the direction of Robert Thornby on a great big Universal-Jewel Production, the name soon to be announced.

KNOWING what the public wants and making what they want—that's where we cash in. Booking what the public wants and putting it over right—that's where YOU clean up.

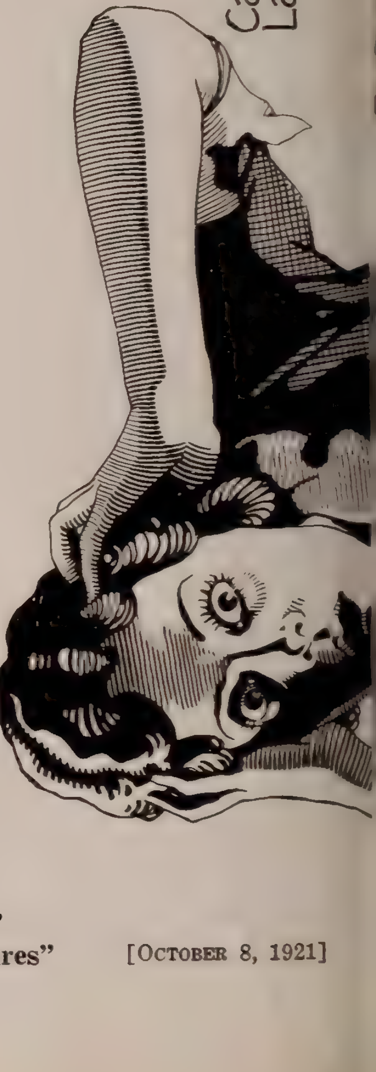
See your Universal Exchange and arrange for your time on these coming wonderful Universal-Jewel Productions—that is, if you're going to give the public what they want.

1/2 Page Actual Size 8x20½ Vertical Newspaper Ad

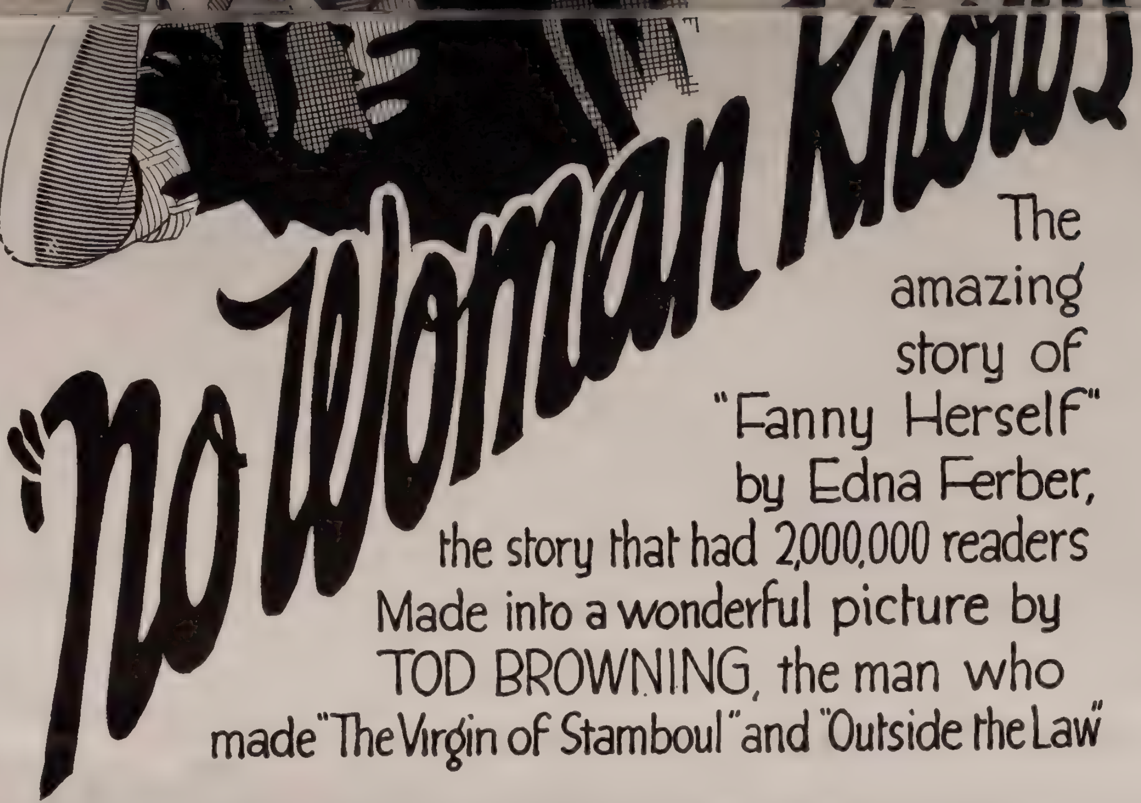
Now you can see it!

Insert your own theatre name in this space

Carl Laemmle presents "



Go after the big money in this Superfeature with big space. Get a mat of this smashing half page vertical newspaper ad today from your Universal Exchange. Price of mat 50c.



The amazing story of "Fanny Herself" by Edna Ferber, the story that had 2,000,000 readers Made into a wonderful picture by TOD BROWNING, the man who made "The Virgin of Stamboul" and "Outside the Law"

READ WHAT THE NEW YORK PAPERS SAID:

TRIBUNE: "Going to be a great success."

POST: "Packed with heart-interest. Will accomplish its purpose of touching many hearts."

EVENING WORLD: "A pictorial triumph."

TELEGRAM: "A wonderful story made into a picture classic."

SUN: "Intimate glimpses of home life."

GLOBE: "A plaintive picture of self-sacrificing youth."

EXHIBITORS' HERALD: "A soul-stirring drama, a fine achievement, a page out of the book of life, done in a big way."

TRADE REVIEW: "It grips and tugs at the heartstrings—one of the most interesting and entertaining photoplays of the season. A beautiful love element woven into one of the greatest human documents ever screened."

MOTION PICTURE NEWS: "A picture of pathos kindled with the light of human understanding."

A UNIVERSAL-JEWEL SUPER-FEATURE

"Cuddle up to Universal—you'll be needing us"
52 Universal Special Attractions this year.

PUBLICITY FOR "RED COURAGE"

WOULD MARRY TO REFORM, HE SAYS, ADMITTING "PAST"

"THE blackest villain is none too black to suit me," declares Joe Girard, who has the role of Joe Reedley, and unscrupulous politician and crook, in "Red Courage," Hoot Gibson's starring picture adapted from Peter B. Kyne's story, "The Sheriff of Cinnebar."

Joe Girard is one of the most popular of "heavy" men on the screen, having appeared as the villain of so many pictures that he cannot even remember what they are.

"Sometimes I'm the smooth and polished villian—sometimes I'm the wolf in sheep's clothing—sometimes I'm a terrible person who steals from widows and orphans—and sometimes I'm painted just plain burglar giving quarter to no one.

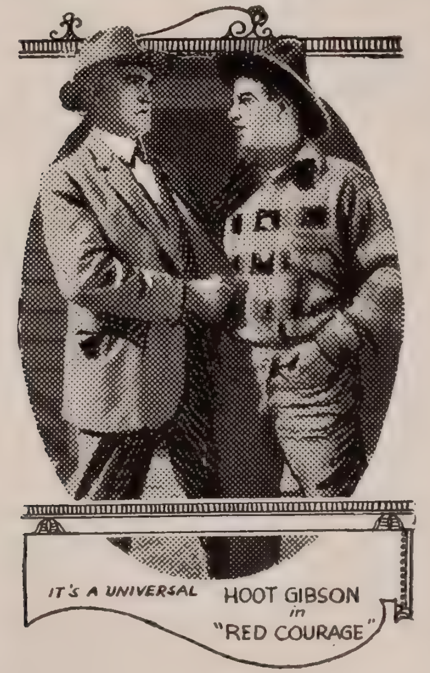
"My favorite role is that of the slick politician with the high hat, frock coat and expansive chain across a wild vest," declares Mr. Girard.

"But I'm not sure this 'villainous' business is so good," he said with a reflective look in his dark eyes. I'm not married, while all the heroes seem to be able to find someone to have them. I wish it would get to be stylish to like the villain, for I'm almost certain I have excellent possibilities as a husband."

Mr. Girard was born in Williamsport, Pa., and claims Philadelphia as his home town, although for almost twenty years he played stage roles, always billed out of New York.

His role in "Red Courage" is unusually well suited to his talents.

"Red Courage," the entertaining Universal picture, is being shown at the .... Theatre this week.



❦

WOULD RATHER DECORATE SCREEN THAN RESIDENCES

WHEN Molly Malone twinkles her courageous way as Jane Reedley through the dramatic scenes of Hoot Gibson's latest starring vehicle, "Red Courage," by Peter B. Kyne, few of those who admire the sweet young girl in her picturesque ridings habits will know that she came close to missing the screen altogether and so losing out on a career that promises to bring her fame and fortune.

Miss Malone was visited by the fairies in her babyhood and so was showered with more than one gift. The Irish have lots of luck usually, but Miss Malone has even more than her share—for she is both an artist and an actress.

She studied interior decorating for some time, intending to make that her profession, but along came a brave moving picture director who offered her so much money to play the lead in his production that pretty Molly's eyes simply stared in amazement—and dropping her sketch book and pencil, she flew off to Hollywood to enter the moving picture field.

Molly Malone is a native of Denver, Colorado, but has spent much of her life in Mexico, where her father had extensive mining interests.

Miss Malone is well known on the screen, having played leads with Jack Pickford, Harry Carey, Will Rogers and others. She is a well-known amateur tennis and golf player and a thorough horsewoman. "Red Courage," the entertaining Universal picture, is being shown at the .... Theatre this week.

❦

SCREEN CELEBRITY OWES RECOGNITION TO CAMERA

LITTLE Mary Philbin is a new screen personality, but she gives promise of going far up the ladder of success.

In "Red Courage," Hoot Gibson's latest starring picture adapted from Peter B. Kyne's virile story, "The Sheriff of Cinnebar," she has the appealing role of the young daughter of a talented but drunken father, a role that is especially suited to the sweet and child-like freshness of the petite actress.

HOOT GIBSON in "RED COURAGE"
IT'S A UNIVERSAL

Mary Philbin a few months ago was a school girl in a Chicago high school, but one day Fate, in the disguise of a photographer, stepped in and the next thing Mary knew she found herself the winner of a prize and a ticket to Universal City.

On arriving at the western studios she was given the role of a little cripple girl in Erich von Stroheim's marvelous picture, "Foolish Wives," and the noted star-director predicts stardom for Mary with the next two years.

The pretty young girl, with her cloud of dark brown curls, is well adapted to fit the role of the little daughter who by her loving self-sacrifice finally wins her father back to paths of decency and sobriety.

Mary Philbin confesses that her greatest ambition is to become a good screen actress and to that end she is conscientiously working, with the result that she has recently been cast in a number of Universal pictures in which she plays important roles.

"I want to do something besides merely look prettty," declares the ambitious young actress. "Red Courage," the entertaining Universal picture, is being shown at the .... Theatre this week.

SERVICE PAGE FOR "RED COURAGE"

PINTO PETERS and Chuckwalla Bill prevent two bandits from holding up the stage. The bandits escape. Jane, a passenger, compliments Pinto for his bravery. He learns her name and he and Chuckwalla go to Cinnebar, her home town.

Jane is welcomed in Cinnebar by Joe Reedley, her guardian, and Mayor Percy Gibbons, the editor of the newspaper, is chased out of town for printing statements offensive to the mayor. Percy meets Pinto and Chuckalla and wishes his paper, by quit claim deed, onto the pair.

The mayor holds a mortgage on the newspaper. Pinto counts over their money with a view of paying it off—they haven't enough. Chuckwalla suggests the gambling hall. Pinto makes friends with Judge Fay. Pinto comes face to face with Jane, Reedley and Blackie. Pinto announces himself as the new owner of the paper. They take Nathan, the printer, into partnership; Nathan furnishes his savings to help pay off the mortgage. The three decide the town needs a moral awakening.

HOOT GIBSON in "RED COURAGE"
IT'S A UNIVERSAL.

Pinto hands out his first editorial effort, the announcement of his and Chuchkwalla's intention to run in the coming election for mayor and sheriff respectively. Reedley warns Pinto to abandon the paper, and when Caldwell appears with a copy of the paper, Pinto is threatened. Meanwhile the old judge, with his speechmaking, is stirring up the town.

Reedley's henchmen, Steve and another, try to shoot Pinto and Chuckwalla. Pinto rides around the bluff, intercepting their escape. Pinto ropes Steve and the other bandit, forcing them to confess they were sent by Caldwell, the sheriff. Pinto takes them back to town. Pinto informs Caldwell he must immediately withdraw from the election race. Shortly after Eliza comes to the printing shop to thank Pinto for regenerating her father and breaks down through honest gratitude; Pinto tries to console her. Jane appears and observes what looks like a compromising attitude. Chuckwalla buys Blackie's gambling hall at his own price. The ex-sheriff tells Reedley of his being ordered out of town and demands money to take him East. Reedley refuses. Pinto and Chuckwalla overhear the quarrel between the two in which Caldwell directly accuses the ex-mayor of stealing from Jane's property.

Jane arranges to sell her property and return East herself. That night, Eliza, having heard of it, and suspecting the cause, goes to Jane. Jane is absent, being with Blackie. Caldwell has secretly returned to town in disguise and is seen by Chuckwalla, who recognizes him. Reedley makes unwelcome advances to Jane, but is frustrated by the old judge, who has followed his daughter. Pinto hears Eliza's scream, rushes into the house and finds Reedley beating up the judge. Pinto proceeds to fight the ex-mayor, but is prevented from killing him.

Blackie catches Reedley in the act of making off with Jane's money. They quarrel. Nathan, meanwhile, has learned what has happened to Jane, the girl he loves, and gone gunning for the ex-mayor.

Twenty minutes later Reedley is found dead. But the money is not to be found.

The next day Nathan, the ex-sheriff, and Blackie are all under arrest as suspects of the murder. No grounds are found to hold Blackie on, yet Pinto is positive that he is guilty. Jane demands Blackie's release, and, to everybody's surprise, Pinto complies with her request. Jane elopes with Blackie. Pinto follows the pair into the night. A big fight follows. Jane realizes Pinto's true worth—that she loves him and confesses that she joined him in the scheme to force Blackie to play his hand. Jane insists the gambling hall be closed before she will marry Pinto. Chuckwalla, grumbing, consents.

AT A GLANCE

SUBJECT—"Red Courage."
STAR—Hoot Gibson.
PREVIOUS SUCCESSES—"Action."
DIRECTED BY—Reaves Eason.
STORY BY—Peter B. Kyne.
SUPPORTING CAST—Molly Malone, Joe Girard, Joel Day, Arthur Hoyt, Richard Cummings, Mary Philbin and Jim Corey.
THUMB-NAIL THEME—The story of two smiling ne'er-do-wells, who came into possession of a one-horse newspaper of a little western town. How Pinto cleans up the town, is elected sheriff, runs out the corrupt mayor, solves a murder mystery and wins the girl against fearful odds.

ADVERTISING PUNCHES

1—The thrilling feats of horsemanship of Hoot Gibson, former champion cowboy of the world.
2—The famous "Sheriff of Cinnebar" story by Peter B. Kyne, from which "Red Courage" is adapted.
3—The red-blooded action and the he-man fight of Pinto Pete against the burly boss of Panamint.
4—The charm and appeal of the leading lady, Molly Malone.

CAST

Pinto Peters	**Hoot Gibson**
Chuckwalla Bill	**Joel Day**
Jane Reedley	**Molly Malone**
Judge Fay	**Dick Cummings**
Eliza Fay	**Mary Philbin**

Regarding the Star of "Red Courage"

HOOT GIBSON, the smiling star of "Red Courage" is admirably suited to portray the role of Pinto Pete, the virile young westerner who changes the politics of a town under the dominance of a crooked politician.

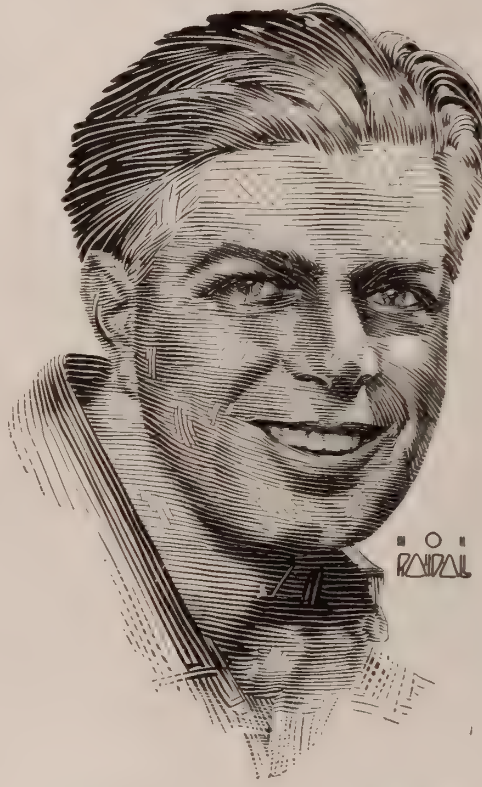
Mr. Gibson was born at Tekamah, Nebraska and has crowded his twenty-six years of life of picturesque adventure.

At Pendleton, Oregon in 1912 he won the gold belt as champion all around cowboy of the world.

Entering the tank corps he saw service overseas in the World War, returning to take up his screen career where he had left off at the moment when the United States entered the war.

At one time Mr. Gibson was a racing driver with the American Automobile Association.

For the past year the vivid young westerner has been starred by Universal in a number of scintillating cowboy stories, "Red Courage," his last one being unusually clever and full of thrilling situations.



Hoot Gibson, As Pinto Pete, Starring In Universal's Film, "Red Courage."

"Red Courage" is an adaptation of Peter B. Kyne's "The Sheriff of Cinnebar" and in it the smiling courage of Hoot Gibson flashes across the silversheet in a refreshing series of circumstances which include also a charming young girl.

The handsome young star comes of a family of theatrical people including his mother and sister, the former, Della Gibson, having been well known on the stage for many years.

In "Red Courage," his current vehicle, Hoot enacts the role of Pinto Pete, a grinning, happy-go-lucky, devil-may-care, ne'er-do-well who comes into possession of a one-horse newspaper in a small Western jerk-water town. Aided by his lanky side-partner, Chuckawalla Bill, Pinto cleans up the town, replaces the crooked sheriff after a bitterly-contested election, runs out the corrupt mayor, solves a murder mystery and wins a charming girl against almost overwhelming odds. Hoot gets in and out of more trouble in a minute than most folks do in a lifetime.

ADVERTISING DISPLAY LINES

A RED-BLOODED STORY WITH A CLARET PUNCH. SEE SMILING HOOT GIBSON FIGHT IN "RED COURAGE."

◆

HE FOUGHT LIKE HELL WITH A HEAVENLY SMILE. HOOT GIBSON MAKES A WONDERFUL HERO FOR "RED COURAGE."

◆

HE FOUGHT LIKE THE DEVIL—HIT HARD AND TRUE—BUT KID CUPID KNOCKED HIM FOR A WEDDING RING. HOOT GIBSON MAKES A WONDERFUL PINTO PETE IN "RED COURAGE."

◆

YOU'RE NOT KIDDING ANYONE BUT YOURSELF IF YOU MISS SEEING HOOT GIBSON IN THE PUNCHY, FIGHTY "RED COURAGE."

◆

HE NEVER TROUBLED TROUBLE 'TIL TROUBLE TROUBLED HIM. BUT PINTO PETE KICKED UP THE DUST FOR MILES AROUND WHEN ONCE HE GOT STARTED. HOOT GIBSON IS MADE TO ORDER AS PINTO PETE IN "RED COURAGE"

◆

HE KNEW AS MUCH ABOUT A NEWSPAPER AS AN ESKIMO DOES ABOUT B. V. D.'S. BUT HE SHOWED THE PANAMINT GAZETTE HOW TO FIGHT.. YOU'LL LIKE HOOT GIBSON AS PINTO PETE IN "RED COURAGE."

THE EXHIBITORS' OWN PAGE

We Told You So!

"Under Crimson Skies," with Elmo Lincoln.—Very good picture.—S. G. Brown, Majestic Theatre, Dallas, Ga.—Neighborhood patronage.

◆

"The Beautiful Gambler," with Grace Darmond.—Very good picture. Pleased patrons. — Charles Kuchan, Idylhour Theater, Canton, Ill.—General patronage.

◆

"Reputation," with Priscilla Dean.—A wonderful picture.—Charles Lee Hyde, Grand Theatre, Pierre, S. D.—Small town patronage.

◆

"Rich Girl, Poor Girl," with Gladys Walton.—A very good picture that should please in most places.—Adolph Kohn, Pastime Theatre, Granville, N. Y.—Small town patronage.

◆

"Hearts Up," with Harry Carey.—Extra good. Has a good story. Clear picture. Pleased 100 per cent. You can't go wrong by booking same.—Joe Blaschke, Wapato Theatre, Wapato, Wash.

◆

"Pink Tights," with Gladys Walton.—A good little picture. Best program picture Universal ever made.—Joseph V. Rukli, Eagle Theatre, Pana, Ill.—Neighborhood patronage.

◆

"The Freeze Out," with Harry Carey.—Book the special attractions. They always were good, but they are better than ever now.—W. S. Taylor, Star Theatre, Arcadia, Fla.—Neighborhood patronage.

◆

"Do or Die," wih Eddie Polo. — I wish to state that the Eddie Polo Serial, "Do or Die," is without a doubt the best serial I have run since I have been in the moving picture business. I have been in business since 1913 and put it over on a Sunday and increased business about 40 per cent. in spite of dull times.—Texas Theatres Co., M. Schulman, Mgr.

◆

"Man Trackers," with George Larkin.—Canadian Northwest Police feature made business fairly well. Patrons liked show.—Strand, Wilkes-Barre, Pa.

YOU'LL SAY IT YOURSELF

(TELEGRAM)

AUGUST 30TH, 1921.

IRVING THALBERG,
UNIVERSAL CITY, CALIFORNIA.

HEARTIEST CONGRATULATIONS YOUR SUCCESS CLOSING DEAL LON CHANEY MAKE BIG JEWEL PICTURE FOR US GOOD WORK OLD MAN THIS BEST NEWS HAVE HEARD MANY DAYS EVER SINCE CHANEY MADE HIS BIG HIT IN OUTSIDE LAW EXCHANGES HAVE BEEN CLAMORING FOR JEWEL FEATURING CHANEY ALONE THEY WILL WELCOME HIM WITH OPEN ARMS AS SOON AS POSSIBLE WIRE ME NAME OF PICTURE ALSO APPROXIMATE RELEASE DATE THE MANAGERS WILL GO WILD WHEN THEY HEAR THIS

H. M. BERMAN.

SALT LAKE CITY, UTAH.

H. M. BERMAN,
GENERAL MANAGER UNIVERSAL FILM EXCHANGES, INC.

"NO WOMAN KNOWS" OPENED KINEMA THEATRE TODAY TO BIGGEST BUSINESS IN SIX MONTHS. PRODUCTION BY ELITE THEATRE GOES TO SALT LAKE AS BEING MOST FINISHED, MOST ELABORATELY AND ARTISTICALLY STAGED ATTRACTION SEEN HERE IN MONTHS. LOOK FOR RECORD BUSINESS FOR INDEFINITE TIME.

GUS HAGER.

THE "BOOST CORNER"

Calgary, Alberta.

Gentlemen:

You will recall our agreement regarding "Reputation," that if it did not hold up you would furnish another program to complete week and would hold same for me. It will not be necessary to hold this program for us.

When a picture turns hundreds away as "Reputation" has Monday and yesterday, with the thermometer at 90 in the shade, the Elks' convention festivities and other attractions to combat against, it is certainly a winner.

Priscilla Dean and "Reputation" established themselves the first day's showing and, judging from the talk it is creating, should gross equal to any attraction shown in the city during the winter season—and that is going some.

Pictures like "Reputation" certainly banish box office troubles.

Yours very truly,
THE REGENT THEATRE,
(Signed) K. F. KERBY, Mgr.

Guthrie, Oklahoma.

Dear Friends:

I write to express my surprise and gratification. Played "Outside the Law" yesterday and you will possibly fall dead when I tell you it is good. Wonderful, grand, everything. There has not been any picture made to date that will compare with it. This one has that element of everything so essential for Big Pictures. Guthrie is a hard boiled audience and you must have something if they ever mention it; but, believe me, they stopped in bunches to pass compliments on this one.

If all so-called "specials" were anything equal to this one, an exhibitor would not need the shotgun to protect his vital inwards so often.

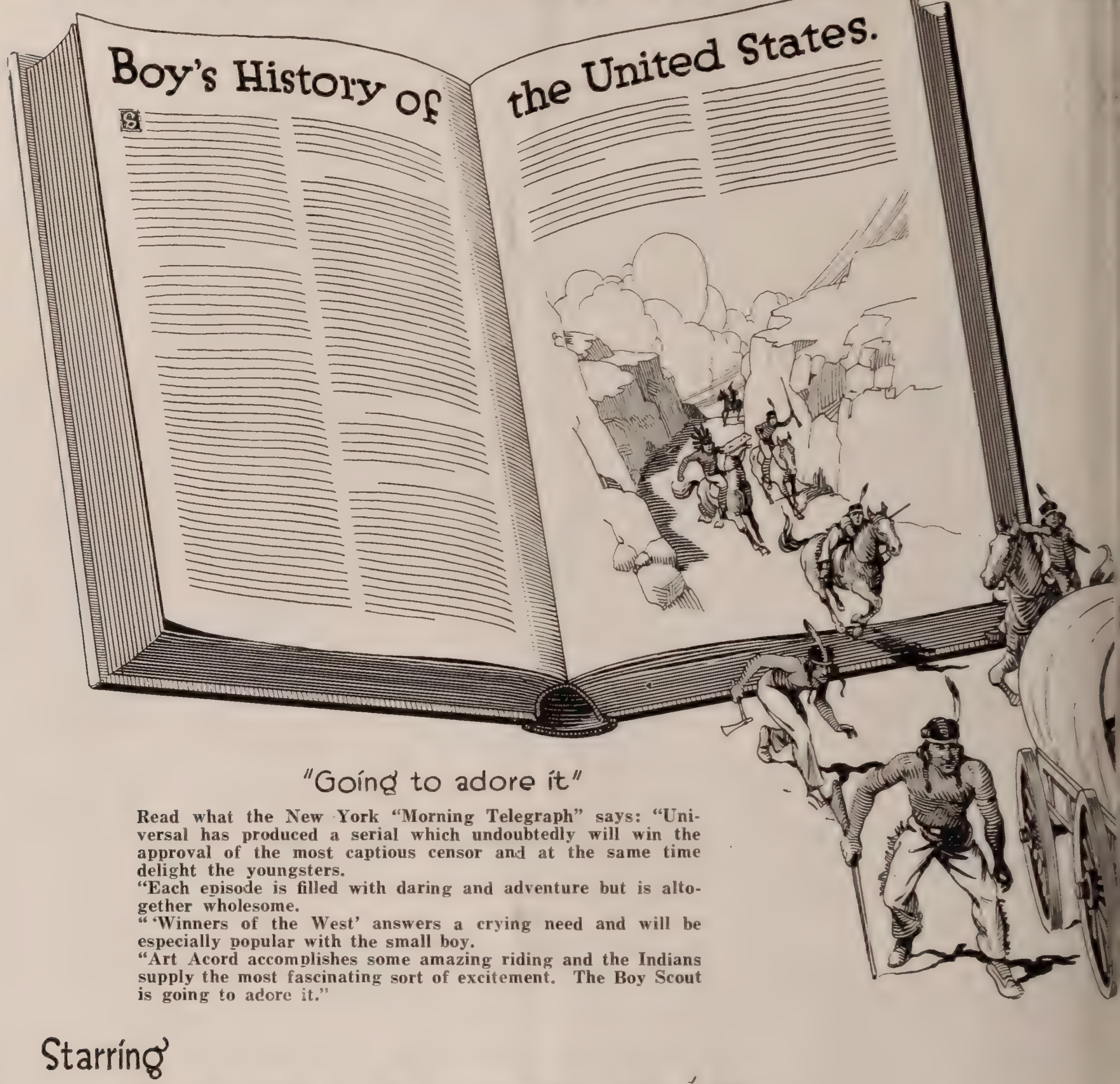
Take it from me, it's a picture, the picture of the year. I am in a pretty good position to know, for I have played everything worth while up to date, and this one easily takes the candy. Thanks for this real one,

NED PEDIGO.

"Cuddle up to Universal—you'll be needing us"

52 Universal Special Attractions this year.

"Answers a crying need — clea


Boy's History of the United States.

"Going to adore it"

Read what the New York "Morning Telegraph" says: "Universal has produced a serial which undoubtedly will win the approval of the most captious censor and at the same time delight the youngsters.

"Each episode is filled with daring and adventure but is altogether wholesome.

"'Winners of the West' answers a crying need and will be especially popular with the small boy.

"Art Acord accomplishes some amazing riding and the Indians supply the most fascinating sort of excitement. The Boy Scout is going to adore it."

Starring

ART ACORD in

UNIVERSAL'S GREAT CONTINUED FEAT

"Reserve at least one day a week for Universal pictures"

52 Universal Special Attractions this year.

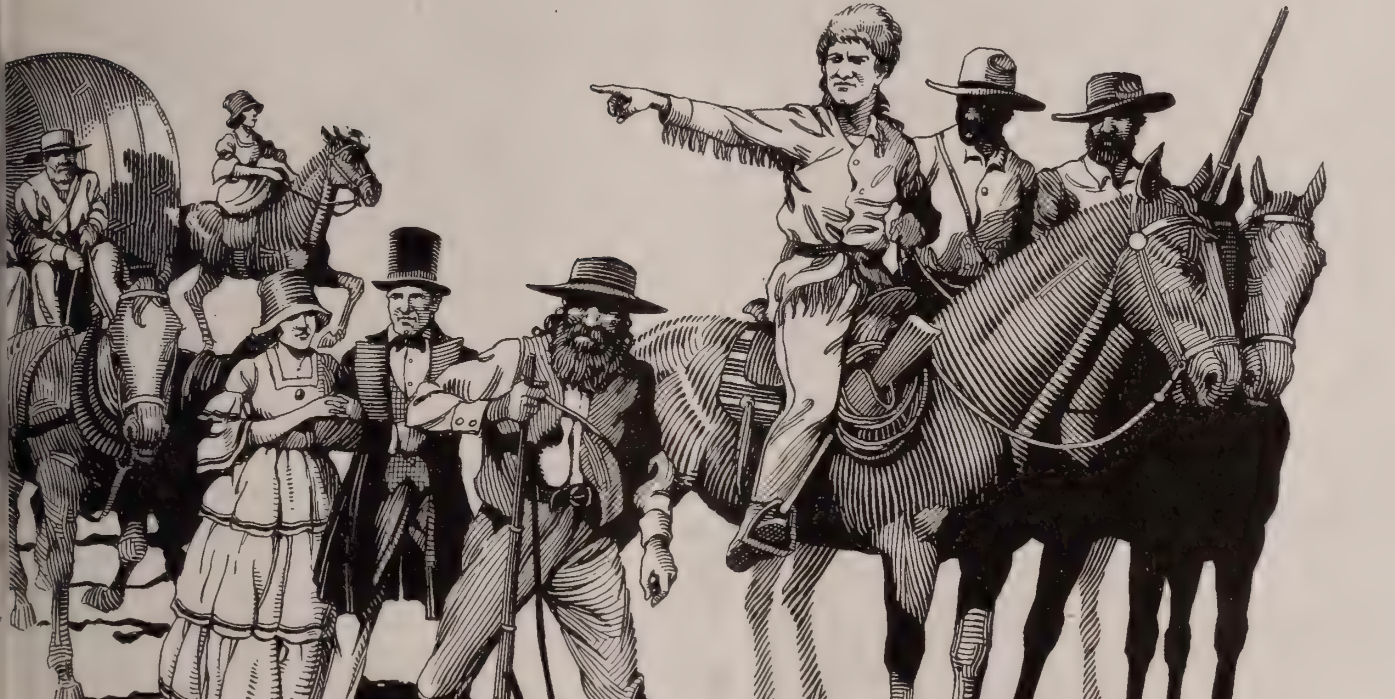
"fascinating excitement" Says: *The Morning Telegraph*

Booking like Wild Fire – Exhibitors Welcome it with open Arms

"WINNERS of the WEST"

18 thrilling Episodes of Red
Blooded American History
in the days of Kit Carson
and Capt. John C. Fremont

Directed by
EDDIE LAEMMLE



"Cuddle up to Universal—you'll be needing us"
52 Universal Special Attractions this year.

HARRY L. KNAPP PRAISES "FOOLISH WIVES"

Chairman of Pennsylvania State Board of Censors Speaks Enthusiastically About Erich von Stroheim's Universal-Jewel

THE following interview with Harry L. Knapp, Chairman of the Pennsylvania State Board of Censorship, appeared in the Sunday edition of the Philadelphia Inquirer September 4, in the witty column "The Call Boy's Chat." Mr. Knapp modestly hides his identity under the assumed name "The Old Stager." The article follows:

"Looking more like an advance agent than our mutual friends, the Old Stager popped into the room quite unexpectedly, carrying under his arm a lot of photographs. After a cordial greeting he took his favorite chair remarking that he felt it his duty to be on hand at the firing of the first gun of the new season.

"But why the bundle of pictures?" I asked.

"Merely mementoes of my delightful trip to the California studios in the company of the various representatives of censor boards throughout the country. You knew, of course, that the learned expurgators of unfit scenes in pictures were invited by Carl Laemmle, of the Universal, to be his guests and assist in cutting 'Foolish Wives,' which is without doubt the most expensive picture ever shot, its cost having reached the fabulous figure of $1,250,000 before it was completed. Well, these pictures I am carrying are some of the views of the censorious body which partook of Universal's hospitality, which, by the way, was magnificent as well as munificent.

Auditorium Theatre, South Bend, Indiana, Makes Good Use of Twenty-four-sheet In Boosting Universal Special Attraction Stars.

"'Foolish Wives,' I might add, will prove a pleasant entertainment when it is finally presented to the public. When I left the cutters had not completed their work, the censors having to look at some 30 reels during one night session. Erich von Stroheim, who directed the picture and played the leading male role as well, certainly did not stint himself in the matter of elaborateness of scenic devices and group scenes. I am told that no less than $80,000 were expended in railroad fares alone, he having taken some 400 persons to Monterey four or five times to shoot cliff scenes, whereas he might have secured equally effective 'atmosphere' within a few miles of Universal City. Then, too, massive buildings representing the Casino and other famous places about Monte Carlo were constructed at a cost more than double what it would have been to have taken the principals and a cameraman to the famous Continental gambling place. It was just such extravagance that brought the cost of the picture up to the hitherto unheard of figure. There is a remarkable rain-storm as well as a vividly realistic fire scene in the picture and Mr. von Stroheim plays the part of a bogus count with fine results. But the picture is too massive for a programme and will of necessity have to be shown as a super-feature with no surrounding attractions."

Mr. Knapp's enthusiasm is shared in by those who have been fortunate enough to witness advance "flashes" of Carl Laemmle's greatest achievement, "Foolish Wives."

Palace Theatre Opens With "Wallop"

Madison, Wisconsin, Playhouse Will Present Universal Program Exclusively—A $7,000 Organ Is Installed

AFTER seven weeks spent in redecorating and installing complete equipment, the Palace Theatre at Schenk's Corners opened on Thursday evening. Over 800 people attended the opening, including 250 kiddies from the east side who filled the theatre to its capacity for three performances. The feature picture last evening was a Universal comedy, "The Wallop," starring Harry Carey.

The proprietor, E. M. Michelson, has had eight years experience in the moving picture business and the Palace theater is his fourth theater. It is through his efforts that the Palace has been made possible for east side residents and Madison people.

The $7,000 organ which has been installed is one of beautiful tone and is unique in arrangement with a mechanical attachment whereby organ music may be made possible during intermission when the organist wishes to be relieved. The Palace now has the equipment and the appearance of a metropolitan theatre and the program of pictures which it will present are the best Universal City can produce.

Century Comedy Company Changes Plans

President Julius Stern Announces New Production Policy To Benefit All Exhibitors

JULIUS STERN, president of Century Comedies, is changing some of his production plans, it is announced.

The success of Baby Peggy and Brownie, the Wonder Dog, as co-stars, is shown by their recent contracts through the Paramount circuit among others, and the repeated demands of exhibitors for the pair. While it is planned to make pictures of them both together, the baby has proved herself such a success as a star in her own right supported by grown-ups, that she will be featured in a series of comedies of home life, guaranteed to make any father and mother laugh.

Mr. Stern has chosen Alf Goulding, former director for Harold Lloyd, to direct Harry Sweet. Sweet's next release will be "Mamma's Cowpuncher," the adventures of a mother, a boy who is thrown on his own resources, and goes to the wild and woolly West to make his fortune. He learns a lot of things, some amusing and thrilling before he finally wins the girl who helps make a man of him. Bartine Burkett plays the part of the girl. Miss Burkett, who has been engaged to support alternately Harry Sweet and Charles Dorety, is one of the prettiest girls ever signed up by Century, which is rapidly gaining a reputation for pretty girls.

Louise Lorraine, leading woman of "The Adventures of Tarzan," is another Century beauty who will be seen in support of Dorety and Sweet.

Charles Dorety, who has shaved off his little mustache and is greatly improved thereby, will be directed by Alf Goulding and Tom Buckingham, who is back on the lot after being very ill with an attack of influenza. His first release is "A Nervy Dentist," which will be shown at the Central Theatre the week of September 25th. His next picture will be a sea comedy with Miss Lorraine. Buckingham is planning a series of burlesques on well-known films and plays for October production.

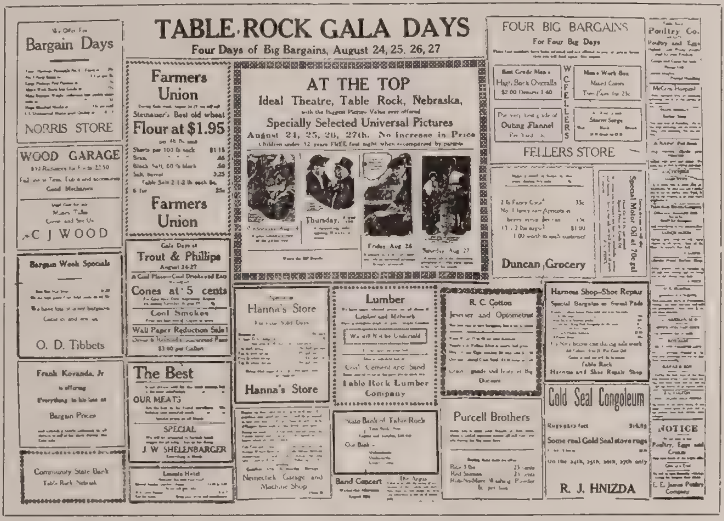


TABLE ROCK GALA DAYS

Four Days of Big Bargains, August 24, 25, 26, 27

AT THE TOP

Ideal Theatre, Table Rock, Nebraska,

Specially Selected Universal Pictures

August 24, 25, 26, 27th. No Increase in Price

Bargain Days

NORRIS STORE

WOOD GARAGE

Good Mechanics

C J WOOD

Farmers Union

Flour at $1.95

Farmers Union

FOUR BIG BARGAINS

For Four Big Days

Outing Flannel

FELLERS STORE

Poultry Co.

Duncan Grocery

Special Motor Oil at 70c gal

Bargain Week Specials

O. D. Tibbets

Trout & Phillips

Cones at 5 cents

Cool Smokes

Wall Paper Reduction Sale

Hanna's Store

Hanna's Store

Lumber

Table Rock Lumber Company

R. C. Cotton

Jeweler and Optometrist

Harness Shop—Shoe Repair

Table Rock

Frank Kovanda, Jr

is offering

Everything in his line at

Bargain Prices

The Best

OUR MEATS

SPECIAL

J. W. SHELENBARGER

Community State Bank

Table Rock, Nebraska

Nemecheck Garage and Machine Shop

State Bank of Table Rock

Band Concert

Purcell Brothers

Gold Seal Congoleum

Some real Gold Seal stove rugs

On the 24th, 25th, 26th, 27th only

R. J. HNIZDA

NOTICE

Poultry, Eggs and Cream

Double-page "Gala Week" Tie-up Made By Ideal Theatre, Table Rock, Nebraska.

EXPERT SUGGESTS NOVEL TIE-UP FOR "WINNERS OF THE WEST"

Serial Manager Points Out Advantages To Be Derived From Co-operation Between Exhibitors and Educational Bodies

F. J. McCONNELL, Special Serial Manager for Universal, has evolved a novel plan whereby exhibitors of the Art Acord Continued Feature, "Winners of the West," can hook-up with the influential educational boards in their localities. Mr. McConnell's plan is as follows:

During the past year the newspapers of the country, as well as certain of the highest type magazines, such as the "American" magazine and "Cosmopolitan," have made a feature of printing lists of questions on various subjects to see how well-informed the average person was.

Exhibitors will recall recently the Edison questionnaire which stirred up international comment in all circles of life.

There is a tremendous interest among people in how much they know.

Inasmuch as the "Winners of the West" serial is built primarily on actual events, it strikes a keynote in its relation to American history. Therefore, if the exhibitor booking this serial would offer a prize to the boy or girl answering a list of from five to twenty questions at the end of the eighth episode, it will immediately result in a tremendous interest in seeing the picture outside of the picture interest of the serial itself.

1—Boys and girls like to be able to show how much they know.

2—Every boy and girl would like to win a $5 prize.

We, therefore, suggest you consider this plan in "Winners of the West."

In a lot of towns it would be possible, undoubtedly, for the exhibitor to interest the principal of the school. The details of the plan would be changed in various localities, but the primary thing is to create an interest in this "Winners of the West" serial by putting on the "Questions and Answers Contest" in these theatres, and it is up to us to encourage every exhibitor to do so.

Mr. McConnell will be glad to know just how this works out with you and would also appreciate any information as to any stunt which will help the exhibitor put over Universal serials during the year. He will be glad to furnish a list of questions for use in this contest, and will send them along to the exhibitor as soon as he gets the latter's comments. Exhibitors are respectfully urged to tell Mr. McConnell what success they have.

Canadian Censor Board Chairma

Isabel G. Burbeck Praises Courtesy and Generosity of Hosts To Visiting Shear-Wielders. Met Many Celebrities and Saw Great Variety of Scenic Wonders — Amazed at Magnitude of Monte Carlo Set For "Foolish Wives"

EDMONTON, Sept. 15.—It is almost impossible to try and picture in a short article the perfectly wonderful trip given us by the Universal Film Manufacturing company of Universal City, California.

Our party consisted of 25 censors of motion pictures, representing the provinces of the Dominion of Canada and the states in which there is censorship, representatives of motion picture papers and our hosts. I must say that neither time nor expense was spared in giving us a week of the most diversified entertainment, each day commencing at 10 o'clock, and ending any time after midnight, and before 10 o'clock the following morning.

This included motor trips of hundreds of miles through the wonderland of California, revealing to our view acres and acres of orange, lemon, grapefruit and walnut groves; peach, pear and nectarine orchards, and the largest olive grove in the world. Tours of inspection of the sunken gardens of Los Angeles and the famous Adolphus Busch gardens of Pasadena, and visits to the ocean shore. The Busch gardens are marvels of loveliness, covering 80 acres of ground, where one beholds the last word in landscape gardening. The manager of the estate allowed us to pick any kind of fruit or flower which was new to us. Here I picked figs and nectarines for the first time, and a ponderosa lemon weighing four pounds. A beautiful flower of the Amarillas variety won my admiration. It grows up out of the ground without any sign of foliage a cluster of pink waxen lilies, on a tall stalk and the perfume is most delightful. We were told every known variety of flower and shrub is to be found here. Barbecues served on the ocean beach, at Santa Monica and at Harry Carey's ranch, beautifully situated in the San Francisquito canyon proved vastly entertaining.

Wonderful Studio Settings

We spent several hours on many occasions at Universal City viewing the wonderful studio settings that really have to be seen to be appreciated, or even to convince one that some of the scenes which we sometimes see in the pictures were not really taken abroad. One setting in particular was composed of three immense buildings on three sides of a square in the centre of which was a beautiful fountain playing in the midst of lofty palms. These buildings represented the Hotel de Paris, the theatre and the famous Casino of Monte Carlo. The front of these buildings are exact replicas of the original buildings and during the filming of the picture for which they were constructed were ablaze with millions of electric lights. Three hundred people in evening dress going to and from the different buildings, motor cars driving through the square, and a street car coming up the street past the hotel could easily convince one that the picture was filmed at Monte Carlo. This one setting conveyed to us the thought, time and amount of money which has to be expended in the filming of a large feature.

Circus Staged for Censors

At Universal City an animal circus was put on for our party, and we found that the Universal Film Manufacturing Company had a real zoo and a wonderful animal trainer. The lions we so often see featured in serials and comedies are very fierce and vicious animals; not at all what we have thought them to be. Joe Martin, the chimpanzee, was quite as pleased to see us as we were to see him and did not feel at all afraid of the censor, knowing that his pictures were not censorable. Most wonderful dogs of all breeds were there, from the wonderful Kazan of the huskies to the tiny toy poodle and all so sleek and fat and well cared for. All the animals showed that wonderful care and attention was given them and came very readily and confidently to the trainer.

Inspect Many Departments.

An inspection of the wardrobe and property rooms would easily give one pleasure for an entire day, but we had to curtail it to a couple of hours. Here one finds furniture and clothing of every period in history, and the research department must be a most interesting one in which to work. Care in the detail of each picture is very obvious when one sees into the interior of these immense storehouses wherein are kept the different articles necessary for the perfect equipment and dressing of the sets. I could write a volume on our visits of inspection to the studios of Universal City. Not the least interesting part of our visit was our luncheons at Universal City, at which we were favored in meeting several of the stars; although at this particular time there is very little work being done in any of the studios. Among those present were Eric Von Stroheim, Priscilla Dean, Gladys Walton, Miss Dupont, Eileen Sedgwick, Marie Prevost, Lee Moran, Hoot Gibson, Eddie Polo, Frank Mayo, Harry Carey, Art Accord, etc. They were very gracious to us, and we spent many happy hours in their company during our visits to Universal City.

Our hosts were not selfish in their trips of inspection of studios, for they were instrumental in securing for us the freedom of other studios, such as the Famous Players-Lasky, Brunton, Robertson-Cole, etc., at which we met and saw at work many of the stars, including Wallie Reid, Casson Ferguson, Thomas Meighan, Betty Compson, Helen Dunbar, Will Rogers, Mary Pickford, Douglas Fairbanks, Jack Pickford, Jack Holt, etc. We were personally received at the Brunton studio by Miss Pickford and Douglas Fairbanks, the former just finishing the last scenes of "Little Lord Fauntleroy." They were very delightful and altogether splendid in their reception of us, Miss Pickford giving us a delightful talk on their approval of censorship.

Ovation to Priscilla Dean

An evening was arranged at Sunset Inn when an ovation was given Priscilla Dea in honor of the visiting censors. Here we saw the cabaret life of the motion picture stars, which while not exactly in line with the lives of most of us, was interesting in showing the style of amusement we so often see depicted on the screen. Here we met more of the actresses and actors—Clara Kimball Young, Bustr Keaton and his bride, Natalie Talmadge, Stuart Holmes, Mabel Normand and a number of lesser lights.

The closing event on the program was a trip to Catalina Island, the home of Wrigley of Spearmint fame. The trip was made from Los Angeles on a private yacht giving us three hours on the Pacific ocean. We were taken on a trip in the glass boats, through which we saw the beautiful submarine gardens, and from the deck of which we saw

Tells of Trip to Universal City

myriads of the wonderful flying fish. By this time we had been feasted with so much of the beautiful and to some of us such a novel nature, each day bringing something more wonderful than the day before, that I simply could not remain any longer on the ground, so literally "went up in the air" in a hydro-aeroplane going for some distance out on the ocean before flying over the mountains. The sensation was thrilling and delightful and left nothig to be desired.

After these days of wonderment and excitement it was comforting and restful to return to the Beverly Hills Hotel, which was our home, and in every sense of the word was home-like. It is a magnificent hotel, nestled at the foot of the Beverley hills and not far from the ocean where one can get mountain and sea air. The hotel is conducted by real people who have the interests of their guests at heart and a home feeling pervades the atmosphere at all times. Beauty is everywhere manifest around the spacious grounds in which we saw almost every kind of fruit growing, even bananas.

One of the very nice features of our trip was the perfect arrangement by the reception committee for the personal conducting of the trip. Three or more of the officials being present always to see personally to our comfort and enjoyment.

(Signed) ISABEL G. BURBECK,
Chairman of Censor Board.

Courtney Riley Cooper Takes His Pen in Hand

My Dear Jack Ford:

Being an arthur, I must do as arthurs do.

A man is not an arthur unless he complains regarding some story of his which has been done into a motion picture. Therefore, at all costs, I must complain. I shall enumerate the complaints. Here goes:

1—You made a good picture of "Christmas Eve at Pilot Butte," in which Harry Carey appeared under the name of "Desperate Trails." Now, I rise to ask you how in the name of Jumping Jehosophat is an arthur going to maintain his high and lofty state when a director takes away from him the privilege of saying that de movies is ruining literature, by making a good picture. It's positively appalling.

2—My name was spelled correctly in all press stuff, and I was given credit for the story in practically every instance. This is an error.

3—From a film standpoint, the changes which were made went to make the story better, and the general love theme and suspense and heart interest greater than in my original story. This is sacrilege.

4—The photography was excellent thruout, leaving me no argument that, even though the director did try to do his best, the camera man ruined it. I never heard of such a high handed way of doing things.

5—In filming a cross-country train, you used high-wheel Pacific type engines, such as are used to haul the kind of train I wrote about, and did not use a worn-out dinky accommodation engine. How in the dickens am I to maintain my position when you insist on doing things right?

6—You had a sheriff who looked like a sheriff, and not a tin-star constable. Do you think this is fair?

7—The whole darned production was well done, well acted, and well cast. Here I am in the position of being forced to admit to my supercilious friends that Harry Carey got out of the part every atom of stuff that there was in it, that Irene Rich did a whale of a good piece of acting, that the snow scenes were good, and——

Oh, what's the use. All I can say is that as a director you are very unkind to arthurs.

Seriously, I want you to know how much I liked the picture, and how thoroughly happy it made me. You see, the story was a little closer to me than ordinary yarns. It was one of the last yarns I covered in the newspaper business before quitting my mill at the Denver Post to give all my time to magazine writing, and in turning Bill Carlisle into a fiction character, there was a bit of sentiment about it. And to have the picture turn out well, too, has made me very happy.

Harry Carey, One of the Culprits Mentioned In Mr. Cooper's Attack.

By the way, I wonder if you can tell me anything about Theodore Wharton, for whom I once worked as Scenario Editor during the filming of Chief Flynn's spy story, "The Eagle's Eye." He left Ithaca, N. Y., where he had had his studio, about a year and a half ago, and went out to California, and, I think, did some work around the Universal studio. I heard from him a couple of times and then he rather dropped out of sight. I've always thought a lot of Ted and hate to lose my connection with him.

Governor Carey of Wyoming and myself divided a chair with Pauline Frederick the other day up at Cheyenne Frontier Days celebration and had a very good time.

Under separate cover I am very happy to send you an autographed copy of my last book, which I hope you can read with freedom and abandon, as there is nothing in it which would make the sort of pictures you're doing.

Again, with thanks for making a darned good production of my yarn, I am,

Yours most sincerely,
COURTNEY RYLEY COOPER.

Box 548,
Idaho Springs, Colo.

"Cuddle up to Universal—you'll be needing us"
52 Universal Special Attractions this year.

The Biggest News Reel

Messrs. Lee an

choose

INTERNATI

for

Shubert Vaud

THE
WORLD
BEFORE
YOUR
EYES

THE biggest News Reel contract ever closed was consummated when Messrs. Lee and J. J. Shubert chose INTERNATIONAL NEWS as the best of all news reels for their whole chain of Shubert Vaudeville Theatres.

"The Cleanest, the Most Enterprising, the Best," is the Shubert Motto, says Lee Shubert.

Two facts stand out in the closing of this enormous contract which you, the Exhibitor, will do well to note.

The *First* is that up-to-date vaudeville houses (and picture theatres) *must* have a News Reel in order to satisfy their patrons—the *second* is that the big, new chain which is the whole talk of the amusement world has chosen INTERNATIONAL NEWS as the one News Reel on which it can count *absolutely* for 100 per cent. satisfaction.

BOOK IT YOURSELF T

Contract Ever Closed

J. J. Shubert

the

ONAL NEWS

all

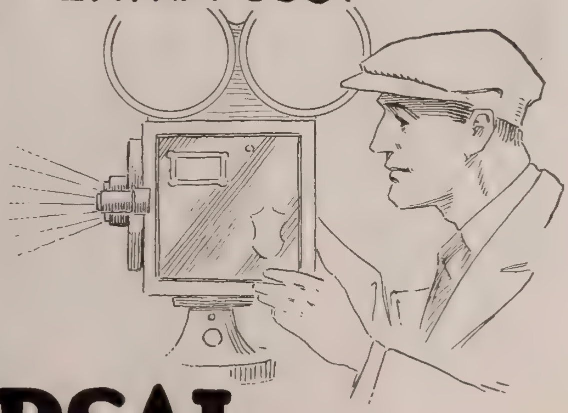
ville Theatres

NO greater compliment could be paid the world's premier News Service than to have been singled out by this great, new amusement "wheel," soon to comprehend no less than *fifty* theatres and INTERNATIONAL NEWS is equally certain that Messrs. Lee and J. J. Shubert will receive the appreciations of their public in the same splendid measure.

A Scoop 'em Service of Biggest News Events At No Extra Cost.

In this great contract INTERNATIONAL reaps its due reward for continuously furnishing the very biggest news events to its subscribers at not one penny's extra cost, And it advises all picture exhibitors to act no less promptly and shrewdly than the shrewd showmen of the Shubert Management. Sign on that dotted line today!

ALWAYS
FIRST WITH
THE BIGGEST
FEATURES AT
NO EXTRA COST

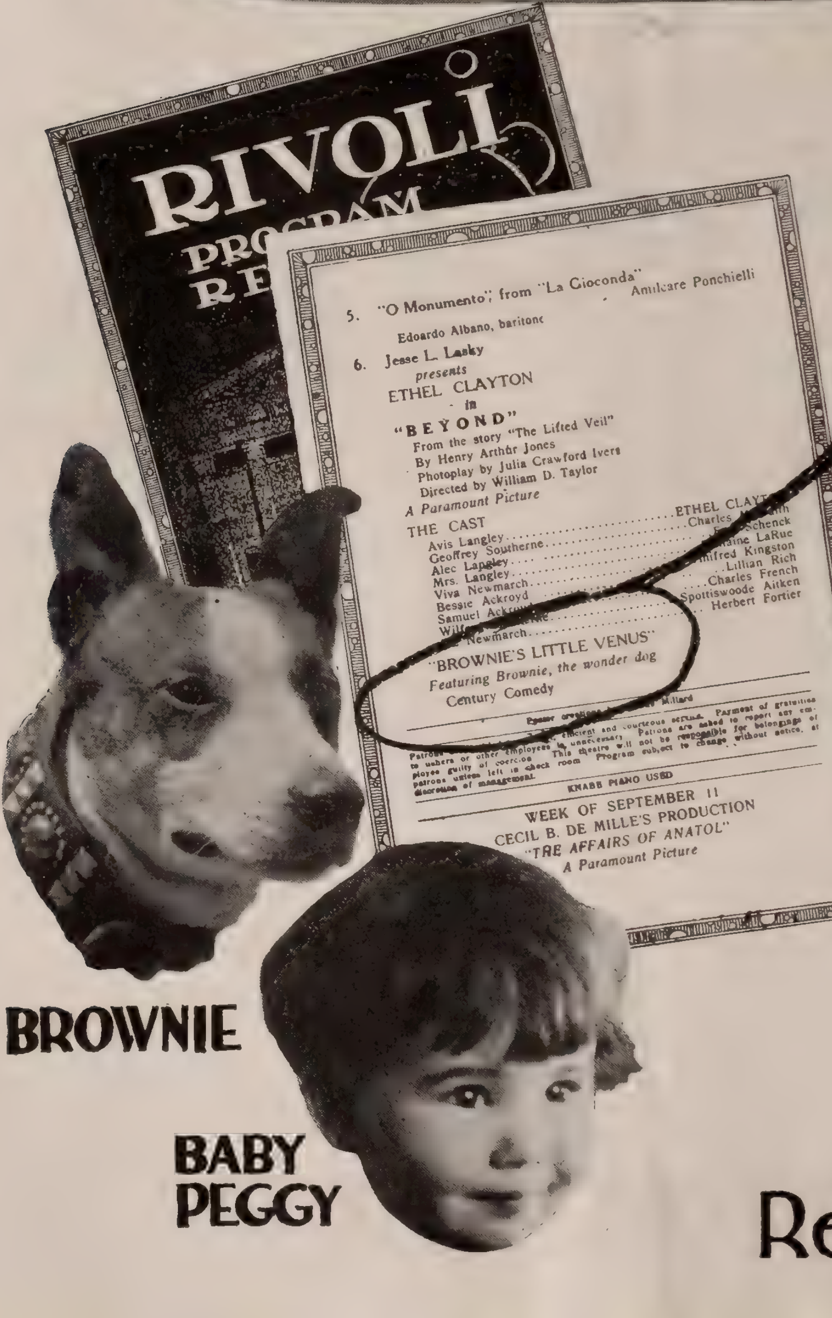


DAY THRU UNIVERSAL

A hundred

Century COMEDIES

Score a hit at New York's RIVOLI



5. "O Monumento", from "La Gioconda" . Amilcare Ponchielli

Edoardo Albano, baritone

6. Jesse L. Lasky
presents
ETHEL CLAYTON
in
"BEYOND"
From the story "The Lifted Veil"
By Henry Arthur Jones
Photoplay by Julia Crawford Ivers
Directed by William D. Taylor
A Paramount Picture

THE CAST	
Avis Langley	ETHEL CLAYT[illegible]
Geoffrey Southerne	Charles [illegible]ith
Alec Langley	[illegible] Schenck
Mrs. Langley	[illegible]aine LaRue
Viva Newmarch	[illegible]ifred Kingston
Bessie Ackroyd	Lillian Rich
Samuel Ackro[illegible]	Charles French
Wilf[illegible]e	Spottiswoode Aitken
[illegible] Newmarch	Herbert Fortier

"BROWNIE'S LITTLE VENUS"
Featuring Brownie, the wonder dog
Century Comedy

[illegible] Millard

[illegible] efficient and courteous service. Payment of gratuities to ushers or other employees is unnecessary. Patrons are asked to report any employee guilty of coercion. This theatre will not be responsible for belongings of patrons unless left in check room. Program subject to change without notice, at discretion of management.

KNABE PIANO USED

WEEK OF SEPTEMBER 11
CECIL B. DE MILLE'S PRODUCTION
"THE AFFAIRS OF ANATOL"
A Paramount Picture

ANYTHING that's good enough for that shrewd showman, Hugo Riesenfeld, is apt to be good enough for houses smaller than New York's Rivoli.

ACROSS the page, you'll see J. S. Dickerson's report in the "News": "Went over in good shape." But those few words mean "Continual applause and laughter."

THERE are no comedies so consistently good, week in, week out, straight through the year as CENTURIES. You can pay more but you can't get more, either in Variety or Quality. A good, clean, sparkling comic every week that you can show without the slightest fear of offense—the choice of the biggest houses in the land—what more do you want?

Released thru

laughs that's a Century COMEDIES

Read these Testimonials

EX. HERALD

The Kid's Pal (Universal), with Brownie.—Good comedy. This dog is certainly clever.—Charles Kuchan, Idylhour theatre, Canton, Ill.—General patronage.

EX. TRADE REVIEW

"STEALIN' HOME" (Universal-Century comedy directed by Alf. Goulding. Story by Alf. Goulding. Length, 2 reels). —One of the best short comedies recently released. The bubble-blowing scene is very funny, and the office boy as a pitcher in a big league team, catching a ball standing on his head and the long slide "home," will catch the fancy of the baseball fan. Harry Sweet is the boob office boy, Bartine Kelly plays the part of the girl and James Kelly is the gruff but kindhearted boss. It's about an office boy who constantly gets in bad and is finally fired. He promises to go home to his mother,

REEL JOURNAL

UNIVERSAL.

The Kid's Pal, with Brownie, the dog. —This is a very excellent comedy and the dog proved himself worthy of all the good comments which we have received on his work.—H. H. Buntley, Topeka, Kas.

N.Y. TELEGRAPH

"HIGH LIFE."

Universal Century Comedy (Two Parts.)

Featuring Harry Sweet.

In this picture Harry Sweet is more acrobat than comedian, which is one of the things which lift the comedy out of the general run. Starting with the hackneyed flivver and Volstead themes it ends most originally on top of a steel building structure, where Sweet romps about on girders catching hot rivets high in the air. It is funny and quite thrilling to see him walk a girder with a jag on. The girl grows tired of waiting below in the flivver so she also hops on a beam and joins him on his lofty perch, where they are married. It is a very [illegible] ture—G C.

AMUSEMENTS

Century Comedies (Universal), (two reels). Am playing these regularly; some of them are as good as any of the highest priced comedies made.—Grand, International Falls, Minn.

Century Comedies (Universal), (two reels). Universal is to be congratulated on the excellence of these two reelers; the percentage of good ones is far in excess of their competitors; you can't go wrong on them.—Colonial, Aberdeen, S. D.

WORLD

"Society Dogs"

Although it is a rather broad statement it is made without reserve. "Society Dogs" is one of the finest comedies of the year. former. There is almost a laugh a foot, so to speak, and every inch of the comedy is clean and especially adapted for presentation before children as well as their grown up guardians. An exhibitor showing the picture will be performing a service to his patrons. (Universal).—F. T.

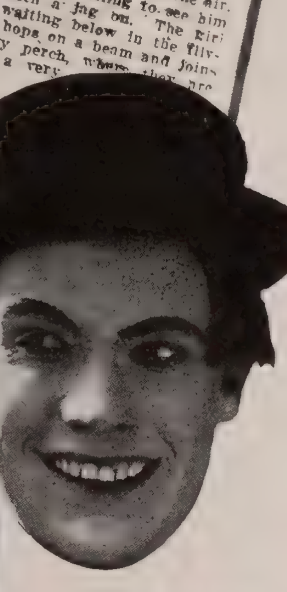
NEWS

" Brownie's Little Venus "

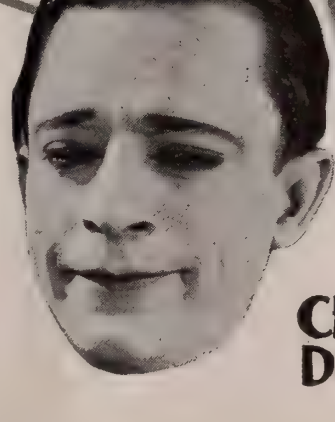
(Century Comedy Featuring the Dog, " Brownie," and Baby Peggy—Length Two Reels—Released by Universal)

"BROWNIE'S LITTLE VENUS" is an amusing series of dog and baby tricks in which the Century dog and Baby Peggy have about equal opportunity. With family audiences it will register as a satisfactory number on the bill and should prove especially attractive for children's matinees.

The picture recently found a place on the New York Rivoli bill where it went over in good shape.—*J. S. DICKERSON.*



HARRY SWEET



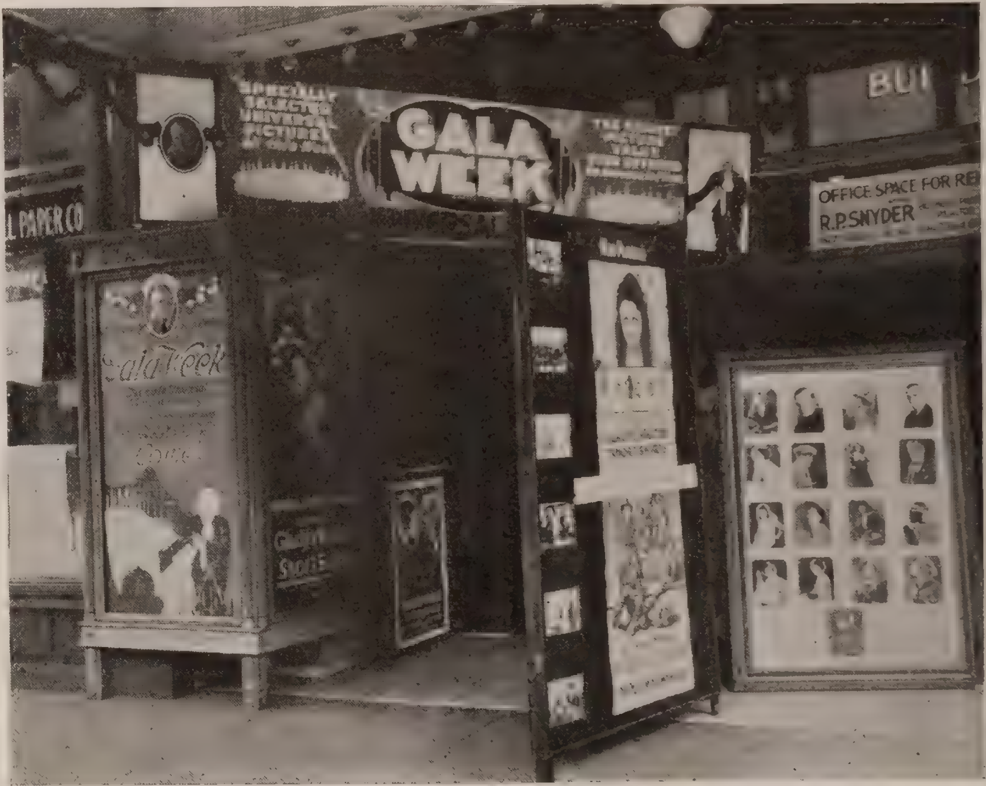
CHARLES DORETY

Universal

The Fable of the Exhibitor Who Snapped Out of It and Corraled a Pot of Jelly for Himself

By Peter Pepper

ONCE upon a time there was an Exhibitor who Didn't Believe in Advertising. Had he lived in Africa he'd have been shot and his Head made into Piano Keys. His idea of a Jazzy Display was to Flash a Hand-made Slide the Night Before and let Nature take its Course. He was the Proof Positive that Barnum was Savvy when he said the Birthrate was Sixty per Hour.



"Gala Week" Front, Standard Theatre, Cleveland, Ohio.

When he Booked a Knockout he Put Over the Sensational Stuff and used Red Ink on the Slide instead of Black. He had a Patron; he was a Scotchman who had once found a Thin Dime on the Floor and Kept Coming Back.

Now and Then a Salesman would Shoot some Dope into him about Wising the Public; but he couldn't Awaken Any Interest. Mr. Exhibitor wasn't going to Fall for any New-fangled Bunk like Posters and Such-like.

His Theatre began to show indications that All wasn't Quite Right. People Forgot about His Place. Folks started calling him "The Hermit." But he was a Wise Bird and Knew that Depression was to Blame. When Depression proved the Bunk, he Passed the Buck on to Hot Weather.

He Was Always Positive, But Never Right

After the Hot Spell was over he said Money was Tight. But the Live Exhibitors in town kept right on Packing Them In. But Our Hero had Figured It All Out. You couldn't Make people see a Show if they Didn't Want to see it. He wasn't Hep to the fact that you could Make them Want to See It.

He had read somewhere that if a man had Something Worth While the people would make a path to his door, or Something Like That. But Mr. Browning had been a Dead One for some years past. Furthermore Robert Browning wouldn't have known the difference between a First Run House and a Shooting Gallery.

Things began to look sort of Squeamish. He reasoned that he might as well be Broke as the way he was now; so he decided to take a Brodie, Spread a Little Paper and Follow the Hints in the Universal Press Sheets and Moving Picture Weekly.

He Went The Limit and shot his wad on exploitation. The billboards and heralds looked like a Million Dollars. Folks in town who'd forgotten all about his Cinema Emporium, thought that a new theatre had come to town. They flocked to his theatre like Cullud Gem'mun to a Watermelon Handout. The stunts, lobbies and fronts went over Big.

The Enlightened Exhibitor was Knocked for a Row of 'Dobe Telephone Booths. Sore-heads wanted to know why he hadn't let 'em in on the Good News, he had such a Bear of a Program. He felt Guilty for having Played a Dirty Trick by Holding Out on 'em. He learned to Say It with Paper.

He uses such a Raft of Paper now that the Folks call his theatre the Art Gallery. New arrivals can hardly find his theatre because he has so much Paper smeared over the Front. He distributes the Neatest Heralds and Throwaways in the Burg. When it comes to Slick Lobbies and Flossy Fronts, he's got the Competition looking like Two-Year-Olds. He's President of the Ad. Club, breaks into the Trade Papers every issue with photographs of Novel Exploitation Stunts and Artistic Lobbies of the Week, AND he's the Biggest Advertising Exploitation Booster Universal has in his Territory.

CURRENT RELEASES

Special Attractions

Starring
HARRY CAREY
"The Wallop"
"Desperate Trails"

◆

Starring
FRANK MAYO
"The Fighting Lover"
"The Shark Master"

◆

Starring
HOOT GIBSON
"Action"
"Red Courage"

◆

Starring
EDITH ROBERTS
"Luring Lips"
"Opened Shutters"

◆

Starring
CARMEL MYERS
"A Daughter of the Law"

◆

Starring
EVA NOVAK
"Wolves of the North"

◆

Starring
GLADYS WALTON
"Short Skirts"
"The Rowdy"

◆

Starring
MARIE PREVOST
"Moonlight Follies"

◆

Starring
MISS duPONT
"The Rage of Paris"

◆

Starring
GRACE DARMOND
"The Beautiful Gambler"

◆

With
ALL-STAR CAST
"Man Trackers"

JEWELS

Starring
PRISCILLA DEAN
"The Virgin of Stamboul"
"Outside the Law"
"Reputation"

"No Woman Knows"
(With Mabel Julienne Scott)

"Blind Husbands"
"The Devil's Passkey"
"Blue Sunday"
(with Lyons and Moran)
"Robinson's Trousseau"
(With Lee Moran)

◆

Starring
JOE MARTIN
(Two Reels)
"A Monkey Hero"
"A Monkey Movie Star"

Two Reel Western Dramas

With Special Cast
"Honor of the Mounted"
"Beauty and the Bandit"
"The Call of Duty"

◆

Starring
JACK PERRIN
"The Rim of the Desert"
"In the Nick of Time"

◆

Starring
ART ACORD
"The Call of the Blood"

◆

"The Return of Cyclone Smith" Series
Starring
EDDIE POLO
"Cyclone Smith's Vow"
"A Battle Against Odds"
"Square-Deal Cyclone"

Serials

Starring
EDDIE POLO
"King of the Circus"
"Do or Die"

◆

Starring
EILEEN SEDGWICK
"Terror Trail"

◆

Starring
ELMO LINCOLN
"The Flaming Disk"

◆

Starring
MARIE WALCAMP
"The Dragon's Net"

◆

Starring
ART ACORD
"The White Horseman"
"Winners of the West"

Two Reel Century Comedies

"Golfing"
"Stealin' Home"
"Hold Your Breath"
"High Life"
"Brownie's Little Venus"
"A Week Off"
"Teddy's Goat"
"Brownie's Baby Doll"
"Mama's Cowpuncher"
"Sea-Shore Shapes"
"Tin Cans"

◆

One Reel Star Comedies

"Look Pleasant, Please"
"Hot But Healthy"
"Should Husbands Do Housework?"
"Whose Little Baby Are You?"
"Should Husbands Mind Babies?"
"No Place To Live"
"Back Stage"
"Fares, Please!"

INTERNATIONAL NEWS TWICE-A WEEK

"Cuddle up to Universal—you'll be needing us"
52 Universal Special Attractions this year.

Universal to Film Series of Navy Yarns

Jack Perrin To Be Featured In Two-Reelers of Naval Adventure Written By Robert Dillon—Reeves Eason To Direct Former Western Film Star

UNIVERSAL will make a series of short-reel features based upon the experiences of a United States sailor and using the Pacific fleet for atmosphere.

Authorization to do this came to Irving G. Thalberg, director-general of Universal City, from Theodore Roosevelt, assistant secretary of the Navy, after months of negotiation between the two men.

For the first time in history a motion picture company has been granted permission to use any and all parts of a great battle fleet for the express purpose of giving the screen dramatic realism and accuracy.

Under Thalberg's personal supervision and with the collaboration of William Lord Wright, chief of the short-reel feature department at Universal City, Robert Dillon, a widely known action-author, wrote a series of two-reel dramas to be known as "Bob of the U. S. N." Negotiations between Universal and the Navy Department, as represented at the submarine base at San Pedro, was conducted in behalf of the studio of Harry Schenck, unit production manager, has been signed by Thalberg to establish liason between the producing unit and the Navy Department throughout the filming of the series.

With everything in readiness to start the production, Thalberg has assigned Reeves Eason to direct and has named Jack Perrin as the actor to depict the featured role of "Bob of the U. S. N."

The story concerns a young gunner who becomes involved in a foreign revolutionary plot, but who remains true to the allegiance and upholds the best traditions of the service Throughout the series the magnificent Pacific fleet will appear and the scenes will be graphic with intimate glimpses of combat ships in action.

The selection of a cast to support the featured player, in addition to scores of officers and men of the fleet who are to appear in the series, is now progressing at Universal City.

Jack Perrin, Starring in Universal's Series, "Bob of the U. S. N."

"Handsome Jack" Perrin, Universal's popular young leading man, is a victim of his good looks. His fine cut features, envied complexion and stadwart figure have prevented him from attaining the object of his ambition—and that is why he is now acting in pictures instead of directing them as he has long wanted to do.

When Jack Perrin came from Three Rivers, Michigan, to Los Angeles, California, it was with the intention of becoming a director. He had "put on" plays at college, read all the authorities on play production and even accepted a position as property boy at a Los Angeles theatre to acquaint himself with the technical side of the drama. When the opportunity came he secured a berth with Universal as assistant cameraman, in order to watch pictures in the making. But he was too good looking to waste time on the mechanical end of the picture. He was soon drafted to appear in acting parts, and reports from exhibitors all over the country decided Carl Laemmle, president of Universal, to promote him to leading roles.

The famous motorman who spent his day off riding around with another motorman would find a kindred spirit in Jack Perrin.

Perrin is a noted horseman and his good looks have won him the nickname of "Handsome Jack." Unlike many Western and serial stars he has no double and can do anything that is required of a cowboy in the course of a real day's work with the herd.

nI addition to his prowess as a puncher, Perrin is also a crack rifle and pistol shot, drives racing cars, pilots a plane and is an all around athlete.

Perrin has been seen in support of Universal's famous feminine stars and in other featured roles; but he is so unusually popular among play-goers as the exponent of the young and dashing Western hero that it has been decided at Universal City to keep him engaged under young Mr. Laemmle's direction on the fast two-reelers in which he excels.

"Bob of the U. S. N." will be released within a short time.

Splendid Cast for Lon Chaney in "The Mask"

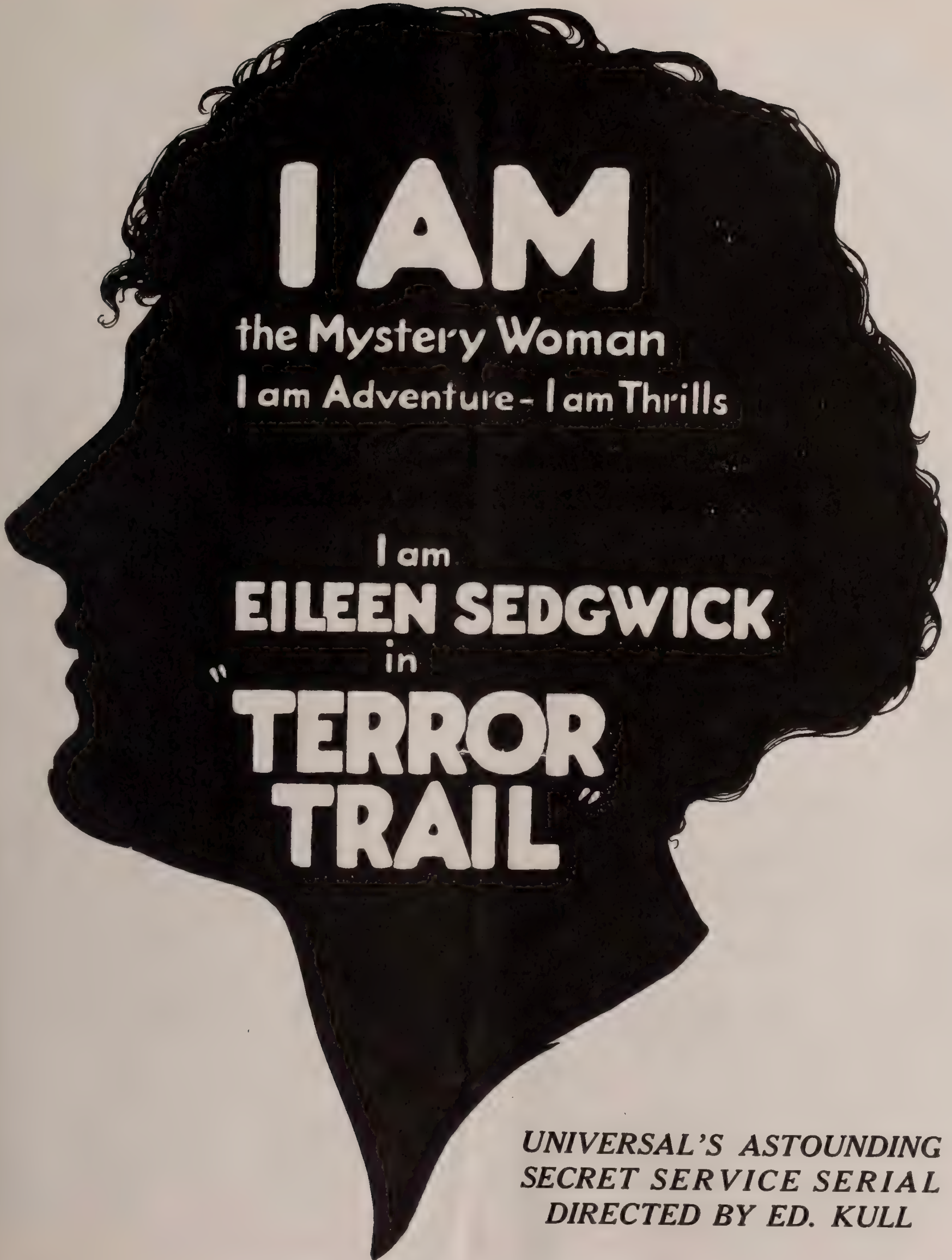
FRANK CAMPEAU, famous on stage and screen, has been assigned an important role in "The Mask," Lon Chaney's drama of the Northwoods, which Universal is producing.

Campeau's magnificent acting will never be forgotten in such plays as "Pudd'n-head Wilson," "Arizona," "The Virginian," "Kindling," "The Ghost Breaker" and "Within the Law." He has also scored many successes on the screen.

Like Lon Chaney, Campeau is a master of the art of make-up and facial expression. He is the consummate artist.

"The Mask," written by Lucien Hubbard, head of the Universal Scenario Department in collaboration with Irving G. Thalberg, general manager of the film capital, boasts an all-star supporting cast, such as is seldom assembled for one production.

Opposite Chaney is Irene Rich, well known as leading woman for Will Rogers. Alan Hale, star in his own name; the clever little Stanley Goethals; Spottiswood Aiken, the eminent character actor; Dagmar Godowsky, noted actress and daughter of the famous pianist, and Herbert Standing form the remarkable cast.



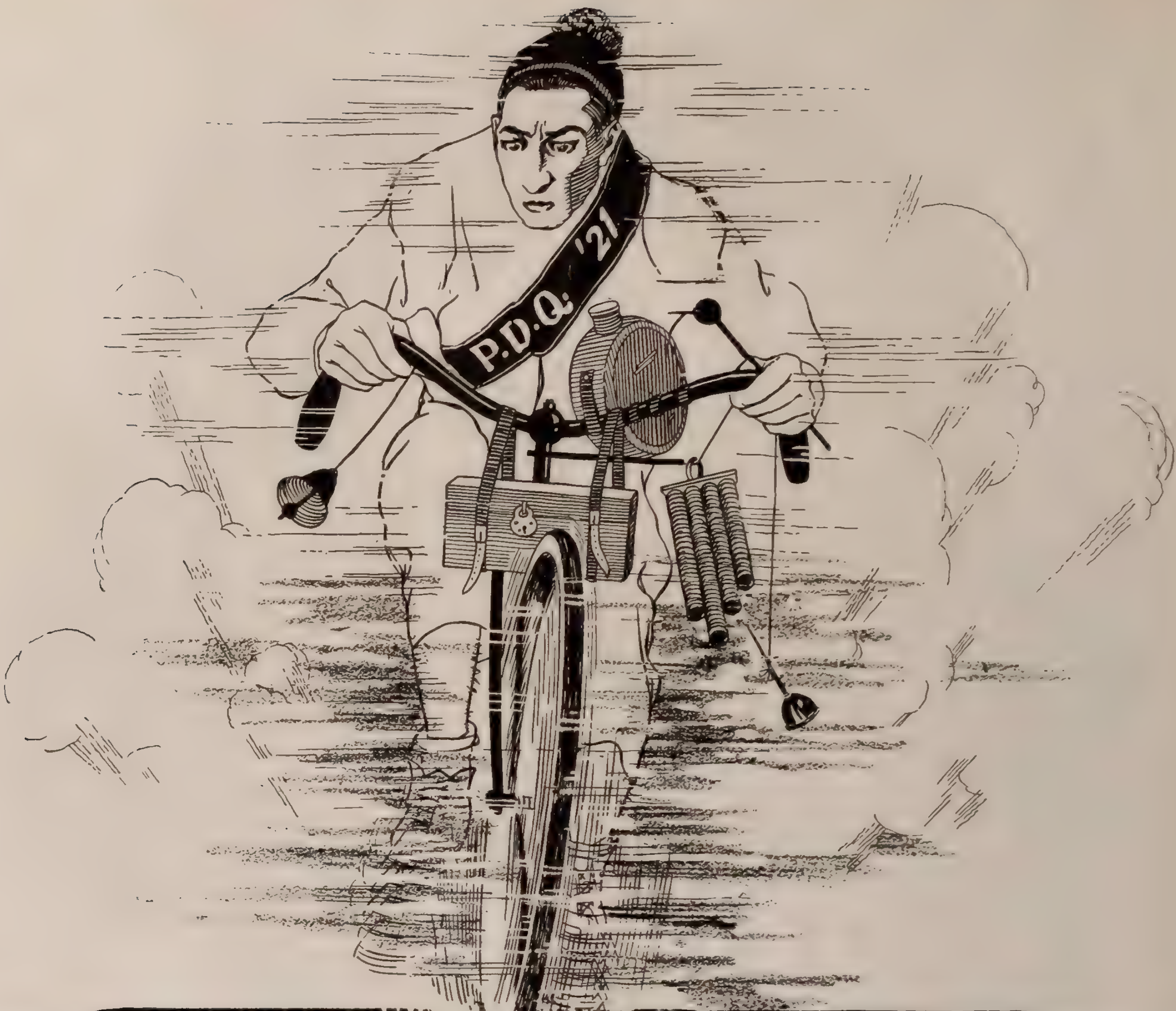
I AM

the Mystery Woman
I am Adventure – I am Thrills

I am
EILEEN SEDGWICK
in

"TERROR TRAIL"

UNIVERSAL'S ASTOUNDING
SECRET SERVICE SERIAL
DIRECTED BY ED. KULL



COMING!

A WHIRLING CYCLE OF BRAND NEW LAUGHS

LEE MORAN

IN THE UNIVERSAL-JEWEL COMEDY DE LUXE

"P.D.Q."

DIRECTED BY WILLIAM WATSON

'Killed Wrong Man' says Squaw Confessing Crime

"The Call of Duty"

Two-reel Western
Featuring
GEORGE LARKIN and JOSEPHINE HILL

STEVE MOUNTAIN writes John Milton he is on his way to collect what Milton owes him. Milton is worried, for he cannot raise the money.

Bessie is Milton's only daughter and is beloved of Jerry Burke of the Northwest Mounted. He sees Milton is worried, and the girl tells him why. Jerry offers to help Milton with the money which he, Jerry, has saved up for—the girl!

Wanita, an Indian Squaw, arrives in the village, and, noted by Jerry Burke, buys a knife at the trading post.

Jerry leaves to arrest Pierre Le Brea, who in a fight had killed his partner. Wanita, the Indian squaw, overhears Jerry's plans to arrest LeBrea and hurries away. Jerry pursues the squaw, fearing she will warn the half-breed.

Mountain comes to the trading post after his money and tells Milton he could forget the debt if Bessie became his wife. Bessie overhears the conversation and informs Mountain she is promised to a better man. Mountain says nastily that he will be in to-morrow for the money.

After hours of hard riding Jerry nears the cabin of the half-breed, but Wanita still holds the lead. Jerry and LeBrea fight in the cabin, and Jerry knocks LeBrea out. Wanita throws a knife at Jerry, but misses him. She swears she will have revenge on the policeman.

Milton has sent a messenger to the bank with Jerry's check for the gold which he owes Mountain. The latter intercepts the messenger and takes the money. Mountain hurries to the trading post and demands the money, which Milton is unable to pay, and then he tells Milton, "Make Bessie marry me and I will cancel the note." Milton angrily refuses and fights him. During the struggle Mountain is struck by a knife thrown by the Indian girl. Milton picks it up. Bessie and a trapper enter the room as Milton, knife in hand, is standing over Mountain's body.

Meanwhile Jerry has brought his prisoner in. The inspector tells Jerry to arrest John Milton for murder, the father of the girl to whom Jerry is engaged! The fight between love and duty surges within Jerry, but duty triumphs, and he resolves to carry out his orders.

Jerry finds a sack of gold in Mountain's clothes, and the sack is proven to belong to the man whom Milton sent to cash Jerry's check, but the knife used to kill Mountain corresponds with others in the showcase in the trading post! Jerry arrests Milton.

LeBrea, the half-breed, escapes from the lock-up. Jerry recalls that he had seen the Indian squaw, Wanita, with a knife similar to those on sale at the trading post. He overtakes the half-breed, and after a fierce battle makes LeBrea his prisoner. In retaliation Wanita overcomes Bessie and places her in danger. When confronted by Jerry, Wanita confesses killing Mountain by mistake for John Milton, who had told the policeman where LeBrea, her husband, was hiding, and adds she will kill Milton's daughter if Jerry does not free LeBrea.

Jerry is enraged. He makes the squaw a prisoner beside her husband, and starts to search for Bessie. He is almost frantic, believing the girl, whom Wanita says she tied and left helpless in the forest, had perished there. But a trapper has discovered the girl and released her, and Jerry finds her at the trading post.

With Wanita's confession that she killed Mountain, Bessie's father is released from prison.

* * *

Tax Riots Stir England, Women Officials Jailed

International News

Number Seventy-five

London, England. — Tax riots stir Britain. Women district officials who refused to impose higher taxes receive huge ovation on way to prison.

Berlin, Germany. — Germany vows *"Never Again!"* Ex-soldiers lead in great demonstration with "No More War" as the slogan.

New York City.—Chinese here voice plea for republic. Laundries and chop suey places abandoned as Orientals ask recognition for South China Government. (New York City and State only.)

San Mateo, Cal.—The salt crop is safe! One necessity in which there is no shortage—evaporation yields thousands of tons monthly. (Omit New York City and State, Chicago and Indianapolis.)

Aqueduct Park, N. Y.—Brisk racing marks autumn opening. Speed's the word as fall gets under way.

Palatine, Ill.—Society girls in mule race. Miss Dorothy Cameron wins the novel contest at prize stick show. (For Chicago and Indianapolis only.)

Mekines, Morocco. — French guard against uprisings in Morocco. Warned by disaster to Spaniards, they confer with tribal leaders to promote friendship.

* * *

Studio Almost Wrecked By 'Near' Screen Stars

"Back Stage"

One-reel Star Comedy

TWO embryo movie stars give up their jobs in the nice cool sewer after a correspondence school course in "How to Act." They manage to horn their way into the Universal City studio as property men. While studying their acting lessons one of the directors, Stron Voheim, attired in full uniform and wearing a monocle, sends out for a door to be used in one of his "Wolfish Fives" scenes.

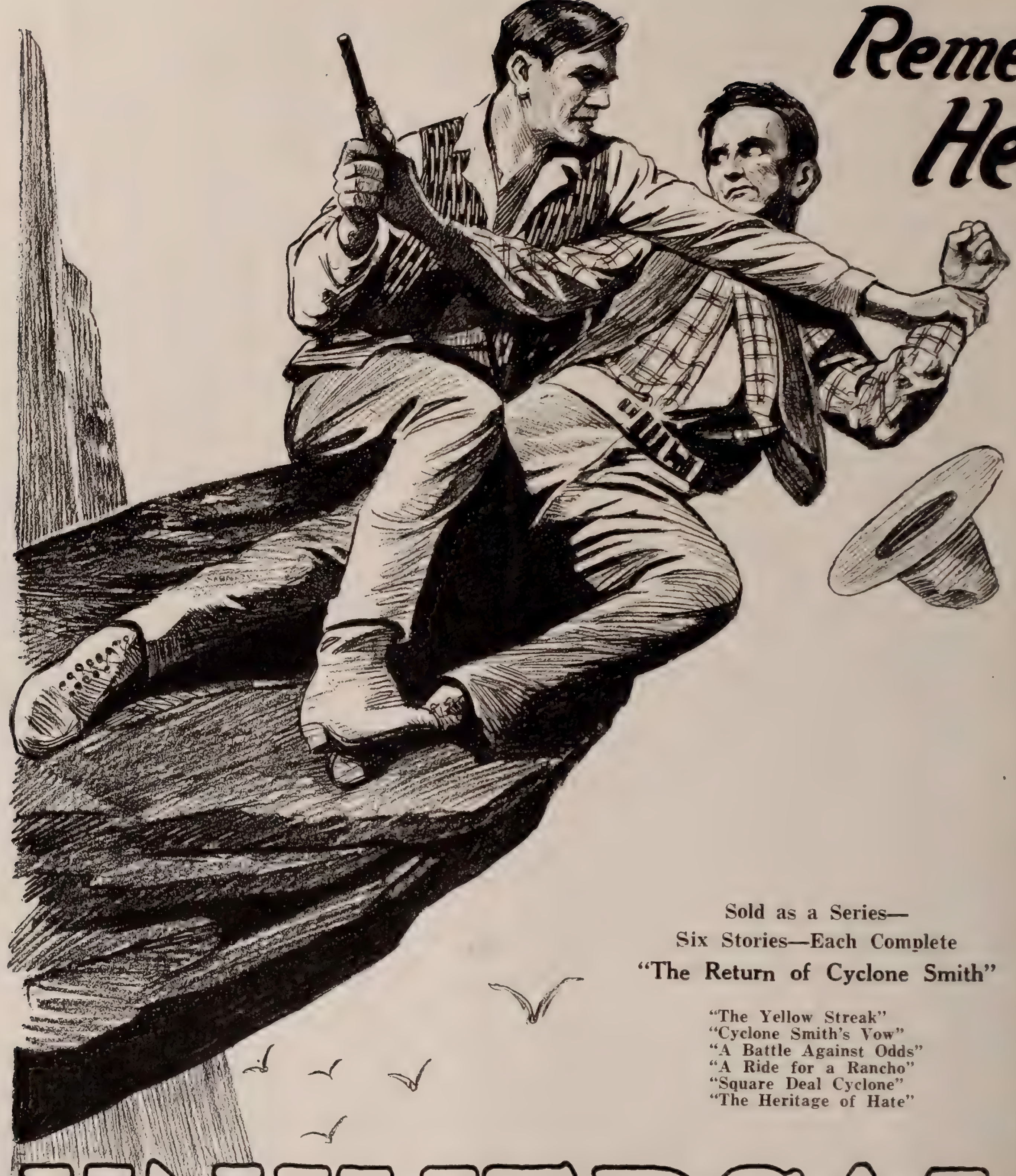
The two get the door, and are bringing it through the studio when they see a woman being strangled by a man. They rush up and battle with him, only to find they have gummed a scene from one of the productions. After being driven away from that set, they continue along until they hear a lion roar. They rush in and find a man who has been clawed by the beast. They place him on the door and rush him to the hospital. The door swings down, drops the man, and they unknowingly proceed to the hospital without their patient.

Meantime Stron Voheim is becoming enraged at the delay, and breaks cane after cane in his fury, barking out orders and doing a lot of snappy saluting. They spoil a deathbed scene by interfering, are kicked out and once more start with the door. Their next faux pas is the ruining of a slapstick comedy. The director is disgusted with his own cast and gives them jobs as principals. They make the mistakes of throwing pies at the director instead of each other, and are chased through the studio to Stron Voheim's set.

Stron Voheim and most of his cast are plastered with pies in the ensuing battle, and the two near-actors are run off the lot. They see a steamship alongside the dock and decide to go to South America. Running up the gangplank, they dash through a door and fall about forty feet into the water. They have gone on another set without realizing it. They come to the surface and decide to throw away their books of instructions and give up all ideas of screen fame.

"Cuddle up to Universal—you'll be needing us"
52 Universal Special Attractions this year.

Remem
He



Sold as a Series—
Six Stories—Each Complete

"The Return of Cyclone Smith"

"The Yellow Streak"
"Cyclone Smith's Vow"
"A Battle Against Odds"
"A Ride for a Rancho"
"Square Deal Cyclone"
"The Heritage of Hate"

UNIVERSAL

"Reserve at least one day a week for Universal pictures"

52 Universal Special Attractions this year.

er Eddie Polo as Cyclone Smith?
oming Back soon in a New
Series of Six Complete Stories
Watch for Release Date on
"The Return of Cyclone Smith" Series

The tremendous popularity of EDDIE POLO as "CYCLONE SMITH" as brought about his return in another series of smashing Two-reelers that will make the crowds sit up and gasp. Packed with that vigorous action which has made POLO famous the world over, this new CYCLONE SMITH SERIES is worth your prompt attention. Watch this Weekly and your Trade papers for announcement of the release of this big, new, splendid Series of Six Stories, each complete in itself.

Two-Reel Century Comedies

"Golfing"
"Stealin' Home"
"Hold Your Breath"
"High Life"
"Brownie's Little Venus"
"A Week Off"
"Brownie's Baby Doll"
"Sea Shore Shapes"

Universal Serials

Eddie Polo
— IN —
"DO OR DIE"
Eileen Sedgwick
— IN —
"TERROR TRAIL"

EILEEN SEDGWICK

"The Heart of Arizona"
"The Girl in the Saddle"
"The Shadow of Suspicion"

ART ACORD

"The Cowpuncher's Come-back"

JACK PERRIN

"The Guilty Trail"
"The Outlaw"
"Fighting Blood"
"Stand Up and Fight"
"The Valley of Rogues"
"The Danger Man"
"Both Barrels"
"Rim of the Desert"

One-Reel Star Comedies

"Those Dog-gone Kids"
"A Model Made"
"The Misfit Pair"
"His Unlucky Berth"
"Twelve Hours To Live"
"No Clothes To Guide Him"
"Where Is My Wandering Wife?"
"Look Pleasant, Please"
"Should Husbands Do Housework?"
"No Place To Live"

GEORGE LARKIN

"Roaring Waters"
"The Fight Within"
"Raiders of the North"
"The Honor of the Mounted"

SHORT STUFF

Dance Hall Burns Up as Men Fight for Girl

"WINNERS of the WEST"

Episode Five

"A Fight for a Fortune"

THE Indians see Art and Walsh fighting and run in to retake Art. Art knocks Walsh out, whistles to his horses and escapes on it pursued by Indians on horseback.

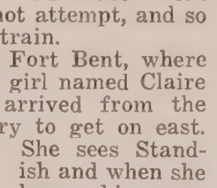
After a hard ride he sees Betty in a valley below the hill on which he is riding and he rides to rescue her from a group of Indians who are running toward her as she lies prone on the ground with a sprained ankle.

He reaches her first and swinging her to the saddle in front of him, he rides off pursued by the mounted Indians. He escapes from them by leaping a chasm on his horse which their animals will not attempt, and so rejoins the wagon train.

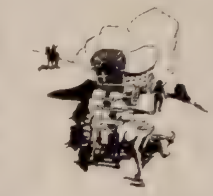
The party reach Fort Bent, where they find a strange girl named Claire Mitchell, recently arrived from the west and in a hurry to get on east. She sees Standish and when she learns his name changes her mind about going East and decides to return West with them.

Later that evening, Claire and Louis learn where Betty has hidden the map and they go after it, neither knowing the other is on his trail. They meet and the treachery of each is clear to the other. Louis insists upon an explanation of Claire's part in the man's history. She explains that she has just arrived from Sutter's Creek where she knew Arthur's father.

Standish, senior, has incurred the enmity of Dan Sharkey, keeper of a dance hall, determined to jump Standish's claim. To get the map showing its location he pawns Claire off on Standish as a decoy, she playing the role of an innocent victim of Sharkey's villainy.



To save her from such a fate, Standish agrees to cut the cards with Sharkey, his mine against the girl's freedom. They cut the cards on the saloon balcony, inside. Sharkey wins the map by cheating. A friend of Standish sees it and tells him. Sharkey hurls a bottle of whisky at him. It misses the man but knocks down a candelebra among dancers below. The bottle breaks and the alcohol takes fire.



In the meantime Standish has grappled with Sharkey and is fighting him and his henchmen on the balcony above the fire. The fire gets the best of the men and as they try to put it out everyone flees from the building but Standish and the man he is fighting.

The building is all in flames when the railing of the balcony breaks and Art falls to the floor below, which is now all ablaze. He has the map with him. It burns. Sharkey and his friends escape by jumping out of the upper windows.

The last seen of Standish he is wandering about hopeless in the smoke and fire trying to find a way out.

❦

Pianist Turns Desperado In Wild Bar-room Brawl

"Mama's Cowpuncher"

Two-reel Century Comedy

Starring HARRY SWEET

HARRY was an accomplished pianist, and the family made it their business to see that he was dressed as one. That is why we find him playing some portion of heavy music dressed in a soft flowing Little Lord Fauntleroy suit. Then one day we meet him playing to the tune of guns and bullets in a Western cafe.

His dumbness gets him into hot water, and it is not long before he vows to become a hard-boiled he-man. And with the aid of the colored all-around man of the cafe he does it.

How he achieves success with the lariat, the gun, the broncho-busting, and eventually winning the hand of the girl, is part of Harry Sweet's success. He leaves the rough country and brings his wife with him.

Years later he rides in on his folks, with his little wife and girl, and there to the surprise of the family shows them that jazz is the only thing in this present day, and to the tune of his jazzy ivory keys the entire family dances the latest steps.

Rescued From Wreck, Attacked by Wild Lions

"TERROR TRAIL"

Episode Thirteen

"The Forest of Fear"

HUNCH HENDERSON starts out in a power-boat to search the waters about the scene of the shipwreck for any signs of the operatives.

A weary week passes with no sign of Bruce. Elaine questions the hermit. He tells her for the first time of the shark menace and says he is sure that Bruce is dead. Elaine refuses to believe this. The hermit's manner suddenly changes. He tells Elaine that he loves her and will make her white queen of all that great land if she will marry him. Horrified, she refuses to consider it. Becoming more ardent, the hermit is attacked by one of his own animals which Elaine has befriended. She escapes from the house as the hermit is torn to pieces.

In the jungle, Elaine is beset by wild animals. She kills one as it leaps upon her, but exhausted by the effort she sinks down into the underbrush and finds refuge in slumber. Bruce loses her trail where she crosses a stream. But the elephant keeps on after her and finds her just as some lions are creeping upon her. He picks her up and carries her—and so Bruce finds her.

International News

Number Seventy-seven

Cambridge, Mass.—Thrilling games open new football season. Harvard wins two games. (Omit from Chicago, Indianapolis and Milwaukee.)

Evanston, Ill.—The football season opens in Mid-West. Beloit defeats Northwestern, 7-0. (For Chicago, Indianapolis and Milwaukee only.)

Chicago, Ill.—Making the sea safe. Collapsible air chambers to prevent ships sinking, inventors claim.

Washington, D. C.—Unemployment parley called by President.

Berlin, Germany.—German women rally to aid of Republic.

San Francisco, Cal.—Father Time has his face washed.

Madrid, Spain.—Spain prepares to reconquer Morocco.

Chesapeake Bay, Va.—Air men in spectacular attack on ex-battleship Alabama in test of gas bombs.

New York City.—Closest struggle in baseball history for American League flag between New York and Cleveland.

"Reserve at least one day a week for Universal pictures"
52 Universal Special Attractions this year.

Valuable Formula Stolen During Owner's Absence

"TERROR TRAIL"

Episode Fourteen

"The Lure of the Jungle"

CRASHING through the jungle, they are attacked by countless savage beasts. Their mount, the elephant, is severely clawed by a man-eating tiger, but he manages to save the lives of his riders after a ferocious battle with the Bengal monster. He carries the couple safely out of the jungle.

They suddenly see a ship at a considerable distance, signal it and are taken aboard. It will take them back to God's country.

Elaine and Brue return to America. Going to Elaine's house to get the third part of the formula which they left behind, with the plan of turning in the entire formula and so ending the case, they find that in their absence the third part of the formula has been stolen from the safe. Elaine's butler, when questioned, tells a yarn about being aroused one night by two men, with whom he battled and who escaped. After they had gone he discovered that the safe had been rifled. He hints at some mysterious new organization which has been formed to get the formula and manufacture terror gas. The butler, although suspected by both Elaine and Bruce, is allowed his freedom in the hope that he will lead them to evidence against the culprits who are directing the operations against the government.

The first act of the operatives is to place the two parts of the formula where they will be safe for all time. Then they get on the track of the new band.

Hunch Henderson returns to America. He is met by his ex-butler, who was sent to jail by Elaine and Bruce, but has served his term. The butler tells Hunch of the new band and of how he was approached with a view to becoming a member of it. He claims to have remained loyal to Hunch. The latter instructs him to get ready to get on the trail of the new band.

Giant U.S.S. California Gets First Test at Sea

International News

Number Seventy-six

Los Angeles, Cal.—First bullfight on American soil. Staged by California Mexicans in honor of their nation's independence centennial.

New York City.—In the Public Eye.—Mayor Hylan summons leaders of industry to discuss plans for increasing business and relieving unemployment. (For New York City and State only.)

Subtitles. — Chief Des-Ka-Heh returns from England where he made a pleas for Canadian Indians before the British Government. Three hardy seamen arrive at New York in a cockleshell boat—the first of seven racing from Nova Scotia to Panama. $100,000 is being wagered on the results.

Boston, Mass.—Idle ex-service men in parade for jobs. Hundreds march to awaken city to need of action in unemployment crisis. (Boston only.)

Subtitles.—Presenting a petition to Mayor Peters. Judge Murray pleads for the men who fought for us.

Hinsdale, Ill.—Society gets ready for Br'er Fox. Drag hunt from Peabody estate puts dogs and mounts in condition for more strenuous sport soon. (Omit from New York City, New York State, Boston, San Francisco and Los Angeles.)

San Francisco, Cal.—How do diving Venuses get that way? Here's the answer—they start diving as soon as they leave the cradle—like this miss. (For Los Angeles and San Francisco only.)

San Francisco, Cal. — New giant *California* gets first sea test. Latest addition to Pacific armada successfully injected into service. (Heaving anchor.)

Subtitles.—Steaming out to sea for her official speed test. A graceful monster. One of the California's giant searchlights. The first night tests of the great lights.

London Gives Chaplin Tremendous Welcome.—Charlie greeded like a king by huge crowds in capital of his native land.

Subtitles.—Crossing the sea, Charlie teaches his million dollar shuffle to members of the crew. Obliging the autograph hounds. He's telling the little boys he left "it" home.

Venice, Cal. — Baby planes newest wonders of the air. Western builders launch smallest successful flying machines.

New York.—The commuter's dream realized at last. The kind of a ride Mrs. Surburban longed for when she's late for the bargain sale.

World's Record Made As American Engineers Harness One Million Volts of Electricity.—Exclusive pictures by courtesy of the General Electric Company.

Tried to Deceive Girl But She Detects Truth

"Fares, Please"

One-reel Star Comedy

EGBERT says good-by to his sweetheart and tells her he has to leave her to take a trial spin in his new car. His girl has visions of a beautiful limousine, but Egbert's machine is a 30-passenger trolley car. He puts on his conductor's uniform and stars to collect fares, but neglects to ring up most of them.

One of the company's "spotters" catches him, and he immediately starts making up for lost time by ringing the register for all it's worth. His girl gets on the car, and Egbert is afraid she'll recognize him. She sees him and tells him she loves him even more in uniform.

The "spotter" tries to break up their spooning. Just as Egbert has managed to give him the slip and get comfortably settled again beside his girl the car runs over a can of dynamite left on the track by a work gang. The car is blown up, but all the passengers are saved and everything ends happily.

Couple Trailed By Dog Break Off Engagement

"Tin Cans"

Two-reel Century Comedy

Starring

BROWNIE, the Century Wonder Dog

VIOLA was wooed by Harry and Frank. When Frank sees Harry is winning Viola he starts thinking. He gets Brownie to aid him, and ties a few tin cans to his tail. Then he has Brownie follow close behind the flivver which Harry is using to take Viola out in, and the unsuspecting pair in the flivver think it is the rattle of the car. They then switch to a horse and buggy, but Brownie still continues to "dog" their trail, and they again think the rattle of the cans comes from the buggy. So it comes to pass that through Brownie's effort Frank eventually wins the girl.

However, everything is not so sweet for Frank, who after the wedding ceremony gives wifey his bankroll, who in turn returns a dollar bill to her hubby and tells him not to spend it all in one place. But you can't blame Brownie—he did his work well.

"Cuddle up to Universal—you'll be needing us"
52 Universal Special Attractions this year.

Bear Attacks Man Searching for Girl

"WINNERS of the WEST"

Episode Six

"Buried Alive"

AT Fort Bent, Claire Mitchell explains the incidents at Sutter Creek that led to her trip east in search of Standish's map.

In Dan Sharkey's saloon the proprietor and his gang are fighting fiercely with Arthur Standish's father for possession of the map of the gold cave. The railing of the balcony gives way and drops Standish down into the fire, started when the candelabra fell to the floor.

Sharkey, Claire and the others escape. Standish, left alone in the flames, is all but burned alive. He is rescued by townsmen and taken to a cabin for first aid.

Learning of Sharkey's treachery, the miners run him out of town. Claire, still posing as Standish's friend, goes to his cabin, hoping to get the location of the mine from him. She learns that his son, Arthur, in Booneville, has the map, and she sets out alone for Booneville to get it, meeting Standish and the others westbound at Fort Bent.

While she is explaining these incidents, Art goes to the wagon for the map and discovers its disappearance. Seeing Louis and Claire near there, he shrewdly suspects Louis' part in its disappearance and demands it. Louis manages to slip the map to Claire, who hides it between a couple of logs in the stockade. She is caught in the act by a mysterious man wearing a bison skull over his head. The bison-headed man saves Art's life when Louis tries to knife him, and later gets the map from the place where Claire hid it. He escapes with it to the hills.

Believing Standish can duplicate the map from memory, Claire sets to work to vamp him for the secret. She succeeds only in arousing the jealousy of Betty Edwards, who sees them together and does not realize the meeting is one of Claire's engineering.

ART ACORD in WINNERS OF THE WEST—IT'S A UNIVERSAL

Half-tone Cut For Programs and Heralds of "Winners of the West."

To get alone in her misery, she rides out from the fort into the hills. Art finds that she has gone and realizes the danger an unaccompanied girl might meet in the hills. He gets a horse and goes out after her.

The bison-headed man who disappeared with the map the preceding day sees Betty, and approaching her attempts to capture her. The horse takes fright and runs away, and she and her pursuer are caught in a landslide down the mountainside.

Art, attempting to get to her in time to save her from her pursuer, crosses the face of a cliff on a narrow shelf of rock. As he rounds a corner he comes face to face with a black bear. He tries to shoot it, but his rifle snaps. The bear advances upon him, and he loses his footing and slips over the edge of the rock ledge. He manages to catch on with his hands, but the bear clawing at him threatens to dislodge him at any moment and let him fall to the jagged rocks below.

Bogus Nobles Fight To Win Girl's Love

"Seashore Shapes"

Two-reel Century Comedy

Starring

BABY PEGGY and TEDDY the Dane

LOUISE is being courted by DeFeat and Baron Island. In reality they are bogus, but she only discovers this later.

One of them is an organ grinder, and the other is a life-saver. Count DeFeat invites Louise to go swimming with him. He tries to keep from her that he is the life-saver. She accepts. Baron Island attempts to conceal his true vocation, and when Louise sees him with a hand organ and monkey tells her he is dressed for a masquerade ball. He has trained his monkey to pick pockets, and is reaping a fortune when Teddy the Gerat Dane sees him, and after a spirited chase teaches him a lesson. In order to be chaperoned Louise takes her little sister, Baby Peggy, along with her. The organ grinder, in desperation, steals Baby Peggy, and the life-saver swims after the motor boat with captive and captured in it. It is only through Teddy, the faithful Dane, that Baby Peggy is saved, and the life-saver realizing his uselessness jumps back into the water.

Foils Stage Hold-up, Rescues Sweetheart

"Beauty and the Bandit"

Two-reel Western

MR. BAKER, a noted geologist, has been commissioned by the Canadian government to make a geological survey of the granite hills in Northwest Canada. His daughter, Madge, is accompanying him. They see a notice offering a reward of $5000 for the capture, dead or alive, of "The Snake," a notorious bandit. They are hailed by a rider whose actions arouse their suspicions. Mr. Baker puts on full speed to escape the supposed bandit, but is brought to a stop by the rider blocking the road with his horse. He takes the gun from her. Mr. Baker fears the worst, and offers him his valuables. The rider tells them he is Jerry Burke and offers the use of his cabin.

The friendship of Jerry and Madge deepens into a stronger feeling. One day Madge goes out alone and leaves a note for Jerry where she has gone. At the rendezvous she is seen by "The Snake," who accosts her. Madge is frightened and tries to get away, but is stopped by "The Snake."

Jerry finds the note and goes to meet Madge. The bandit hears Jerry's approach and drags Madge into the brush, gagging her with his arm. Jerry finds Madge's book and gloves and becomes alarmed. "The Snake" attempts to shoot him, but Madge spoils his aim. Jerry attacks "The Snake." Madge faints and Jerry rushes to her. "The Snake" escapes.

Jerry declares his love and learns it is returned. Madge's father refuses his consent until Jerry can show him $5,000 of his own. On top of that dismaying ultimatum a message comes to Baker necessitating their immediate return. While they are packing Jerry seeks consolation outside.

Jerry learns "The Snake's" whereabouts and dashes off. Jerry surprises the bandits, but is made a prisoner. One of the gang brings word of a shipment of gold that is going through on the stage that Madge and her father are on.

"The Snake" leaves Jerry in charge of a squaw. She goes to a stream for water. Jerry rolls to the fire and burns his bonds. He escapes and rides off to intercept the bandits.

The stage is held up. The bandits jump from their own horses to those of the stage. Jerry arrives and covers the bandits with his gun. "The Snake" and his men are made prisoners and Jerry tells the others he is a private of the Northwest Mounted Polife detailed to capture "The Snake." Baker relents, and all ends happily.

LON CHANEY

is Coming!

THE greatest character actor on the American screen — famous for his marvelous work in "Outside the Law"—"The Penalty" and "The Miracle Man"—soon to be presented by Carl Laemmle in a great Universal-Jewel Production all his own. Watch for the title and announcement of release.

UNIVERSAL
Jewel
1600 Broadway, New York

"Marie Prevost is a little beauty"

New York
Morning Telegraph

SPEAKING of "Moonlight Follies," Marie Prevost's first Universal Special Attraction, "The Morning Telegraph" says:

"No one is going to be disappointed in this first feature venture. Marie Prevost is a little beauty. She is quite perfect to look upon. Undoubtedly she will go far in drawing-room drama. The cast which supports her is satisfactory, with Clyde Fillmore and George Fisher in rival parts. The settings are attractive and the photography all that could be desired."

CARL LAEMMLE
announces the early presentation
of the new bewitching beauty
of the screen in her
Second Universal Special Attraction
Directed by
King Baggot
Story by Roy Clements

"Nobody's Fool"

BIG NEWS

For Every Exhibitor

The MOVING PICTURE WEEKLY
NOV. 5TH 1921 .... VOL. 14, NO. 12

In these days a proven Jewel Production is worth half a dozen unknown, untried pictures

3

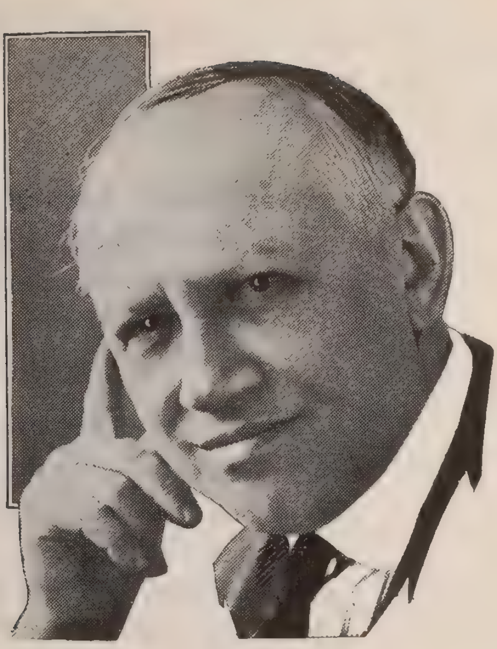
ASK YOUR
UNIVERSAL
EXCHANGE
TODAY
FOR THEIR

SPECIAL LOW PRICE OFFER

ON
"REPUTATION"
"OUTSIDE THE LAW"
"ONCE TO EVERY WOMAN"

FOR SURE MONEY, PLAY THE BIG THREE OF 1921

Carl Laemmle says:



"Here's a Godsend just when you need it most!"

Read about the BIG 3 OFFER on the following pages

GET this and get it straight. In making this BIG THREE OFFER Universal is giving you the biggest sure-fire guaranteed profit plan that you've ever had.. I've seen them all and I know.

HERE are three great tried and proven Universal-Jewels—"Once To Every Woman," "Outside The Law" and "Reputation." In them appear such wonderful box-office stars as Priscilla Dean, Lon Chaney, Dorothy Phillips, with such brilliant support as Rudolph Valentino, Margaret Mann, Wheeler Oakman and a score of other big popular personalities.

I DON'T have to tell you that each one of these pictures has been and is to-day a certain crowd-getter and as positive and sure a profit-winner as anything can be on this little old earth.

EACH one of these Universal-Jewels is a success-proven production. Each one has cleaned up everywhere in big cities and small towns. These three great productions have been "the talk of the town" wherever they have played.

EVERY one of the pictures in this BIG THREE OFFER is a one hundred per cent. box-office attraction. Here's the clean-up chance of a lifetime. Here are three great productions that in all probability your folks have never seen. To them these pictures are BRAND NEW! With them these marvelous productions will make the same tremendous hit that they have made in thousands of other cities.

TO you these productions will bring the same heaping measure of profits and success that they have brought to thousands of other exhibitors.

IN addition, remember that each of these Universal-Jewels in this special BIG THREE OFFER has had the untold benefit of newspaper, poster and mouth-to-mouth advertisement worth millions of dollars. The names of these pictures and their great popularity are known in every town and hamlet—wherever pictures are shown.

ALL these things you have as a sure, cash, box-office asset before you even show any of them.

THIS is no time for fooling around with untried pictures from unknown producers who ask big money for them. Stick to standard goods. Book pictures from producers that mean something with your audiences and at your box-office.

LINE up with this BIG THREE OFFER—the biggest, sure-fire money-making proposition that has ever been put up to you. Don't pass it up. It's one of those sure things that come once in a lifetime. It's your big opportunity to clean up —RIGHT NOW.

GO TO YOUR NEAREST UNIVERSAL EXCHANGE and get full and complete details regarding UNIVERSAL'S SPECIAL BIG THREE OFFER.

DO IT NOW — TO-DAY — AT ONCE!

Carl Laemmle

PROOF OF THE PRO
IN THIS G

"Had To Call For Help From The Fire Department."

Alfred Gottesman, manager of the Strand, Shenandoah, Pa., writes: "I just finished a three-day engagement of 'Once To Every Woman' to the biggest business in the history of my theatre. The crowds were so great that the lobby, which has a standing room capacity of 500, was jammed and packed all the way to the street fifteen minutes after starting the first show, and it was necessary for me to call for help from the Fire Department in order to live up to local regulations."

"Greatest Hit In Twelve Years. Smashed All Records."

Harry Redmon, manager of the Majestic Theatre, East St. Louis, writes: "It is most gratifying to let you know that 'Once To Every Woman' registered the greatest hit of any picture that I ever played in my twelve years' showmanship, smashing all former box-office receipts. It is a rare achievement to do this, for I am not reluctant in stating that we have played the biggest productions. 'Once To Every Woman' deserves the highest recommendation."

This is on
proven mon
Universal-Je

CARL LAEMMLE
Offers

DOROTHY
PHILLIPS

The Greatest M
of the C

"ONCE T

See Your Exchange About The Big 3 Offer

ITS THAT AWAIT YOU
EAT OFFER

"Cleanest Picture Ever Presented— Broke All Records."

"Our patrons considered 'Once To Every Woman' the cleanest picture ever presented in Easton and the best since 'The Birth of a Nation'," writes C. W. Buss, manager of the Strand Theatre, Easton, Pa. "Our business with the picture was the biggest business this theatre ever did. POSITIVELY BROKE ALL RECORDS. Started on Monday at a good clip. On Saturday we couldn't take care of them at any hour after 2 P. M. An extra show at night was necessary to accommodate those who could not be driven away."

"Not A Dry Eye In The House. Give Us More Like It."

"We played your Universal-Jewel feature, 'Once To Every Woman,' and it lived up to every promise you made for it and more," writes Mrs. A. H. Erickson, of the Regent Theatre, Cedar Falls, Ia. "We used the singer as you suggested and we believe there was not a dry eye in the house during the singing of 'Ben Bolt.' This is an 'AA' super-production in every sense of the word and in future we are going to pay more attention to you regarding Universals. Give us more like it."

of the great
makers in
's BIG 3 Offer

rected by
ALLAN HOLUBAR

RUDOLPH
VALENTINO

Featured in "Four Horsemen of the Apocalypse," "Camille" and "The Sheik," in

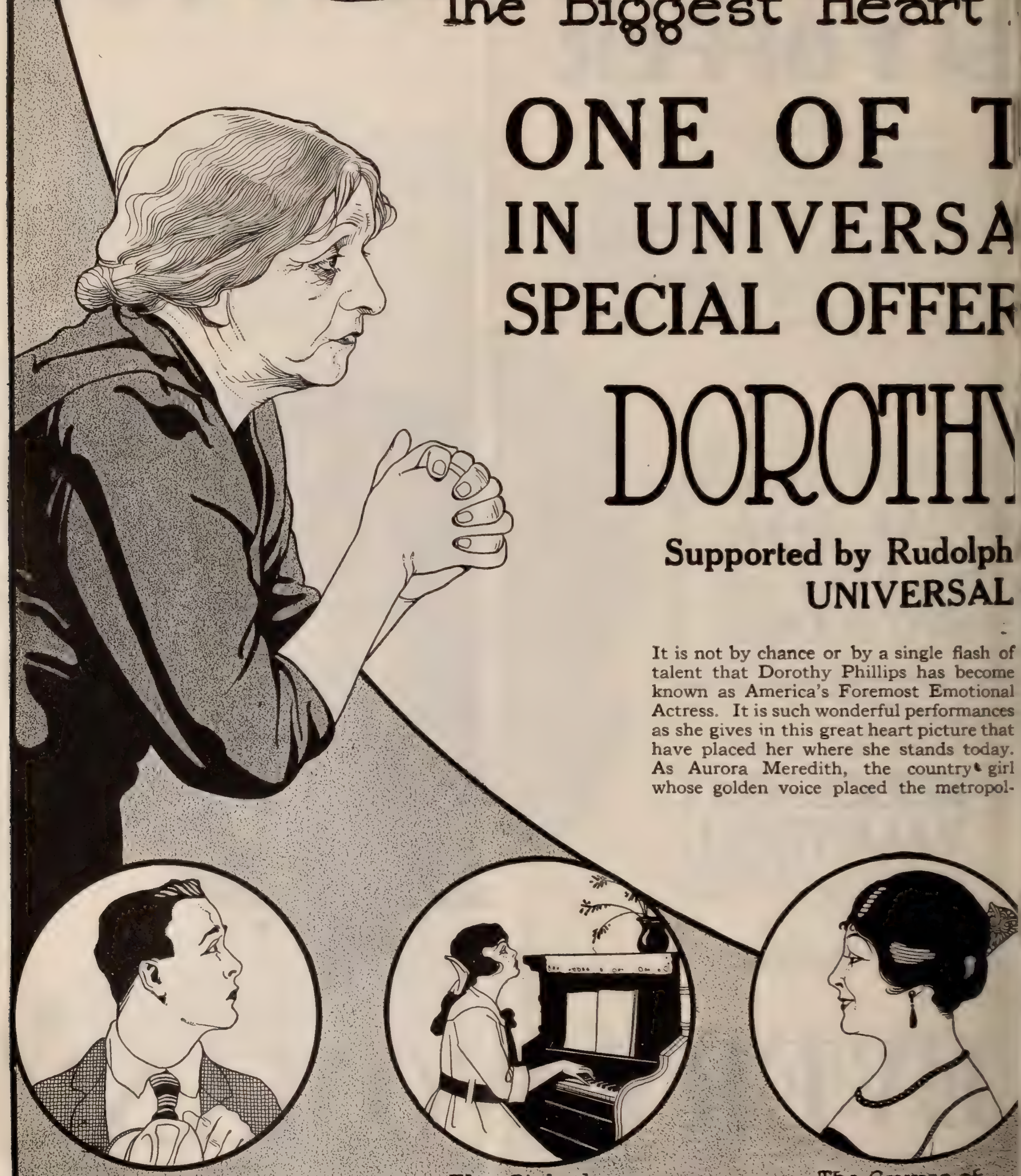
her Love Picture
eration

EVERY WOMAN"

Act At Once—There's A Clean-up In It For You!

"ONCE TO E

The Biggest Heart


The Lover who waited.
The Girl who dreamed.
The Source of the money.

ONE OF T
IN UNIVERSA
SPECIAL OFFEF

DOROTH

Supported by Rudolph
UNIVERSAL

It is not by chance or by a single flash of talent that Dorothy Phillips has become known as America's Foremost Emotional Actress. It is such wonderful performances as she gives in this great heart picture that have placed her where she stands today. As Aurora Meredith, the country girl whose golden voice placed the metropol-

VERY WOMAN"

cture of the Generation

HE BIG 3

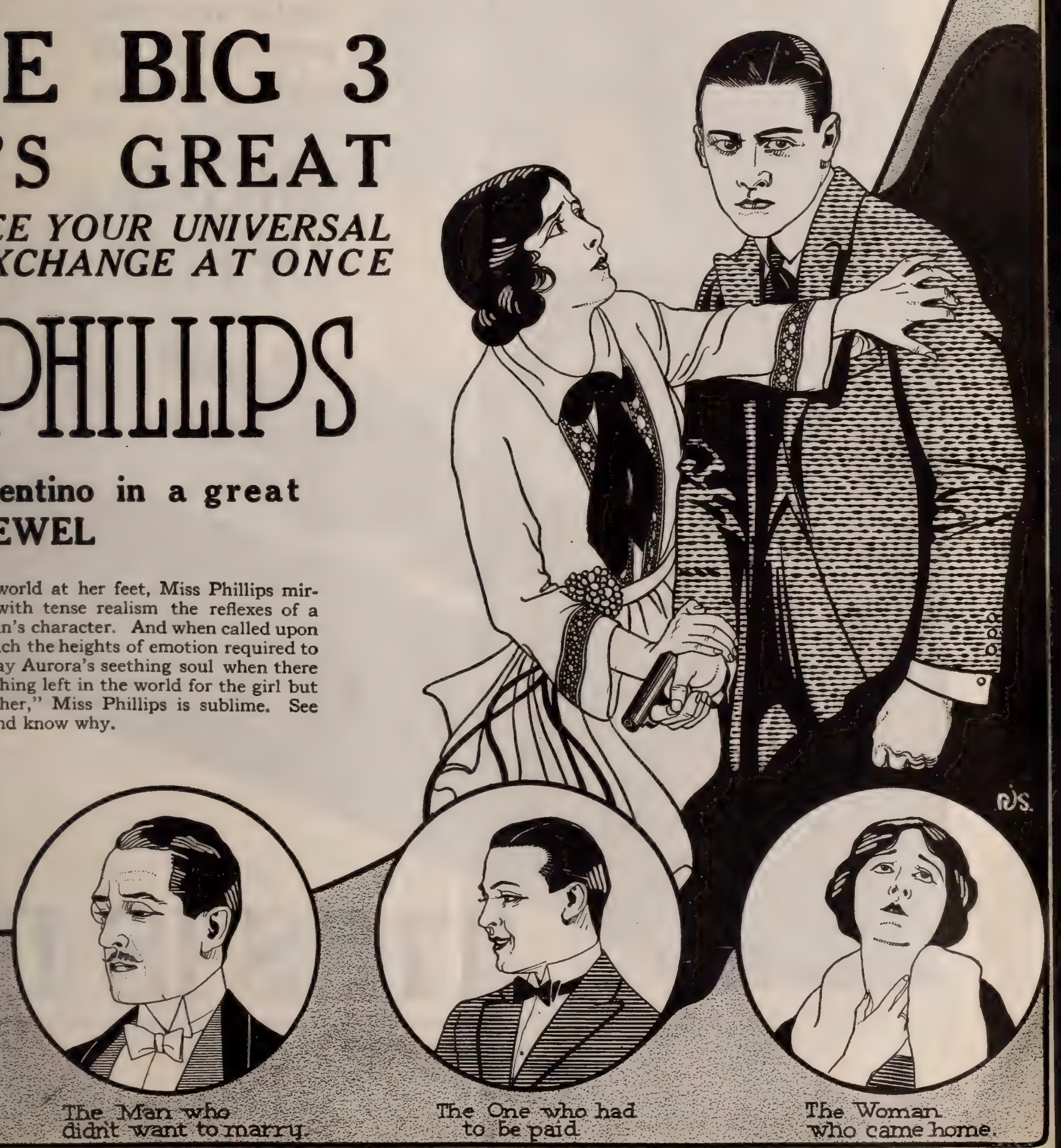
L'S GREAT

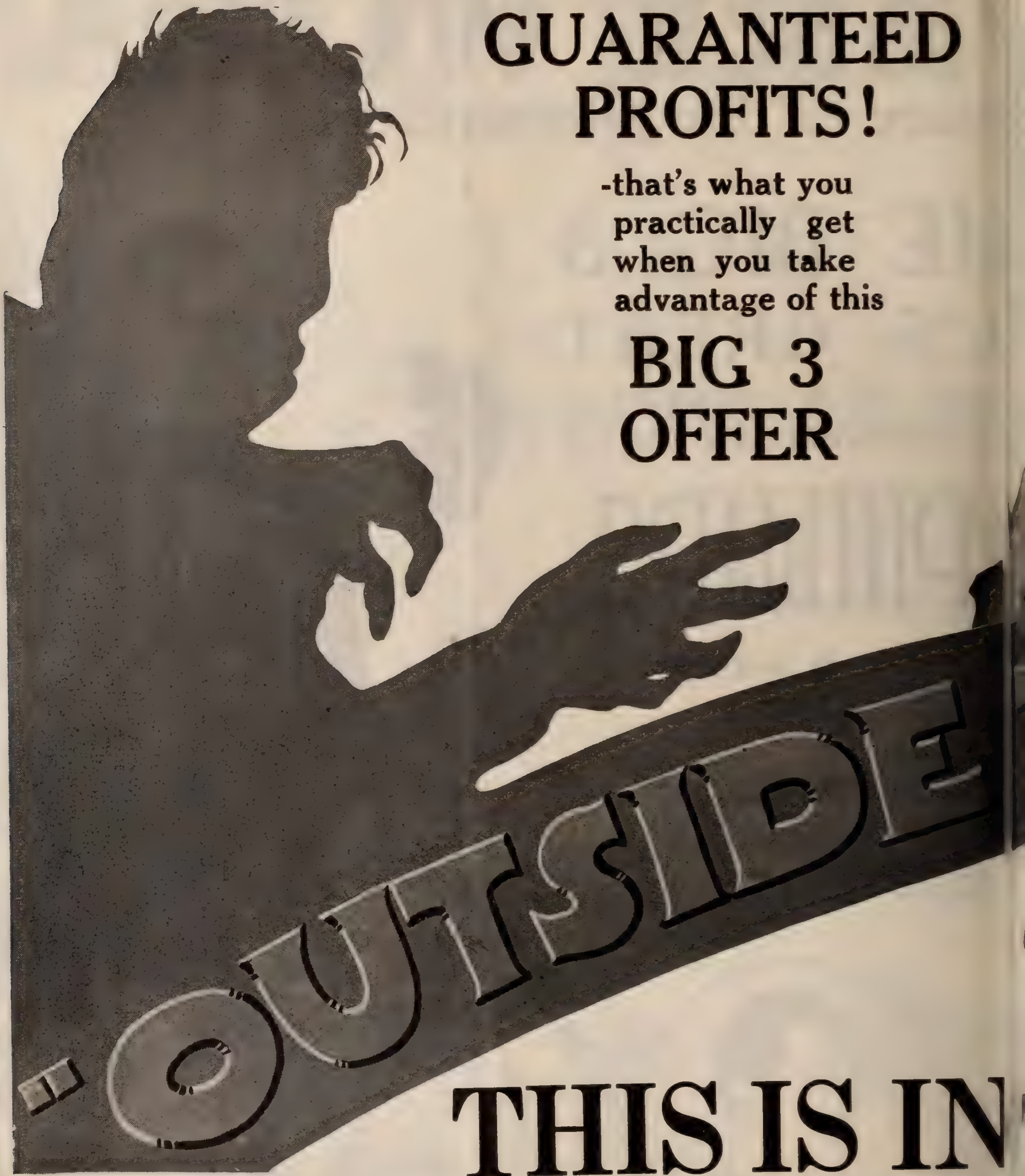
SEE YOUR UNIVERSAL
EXCHANGE AT ONCE

PHILLIPS

Valentino in a great
JEWEL

an world at her feet, Miss Phillips mirrors with tense realism the reflexes of a woman's character. And when called upon o reach the heights of emotion required to ortray Aurora's seething soul when there nothing left in the world for the girl but Mother," Miss Phillips is sublime. See er and know why.


The Man who didn't want to marry.
The One who had to be paid
The Woman who came home.



GUARANTEED PROFITS!

-that's what you
practically get
when you take
advantage of this

BIG 3 OFFER

THIS IS IN

See Your Exchange NOW!

Starring

PRISCILLA DEAN

UNIVERSAL JEWEL

In Tod Browning's Production of the Most Amazing American Melodrama Ever Screened

THE BIG 3 OFFER

3 Small Houses

Superba Theatre

Los Angeles, Cal.

Seating Capacity	*680*
Average Admission Price .	*35c.*
First Week's Receipts .	*$9,446.15*
Average per Seat per Week	*$13.92*

Aller

Seating Capacity
Average Admiss
First Week's Re
Average per Sea

Go to your Universal Exchange and

"Smashed all records. Had to send S. O. S. call to police."
HOLMAN THEATRE, Montreal, Can.

"Biggest box-office attraction ever released. Biggest crowds in years. Turned as many away as got in."
ASCHER'S MERRILL THEATRE, Milwaukee.

"Compelled to turn them away. Many returned to see it second time."
CENTRAL, PARK & PREMIER THEATRES, Buffalo.

PRISCILLA DEAN

Supported b
LON CHANEY

TOD BROWNING'S GREATEST UNIVERSAL-

averaged $9.73 per Seat!

Theatre

Akron, Ohio

. . . . .	478
Price . .	25c
pts .	$3,843.75
er week .	$8.04

Standard Theatre

Cleveland, Ohio

Seating Capacity	612
Average Admission Price .	22c
First Week's Receipts .	$4,435.22
Average per Seat per Week .	$7.24

sk about the BIG 3--it means money!

"Marvelous business. Simply could not keep the crowds away."
FLORENCE THEATRE, Pasadena, Cal.

"Crowds blocked traffic. Business will surpass anything ever done in show business in El Paso."
ELLANAY THEATRE, El Paso.

"Greatest crowd ever gathered in front of a theatre in Flint. The public went wild over it. Stood them out in the rain."
ORPHEUM THEATRE, Flint.

"OUTSIDE THE LAW"

JEWEL PRODUCTION DE LUXE

There's

Carl Laemmle
presents

PRISCILLA
DEAN

"REP

Stuart Paton's Tremendous
UNIVERSAL-JEWEL

Adapted by Lucien Hubbard
From Edwina Levin's novel
"FALSE COLORS"

See Your Exchange About The Big 3 Offer

a cleanup in this offer --see your Exchange Now!

100 PER CENT. PRODUCTION

"ONE of the best this star has ever made. A 100 per cent. production and should prove a great box-office attraction."
H. Green, Premier Theatre, Buffalo, N. Y.

DID WHAT NO OTHER PICTURE HAS DONE

"ALLOW me to be frank with you and tell you just what I think of 'Reputation.' This picture did for me what no other picture has done this year, that is, hold-out crowds at every performance of the four-day engagement. The last day, to my surprise, was equally as big as the opening day. Personally I can say to you that 'Reputation' is some picture."
Henry Redmon, Majestic Theatre, East St. Louis, Ill.

CAN'T HELP BUT WIN FOR ANY EXHIBITOR

"PUT me down as one of your strongest boosters for 'Reputation.' Lavish full-page tie-ups in the local dailies and other effective exploitation aided me in attracting tremendous crowds to 'Reputation.' The unexcelled acting of Priscilla Dean can't help but win for any exhibitor. Whenever you get ready to release another Priscilla Dean picture, you can count on me for an early run."
J. B. Whitney, Avon Theatre, Decatur, Ill.

DRIVING RAIN COULD NOT HOLD BACK CROWDS

"EVEN a driving rain that came down in torrents could not hold back the crowds on the opening night and they remained on the sidewalk and packed the lobby after the house was filled. You certainly have a tremendous winner in this picture. I sincerely believe that any exhibitor showing 'Reputation' will do equally as well as I did with it."
Thos. A. Rigler, Park Theatre, Hannibal, Mo.

ONE OF THE BEST

"'REPUTATION,' according to our patrons and our own opinion, is one of the best dramatic productions we have played this season. Miss Dean's acting is exceptional, in fact is so good that at times you forget that she is playing dual roles."
A. M. Silverson, Allen Theatre, Winnipeg, Canada.

CROWDS LINED UP THREE AND FOUR DEEP

"THE premier of 'Reputation' tonight established a new record for attendance. Despite the strongest opposition of many months the crowds lined up a block long and three and four deep from the opening show until 10 o'clock. Patrons pronounced this a real masterpiece. I think it is the greatest box-office attraction of the season without any question."
Claude Odom, Clemmer Theatre, Seattle, Wash.

THIS MARVELOUS PRODUCTION IS ONE OF

THE BIG THREE OFFER

UTATION"

Act At Once—There's A Clean-up In It For You!

The Chance of a life

You can do what these

See your Universal Exchange

Hundreds turned away. Greatest attraction of 1921.
S. Thirion, Bijou Theatre, Green Bay, Wisc.

Doubled my previous week's gross against strongest competition of season.
Abe Levy, Strand Theatre, Waco, Tex.

It is without a peer. As a box-office attraction it stands practically alone.
William J. Vernon, South Broad St. Theatre,
Trenton, N. J.

Played seven days to capacity. It is a one hundred per cent. box-office attraction.
Dave H. Harding, Liberty Theatre,
Kansas City, Mo.

Despite almost unbearably hot weather it brought in the customers.
Arthur E. Weld, Strand Theatre,
Cedar Rapids, Ia.

One of the greatest productions I have ever presented. Now in second week and doing a good business.
Harvey C. Horater, Alhambra Theatre,
Toledo, O.

Carl Laemmle
presents

PRISCILLA

in Stuart Paton's
UNIVERSAL-JEWEL
triumph

"REPUT

ime---Act right Now!

xhibitors did---and more!

about the BIG 3 OFFER!

Did tremendous business. A notable production. Pleased everybody.
A. K. Pay, Colonial Theatre, Sioux Falls, S. D.

Great. They make no better pictures.
August Berkholz, Opera House, Redgranite, Wis.

A big production. Should be tremendous success in any theatre.
B. P. McCormick, Liberty Theatre,
Florence, Colo.

Broke the house record. Give us more like it.
H. F. Stafford, White Way Theatre,
New Haven, Conn.

Should be a clean-up for any exhibitor. Second day's business bigger than opening.
Verner Hicks, Family Theatre, Marion, Ill.

A winner. Turned hundreds away with thermometer at 90, against great competition.
K. F. Kerby, Regent Theatre, Calgary, Alberta.

A pronounced box-office success. Holding up splendidly.
Harry Ascher, Ascher Bros., Chicago, Ill.

DEAN

**THE GREATEST
ACTRESS ON THE
WORLD'S SCREEN**

**Adapted by Lucien Hubbard
from Edwina Levin's Novel**

ATION"

THE MOVING PICTURE WEEKLY
A MAGAZINE FOR MOTION PICTURE EXHIBITORS
Published Weekly by the MOVING PICTURE WEEKLY PUB. CO.
1600 BROADWAY, NEW YORK CITY
PAUL GULICK, *Editor*
(Copyright, 1921, Universal Film Mfg. Co. All Right Reserved.)
Vol. 14 NOVEMBER 5, 1921 No. 12

"Conflict" Has New York Premier

New Priscilla Dean Feature Shown in Central Theatre Favorably Compared With "Way Down East"

"CONFLICT," Priscilla Dean's new Universal-Jewel production, had its premier presentation last Sunday night in the Central Theatre, Broadway and Forty-seventh street, and was acclaimed as one of the most thrilling and forceful pictures of the year.

Accompanied by a musical setting which emphasized the tenseness of its mystery phases and which galloped with the suspense of its heralded log-jam rescue scenes, the picture made an impression upon its audience far more striking than anything ever before done by Miss Dean.

The biggest crowd which has stormed the Central Theatre since it was turned into a moving picture house, was on hand Sunday night many minutes before the doors were open. Some had been in line more than an hour. The house was sold out long before the box-office line had dwindled.

No elaborate prologue had been arranged for the picture. It had been determined that no prologue could do justice to the intensity of the theme or the thrill of its climax. Storm music, with lightning effects, was the only prelude to the opening scenes of the big north woods feature.

It is expected that "Conflict" will be held in the Central Theatre for several weeks. Only the desire to release it to Universal exhibitors in the New York territory keeps the film company from letting it run in the Central indefinitely. Its release date has been advanced by several weeks due to the imminence of the rail strike. The Universal sales department promised its exhibitor patrons throughout the country that "Conflict" would be available to them, by truck, by aeroplane or otherwise, regardless of the railroad situation.

"Conflict" was highly praised by New York newspaper critics, who likened it to "Way Down East," announced that the log jam scene in the Priscilla Dean feature has as much if not more thrill power than any scene ever shown on the screen.

Among the comments made upon the picture by Miss Harriette Underhill, reviewer for *"The New York Tribune,"* she said: "As we watched these river scenes, we were constantly reminded of 'Way Down East,' only, D. W. Griffith did his picture in the winter and Carl Laemmle did his in the summer. Instead of ice floating down the river there are logs and if you don't believe that a hero floating towards the falls on a raft of logs can be quite as spell-binding as a heroine on a cake of ice—go and see 'Conflict.' As a matter of fact, there is not a dull moment in the whole picture."

Speaking of the weirdness of many phases of the picture, so gripping that it reminds one of Poe's strange stories, Miss Underhill said: "It is all terribly grewsome, but we, who love being horrified, enjoyed every minute of it."

"Mystery, drama, adventure and one of the most thrilling passages ever seen on the screen, all are found in 'Conflict,' the new Priscilla Dean picture which opened at the Central Theatre yesterday," said the *New York Evening Mail* reviewer.

"The scene in which she rescues her lover from death in a raging torrent on the brink of a steep waterfall is a marvel. The famous ice scene in 'Way Down East' scarcely equals it for sheer thrill. One can readily believe that Miss Dean actually took her life in her hands in its screening, as she drifted down stream, running over log-jams, and finally riding a pair of logs until she was plunged into the waters.

"The entire episode is filmed remarkably well, with the suspense maintained through successive scenes of stirring thrill to the final rescue.

"The picture is purely melodrama, but it is good melodrama and deeply absorbing."

The reviewer for the *New York Evening Telegram*, after seeing "Conflict," voiced the opinion that no old-fashioned melodrama could equal this film.

"'Conflict'," he said, "crowds into one picture enough thrills to last through an entire serial. It has mystery, excitement ad sentiment in big, unadulterated doses. No old-fashioned melodrama could equal this film.

"The old melodramatic productions, for instance, could only suggest a log-jam. This camera play actually shows the mighty Columbia River with its swollen banks and its piles of congested logs.

"That eighteen cameras were required to register the varying aspects of this scene and that more than a thousand persons appeared in the big scene are enough to indicate how thrilling the big picture is.

"Miss Priscilla Dean," declares the *Telegram* reviewer, "is the heroine about whom all the excitement centers. She looks like Ethel Barrymore and acts with the feverish power of Nazimova, and she has more strong men in her support than usually falls to the lot of a movie queen. The rugged company in boots and rough shirts includes Herbert Rawlinson, Edward Connelly, Martha Mattox, Milton Brown, Bill Gillis, Olah Norman and Knute Erickson," Robert G. Welsh, the *Telegram's* editor, continues.

"There are other musical and screen offerings to make the program as varied as those of other Broadway houses. But the main thrills are to be found in 'Conflict,' and they come fast and furious and lift the most hardened movie fan out of his seat in the excitement."

Best Equipped Theatre in Middle West Opens With Browning Universal-Jewel

New Strand, Springfield, Ill., Effectively Exploits "No Woman Knows"—Novel Construction of Playhouse Presents Vast Possibilities To Exhibitors — $15,000 Organ Installed.

GUS and Louis Kerasotes, veteran exhibitors of Springfield, Ill., recently threw open the doors of one of the best equipped theatres in the Middle West. It is the New Strand Theatre, at Sixth and Washington streets, Springfield, constructed in and around the shell of First National Bank building, on one of the most prominent sites in that city.

The success of the new theatre and its opeing programme was instantaneous, the house being filled to capacity during the first week. "No Woman Knows," the Universal-Jewel production, made by Tod Browning from Edna Ferber's novel, "Fanny Herself," was the feature for the week.

The opening of the New Strand was made a ceremony of considerable importance in film circles. A number of well-known film men went to Springfield from St. Louis and Chicago especially for the occasion. Among them were Barney Rosenthal, St. Louis manager for Universal; George McKean, manager for Fox; Cecil Mayberry, Chicago manager for Goldwyn; John Karzin, St. Louis theatre chain owner, and Sam Hankin, of the Fine Arts Film Company.

The construction of the New Strand is considered an architectural marvel because of the adroitness by which the old bank building was entirely remade both inside and out to fit the necessities of a motion picture theatre.

In remodeling the old bank building, little was left of the former structure except the outside walls. A skeleton steel frame supporting steel girders was put up inside of the old building, on new foundations. The old walls were anchored to this, much after the manner of modern steel building structure. The entire inner floors and partitions then were removed, so the auditorium could be formed.

The outside appearance of the building was done over, the front being done in polychrome terra cotta, and the entrance and foyer lined with white marble. The foyer is decorated in ivory and gold. The interior of the theatre is done in old gold, gold leaf, ivory and polychrome.

A $15,000 pipe organ, a typhoon ventilating system, and up-to-date lobbies and rest rooms also are included in the modern equipment of the new Kerasotes house. The New Strand is considered one of the best theatres in Springfield. It seats 800.

The surest way to arouse the interest of a person is to appeal to his or her vanity. There is no vanity more general than the feeling that one can write stories or photoplays or even criticisms. This great American weakness was used to considerable advantage by the Kerasotes Brothers. The New Strand management arranged a tie-up with the Springfield Journal, as a result of which the Journal called for individual 100 word criticisms on the picture.

This prompted many persons to go to the opening, so they could write their criticisms. The mail was filled with amateur criticisms the next day. To those two patrons who sent in the best reviews, the theatre management gave season passes to the New Strand. A score of others received copies of the novel "Fanny Herself." Some of the best reviews were printed in the Journal.

In a letter to the St. Louis office of the film company, written at the completion of his second day's run, Gus Kerasotes wrote as follows:

"'No Woman Knows,' your big picture, created motion picture history in this city. I am glad to tell you, too, that I could not have picked a greater attraction than 'No Woman Knows' to open my new theatre with. The first two days of the week's engagement resulted in total receipts exceeding by several hundreds of dollars anything I ever did with a week's run on any other picture in other houses. Congratulations to Universal for producing such a virile and inspiring picture."

'Breezy' Eason Dead, Killed by Automobile

Dies in Arms of Harry Carey---Film Colony Stricken by Sudden Tragedy

BY telegraph from Universal City, Cal., the officials of the Universal Film Manufacturing Company have been informed of the death, late last night (Monday), of its youngest star, Breezy Eason. Little Breezy, who, though only eight years old, was one of the best known and best loved child players in pictures, was struck by an automobile in front of his home, 6200 Fountain Avenue, Hollywood. The entire picture colony of Los Angeles is saddened by the tragedy, and Universal City will be closed on Thursday when the funeral will take place. Breezy was an especial friend of Harry Carey. When Carey learned of the accident he was forty miles away filming a scene for Gregory Jackson's story, "Man to Man." He hurried to the bedside and Little Breezy died in his arms.

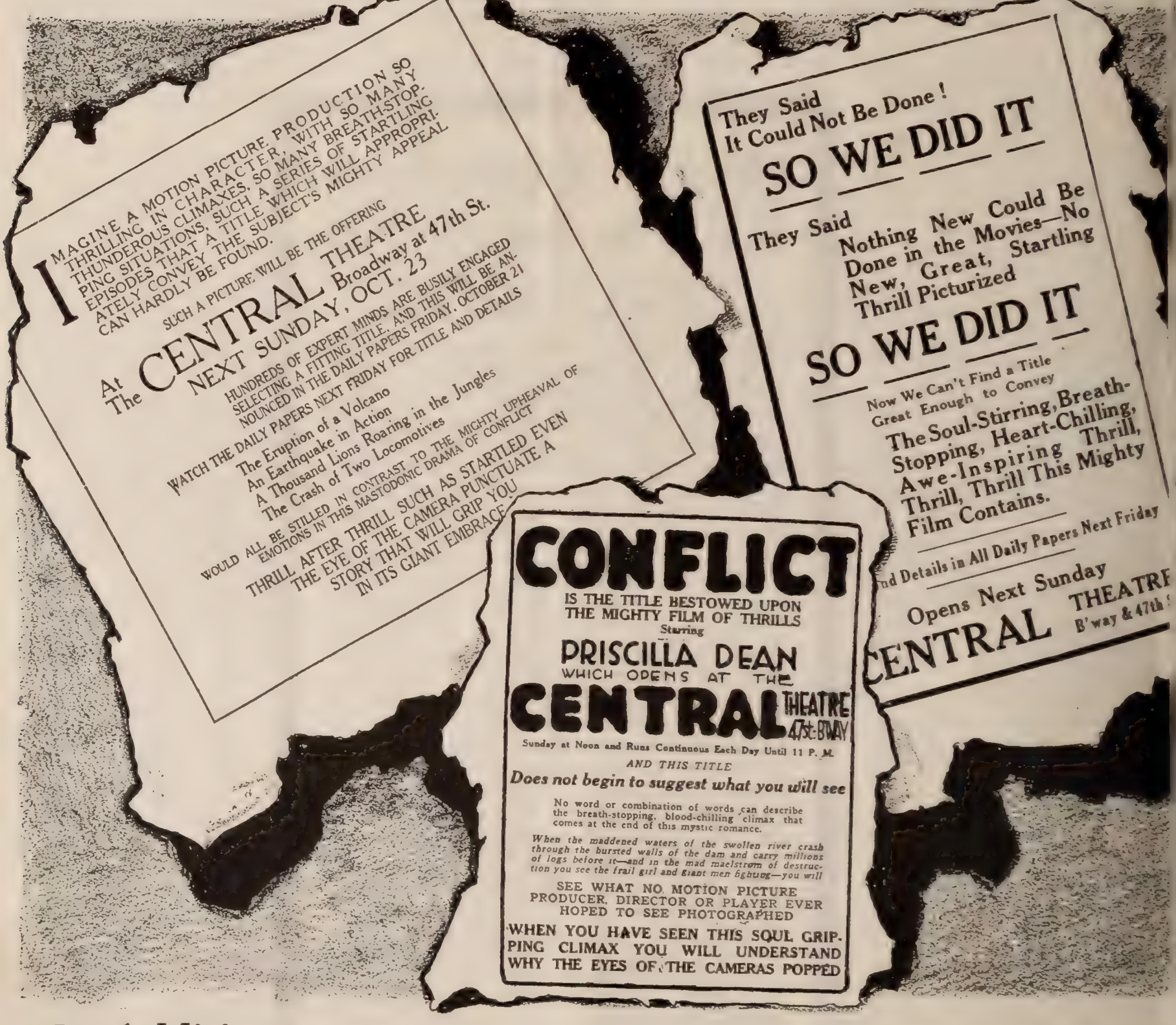
Breezy Eason came of a theatrical family. His father, Reaves Eason, is a Universal director, and his mother, also a Universal player, used the odd stage name of Jimsey Maye. Breezy had been starred already in two feature productions, "Two Kinds of Love" and "The Big Adventure."

His latest engagement was in support of Harry Carey in "The Fox," a Jewel picture which has not as yet been released.

Newspaper A

used prior to world's premier at

Priscilla Dean's newest and greatest picture



IMAGINE A MOTION PICTURE PRODUCTION SO THRILLING IN CHARACTER, WITH SO MANY THUNDEROUS CLIMAXES, SO MANY BREATH-STOPPING SITUATIONS, SUCH A SERIES OF STARTLING EPISODES THAT A TITLE WHICH WILL APPROPRIATELY CONVEY THE SUBJECT'S MIGHTY APPEAL CAN HARDLY BE FOUND.

SUCH A PICTURE WILL BE THE OFFERING

At The CENTRAL THEATRE Broadway at 47th St.
NEXT SUNDAY, OCT. 23

HUNDREDS OF EXPERT MINDS ARE BUSILY ENGAGED SELECTING A FITTING TITLE, AND THIS WILL BE ANNOUNCED IN THE DAILY PAPERS FRIDAY, OCTOBER 21

WATCH THE DAILY PAPERS NEXT FRIDAY FOR TITLE AND DETAILS

The Eruption of a Volcano
An Earthquake in Action
A Thousand Lions Roaring in the Jungles
The Crash of Two Locomotives

WOULD ALL BE STILLED IN CONTRAST TO THE MIGHTY UPHEAVAL OF EMOTIONS IN THIS MASTODONIC DRAMA OF CONFLICT

THRILL AFTER THRILL SUCH AS STARTLED EVEN THE EYE OF THE CAMERA PUNCTUATE A STORY THAT WILL GRIP YOU IN ITS GIANT EMBRACE

They Said
It Could Not Be Done!

SO WE DID IT

They Said
Nothing New Could Be Done in the Movies—No New, Great, Startling Thrill Picturized

SO WE DID IT

Now We Can't Find a Title Great Enough to Convey

The Soul-Stirring, Breath-Stopping, Heart-Chilling, Awe-Inspiring Thrill, Thrill, Thrill This Mighty Film Contains.

nd Details in All Daily Papers Next Friday

Opens Next Sunday
CENTRAL THEATR
B'way & 47th

CONFLICT

IS THE TITLE BESTOWED UPON THE MIGHTY FILM OF THRILLS

Starring

PRISCILLA DEAN

WHICH OPENS AT THE

CENTRAL THEATRE 47st. B'WAY

Sunday at Noon and Runs Continuous Each Day Until 11 P. M.

AND THIS TITLE

Does not begin to suggest what you will see

No word or combination of words can describe the breath-stopping, blood-chilling climax that comes at the end of this mystic romance.

When the maddened waters of the swollen river crash through the bursted walls of the dam and carry millions of logs before it—and in the mad maelstrom of destruction you see the frail girl and giant men fighting—you will

SEE WHAT NO MOTION PICTURE PRODUCER, DIRECTOR OR PLAYER EVER HOPED TO SEE PHOTOGRAPHED

WHEN YOU HAVE SEEN THIS SOUL GRIPPING CLIMAX YOU WILL UNDERSTAND WHY THE EYES OF THE CAMERAS POPPED

In Addition:

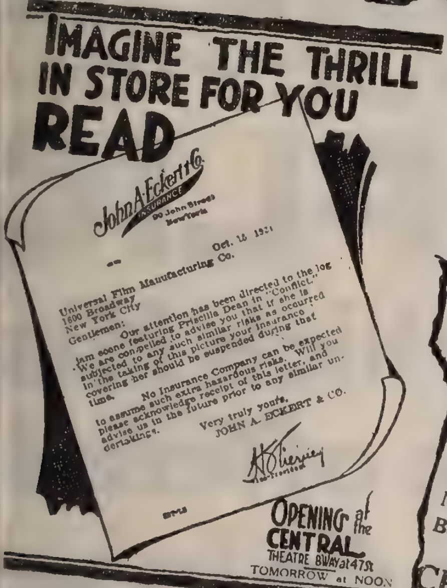
You will find a complete set of Illust

dvertisements

Shubert's Central Theatre, N. Y. of

"CONFLICT"

UNIVERSAL-JEWEL
Directed by Stuart Paton
Presented by Carl Laemmle



IMAGINE THE THRILL IN STORE FOR YOU
READ

John A. Eckert & Co.
INSURANCE
90 John Street
New York

Oct. 16 1921

Universal Film Manufacturing Co.
1600 Broadway
New York City
Gentlemen:

Our attention has been directed to the log jam scene featuring Priscilla Dean in "Conflict." We are compelled to advise you that if she is subjected to any such similar risks as occurred in the taking of this picture your insurance covering her should be suspended during that time.

No Insurance Company can be expected to assume such extra hazardous risks. Will you please acknowledge receipt of this letter, and advise us in the future prior to any similar undertakings.

Very truly yours,
JOHN A. ECKERT & CO.

OPENING at the
CENTRAL
THEATRE B'WAY at 47 St
TOMORROW at NOON

¶ A Thousand Human Giants in Deadly Combat on the River Bank. A Million Mighty Logs Crunching and Swirling in the Maddened Waters, Billions of Tons of Fierceness Beating Against the Walls of the Dam. The Log Jam—The Explosion—The Terrifying Rush of Frightened Unknowing Destruction.

¶ The Bursting of the Dam.

¶ Buildings Torn Up and Crushed, and Midst It All a Frail Girl Battling Against a Frenzied Nature; and It All Comes in a Tremendous Climax at the End of One of the Most Unusual Dramas That Ever Startled Even the Eye of the Camera. Such Is the Mighty Drama of Conflict Which Begins an Engagement at the

CENTRAL THEATRE
Broadway at 47th Street

Next Sunday and for Which the Greatest Minds in the Film World Are Endeavoring to Find a Title That Will Appropriately Convey the Mastodonic Thrills it Contains.

¶ The Title Will Be Announced in All Daily Papers Next Friday.

¶ Watch for It.

¶ It is the Thrill of All Thrills.

¶ The Punch That Dwarfs All Punches Ever Picturized.

¶ See Daily Papers Friday for Title.

IF UNIVERSAL OFFERED ME ONE MILLION DOLLARS

To do again what I did in the picture opening at the CENTRAL THEATRE Next Sunday I WOULD NOT DO IT. LIFE IS TOO PRECIOUS.

—*Priscilla Dean.*

"CONFLICT"

Is the Title Bestowed Upon the Mighty Film of Thrills
STARRING
PRISCILLA DEAN
WHICH OPENS AT THE
CENTRAL THEATRE 47th & B'way

Sunday at Noon and Runs Continuous Each Day Until 11 P. M.

And this title

DOES NOT BEGIN TO SUGGEST WHAT YOU WILL SEE

No word or combination of words can describe the breath-stopping, blood-chilling climax that comes at the end of this mystic romance—

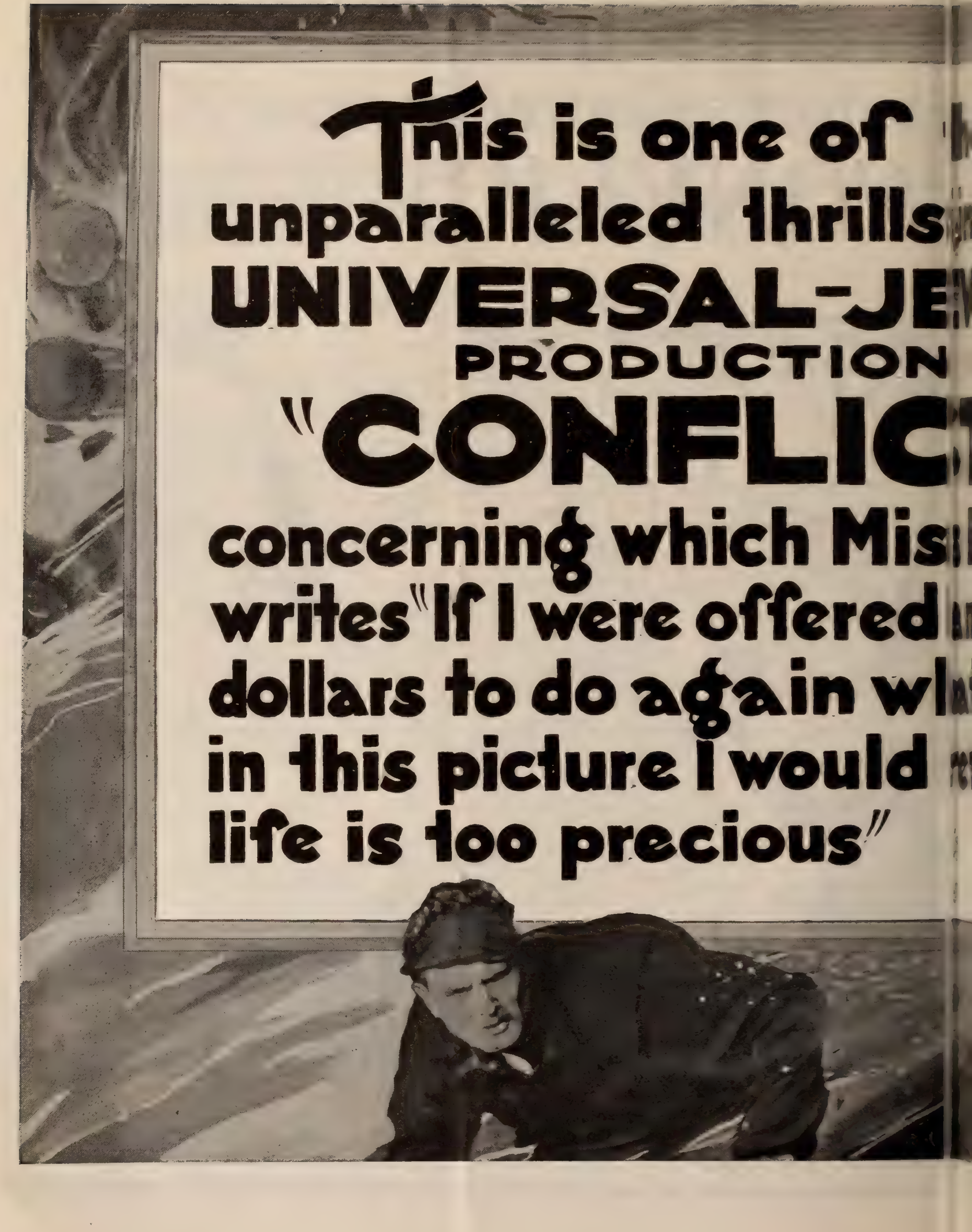
When the maddened waters of the swollen river crash through the bursted walls of the dam and carry millions of logs before it—and in the mad maelstrom of destruction you see the frail girl and giant men fighting—you will

SEE WHAT NO MOTION PICTURE PRODUCER, DIRECTOR OR PLAYER EVER HOPED TO SEE PHOTOGRAPHED.

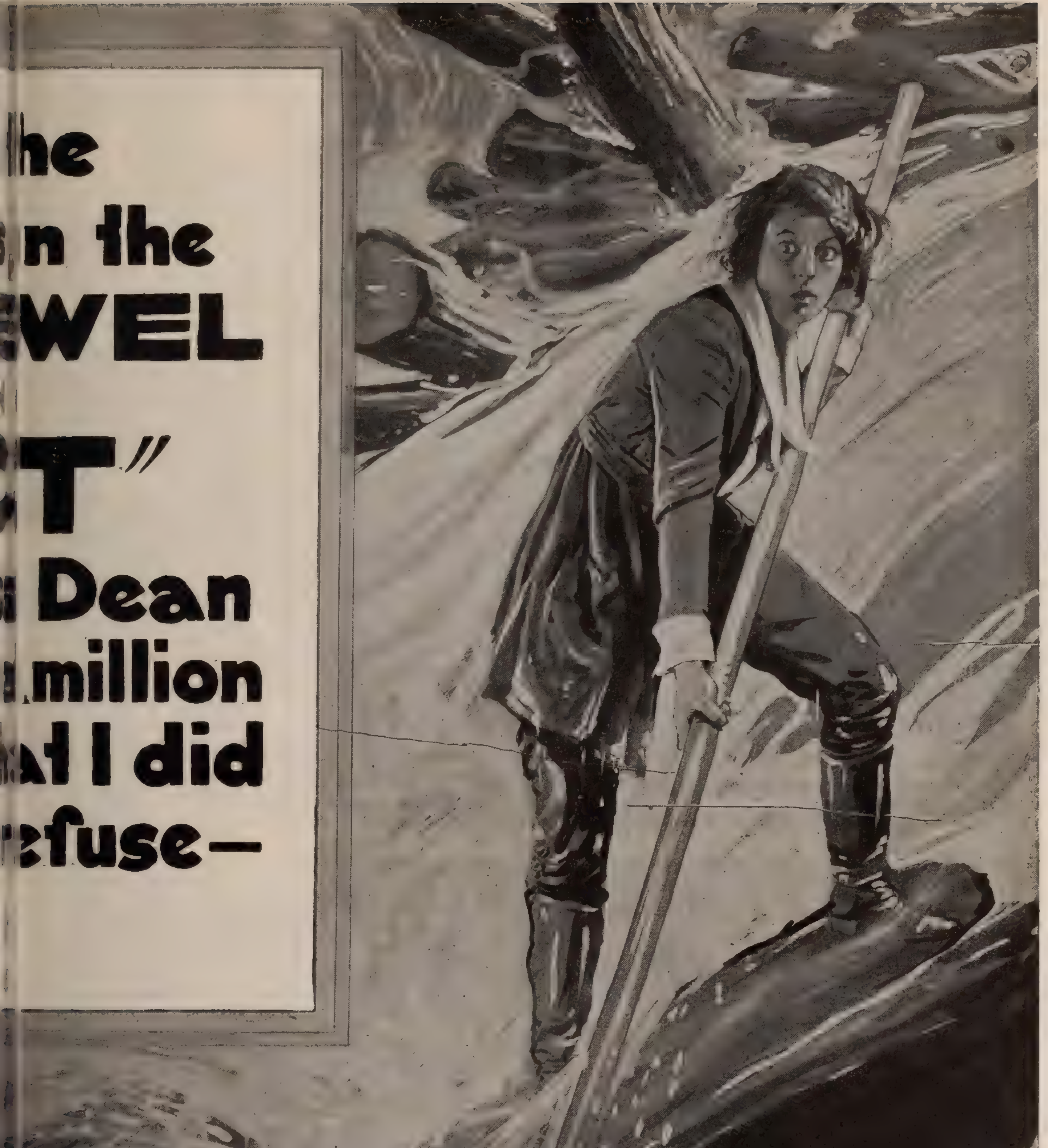
WHEN YOU HAVE SEEN THIS SOUL-GRIPPING CLIMAX YOU WILL UNDERSTAND WHY THE EYES OF THE CAMERAS POPPED.

---

ted Newspaper Ads in your Press Sheet



This is one of
unparalleled thrills
UNIVERSAL-JE
PRODUCTION
"CONFLIC
concerning which Mis
writes "If I were offered
dollars to do again wh
in this picture I would
life is too precious"



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BRING ON SOME MORE; MY WORRIES WILL BE OVER

Chicago Heights, Ill.
Gentlemen:

Wednesday, Oct. 12, I had my first day's run of "No Woman Knows," with competition at other houses showing: Illinois Theatre, Mary Pickford, "Behind Open Doors," 1,000 seats; Lincoln Dixie Theatre, seating 2,000, playing "The Affairs of Anatol," with added features of a singing and a dancing contest.

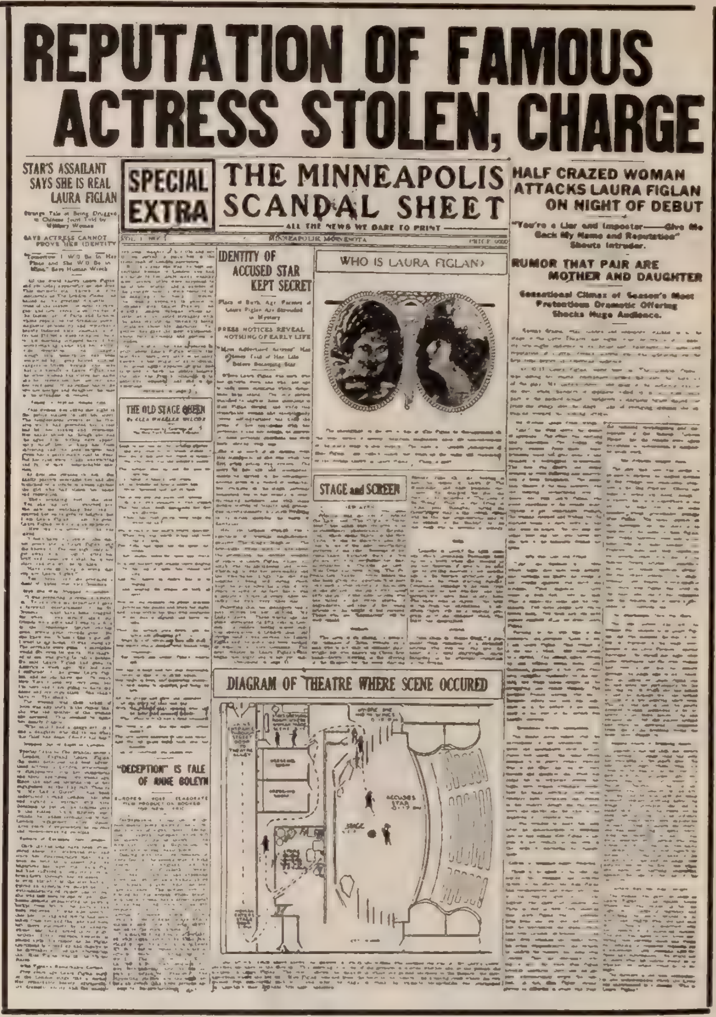
In my house with 800 seats I did a capacity business. I received more favorable comment on this than anything I have ever run in my theatre.

My audiences were made up of Gentiles, perhaps 75 Jewish people attended during the day.

I want to extend my thanks and express the appreciation I sincerely feel for the co-operation I had from your exchange in putting the advertising campaign over.

Bring on some more like "No Woman Knows" and my worries will be over. It's *great.*

Cordially yours,
Washington Theatre,
Wm. S. Salzwedel,
Manager.


REPUTATION OF FAMOUS ACTRESS STOLEN, CHARGE

STAR'S ASSAILANT SAYS SHE IS REAL LAURA FIGLAN

SPECIAL EXTRA

THE MINNEAPOLIS SCANDAL SHEET

ALL THE NEWS WE DARE TO PRINT

HALF CRAZED WOMAN ATTACKS LAURA FIGLAN ON NIGHT OF DEBUT

"You're a Liar and Impostor——Give Me Back My Name and Reputation" Shouts Intruder.

SAYS ACTRESS CANNOT PROVE HER IDENTITY

IDENTITY OF ACCUSED STAR KEPT SECRET

PRESS NOTICES REVEAL NOTHING OF EARLY LIFE

WHO IS LAURA FIGLAN?

RUMOR THAT PAIR ARE MOTHER AND DAUGHTER

Sensational Climax of Season's Most Pretentious Dramatic Offering Shocks Huge Audience.

THE OLD STAGE QUEEN

STAGE and SCREEN

DIAGRAM OF THEATRE WHERE SCENE OCCURED

"DECEPTION" IS TALE OF ANNE BOLEYN

Effective "Reputation" Herald Designed By New Lyric Theatre, Minneapolis, Minn.

PEOPLE WAITED TO TELL US HOW GOOD IT WAS

Mayville, N. Y.

Gentlemen:

I enclose 77 cents to pay the advance P. P. S. D. on film shown yesterday. The answers from exhibitors having shown "Once To Every Woman" probably has become stale to you (?), but I must get it off my system that as a whole it was the most satisfactory entertainment ever in this place (and we have had some good ones). I had a splendid sweet-voiced woman singer who rendered four numbers at the right time, which brought tears even from people naturally considered cold and lacking sentiment, and the people waited after the show to tell us how good it was, as they had never done before.

Please book "Outside the Law" to show here Saturday, November 19, and a Joe Martin Comedy. Please mail me press book at once on "Outside the Law."

Thanking you very much, I am,

Yours sincerely,
Sweetland Opera House,
W. S. Patterson, Mgr.

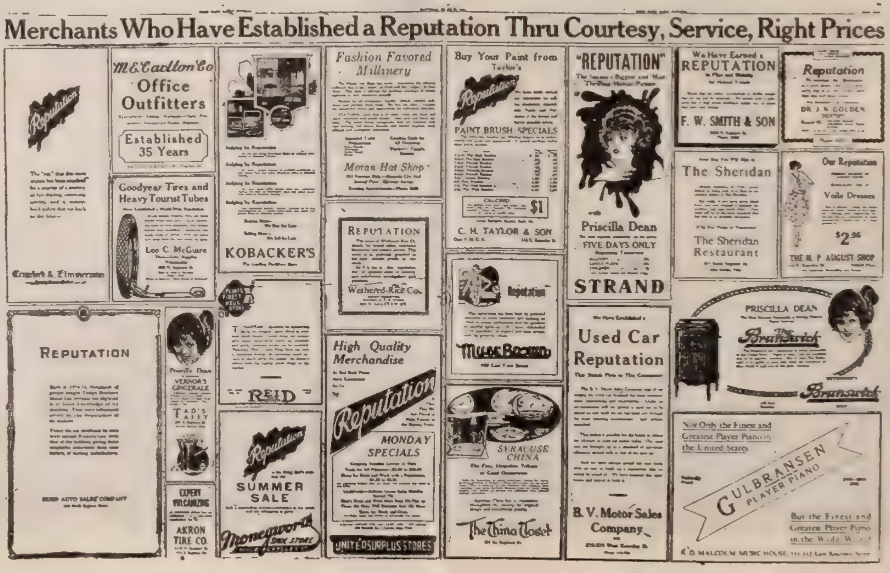
Created Motion Picture History In This City

Springfield, Ill.
Gentlemen:

"No Woman Knows," your big picture, created motion picture history in this city. I am glad to tell you too, that I could not have picked a greater attraction than "No Woman Knows" to open my new theatre with. The first two days of the week's engagement resulted in total receipts exceeding by several hundreds of dollars what I ever did with a week's run on any other picture. That's going some, you'll agree. After this commentary it is in order that I extend congratulations to the Universal for producing such a virile, inspiring picture as "No Woman Knows."

Wishing you the great success you deserve with "No Woman Knows," I am,

With thanks,
New Strand Theatre,
Gus. Kerosates,
Manager.


Merchants Who Have Established a Reputation Thru Courtesy, Service, Right Prices

M. E. Carlton Co
Office Outfitters
Established 35 Years

Goodyear Tires and Heavy Tourist Tubes
Leo C. McGuire

KOBACKER'S

Fashion Favored Millinery
Moran Hat Shop

REPUTATION
Wethered-Rice Co.

High Quality Merchandise
Reputation
MONDAY SPECIALS
UNITED SURPLUS STORES

Buy Your Paint from Taylor's
PAINT BRUSH SPECIALS
$1
C. H. TAYLOR & SON

Muller Bros.

SYRACUSE CHINA
The China Closet

"REPUTATION"
Priscilla Dean
FIVE DAYS ONLY
STRAND

Used Car Reputation
B. V. Motor Sales Company

We Have Earned a REPUTATION
F. W. SMITH & SON

Reputation
DR. J. R. GOLDEN

The Sheridan
The Sheridan Restaurant

Our Reputation
Voile Dresses
$2.95
THE H. P. AUGUST SHOP

PRISCILLA DEAN
Brunswick

Not Only the Finest and Greatest Player Piano in the United States
GULBRANSEN PLAYER PIANO
But the Finest and Greatest Player Piano in the Wide World
C. D. MALCOLM MUSIC HOUSE

REPUTATION

VERNOR'S GINGERALE
TAD'S TAFFY
EXPERT VULCANIZING
AKRON TIRE CO.

REID

Reputation
SUMMER SALE
Moneyworth Shoe Store

Strand Theatre's Double-Page "Reputation" Tie-Up In Flint "Daily Journal."

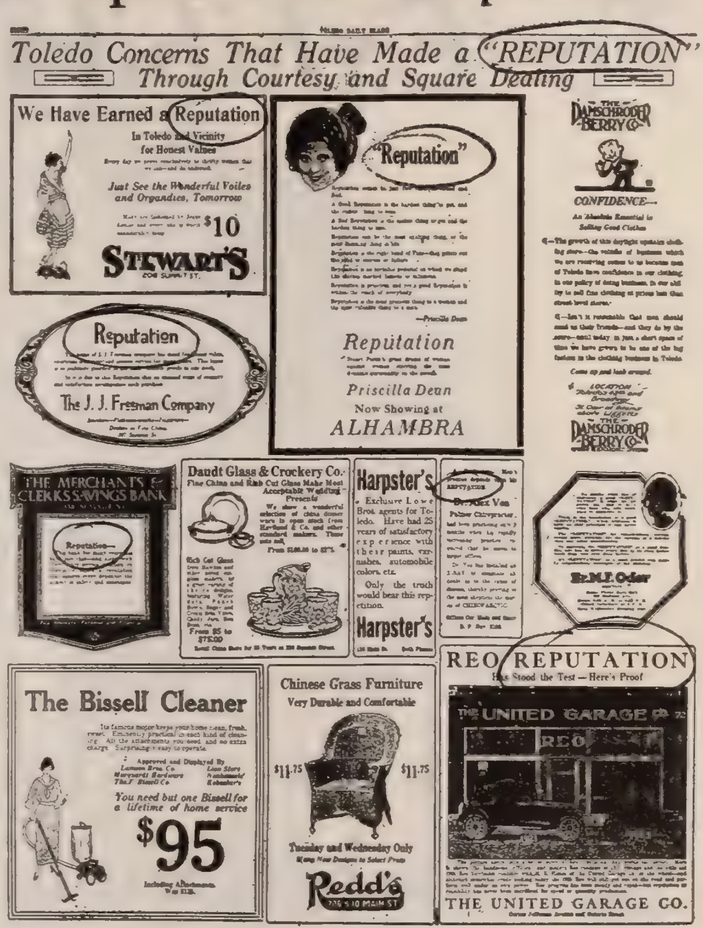
Hillyard Liberty Theatre Opens with "Reputation"

O. W. NEWTON, movie impressario of the "railroad city," recently opened a new $75,000 motion picture theatre, in Hillyard, Washington, a thriving community adjacent to Spokane. For his opening bill, Mr. Newton ran "Reputation," which the Spokane *Press* alluded to as "Priscilla Dean's greatest picture," and Brownie the Century Wonder Dog, in "Society Dogs." Both pictures were supplied through Manager A. H. McMillan of the Spokane Universal Film Exchanges, Inc.

Mr. Newton had a banner attendance for the opening and was assured by many of his patrons that "Reputation" was one of the greatest film triumphs it had ever been their privilege to witness. The Hillyard Liberty Theatre could count on their steady patronage, they said, if Mr. Newton continued to furnish them with such attractive screen-fare.

The policy of the Hillyard Liberty Theatre will be to present nothing but the highest class of films with occasional changes of program weekly. Mr. Newton's long and successful career as an exhibitor has taught him the advantage of obtaining his patrons' good will at the start and retaining it by presenting nothing but the best and cleanest programs. It is to co-operate with right-thinking exhibitors—and the great majority of theatre-owners *are* conscientiously trying to present clean, wholesome screen-fare to their patrons—that Universal is producing worth-while, censor-proof, unobjectionable motion pictures today.

In tying-up with Universal, Mr. Newton is one with a vast number of exhibitors who realize that the product of Universal City is designed to help the theatre owner make money and gain the respect and good-will of his patrons.



Toledo Concerns That Have Made a "REPUTATION" Through Courtesy and Square Dealing

We Have Earned a Reputation
In Toledo and Vicinity for Honest Values
Just See the Wonderful Voiles and Organdies, Tomorrow
$10
STEWART'S

"Reputation"
—Priscilla Dean
Reputation
Priscilla Dean
Now Showing at
ALHAMBRA

THE DAMSCHRODER BERRY CO.
CONFIDENCE—
An Absolute Essential in Selling Good Clothes
Come up and look around.
THE DAMSCHRODER BERRY CO.

Reputation
The J. J. Freeman Company

THE MERCHANTS & CLERKS SAVINGS BANK
Reputation—

Daudt Glass & Crockery Co.
Fine China and Rich Cut Glass Make Most Acceptable Wedding Presents
From $5 to $75.00

Harpster's
Exclusive Lowe Bros. agents for Toledo. Have had 25 years of satisfactory experience with their paints, varnishes, automobile colors, etc.
Only the truth would bear this reputation.
Harpster's

Dr. Alex Von
Palmer Chiropractor

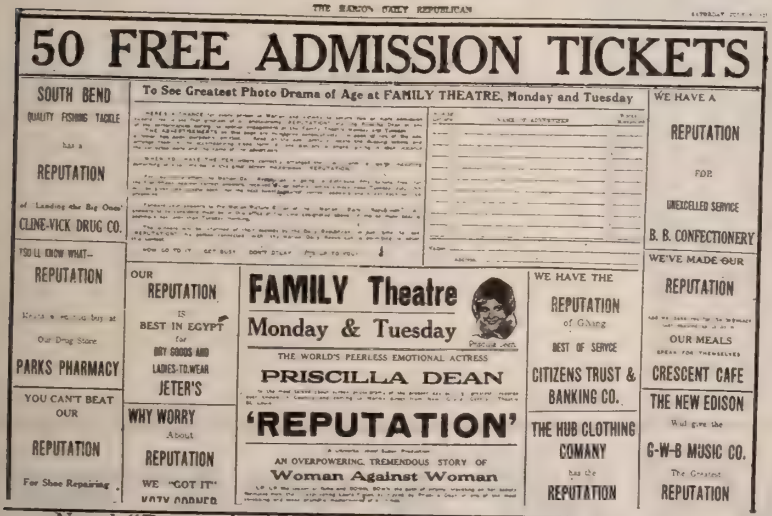
Dr. M. F. Oder

REO REPUTATION
Has Stood the Test—Here's Proof
THE UNITED GARAGE CO.

The Bissell Cleaner
Its famous motor keeps your home clean, fresh, sweet. Eminently practical in each kind of cleaning. All the attachments you need and no extra charge. Surprisingly easy to operate.
Approved and Displayed By
You need but one Bissell for a lifetime of home service
$95
Including Attachments.

Chinese Grass Furniture
Very Durable and Comfortable
$11.75 $11.75
Tuesday and Wednesday Only
Redd's
206-10 MAIN ST

Alhambra Theatre's Full-Page "Reputation" Exploitation Display In Toledo "Daily Blade."



THE MARION DAILY REPUBLICAN

50 FREE ADMISSION TICKETS
To See Greatest Photo Drama of Age at FAMILY THEATRE, Monday and Tuesday

SOUTH BEND QUALITY FISHING TACKLE has a REPUTATION of "Landing the Big Ones" CLINE-VICK DRUG CO.

YOU'LL KNOW WHAT—REPUTATION Means when you buy at Our Drug Store PARKS PHARMACY

YOU CAN'T BEAT OUR REPUTATION For Shoe Repairing

OUR REPUTATION IS BEST IN EGYPT for DRY GOODS AND LADIES-TO-WEAR JETER'S

WHY WORRY About REPUTATION WE "GOT IT" KOZY CORNER

FAMILY Theatre
Monday & Tuesday
THE WORLD'S PEERLESS EMOTIONAL ACTRESS
PRISCILLA DEAN
'REPUTATION'
AN OVERPOWERING, TREMENDOUS STORY OF Woman Against Woman

WE HAVE THE REPUTATION of Giving BEST OF SERVICE CITIZENS TRUST & BANKING CO.

THE HUB CLOTHING COMANY has the REPUTATION

WE HAVE A REPUTATION FOR UNEXCELLED SERVICE B. B. CONFECTIONERY

WE'VE MADE OUR REPUTATION OUR MEALS SPEAK FOR THEMSELVES CRESCENT CAFE

THE NEW EDISON Will give the G-W-B MUSIC CO. The Greatest REPUTATION

Novel "Reputation" Tie-Up Placed By Family Theatre In Marion, Ohio, "Daily Republican."

Remember What We Told You?
Did We Tell the Truth?

Here's what the Trade Press said of "No Woman Knows"

Motion Picture World.—Universal has added a positive success to its Jewel release program. Colloquially speaking, "No Woman Knows" is sure-fire sob stuff.

Motion Picture News.—Sure-fire entertainment in this human heart drama.

Exhibitors' Herald.—Is a page from the book of life. Its appeal is certain.

Exhibitor's Trade Review.—It grips and tugs at the heart strings, and is presented in such a way as to be one of the most interesting and entertaining photoplays of the season.

Wid's.—Characterization development marks Browning's greatest special.

"Cuddle up to Universal—you'll be needing us"
52 Universal Special Attractions this year.

To Exhibitors:

For ten years I've wanted to make this great picture.

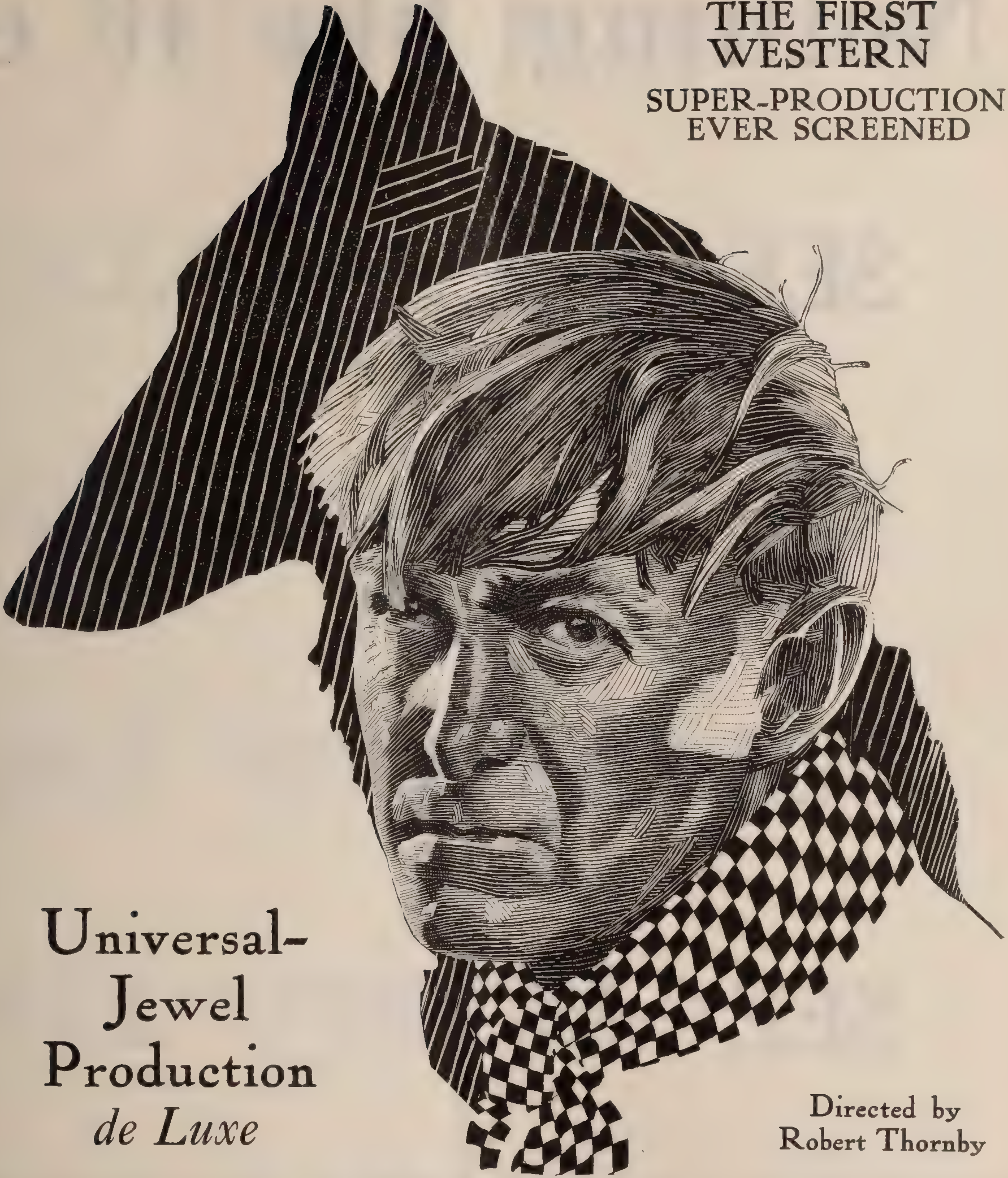
Now I can guarantee you the first super-western ever produced containing a whirlwind of thrills and action never before shown on any screen anywhere.

Harry Carey

CARL LAEMMLE Presents

HARRY CAREY

THE FIRST
WESTERN
SUPER-PRODUCTION
EVER SCREENED



Universal-
Jewel
Production
de Luxe

Directed by
Robert Thornby

---

in "THE FOX"

Nothing like it ev

SEE a thousand horsemen ride like mad across the scorching sands of the great Mojave Desert.

SEE the great battle against hundreds of outlaws—one of the greatest spectacles ever screened.

SEE the terrific, blinding sandstorm — a thriller you'll never forget.

SEE the gorgeous, awe-inspiring, painted rocks of the Mojave Desert.

Carl Laemmle
presents

HARRY CAREY

er before screened!

SEE the reckless, death-defying ride of Harry Carey's famous Flying Squadron.

SEE The rush of throbbing action along the roaring, blazing old Santa Fe Trail.

SEE the greatest Western actor of them all—HARRY CAREY—in his greatest picture—the dream of a lifetime come true.

SEE a thousand and one thrills never filmed before. The first and greatest Super-Western ever screened.

in "THE FOX" UNIVERSAL JEWEL

Screen Stunt Test Wins For "Reputation"

James Theatre, Columbus, O., Devises Novel Exploitation For Dean-Jewel—More Than Five Thousand Spectators Witness Unique Tie-up.

COLUMBUS, O., was ripe for a motion picture taking stunt when Joe Mayer, Universal exploiter, went there recently to exploit the showing of "Reputation" in the James Theatre. Keeping up his splendid record of consistent successes in the art of patron-pulling the stune expert re-demonstrated conclusively that a big city will fall for this method of exploitation just as readily as a smaller community will.

By advertising, heralds and co-operative publicity with the local newspapers, Joe soon had the pretty and near-pretty girls of Columbus all looking forward to screen tests. Permission was first obtained to make the tests in Franklin Park, one of the City's beauty spots, on the Sunday preceding the showing of "Reputation."

Co-operating with J. Reel Neth, manager of the James Theatre, Mayer arranged a short continuity built around a progressive fashion show. Models were supplied by a local department store. After pictures of the fashion parade had been taken, intimate close-ups of volunteer screen subjects were taken.

NEW
GRAND CENTRAL
REPUTATION WITH
PRISCILLA DEAN
LEHRMAN COMEDY

Effective "Reputation" Display On New Grand Central Theatre, Kansas City, Mo.

More than 5000 spectators crowded around the cameraman. The screen tests taken were shown at the James Theatre during the run of "Reputation" and then sent to Universal City to be viewed by the casting director. It is understood that several of the girls filmed during the tests promise excellent screen material.

The stunt created enormous interest in the picture, and together with other phases of Mayer's exploitation campaign, resulted in packed houses at the James, a 3000-seat first-run house.

Considerable advertising also was obtained through a "character" contest, run in the various poses of Priscilla Dean, taken from her several characterizations in "Reputation."

A double-page truck tie-up advertisement also was used in two Columbus newspapers, built around the word REPUTATION. The tie-up was very effective and the double-page spread made a smashing ad for the picture, the title of which was plastered across the two pages in two-inch letters.

Unique Tie-up Puts Over Dean-Jewel in "Jax"

THE management of the Arcade Theatre in Jacksonville, Fla., took advantage of the local interest in moving pictures production and the possibility that Jacksonville may become a film production center, in exploiting "Reputation" the Priscilla Dean feature. Following a suggestion from the Universal press sheet on the feature, the theatre arranged to take moving pictures of a number of women. The stunt was staged in co-operation with Cohen Brothers, a local department store, and the pictures were taken at the entrance of that store.

The exhibitors had no trouble finding a man with a motion picture camera, and great interest was aroused in the stunt by announcing it as a method proving that Jacksonville women dress just as stylishly as the women of more metropolitan cities.

The stunt attracted much newspaper publicity. For two hours on successive days the cameramen cranked as various Jacksonville women entered or left the big store. Many of them did not know their pictures were being taken.

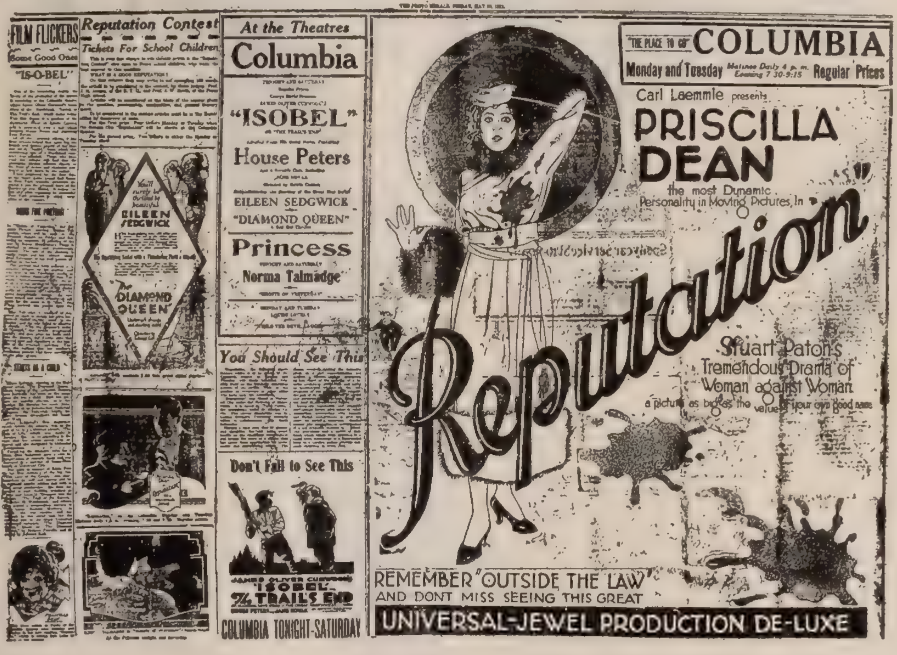
The resulting film was shown as an added feature of the Arcade's bill, during the run of "Reputation" and caused great comment. The theatre management voiced the opinion that hundreds of persons came to the theatre as a direct result of the local pictures. The stunt cost very little and proved a sure patron-puller.

"No Woman Knows" What Is "Reel" Speed Until She Reads This Thrilling Deed

Edna Ferber Universal Jewel Print Arrived In Detroit 12 Noon; Was Projected and En Route To Toledo By 1.45 P. M., and Seized By Exhibitors Before 4.00 o'Clock—Friedman and Mayer Receive Signed Contracts In Record Time

AN exhibitor writing to Universal said: "'No Woman Knows' was so good it seemed a waste of time and money to employ salesmen to put it over." Although a good picture can virtually sell itself, Universal has a sales force, second to none, which has achieved a record for quick action in selling film to an exhibitor.

The speed attained by the Detroit Universal Film Exchange in selling "No Woman Knows," recently, is so noteworthy as to bear telling. Here's the complete story:


FILM FLICKERS
Some Good Ones
"IS-O-BEL"
Reputation Contest
Tickets For School Children
EILEEN SEDGWICK
The DIAMOND QUEEN
At the Theatres
Columbia
"ISOBEL"
House Peters
EILEEN SEDGWICK
"DIAMOND QUEEN"
Princess
Norma Talmadge
You Should See This
Don't Fail to See This
"ISOBEL" The TRAILS END
COLUMBIA TONIGHT-SATURDAY
THE PLACE TO GO COLUMBIA
Monday and Tuesday Matinee Daily 4 p. m. Evening 7 30-9:15 Regular Prices
Carl Laemmle presents
PRISCILLA DEAN
the most Dynamic Personality in Moving Pictures, In
Reputation
Stuart Paton's Tremendous Drama of Woman against Woman
REMEMBER "OUTSIDE THE LAW" AND DONT MISS SEEING THIS GREAT
UNIVERSAL-JEWEL PRODUCTION DE-LUXE

Double-Page "Reputation" Display In Provo (Utah) "Herald" Placed By the Columbia Theatre.

The prints for "No Woman Knows" arrived in Detroit on Friday at 12 o'clock noon. Josept Friedman, Exchange Manager, and J. H. Mayer, Universal Exploitation Expert, called off a luncheon engagement and dashed into the projection room. They munched some sandwiches while the operator projected the seven reels of the Edna Ferber story. As the last foot of film was projected, Friedman and Mayer snatched the containers and jumped into a taxi in a mad dash to get to railroad station in time to catch the Toledo train.

At 1.45 P. M. they were on an express racing to Toledo to screen it for the first run accounts in that territory. Wiring ahead, they were able to reserve a projection room and pull a select audience of hand-picked exhibitors.

At 4.00 P. M., Friedman was blotting the ink on "Doc" Horater's signature to a contract. He also had play dates for the following week in the leading theatres in adjacent territory. All this was accomplished in the short space of four hours.

"I'm booking this picture," said one exhibitor, praising Friedman's enprise, "not only because it is without exception the outstanding release of its kind that I have ever seen, but also because I know that the company which you represent does more to help us exhibitors *after* you've sold us a single feature than most of the other companies do in an entire season. Universal service *is* service."

Joseph Friedman is now known among his friends as "Speed."

Lyric Theatre, Paterson, Books Browning-Jewel

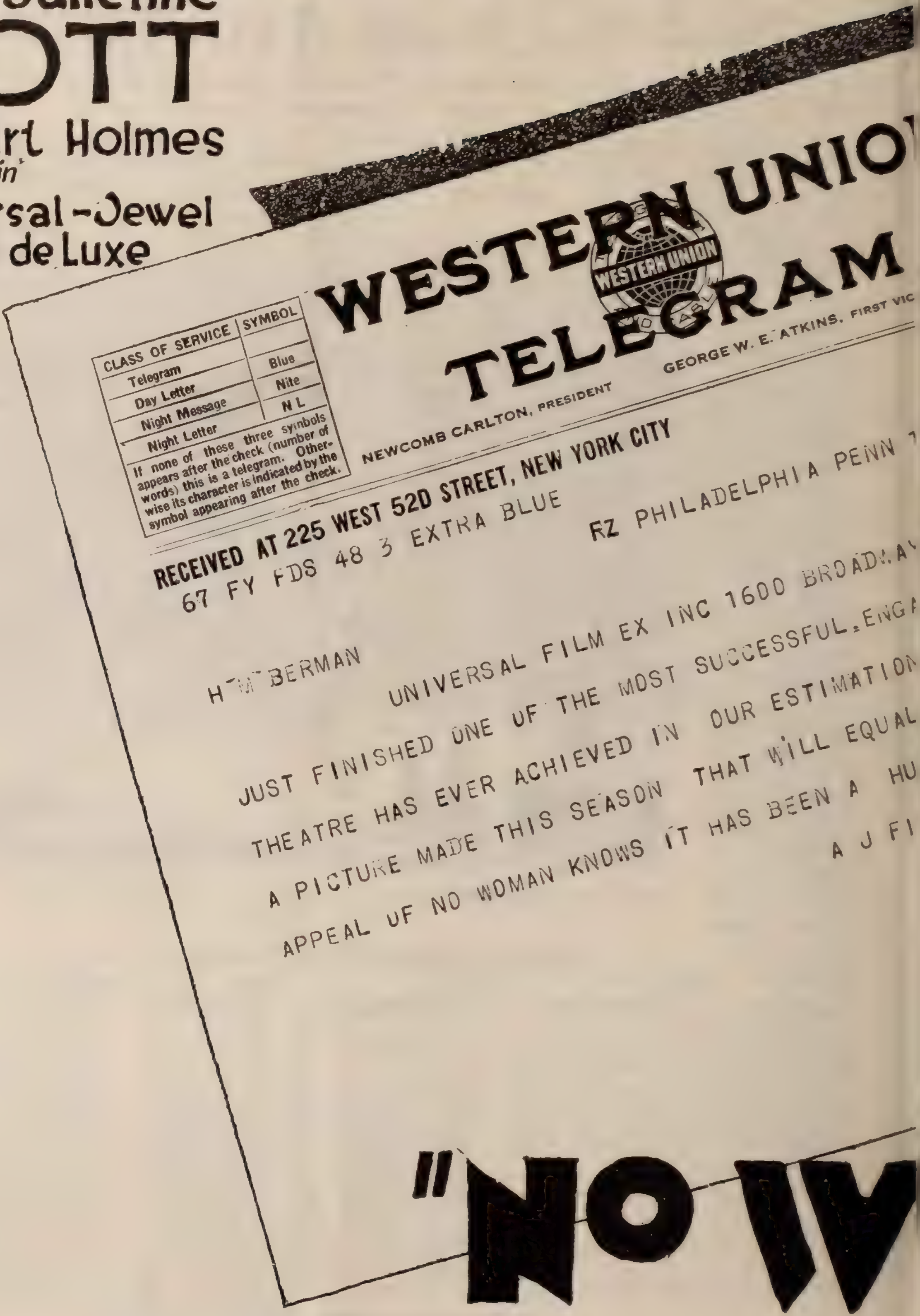
GEORGE BAER, manager of the Lyric Theatre, Paterson, N. J., is a "tough bird to sell to," according to film salesmen. Which, in polite parlance, means Mr. Baer knows a good picture when he sees one and won't take anything but the best.

This probably accounts for the fact that Mr. Baer was one of the first exhibitors in New Jersey to immediately recognize the value of presenting to his patrons such a masterpiece as "No Woman Knows," the Tod Browning Universal-Jewel adaptation of the Edna Ferber story, "Fanny Herself."

Known as one of the best showmen in New Jersey, Manager Baer always takes advantage of every possible publicity and exploitation angle in presenting a film. The phenomenal possibilities, as well as the unusual merit of the picture itself, which he knew existed for selling "No Woman Knows" to his patrons, have all been exploited to the fullest degree.

Mr. Baer is but one of a vast number of wide-awake exhibitors who realize that Universal-Jewels are almost made-to-order for the theatre owner. He is appreciative of the assistance given in press-sheets; he is cognizant of the drawing-power in Universal advertising copy and "paper," and he realizes that Universal is concerned with the exhibitor's welfare to as great a degree as it is in its own. Universal service means more to the exhibitor than does that of any other company, it is said by many theatre owners fortunate enough to tie-up with Universal products.

Carl Laemmle
presents
Mabel Julienne
SCOTT
with Stuart Holmes
in
The Universal-Jewel
Production de Luxe



WESTERN UNIO
TELEGRAM

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

NEWCOMB CARLTON, PRESIDENT
GEORGE W. E. ATKINS, FIRST VIC

RECEIVED AT 225 WEST 52D STREET, NEW YORK CITY

67 FY FDS 48 3 EXTRA BLUE
FZ PHILADELPHIA PENN

H M BERMAN
UNIVERSAL FILM EX INC 1600 BROADWA

JUST FINISHED ONE OF THE MOST SUCCESSFUL ENGA
THEATRE HAS EVER ACHIEVED IN OUR ESTIMATION
A PICTURE MADE THIS SEASON THAT WILL EQUAL
APPEAL OF NO WOMAN KNOWS IT HAS BEEN A HU
A J FI

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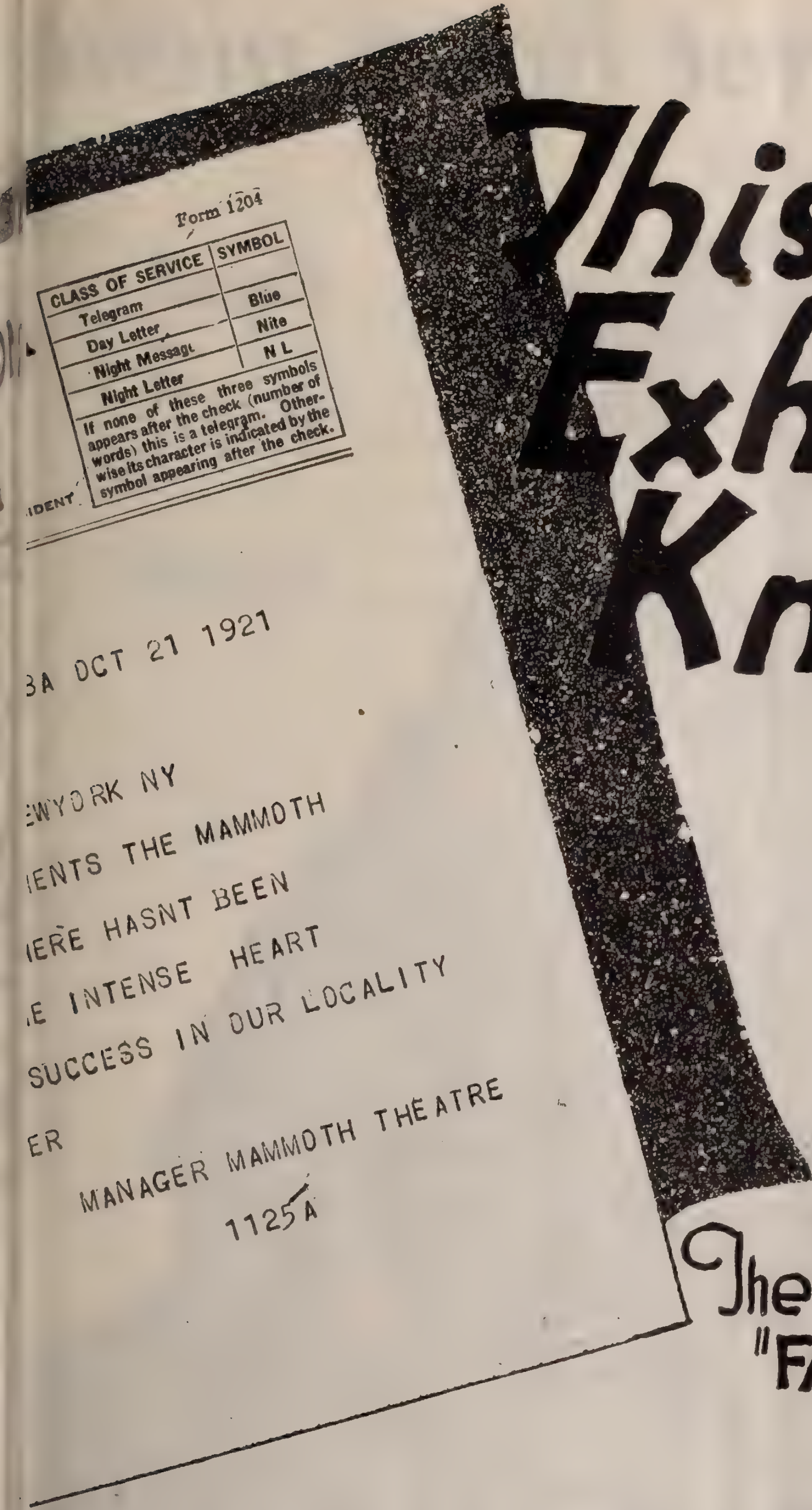


Form 1204

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

IDENT

3A OCT 21 1921

EWYORK NY

IENTS THE MAMMOTH

IERE HASNT BEEN

E INTENSE HEART

SUCCESS IN OUR LOCALITY

ER

MANAGER MAMMOTH THEATRE

1125A

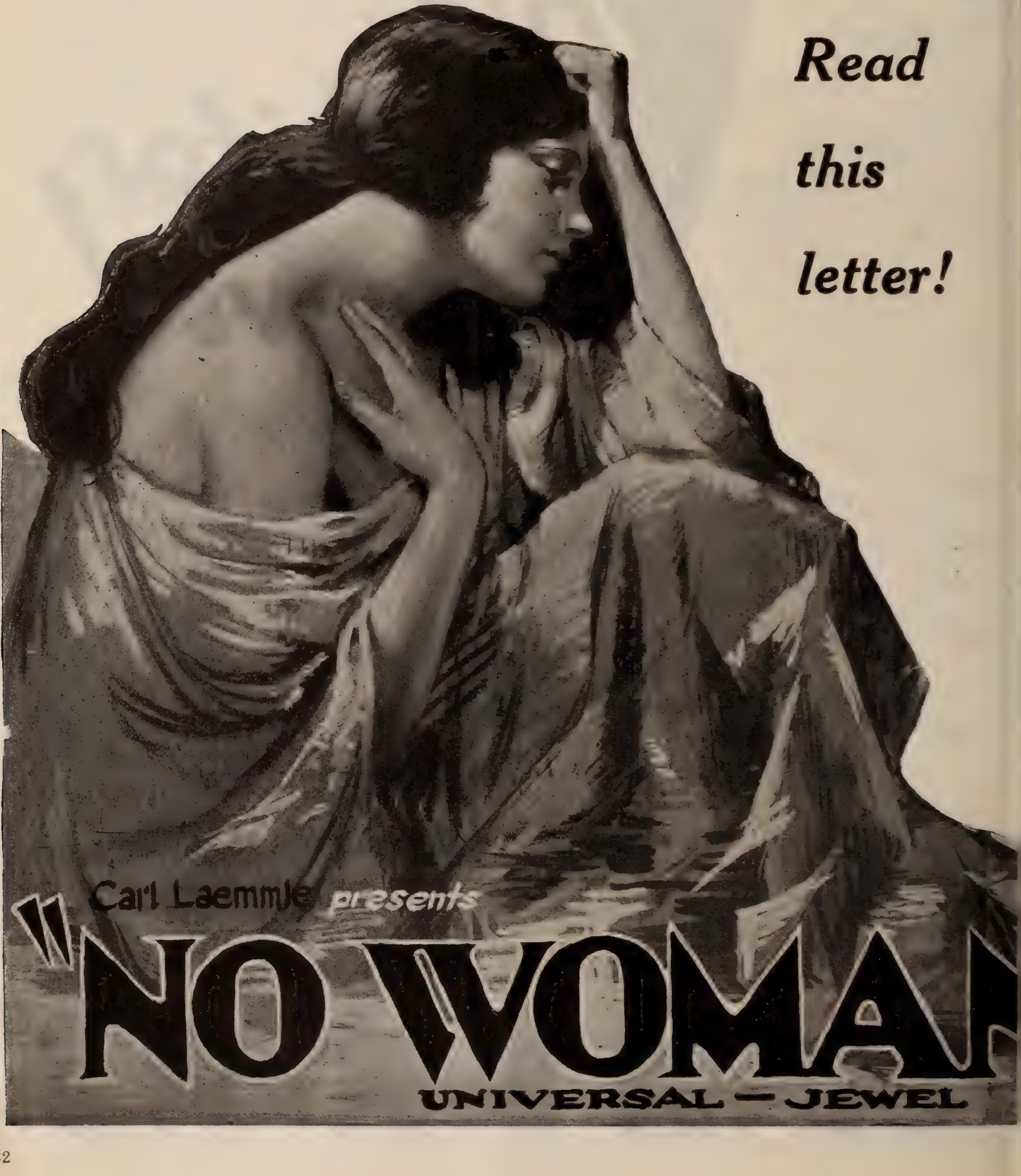
This Exhibitor Knows!

The Amazing Story of
"FANNY HERSELF"
by Edna Ferber
Directed by
TOD BROWNING

OMAN KNOWS"

“I could not have picke

Read this letter!

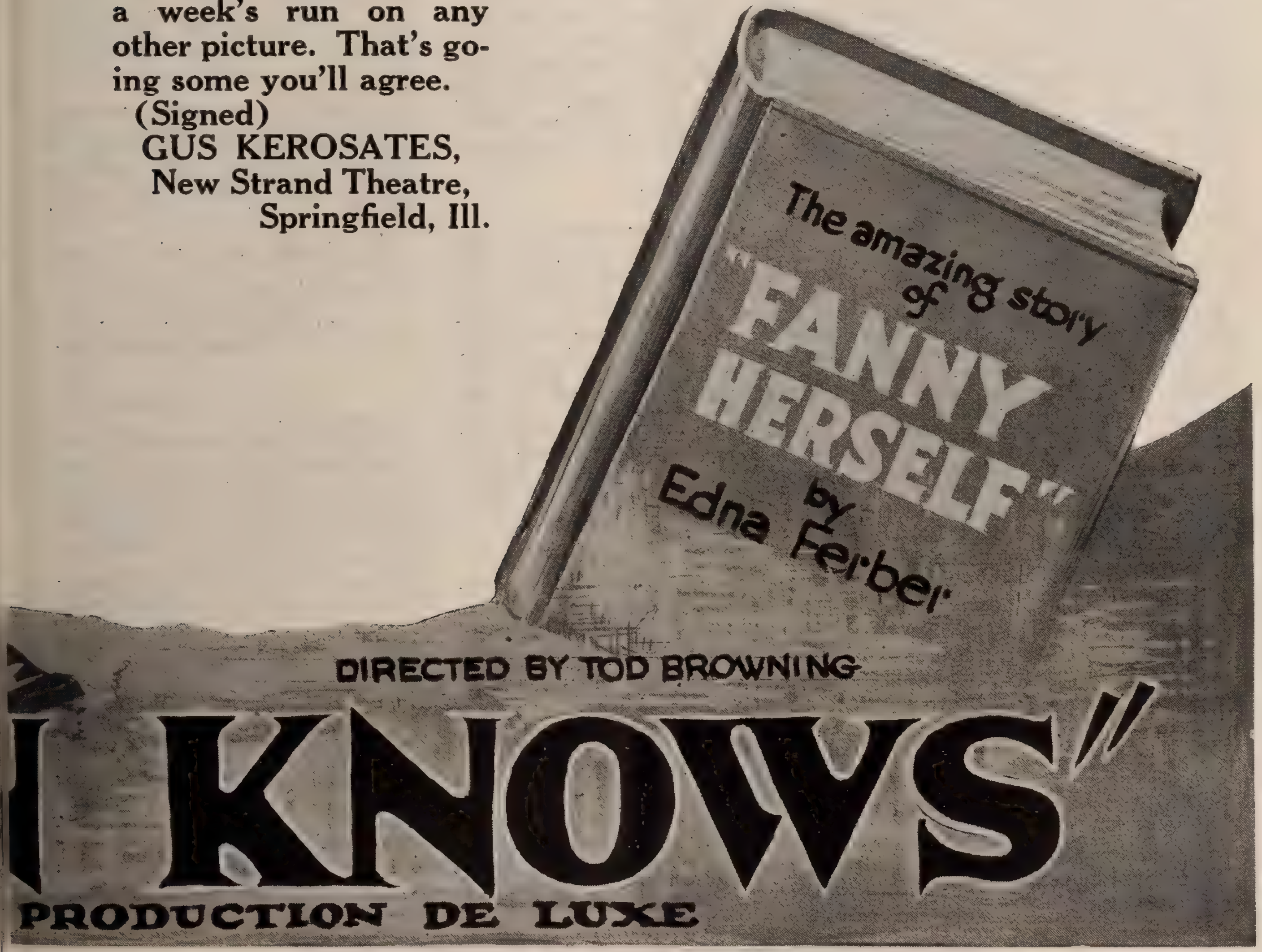

Carl Laemmle presents
"NO WOMA
UNIVERSAL — JEWEL

d a greater attraction”

says Gus. Kerosates

“No Woman Knows,” your big picture, CREATED MOTION PICTURE HISTORY in this city. I am glad to tell you that I could not have picked a greater attraction than “No Woman Knows” to open my new theatre. The first two days of the week’s engagement resulted in total receipts exceeding by several hundreds of dollars what I ever did with a week’s run on any other picture. That’s going some you’ll agree.

(Signed)
GUS KEROSATES,
New Strand Theatre,
Springfield, Ill.


The amazing story of
"FANNY HERSELF"
by
Edna Ferber
DIRECTED BY TOD BROWNING
KNOWS"
PRODUCTION DE LUXE

THE EXHIBITORS' OWN PAGE

We Told You So!

(Courtesy of "Exhibitors' Herald.")

"Once to Every Woman," with Dorothy Phillips.—And "once to every showman." Those "who came to scoff remained to pray." One of the most satisfactory plays for small towns ever produced. This gave us the only paying house in twenty days. We used the singer at opening and closing of play. The playing of violin and piano brought forth the tears and it was the only time in my life that I appreciated the playing of "Home, Sweet Home" and "Ben Bolt." We ran one long banner across the street, above the traffic, with the title of the play in black letters. This, with newspaper exploitation and rather heavy billing, gave us a good house. Then came the praise and a good second follow-up night. Thanks to the exhibitor who originated the singer idea. I believe it was Brother Ed. L. Wegener, Lyric Theatre, Valley Junction, Ia., in the "Herald" for November 20, 1920, "What the Picture Did for Me" department.—Philip Rand, Rex Theatre, Salmon, Idaho.

❦

"Outside the Law," with Priscilla Dean.—Holds the house record for the year. A 100 per cent production. Held over three days longer than booking for a week. A big newspaper campaign.—H. J. Smith, Palace Theatre, Buffalo, N. Y.—Neighborhoood patronage.

❦

"Reputation," with Priscilla Dean. —One of the best the star has ever made. A 100 per cent production and should prove a box office attraction.—H. Green, Premier Theatre, Buffalo, N. Y.—Neighborhood patronage.

❦

"Once To Every Woman," with Dorothy Phillips.—Here is one that should hold any audience from start to finish as Dorothy Phillips plays a great role in this—R. E. Pullen, Best Theatre, Foreman, Ark.—Neighborhood patronage.

❦

"Reputation," with Priscilla Dean. —The scenes are faithful to life and splendidly played, which when seen will be appreciated.—William Noble, Isis Theatre, Oklahoma City, Okla.—General patronage.

[TELEGRAM]

H. M. BERMAN, ST. LOUIS, MO.
1600 BROADWAY, NEW YORK CITY.

"REPUTATION" WONDERFUL HIT AND ON ITS OPENING DAY THE LYRIC, SEATING EIGHT HUNDRED PERSONS, PROVED TOO SMALL TO ACCOMMODATE ENORMOUS CROWDS. FIRST TIME IN HISTORY OF LYRIC THEATRE A PICTURE PLAYED A SOLID WEEK.

BARNEY ROSENTHAL.

"Outside the Law," with Priscilla Dean.—Played seven days to very good business. One of the star's best. —Chester Fenyvessy, Rialto Theatre, Rochester, N. Y.—Transient patronage.

❦

"Outside the Law," with Priscilla Dean. — Wonderful acting. Picture went over big. Little bloody in spots but the story was good. Should have played it for two nights. The talk of the town.—W. S. Allen, Casino Theatre, Antwerp, N. Y.—General patronage.

❦

"Once to Every Woman," with Dorothy Phillips.—Ran this some time ago, and people are still talking about it. Say it's the best picture ever shown in this theatre. If it didn't raise the reputation of my theatre 100 per cent. I'll eat the whole six reels. We put it on with fine music, and the best singer we could get, and had a full house every night. The exhibitor who bawled this picture out last week must have had a tough steak for dinner.—C. H. Smith, Electric Theatre, Morning Sun, Ia.—Small town patronage.

❦

"Outside the Law," with Priscilla Dean (multiple reels.) One of the best pictures I have ever seen; pleased 100 per cent.; did better the second night than the first which is unusual in this town.—Grand Theatre, Pierre, S. D.—General patronage.

❦

"Once to Every Woman," with Dorothy Phillips.—An excellent picture that gave very good satisfaction. Used a singer that added much to its entertainment value. Will go good anywhere at advanced prices.—Earl O. Peeler, Pastime Theatre, Protection, Kans.

The "Boost Corner"

East St. Louis, Ill.

Universal Film Exchange:

"Reputation" did for me what no other picture has done this year—i. e., hold-out crowds marked every performance of the four-day engagement, and with the last day, to my surprise, being equally as big as the opening day.

Personally, I can say to you that "Reputation" is some picture and the acting, from the wonderful work of Priscilla Dean down to the humblest member of the splendid cast, is the greatest I or my patrons have ever seen.

With pleasure and thanks for your co-operation and wishing the Universal continued success, I remain,

Cordially yours,
MAJESTIC THEATRE,
Henry Redmon, Mgr.

❦

Chicago, Ill.

Universal Film Co.:

We see so much printed by the producers regarding the service they render the exhibitor in helping him to sell his big picture to the public, but little of this service do we find when we go to the various producers' exchanges to inquire about it.

At last I have found one, namely, Universal, who back up the promises that they make. Mr. Hill, publicity manager at the Chicago Universal Exchange, has helped me to get in personal touch with each one of my 1,200 patrons who are on my mailing list, to tell them of the merits of the picture "Reputation," that I booked for two days.

I appreciate this kind of help and I want to thank Mr. Hill and the Universal Exchange for their aid in helping me to sell "Reputation" to my patrons.

Yours very truly,
GARFIELD THEATRE,
Chas. H. Ryan, Manager.

"Reserve at least one day a week for Universal pictures"

52 *Universal Special Attractions this year.*

Captures Pirate Vessel Manned by 'Red' Crew

"BOB of the U. S. N.," No. 2

"The Phantom Terror"

BOB LAWRENCE longs to go to sea. His father, against the idea, attributes the boy's restlessness to his infatuation for Blanche Small, a coquette.

One evening while calling on Blanche, Bob finds her in the company of Arthur Trevelyn, a radical Red, who has come to look for ten men to man his pirate ship, "The Phantom Terror."

The next day when Trevelyn spreads dissension among the ship yard workers he gets men for his crew. Guns are shoved in their faces, they are shanghaied and carried on board "The Phantom Terror."

Bob leaves the farm. Elinor Marton, who loves Bob for himself, comes to bid him good-bye.

We next hear of Bob in the Navy. He is on a submarine ordered to capture the pirate ship. They spot her at night, fire a shot, but do not cripple her. "The Phantom Terror" escapes. To cut her off the captain of the submarine dives to take a short cut.

On the bottom the air tank fails to work. The air supply for oxygen gets low. Bob volunteers to be shot through the conning tower and swim ashore and notify the submarine base.

When he comes to the surface he finds the pirate ship a few yards away. He pulls himself aboard, goes to her wireless, grabs the operator's gun and forces him to radio the submarine base.

Trevelyn, dressed in a Red admiral's uniform, and his men rush to the radio room, too late, for Bob's message has been received.

Bob covers them and holds them at bay. A division of submarines is sent to capture the pirate ship.

Bob is overpowered and thrown overboard. The subs capture the pirate ship. The submerged submarine manages to fix her tanks and rise to the surface. Bob is congratulated for his bravery and given thirty days leave on shore.

Blanche seeks to win him. Bob, however, realizes he loves Elinor Martin and tells her so. She accepts him. A telegram arrives informing him he has been promoted for distinguished service to the rank of Chief Petty Officer.

Hanging on Abyss Brink, 2 Plunge to Death Below

"Winners of the West," No. 9

"The Chasm of Peril"

BLAIR attempts to strike Art down with a dirk. Standish, disarming Blair, gives him a whipping—and returns to Sante Fe.

Betty Edwards has fallen into a bear pit. As she gets out she sees Ryan, Dan Sharkey's lieutenant, approaching her.

Betty manages to hide the map in a rock crevice. Ryan demands the map, attempts to grab her, trips, and falls into the bear pit.

Betty takes Ryan's horse and starts back to Sana Fe.

The following morning as the wagon train resumes its journey Standish halts the train, and informs everyone that Betty is missing. Louis Blair tells Standish he is responsible for her absence. Searching parties are sent out. Claire Mitchell thinks Betty's absence is certain proof that Ryan whom she sent to take the map from Betty, has it now.

By a ruse, Sharkey makes Standish prisoner.

Betty Edwards rides in. She explains that Ryan tried to get the map from her and that she hid it in the bear pit.

Blair induces her to go with him and recover it. She leaves with Blair. Sharkey follows. Standish is released by the Mysterious Spaniard, and he too dashes toward the bear pit. Sharkey arrives before Standish and snatches the map from Blair.

Betty in turn takes it from him and rides away. Sharkey follows her. Betty rides up a mountain. At the top she faces a chasm. Sharkey forces her to the edge and Betty has to give up the map. The ground slides from under her. She plunges down into the abyss. Her dress catches on the branch of a tree. Arthur Standish hurries to her rescue.

Meantime Sharkey is confronted by the Mysterious Spaniard. Sharkey knocks the Spaniard over the cliff. Just as the rotten roots of the tree upon which Betty is suspended in mid air break, both she and Standish plunge down to the bottomless pit below.

Courts Death to Gain Insurance for Wife

"Playing Possum"

Starring HARRY SWEET

Century Comedy

HARRY and his dear little wife have a quarrel, and Harry vows to commit suicide so that his wife can have the insurance. But Harry is born too lucky and finds it very hard to have anything happen to him. Cars fail to hit him, ruffians run away from him when he hits them to get get into a fight with them—and poor Harry gives up the idea of killing himself. Just then a flivver hits him.

How he fools the undertakers and others makes up this clever comedy.

Champion Auto Drivers In Whirlwind Contests

International News, No. 85

Atlanta, Ga.—Champion auto drivers in whirlwind races.

Los Angeles, Cal.—Fire fighters stage exciting show.

Dowers Grove, Ill.—Land and air motors in unique tug-of-war.

Washington, D. C.—Noted men in tribute to Senator Knox.

Folks You Read About In the Day's News.—Blind, ex-Senator Gore is a busy and successful lawyer.

Subtitles. — *Cherbourg, France.* — "Mary" and "Doug" arrive in France. *Blenheim, England.*—The Duke of Marlborough auctions off some of his famous cattle. *Washington, D. C.*—Thirty races invite President Harding to attend "America's Making" Exposition.

Planes Near Crash As Girl, 17, Tempts Death

International News, No, 84

New York City.—Mere man wins in typewriter race.

Off Sandy Hook, N. J.—Marine cadets home after long cruise.

Chicago, Ill.—Check your baby at department store!

Williamsburg, N. Y. — President Harding now a Doctor of Laws.

New York City.—The Plump Brigade opens war on surplus fat.

Chicago, Ill.—Planes near crash as girl tempts death in dare-devil feat.

New York City.—America welcomes General Armando Diaz.

MISS Du PONT
IN
"FALSE KISSES"
DIRECTED BY
PAUL SCARDON
FROM A PLAY BY
WILBUR DANIEL
STEELE

HOOT GIBSON
IN
"SURE FIRE"
DIRECTED BY
JACK FORD
STORY BY
EUGENE MANLOVE
RHODES

CARL
LAEMMLE
OFFERS YOUR BOX OFFICE
FOUR DELIGHTFUL PICTURES in

NOVEMBER

UNIVERSAL SPEC

Not a Special at a Special's Special Price but a Special at a WEEKLY'S RENTAL!

HERBERT RAWLINSON
IN
"The MILLIONAIRE"
DIRECTED BY JACK CONWAY
STORY BY HULBERT FOOTNER

MARIE PREVOST
IN
"NOBODY'S FOOL"
DIRECTED BY
KING BAGGOT
STORY BY
ROY CLEMENTS

AL ATTRACTIONS

Publicity and Service Pages for Priscilla De

RAFT SWEEPS OVER FALLS; MOVIE STAR CHEATS DEATH

WHEN it comes to fighting, Herbert Rawlinson is no slouch, but the screen player has foresworn any more encounters similar to his experience in "Conflict," Priscilla Dean's new Universal-Jewel, coming to the .... Theatre next ....

"I don't mind fighting," said Rawlinson, "in fact I rather like it, but I do object to giving my only life for the sake of art."

"It's all right floating down a swirling river, away up in the Canadian North woods, on a little log raft; I don't object to fighting with Hector Sarno while being bumped from rock to rock on the frail boards, but I think it is a bit too exciting when the wire which holds the raft to the camera boat snaps, leaving us whirling downstream towards a waterfall two hundred feet in height.

"If it had not been for the timely assistance of Priscilla Dean, who managed to throw us a saving rope, I am certain that they might still have been dragging the river below the falls for the bodies of two actors.

"All I have to add is that it is plenty thrilling to see the rescue on the screen, but the actual experience had the film thrills beaten a mile. Here's to Priscilla Dean."

And Herbert Rawlinson drank deeply of his cup of coffee.

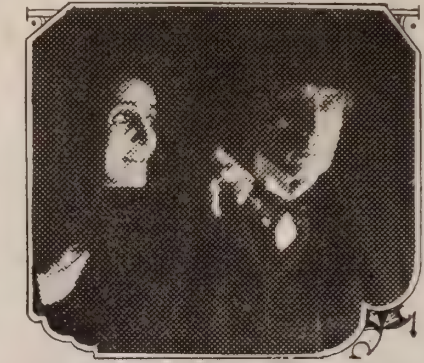
Scene from "CONFLICT" UNIVERSAL JEWEL PICTURE starring PRISCILLA DEAN

BLAST DAM, START LOG RUSH FOR THRILL IN PHOTODRAMA

A RUSHING, roaring sweep of resistless waters released from bondage—a mighty torrent of timber crushing, grinding all before it—logs bumping, splintering in the snarling waters—sweeping all before its relentless path.

The most gripping, soul-searing moment ever filmed. Terrific in its intensity, the mighty log jam, the blowing up of the dam, and the swishing torrent of felled forest is the mightiest spectacle of the camera's art.

In all its splendor, in all its ruthless glory, "Conflict," Priscilla Dean's wonderful new Universal-Jewel, coming to the .... Theatre next ...., vividly records the actual dynamiting of a huge dam, and the breaking loose of hundreds of thousands of the prisoned logs.



Scene from "CONFLICT" UNIVERSAL JEWEL PICTURE starring PRISCILLA DEAN

"Conflict," the sensational "Red Book" serial by Clarence Budington Kelland, is a mystery-drama with its locale, the rugged mountain country of the Canadian North woods.

"Conflict" is the story of a fight—the battle of two indomitable wills—the struggle for mastery of the logging industry.

The beauty of the photography, of the magnificent scenery of the North Woods country is unsurpassed.

Thousands upon thousands of huge logs whirling through the dynamited dam were caught by the six cameramen, who risked their lives to attain this remarkable film.

An entire logging camp, running at full blast, with all its men, was requisitioned by Stuart Paton in the direction of this marvelous picture.

"Conflict" surpasses even "Reputation," Priscilla Dean's most recent Universal-Jewel — in intensity and dramatic force.

PRISCILLA DEAN in "CONFLICT" A UNIVERSAL JEWEL

"THE EYES HAVE IT," SAYS CONNELLY; AND PROVES IT

THE recent investigation of an eminent scientist showing that the human eye actually possesses power and sends out light radiations is born out by Edward Connelly's clever acting in Priscilla Dean's extraordinary Universal-Jewel feature, "Conflict," which comes to the .... Theatre next ....

Connelly, a distinguished veteran of the stage and screen, whose work in "The Four Horsemen of the Apocalypse" is well remembered, gives to the unusual character all the fire and malignant strength that Kelland imagined into John Remalie.

Suppression of gesture is the chief method by which Ramilie conveys to the audience the terrific battle which is going on inside of him.

His eyes—like fiery chunks of coal—penetrate even through the silversheet and hold the spectator spellbound in their glare.

The steely orbs—menacing even in their movement—dominate every scene—every situation, by their power alone.

It is almost uncanny—the suggestion of force which Kelland conveys by his eyes.

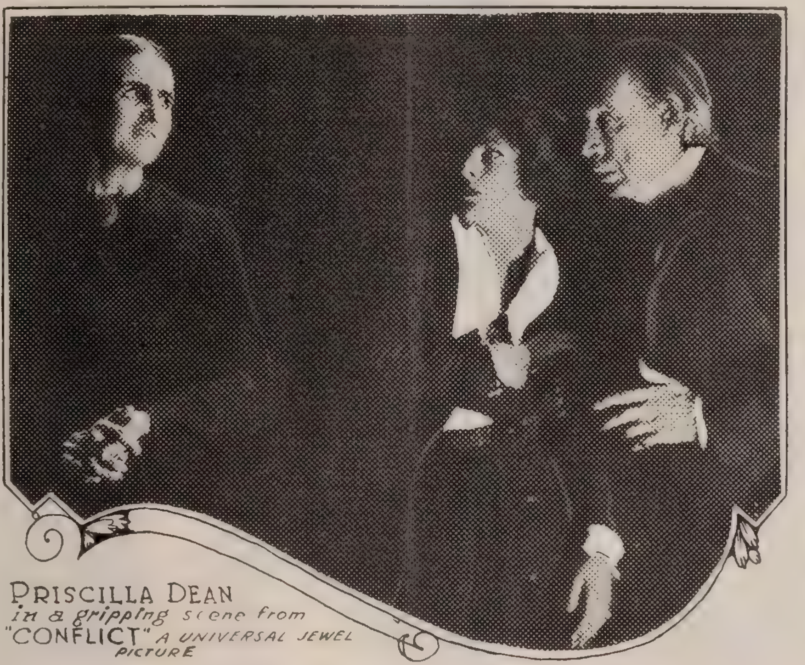
"Conflict," adapted from Clarence Budington Kelland's *Red Book Magazine* story, is a battle of eyes—the cold grey disks of Edward Connelly against the flashing black orbs of dynamic Priscilla Dean.

in "Conflict" Tremendous Universal-Jewel

JOHN Remalie, a religious young man, gifted in prayer and given to a piety that smacked of hypocrisy, stayed in the Northwoods while his brother Henry went to the city to live.

John never married. Once he had planned to marry and had built a magnificent stone castle to house his bride. Suddenly, without warning or reason, he broke off his engagement and altered the appearance of the house. He made it a grim, prison-like structure and moved in with a Miss Labo, daughter of a camp cook, as his housekeeper. She was a silent woman, as grim and forbidding as his house, and for twenty-seven years she had said no unnecessary word to him.

In the city Henry had married, and of the union there came a beautiful girl, Dorcas, who grew to eighteen in luxury, the tempestuous blood of the forest coursing unseen in her veins under a veneer of education and culture.



PRISCILLA DEAN in a gripping scene from "CONFLICT" A UNIVERSAL JEWEL PICTURE

When the will of Henry Remalie was read it provided that his daughter should become the ward of his brother and stay within his house until she had become of age.

Miss Labo met her at the door, sullenly. An hour later John Remalie arrived. They sat down to a frugal meal, unctiously eaten with a pall of hypocritical piety hanging over the forbidding room like a shroud. Dorcas was miserably unhappy and rebellious.

In a few days, Dorcas, with feminine instinct, senses that something is wrong.

Into the town comes Jevons, a splendid figure of a young man, but a person of mystery. No one knows why he is there and every one likes him for his cheerful manner and his open frankness in everything except himself.

Particularly interested in Jevons is Sloan, Remalie's camp foreman, who wants Dorcas. On a pretense he picks a fight with Jevons and is thrashed for his trouble. Accidentally Dorcas meets Jevons, and while despising lumberjacks, is surprised at his apparent education.

The girl overhears a conversation, the first in twenty seven years, between Miss Labo and Remalie, in which the housekeeper refers to a son which she bore him years before. Dorcas thinks it is Jevons and later repulses him.

Remalie leaves for Boston, and the housekeeper, to get his fortune for her son as the only heir, unsuccessfully tries to poison Dorcas. Dorcas leaves the grim house and goes to live with the three Ginger brothers, who swear to protect her from all harm.

From them she learns that Jevons is not an illegitimate child and pledges her aid to him.

Remalie returns, discovers the girl is missing, and thinks the housekeeper has killed her and is silent.

Suddenly he learns the girl is alive and leads a posse to capture her.

Believing that Jevons has been murdered, the girl takes command of his crew and puts through the log-drive as she had promised him that she would do should death overtake him.

Dorcas' gang is attacked by the woodsmen in Remalie's outfit. To forestall them she blows up the dam. Millions of tons of huge logs crash through the valley, sweeping all before them. Dorcas is told of Jevon's danger—he is bound in a cabin directly in the path of the onrushing logs. After a death-defying race with the foaming avalanche she reaches Jevons and releases him as the water's fury wrecks the cabin. Jevons and Dorcas are carried down the river beneath the grinding logs towards a huge waterfall. Nearer and nearer they come to its mighty brink. By a herculean effort Dorcas manages to get the injured Jevons to the bank of the river as he is about to go over the falls. Remalie marries his housekeeper and Dorcas weds Jevons.

AT A GLANCE

TITLE—"Conflict."

STAR—Priscilla Dean.

PREVIOUS SUCCESSES—"The Virgin of Stamboul," "Outside the Law" and "Reputation."

DIRECTED BY—Stuart Paton.

SUPPORTING CAST—Herbert Rawlinson, Edward Connelly, Martha Mattox and L. C. Shumway.

STORY BY—Clarence Budington Kelland, a serial in the "Red Book."

LOCALE—The Canadian Northwoods.

PHOTOGRAPHY BY—Harold Janes.

THUMB-NAIL THEME—The story of Dorcas Remalie and her life in the dismal mansion of her strange uncle. How Dorcas is saved from death at the hands of the silent, fiendish housekeeper, who cherishes a burning hidden hate. How Dorcas helps Jevons, a young lumberman, triumph over her despotic uncle and clears up a sinister mystery.

ADVERTISING PUNCHES

1—The dynamiting of a log-jam, an exciting incident in British Columbia which will give the most blase picture-goers an additional thrill.

2—The spectacular success of Priscilla Dean in "Outside the Law" and "Reputation."

3—The exceptional importance and popularity of the entire cast.

4—Story written by Clarence Budington Kelland and appeared in serial form in "Red Book Magazine."

PRINCIPAL PLAYERS

Dorcas Remalie	**Priscilla Dean**
John Remalie	**Ed Connelly**
Miss Labo	**Martha Mattox**
Jevons	**Herbert Rawlinson**
Mark Sloan	**L. C. Shumway**
Orrin Lakin	**Sam Allen**

Regarding Priscilla Dean, Star of "Conflict"

....Priscilla Dean, the superb young star of "Conflict," which comes to the .... Theatre on ...., finds her recreation in the daring pastime of stunt flying.

"It's so exhilarating up there in the air that when I get back to mother earth I feel fit for any 'Conflict' in the world,'" explained Miss Dean, "and it was flying that really kept me fit during the making of this picture."

Priscilla Dean is a flying circus all by herself.

The Los Angeles Times recently asked the famous star if she would fly over Southern California in one of the Universal planes to distribute copies of the paper and collect news matter from the various country correspondents.

Miss Dean is a natural flier and loves the clouds. She appeared on the Universal City flying field in her leather tunic and helmet ready for the flight. The officer commanding the Universal air squadron ordered a mechanic to turn over the propeller. To his amazement the star waved away the mechanic and whirled the blade herself. The plane is of the two-control variety and once the proper altitude had been gained Miss Dean took the "stick" and gave the veteran pilot the thrill of his air experience. She zoomed and side-slipped, soared and looped and astonished observers by mastery of control.

Miss Dean was gone all day and stopped at many Southern California towns, making a creditable landing at each place. When she returned she was still in the flying mood and took Miss Grace Kingsley, dramatic critic of the Los Angeles Times, for a short flight.

Priscilla Dean, Starring In "Conflict."

Miss Dean is a New Yorker by birth but now claims Hollywood, the famous California colony, as her home.

"You see I've spent most of my life on the stage traveling around from one town to another and living in trunks and suitcases ever since I was a small kiddie. When the movies called to me I answered, and then when I learned that brief location trips were the only moves I had to make, I just about shouted for joy at the prospectst of being 'put' for once in my life.

"That is why Hollywood means so much to me. It's the first place that I've even been able to truthfully call home and I don't think the stage could possibly lure me back from pictures for this reason," said the star.

Miss Dean, who is recognized as the foremost dramatic star of the screen, is five feet four inches tall and has a pair of the most lustrous brown eyes any camera has ever registered.

In this picture Miss Dean even surpasses her remarkable work done in "Reputation," a superlative recommendation.

ADVERTING DISPLAY LINES

A PICTURE IN WHICH ALL HUMAN EMOTIONS COMPETE FOR FIRST PLACE. WHICH ONE WINS? SEE "CONFLICT"

◆

HIS OWN WORST ENEMY, HE WAS A MAN WHO HAD DONE WRONG AND SAT WAITING FOR THE BRIMSTONE HELL THAT WAS A PART OF HIS RELIGIOUS BELIEF. SEE "CONFLICT"

◆

DON'T MISS IT! PRISCILLA DEAN'S CROWNING SUCCESS—"CONFLICT."

◆

SHE WAS GRIM, FOREBODING, RELENTLESS, SILENT AND UNLOVABLE UNTIL HER CHILD, HER OWN FLESH AND BLOOD WAS IN DANGER—THEN THE MOTHER INSTINCT SMOTHERED ALL OTHER FEELINGS AND SHE BECAME HUMAN. SEE "CONFLICT."

◆

RESENTFULLY SHE LEFT HER CITY HAUNTS FOR THE FOREBODING BIG NORTHWOODS. BUT LOVE CAME TO HER AND THE ROUGH WOODS LOOKED LIKE A PALACE DRAWING-ROOM TO HER IN "CONFLICT."

◆

THE WOMAN BELIEVED HER SWEETHEART DEAD. THE FEEL OF HIS ARMS WAS DENIED HER, BUT AT LEAST SHE COULD "CARRY ON" HIS WORK WITH THE STRENGTH AND GUIDANCE OF MEMORY. SEE "CONFLICT."

◆

PRISCILLA DEAN'S FIRST PICTURE SINCE HER SPECTACULAR "REPUTATION." SEE "CONFLICT"

◆

A SPOILED AND PAMPERED CHILD OF WEALTH, SHE ARRIVED TO CONQUER THE BIG NORTHWOODS WITH A MAID AND FIVE TRUNKS. SEE "CONFLICT."

◆

A PICTURE WHICH YOU WILL CARRY WITH YOU IN WORK AND RECREATION FOR MANY WEEKS TO COME. "SEE "CONFLICT."

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REGRETS--GRAB

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The
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of a
Thousand
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